CHAPTER 2

THEORETICAL FRAMEWORK

In order to understand the meaning and structure of the film, as mentioned in the previous chapter, I used some theories and concepts to analyze it. The theories which might be implemented on this chapter used intrinsic and extrinsic method. The intrinsic method consists of characterization, plot and setting. For extrinsic method I used the theory of trauma and death instinct. This chapter is set a similarly rationalization of the standards and theories to analyze the movie.

2.1. Intrinsic Approaches

In order to analyze the characters in the film I used some concepts through the intrinsic approach, namely characterization, setting and plot, as the language is used there are words that contain a certain meaning and this needs to be analyzed in order to figure it out and explain. The meaning that this film contains by using the intrinsic approach to analyze the element of the literary work.

2.1.1. Characterization

The method of characterization in studying literary works is a method of describing the character of characters included in a fictional work. Characterization methods are not limited to direct (telling) and indirect (showing) methods are used, the study of characterization is through the point of view, through the study of the stream of consciousness, through the figurative language. (Minderop, 2013:2-3)

Pickering and Hooper (Oktafian, 2021) explained some of the concepts of character in literary work. The term protagonist and antagonist does not directly

indicate the characterization of each character. It doesn't mean that the protagonist always has a good character and the antagonist always has a bad character. Characterization appears when the author. reveals the personality of the character. The character can be represented through its action, language, and also through its mind. It involves the process of giving some information about them.

2.1.1.1. Showing Methods

To analyze this movie, I use dramatic methods of showing. Dramatic methods of showing which involve the author, in a way, stepping aside to allow the characters to reveal themselves directly through their dialogues and actions. Much of the burden of character analysis is shifted to the reader, who must infer character based on the evidence provided in the narrative (Pickering and Hoeper, 1981:27-28).

2.1.1.1.1. Characterization Through the Dialogue

Characterization through dialogue is divided into: what the speaker is saying, the speaker's identity, the place and situation of the conversation, the identity of the person the speaker is addressing, the quality of the character's mentality, the tone of voice, the dialect, the intonation and the vocabulary of the characters. (Minderop, 2013:22-23)

a. What is Being Said

As Pickering and Hoeper stated (Minderop, 2013:23) that the reader need to know the substantion of the dialogue, whether it is very important and can influence the events of the story or no.

b. The Identity of the Speaker

Although information from subordinate character (minor character) leaders can sometimes provide important information about the main characters, something conveyed by a main character who, in this case, is more important than a subordinate character. A supporting role interview often provides crucial information and sheds important light on the personalities of the other characters. (Minderop, 2013:25)

c. The Occasion

The place or situation of the discussion can also affect a person's character; they will generally show their character when talking to people around them, and we will learn more about the character when we talk to them the person see people around them. And the dialogues at night are usually more serious and the dialogues during the day are more informative and with more information about them. Therefore, the reader should consider this thing. (Minderop, 2013:28)

d. The Identity of the Person that the Speaker Addresing

This narrative presented by the characters in the story, in which one particular character says something about the other character (Minderop, 2013:31). And also the dialogue between friends is more open and longer than the dialogue between strangers, depends on who you are more comfortable talking to. (Oktafian, 2021)

e. The Mental Quality of the Characters

Characters can be seen through their mental quality through rhythm or flow when they speak. For example, the characters that involved in a lively discussion is indicated that they have an open-minded mental attitude. There are also characters who like to give opinions or be close-minded or characters who are full of secrets and hide things. (Minderop, 2013:33)

f. The Speaker's Tone of Voice, Stress, Dialect, and Vocabulary

The speaker's voice, stress, dialect, and vocabulary are important clues that we can see their character through it if we observe and examine it properly and carefully. (Minderop, 2013:34)

2.1.1.2. Dramatic Point of View Method

As Minderop stated (Minderop, 2013:117) that the use of dramatic or objective point of view in a story is not conveyed by the narrator but is conveyed by the characters through dialogue. Due to the absence of the

narrator, the story is conveyed through the appearance of the characters in a literary work in the form of drama. The understanding of the story is entirely left to the reader or audience through dialogue and the actions of the characters. The author usually gives exposure at the beginning of the story.

2.1.2. Plot

According to Stanton, plot is a story that contains a sequence of events, but each event is only connected causally, one event caused or caused another event to occur. In narrative or creative writing, plot is the sequence of events that make up a story, be it told, written, filmed, or sung. Here are the 5 elements contained in the plot:

2.1.2.1. Exposition

The exposition is the section at the start of the story in which the author gives background information, introduces the cast, begin the characterization, and initiates the action. The situation at the outset play usually gives important clues to its direction and meaning. (Pickering and Hoeper 1981: 269-270)

2.1.2.2. Complication

The complication introduces and develops the conflict. It commences when one or more of the main characters become aware of difficulty when their relationships begin to change (Pickering and Hoeper 1981: 270).

2.1.2.3. Crisis

The crisis, also identified as the moment of peak emotional intensity and usually involve a decision, a decisive action, or an open conflict between protagonist and antagonist (Pickering and Hoeper 1981: 271)

2.1.2.4. Falling Action

The falling action of the plays results from the protagonist's loss of control and a final catastrophe often appears inevitable. (Pickering and Hoeper 1981: 272).

2.1.2.5. Resolution

The resolution includes some unexpected twist in the plot. Twist cuts sharply through all difficulties and allows the play to end on a happy ending. The resolution often contains a clear statement of the theme and a full revaluation of character (Pickering and Hoeper 1981: 273).

2.1.3. Setting

Setting is the identifier of the surroundings whereby the story takes place, including the social situation, time, location, and weather. Setting is a term that includes both the surroundings that frames the action or the time of day or year, climactic condition, and historical period in which the action happens. Setting could represent five functions: it can represent as the background for the action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme (Pickering and Hoeper 1997: 37).

2.1.3.1. Setting as Background of The Action

They require a kind of setting or background, even if it is as simple as a theatre stage. Setting could include costume, manners, events, and institutions that are related to a specific time and place as a background for action (Pickering & Hoeper, 1981: 38-39).

2.1.3.2. Setting as an Antagonist

Setting also can work properly as a type of person or antagonist, supporting in the improvement of a conflict and trying to influence the result of the story's (Pickering and Hoeper 1997: 39).

2.1.3.3. Setting as Means of Revealing Character

Many authors use setting to stimulate the reader's expectations, and an author can use setting to simplify and reveal character by making setting a metaphoric or symbolic extension of character (Pickering & Hoeper, 1997: 41).

2.1.3.4. Setting as Means of Creating Appropriate Atmosphere

Many authors manipulate their settings to stimulate the reader's expectations and to establish an effective mindset for events to comply (Pickering and Hoeper, 1981: 40).

2.1.3.5. Setting as Reinforcing of Theme

Setting can also be used to validate and clarify a novel's or short story's theme (Pickering and Hoeper, 1981: 42).

2.1.4. Theme

The term "theme" is one of those critical terms that implies different things to different people. To those who consider literature being a part of education, preaching, or going to spread a favorite idea, a theme may refer to a moral or lesson that can be taken from the work (Pickering and Hoeper 1981: 61).

2.2. Extrinsic Approaches

After explaining intrinsic approach above, this chapter different with previous one. I am going to explain about extrinsic approach. In this research I use concepts of psychology of literature approach used theory Trauma and Death instinct.

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 include 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 dicipline 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 (Cherry, 2022) is the study of mind and behavior. It encompasses the biological influences, social pressures, and environmental factors that affect how people

think, act, and feel. 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. Moskowitz and Orgel, psychology is an empirical science based on objective and experimental investigation, it's focus on behavior, it's purpose, is to provide on understanding of the mechanism of human activity and adaptation so that might improve himself Walgito (2005). 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 has 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.

2.2.2.1. Trauma

Traumatic events can affect the part of our brain known as the amygdala, which is responsible for our emotions, survival instinct and memory. This is the part of our mind that allows us to manage risks and alerts us when we identify something as a threat.

When it becomes damaged by past trauma it can become overactive and we may begin to see threats in everyday sights and sounds. For example, war veterans that suffer from post-traumatic stress disorder may experience a great deal of fear when hearing loud sounds similar to gunshots. It could just be a firework or a car backfiring, but their brain can instead recognise this as a more drastic situation and react in a more drastic way.

Psychological trauma is the impact of a previous event in your life that has resulted in a feeling of being overwhelmed, in danger or isolated. It can have a long-lasting impact on us and may reappear later in life in different forms.

Psychological trauma can disturb or warp the makeup of our minds and how we see the world. It can distort our values and beliefs. Cognitive behavioral therapy tells us that it can also manifest itself in other psychological disorders such as depression, anxiety, withdrawal, obsessive compulsive disorder and eating disorders.

One of the biggest challenges of trauma can be to identify or acknowledge it. There is no one-size fits all diagnosis when it comes to traumatic experiences and traumatic stress symptoms.

Past trauma or PTSD (post-traumatic stress disorder) is a mental disorder that arises after a person experiences or witnesses an unpleasant event. According to Horowitz (1989), the incident occurred as a result of a sudden and strong event, so that a person was unable to withstand it, both physically

and mentally. However, trauma does not need to have physical damage to the body to be a mental disorder.

Acute trauma

When someone had events such as natural disasters, car accidents, physical or sexual assault or the death of someone close to you are referred to as acute trauma. They cause an intense amount of stress immediately after the event and can leave a long-lasting impact on the brain.

Childhood experiences

Adverse childhood experiences can also have an impact on socialisation and development. This type of trauma can be caused by experiencing/witnessing violence, abuse or neglect in the home. This could also extend to the community that a child is raised as this environment will have an equal impact on their development.

Traumatic events can have a long-lasting impact on us and lead to problems later in life. This can include a wide range of symptoms both that affect our mental and physical health. (Wilson, n.d)

In this movie, I assume there are three symptoms that can be referred to trauma:

a. **Anxiety**

Anxiety is the mind and body's reaction to stressful, dangerous, or unfamiliar situations. It's the sense of uneasiness, distress, or dread you feel before a significant event. A certain level of Anxiety helps us stay alert and aware, but for those suffering from an anxiety disorder, it feels far from normal - it can be completely debilitating. (Jovanovic, n.d)

b. **Introvert**

Introvert is someone who prefers calm, minimally stimulating environments. Introverts tend to feel drained after socializing and regain their energy by spending time alone. This is largely because

introverts' brains respond to dopamine differently than extroverts' brains. In other words, if you're an introvert, you were likely born that way. (Granneman, n.d)

c. **Avoidance**

Avoidance is a maladaptive coping skill that offers the mind an escape from uncomfortable thoughts, feelings, and/or experiences. It may seem like avoiding discomfort could be helpful, however, it results in never addressing the actual issue. In fact, avoidance may create a cycle of behavior that exacerbates feelings of anxiety and depression, making it much harder to problem solve, cope, and heal. (Smith, n.d)

2.2.2.2. Death Instinct

The concept of the death instinct was originally described in Beyond the Pleasure Principle, in which Freud proposed that "the goal of all life is death." Freud believed that people usually channel their death instincts outward. For example, being aggressive towards others is the same as the main character in this film. (Husna, 2021)

The death instinct, according to Sigmund Freud, is the human tendency to destructive, risky or otherwise negative behavior. The death instinct may seem like a strange concept to most people, and Freud himself was initially resistant to the idea. Although he found it a counterintuitive concept at first, Freud found that the death drive accurately describes the motivation behind certain risk-taking and harmful behaviors directed inward toward oneself or outward toward others. The death drive, or death instinct, brings about our eventual demise.

Sigmund Freud developed the theory of psychoanalysis to describe human behavior in terms of drives or instincts. In his 1920 text, Beyond the Pleasure Principle, Freud describes two driving forces that motivate human behavior: the death drive, also known as Thanatos, and the life force, or Eros. The death instinct, or death drive, induces risk-taking behaviors (such as

speeding in a fast car or commercially traveling to suborbital space) while the life instinct drives life-affirming activities, such as working regularly at a nine-to-five job in an office setting or procreating to start a family.

The death drive may be directed internally to the self or externally toward another person or thing. For example, when the death instinct is manifest internally, one person may become a professional race car driver if they have a strong death drive; another person may gamble now and then on a budget, if they have a low death drive in comparison. These risk-taking behaviors are socially acceptable. The death instinct may also present in externally directed activities, such as war and murder. These latter death drive behaviors are not widely acceptable for expressing the death instinct in modern times. (Heunermund, 2021)

The death instinct can also lead to suicide or self-destruction (self-destructictive behavior). (Minderop, 2018:27)

I assume there two symptoms that can be referred to death intinct in this movie:

a. **Self-destructive Behavior**

The definition of self-destructive behavior is any behavior or lack of behavior that actively contributes to negative outcomes. Self-destructive behavior is caused when a person inflicts harm on themselves or puts themselves in a risky situation where harm may occur. There are many different forms of self-destructive behavior, as its definition is very broad. This type of action can be emotional or physical. It has long-term effects on the individual that can impact various areas of his or her life. (Barowski, 2021)

b. **Aggresive**

In psychology, the term "aggression" refers to a range of behaviors that can result in both physical and psychological harm to yourself, others, or objects in the environment. Aggression centers on hurting another person either physically or mentally. While we all may feel aggressive on occasion, when aggression becomes

pervasive or extreme, it may be a sign of an underlying mental health condition, a substance use disorder, or another medical issue. (Cherry, 2021)

2.3. Previous Related Studies

This research focuses on the effects of trauma leads to death instinct in Brett Haley's movie script entitled All the Bright Places. I can't find the analysis on the film, but I have an analysis related to the trauma that written by Yuanita Kusuma Wardhani from State University of Yogyakarta in 2014. The title of the research is *"Trauma Kejiwaan Tokoh Utama Novel Dream Karya Joannes Rhino"*. The research focuses on what is ascribed to the main character in literary psychology, the element of psychology is used as the center of the problem in the novel Dream, so this research questions the psychology of the main character, namely; (1) the form of the psychological trauma in the novel Dream by Joannes Rhino, (2) the general response to the trauma experienced by the main character in the novel Dream of Joannes Rhino, (3) the author's technique for describing the psychology of the trauma in the main character of the novel Dream of Joannes Rhino.

The second reference that related to the research is written by Mentari Gustriani Adiguna, Fenty Sukmawaty, Siska Hestiana from Muhammadiyah University of Sukabumi in 2021. The title is *"Obsesi Tokoh Theodore Finch Dalam Novel All the Bright Places Karya Jennifer Niven"*. This study aims to describes the character image of the character and the obsession of the character Theodore Finch in the novel All the Bright Places by Jennifer Niven.

The third reference that related to the research is written by Patricia Dharma Widyantara, I Gusti Agung Istri Aryani, Ni Luh Nyoman Seri Malini from Udayana University in 2020. The title is *"The Plot Of The Characters In All The Bright Places Karakter Dalam Alur Cerita All The Bright Places"*. This study aims to investigate how Niven as a story writer structured her story with the plot. The results of this study showed a progressivekind of plot where plot elements are chronologically arranged within the mental health issues.

The difference between this research and the previous research lies in the object and in the focus of the object analysis. This research uses All the Bright Places Movie as the main source and in this research I focus on analyzing Violet and Finch's trauma that affected his psychology due to a post-traumatic illness.

Character analysis of literary works is important to determine their behavior and actions, using the theory of Psikologi Sastra: Karya Sastra, Metode, Teori, Dan Contoh Kasus by Albertine Minderop. To better understand the explicit and implicit aspects of the character, this book helps this research understand the characters in the movie.