

CHAPTER II

FRAMEWORK OF THEORIES

2.1 Intrinsic Approach

To analyze the main character of the movie script, I use some concept and theories to analyze it. In order to achieve it, I apply two approaches, which are intrinsic and extrinsic to analyze the character of movie, I use characterization, plot, and setting as the intrinsic approach. For extrinsic approach is obsession. This chapter tells about a further explanation of the concepts and theories that both have told in the previous chapter, and I will explain those frameworks of the theories. To analyze the character of a movie I use some concept through intrinsic approach, they are characterization, setting, plot, and theme. I use the concept of James H. Pickering and Jeffrey D. Hooper. These theories are to analyze the characterization of Elizabeth Wainwright. And the writer also used some other theories. (Pickering, 1997).

2.1.1 Characterization

Pickering and Hooper explained some terms of character in literary work. Character is an important thing in literary work. For most readers of fiction the primary attraction lies in the characters. Fiction presents us with an almost endless variety of memorable human beings, we can sympathize, or even empathize. The character is the life form that experiences everything that happens inside the story, the character experiences every emotion that is going on and every event and the character is also the basis of the plot of the novels and stories. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has a 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 character. Round characters are just the opposite. They embody a number of qualities and traits. (Pickering and Hooper, 1981: 62).

2.1.1.1 Telling Method

There are two methods of characterization, telling method and showing method. To analyze this movie I use showing and telling methods. Telling Method is dependent on the exposition and direct commentary by the author in telling preferred and practiced by many older fiction writers. We learn and look only at what the author calls to our attention. (Pickering and Hoeper, 1981:27)

2.1.1.1.1. Characterization through the use of names

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits, other characters are given names that reinforce (or sometimes are in contrast to) their physical appearance, names can also contain literary or historical allusions that aid in characterization by means of association. (Pickering and Hoeper, 1981: 28) Based explanation above, I conclude in this method, the use of names in the character is a clue to describe the character, some character have names that contain historical allusions, some name can suggest their dominant and arrogant character, and the use of names can also relate to their physical appearance such as their brown colored hair, blue eyes, and how big and tall or how short and thin the character the author give their names match with their physical appearance.

2.1.1.1.2. Characterization by the Author

In this method, the author reveal directly through a series of editorial comment, the nature and personality of the character, including the thoughts and feelings that enter and pass through the character's minds. Because the author is knowing the whole story and retain full control over characterization. so it is not going anywhere and it focuses the reader attention to the character that reveals the true nature by the author. (Pickering and Hoeper, 1981:29) By so doing the author asserts and retains full control over characterization, the author not only directs our attention to a given character but tells us exactly what our attitude toward that character ought to be. Nothing is left to the reader's imagination. Unless the author is being ironic and there is always that possibility-we can do little more than assent

and allow our conception of character to be formed on the basis of what the author has told us. (Pickering and Hoeper, 1981:30).

2.1.1.2. Showing Method

Showing 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 (Pickering and Hoeper, 1981: 27)

2.1.1.2.1. Characterization through Dialogue

To know characterization in literary work I have to analyze characters through dialogue between characters. 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 upon and candid: they tell us, or appear to tell us, exactly what is in their minds. It needs more concentrating and understanding to determine a characterization of a character. (Pickering and Hoeper, 1981: 32)

2.1.1.2.2. 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)

2.1.2 Setting

In a literary work, setting helps the reader visualize the actions of the work and thereby advertises the credibility and aura of authenticity in the character. It helps in other words, to create and maintain the illusion of life, to impart what we call verisimilitude. There are, however, many different kinds of setting in fiction and they function in a variety of ways. Setting is a word that refers to the physical location that frames the action and the time of an event, the climatic condition, as well as the historical period during which the action takes place. Setting in a story is usually provided in a descriptive passage that explains the detail of the setting.

Setting has five possible functions, Setting as background of action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme. The intention of the author is to draw the attention to the detail of a place and time, the building, the situation in that time, and the condition of the weather at that time, what's happening in that place, the historical background of the place, all of this gives the reader the information that connected with the action of the character in an events. The second method it is pure to satisfy the feeling and emotion of the reader, the main objective of this method is the reader's emotion to the setting, for example the beautiful garden that full of flowers and butterfly, with the sound of the calm river that surrounds the garden. It actual feeling of the reader that the author wants, in a simple ways, the author uses an exaggerating sentences, uses the connotative and suggestive word, it is different from the technique before that using denotative word. The author intentions is that the reader could feel what the character's emotion during that time and in the exact place. (Pickering and Hoeper, 1981, pp. 37-38).

2.1.2.1 Setting as Background an of the Action

In the setting, there are form of custom, manner, events, and institutions, all peculiar to a certain time and place. When we are speaks 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 (Pickering and Hoeper, 1981: 38-39). Based on the explanations above, I conclude setting that provide the background is to give the sense of a reality. Place, building, weather, night or day, panorama. Every part of the setting is a background for the story. But, to analyze the setting for the background of the action is a different thing, if

the setting is only for decorative, the action could be in another place and time, but if the setting is not only for decorative meaning the action can only happen in the place as it is describe.

2.1.2.2 Setting as an 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 Hoeper, 1981: 39). Based on the explanations above, I conclude this method, the setting of a place and time help control the outcome of the event. Stories like nature adventure, detective, and war is very depend on the setting to help to get to the climax of the story.

2.1.2.3 Setting as Means Revealing Character

So 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 than it will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberate making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981: 42). Based on the explanations above, I conclude setting and character have a strong correlation. The way that the setting is presented to the character it reveals the charater perception, state of mind, and how they react to it or setting as a mean of revealing character is the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will about the physical setting itself.

2.1.3 Plot

Plot is defined as the deliberately arranged sequence of interrelated events that constate the basic narrative structure of a novel or a short story (Pickering and Hoeper, 1981: 14). Plot and character cannot be separated, any kind of events in the story always involving the character action and decision, and every decision that the character's made is determine the plot. In every novel story or short story, the plot begin when the conflict is appear from the external in which the

protagonist set against some object except himself or from the internal, which is inside the protagonist himself, his psyche or personality, And most of the plot usually contain more than one conflict. Conflict sets the plot of a novel or short story in motion; it engages the reader, builds the suspense or mystery of the work, and arouses expectation for the events that are to follow (Pickering and Hoeper, 1981:16). Plot have five distinct stages and build the structure of the novel, this five stage structure are the exposition, complication, crisis, falling action, and resolution.

2.1.3.1. Exposition

Expositions or introduction, it means that how the problems beginning of the story where characters and setting are established. Other explanation states that expositions are the starting point of narrative providing information's about the main character and setting in the narrative. Expositions also called as the background information's necessary to know to understand the actions, picture the setting, and bring up the main character. Based on the explanations above, I conclude that exposition is how the beginning conflict or problems happened in the story firstly. (Diyanni, 2003:44).

2.1.3.2. Complication

The next step of the plot is complicated. Complication introduces the conflict or problem in the story. The protagonist starts to reveal some of their problems and goals. This part also reveals the events where it becomes complicated and the conflict raised. The complication includes the appearance of some circumstance or event that shakes up the stable situation and begins the rising action of the story. According to Gwynn complication in a story may be either external or internal, or a combination of the two. However, the complication is also the body of a story; it comprises a number of scenes containing action and dialogue. It builds some crisis moments, but the end of the complications seems to be near, but quickly disappears (Gwynn 9). I conclude that complications is problems in the story will happen and developed.

2.1.3.3. Crisis

The crisis also refers to as the climax, is the moment at which the plot reaches it's point of greatest emotional intensity, it is turning point of the plot, directly precipitating it's resolution. According to (DiYanni, 2001, p. 45), climax is a moment of greatest tension that character must face it. Besides that, Rush (DiYanni, 2005, p. 58) stated climax is the moment of highest tension and a moment when the final choices are made. This is what the audience wants to know what happened in the story. Besides, the final choices are made by the character, usually climax shows a new conflict. Based on the explanations above, I conclude that climax is how the way to end the conflict happened in the story.

2.1.3.4. Falling Action

According to (DiYanni, 2001) falling action is when the tension going down or calm down. Falling action is a situation when the tension subsides, the conflict during climax has been reached by the character. From here, we can see the change of character due to the problem that he faced it. Based on the explanations above, I concludes that falling action is the connective tissue between the climax and the resolution, showing how we get from that major moment to the way the story ends.

2.1.3.5. Resolution

According to (DiYanni 2001, p. 45), resolution is the action falls off that the problems are sorted out and resolved. Resolution is the final element of plot and the end of the conflict. It's just like a conclusion of all stories from exposition, rising action, complication, and climax. Besides that, the resolution also gives the results which the character will never know it is a good or bad results for the character. Based on the explanations above, I conclude resolution is the end of story where there is no problem anymore.

2.1.4. Theme

DiYanni (2001, p. 86) clarified the definition of theme is, “Idea or point formulated as a generalization”. It means that every story has themes, and themes can be a moral, message, trust or believe, way of thinking in the story. Theme is very helpful to know the story. Theme is the central idea or statement about life that unifies and controls the total work. (Pickering and Hoepfer, 1981:61)

Theme is refer to the problem, issue, and subject with which the work is concerned and it also share the moral lesson from the story. To identify the theme is to formulate the life or human experience in novel or short story. Based on the explanations above, I conclude theme can also be showed in a more abstract way as an idea or moral the message of story.

2.2 Extrinsic Approaches

After explaining intrinsic approach above, I will explain the extrinsic approach. In this paper, I use a psychological approach through the concepts of the Obsession Theory by Paul Salkovskis to analyze the character. Through extrinsic approach I use the concepts of Psychology of Literature. Those points will be related along to the psychology of personality. I will explain the concepts below (Pickering & Hoepfer, 1981: 61)

2.2.1 .Psychology

Psychology is a discipline that uses scientific methods ”to understand and explain how the thought, feelings, and behavior of individuals are influenced by the actual, imagined, or implied presence of other human beings.” Essentially, social psychology is all about understanding how each person’s individual behavior is influenced by the social environment in which that behavior takes place. (Allport, 1985)

In 1892 William James defined psychology as the ”science of mental processes”. In his view, psychology may be defined in terms of conscious states. This definition is open to three criticisms. First sciences are of two kinds, natural science and value science. Psychology is a natural science, since it deals with mental processes as they actually happen in the mind. It may be called a behaviour

science. Logic, Ethics, and Esthetics are value sciences. So the word science is ambiguous. It should be specified as a behaviour science. Secondly, the word mind is ambiguous. It may mean mental substance, or the mental processes, or the mental substance and mental processes both. Modern psychology deals with mental processes and their expressions in telic behaviour. It does not deal with mental substance. Thirdly, the word mind implies a certain unity and continuity which characterize a normal human being. It is wholly lacking in dream states, or in mental derangements, or in animals.

2.2.2 Psychology of Literature

Literature is a vague term that usually presents works that fall into the main genres: epic, drama, lyrics, novels, short stories, ode. If we discuss something as literary, different from the others, this term has a qualitative connotation which implies that the work has superior quality, which is far above the usual way of writing. (Minderop, Metode Karakterisasi Telaah Fiksi, 2010). In a term for fictional analysis as it is mostly with the spiritual, emotional and mental character of the characters and analysis of the characters from the plot and action. (Minderop, Albertine, 2010: 3).

Psychology in literature is the term commonly applied to the sciences concerned with human life and behavior. The story and characters in literary works usually inspired by events that happen in daily life. Psychology encompasses all aspects of the human experience, and the study of psychology encompasses all the elements involved in understanding behavior, and more precisely the factors that motivate behavior. (Borchardt & Francis, 1984:1). And the study of mental processes behavior, mental processes in psychology refer to learning, motivation, reasoning, and emotion, among other in the word, the study psychology involves learning how humans think, feel, learn, interact, perceive, and understand, whether alone or when interacting with other people or the environment. And also it concerned with thoughts, emotions, memories, and perceptions, bringing a unique level a nuance and complexity to psychological study, research and practice, according to (Borchardt & Francis, 1984:5)

2.2.3 Obsessive Disorder

The definition of obsession is a persistent thought, impulse, or image that occurs repeatedly and is experienced as intrusive, inappropriate, and distressing. Common examples include fears of contamination, doubts about one's actions, and aggressive impulses. Because obsessions are anxiety-provoking, individuals with Obsession Compulsive Disorder attempt to ignore or suppress the obsessions or neutralize them with other thoughts or actions. Salkovskis (1985,1989, p571) offered the first detailed cognitive-behavioral theory of obsession, delineating specific cognitive processes involved in developing and persistence of clinical obsessions. The model is based on Rachman's behavioral theory of obsessions and compulsions (Rachaman & Hodgson, 1980, p10). Salkovkis model begins with the assertion that clinical obsessions represent the extreme end of a continuum of every day, unpleasant, unwanted, or unacceptable intrusive thoughts, images, and impulses as mental events that a.) interrupt an ongoing activity, b.) are attributed to an internal origin, and c.) are challenging to control. Examples of typical unwanted intrusive thoughts reported by nonclinical subjects are saying something rude or unacceptable to someone, being contaminated with dirt or germs, harming others, or engaging in inappropriate sexual acts.

According to Salkovskis (Salkovkis, Cognitive-behaviour factors and the persistence of intrusive thoughts in obsession all problems, 1989), three processes are needed before an intrusive cognition develops into a clinical obsession. First, the individual must have dysfunctional beliefs or schemata involving blame and over-responsibility for harm occurring to themselves or others. Examples of such dysfunctional assumptions are "thinking about an unacceptable act is as bad as acting," "failing to prevent harm to self and others is as bad as having caused the harm," "one must exercise control over one's thought" (Salkovskis, 1985, p580). Obsessional thoughts and images are ego-dystonic in nature and are usually considered quite senseless or absurd by the patient (Reed, 1985, p45). However, individuals suffering from obsessive ruminations feel compelled to actively resist or suppress the unwanted intrusion by engaging in some overt or covert ritual or compulsion that neutralizes the obsession's perceived upsetting effects.

Obsession appears to try too hard in ways that interfere with the decision-making process itself. The occurrence of intrusions may again mediate this problem to disregard intrusions concerning harm would be to actively disregard threat, as described earlier. Obsessions tend to use two main strategies: (1) They repeat the action until it they are sure that it "feels right," or (2) They conduct the activity in such a way as to ensure some objective token of "completeness" (Salkovkis, 1985, p579)

In the first instance, obsessions use their mood or some other psychological state or mental sensation to confirm their decision to stop neutralizing activity. The basis for such judgments varies from person to person but most commonly involves feeling "comfortable" to a particular level, having "the right attitude," getting rid of the sense of unease or discomfort, or carrying out the neutralizing without experiencing the obsessive thought. In the first two instances, preexisting mood disturbance (depression or anxiety) make finishing particular difficult, as the obsessive patient needs to achieve the sense of rightness regardless of the general mood.

Some assumptions that characterize Obsession Compulsive Disorder patients are described in Salkovskis (1985, p44) and include the following :

"having a thought about an action is like performing the action."

"failing to prevent or failing to try to prevent harm to self or others is the same as having caused the harm in the first place."

"responsibility is not reduced by other factors, such as something being probable."

"not neutralizing when an intrusion has occurred is similar or equivalent to seeing or wanting the harm involved in the intrusion to happen."

"one should and can exercise control over one's thoughts."

2.3 Previous Related Studies

Related to the study, before conducting the study, the writer reviews some related previous studies. These previous studies give a view of the issues discussed in the study. There were three previous studies related to this topic.

The first is an article on the guardian written by Peter Bradshaw entitled “social media satire is a watchable carnival of narcissism” (<https://www.theguardian.com/film/2017/nov/15/ingrid-goes-west-review-aubrey-plaza-elizabeth-olsen-instagram> accessed on 04 Dec 2021). In this review, the writer wrote in this movie script Ingrid Goes West is the director Matt Spicer makes his feature debut with an enjoyable satire, painted in hard-edged, acrid colors: the colors of an Instagram post, in fact. Seeing those filters and tints up on the movie screen is an eerie, unearthly experience, supersaturating the film with unease. The visuals reminded me of Sofia Coppola’s *The Bling Ring*, which created the same affectless glaze by flashing up selfies of supercool perfection – or Levan Gabriadze’s horror film *Unfriended*, which found something candidly scary in the alienated world of Facebook. *Ingrid Goes West* sees social media as a carnival of narcissism, sociopathy, and that most toxic, most ubiquitous, and least acknowledged of the seven deadly sins: envy.

The second review is an article on the New York time written by Ben Kenigsberg entitled “*Ingrid Goes West* and social media is her road map” (<https://www.nytimes.com/2017/08/10/movies/ingrid-goes-west-review> accessed on 04 Dec 2021). In this review, the writer wrote that in this movie script, *Ingrid Goes West* is Matt Spicer’s debut feature introduces Ingrid (Aubrey Plaza) as an obsessive, dangerous app addict who crashes a wedding and pepper-sprays the bride, ostensibly for not inviting her. It turns out the bride wasn’t a friend but merely encouraged Ingrid by commenting on one of her posts. “*Ingrid Goes West*” comes close to saying something sharp about how social media promotes envy and the illusion of connectivity, but when a comedy chooses such an obvious target, it should have the courtesy to aim from an oblique angle.

Ingrid’s subsequent fixation is Taylor Sloane (Elizabeth Olsen), a social media gadfly. To get close to her, Ingrid moves to Los Angeles, visits a restaurant that Taylor has praised (repeating her order), and abducts Taylor’s dog as a pretext for returning it. As the two become besties, the movie makes the not-revelatory point that Taylor’s stage-managed life, including her dream of opening a boutique (“my Instagram, but in real life”), is barely less fraudulent than Ingrid’s.

The last review is an article on bitchmedia written by Emma Snape entitled “Social media lies vs. Social media lives” (<https://www.bitchmedia.org/article/ingrid-goes-west-review> accessed on 04 Jan 2021). In this review, the writer wrote that in this movie script *Ingrid Goes West* is posits that women are inherently jealous, vindictive, and covet what other women have. The movie’s darkness comes from this presupposition of jealousy and the choices Ingrid’s obsessive envy leads her to make. Though their relationship is flawed, it is the characters themselves, not the technology that connects them, that are responsible for their disconnect. *Ingrid Goes West* doesn’t condemn social media. Instead, it criticizes how we use these platforms to lie and intentionally curate our lives by positioning Ingrid’s lies against Taylor’s false social media life. In their final confrontation, Taylor tells Ingrid to stay away from her because she’s frightened by Ingrid’s stalking and lies, while Ingrid reminds Taylor that her Instagram is a lie, too. The degree to which Ingrid lies to reimagine her own life is far greater, but they are both intentionally hiding the reality of their lives. Earnest character work by Plaza, Olson, and O’Shea Jackson Jr., stylistically relevant visuals, and emphatic themes surpass the script’s numerous pitfalls. When the film’s characters are pushed into darker territory, such as kidnapping, the dialogue isn’t dark enough or comedic enough to have an impact. Similarly, *Ingrid Goes West* never decidedly deals with Ingrid’s mental illness. It’s implied that mental illness is the root cause of Ingrid’s behavior when she’s housed in a mental health facility, but the movie relies on the symptoms of mental illness to push forward the narrative without ever discussing or naming Ingrid’s illness.

These Theories will be used to further understand and find the solution to the problem of the research. And this research is expected to be useful for people who experience disorders such as obsession.