

## CHAPTER II

### FRAMEWORK OF THEORIES

In this chapter the researcher will explain the concepts and theories of intrinsic and extrinsic approaches. The researcher applied theory and concepts that consisting of intrinsic approach and extrinsic approach from the psychology of literature the psychology of personality. Literature theory applied: telling and showing methods, characterization, setting, plot, and themes.

#### 2.1. Intrinsic Approach

Based on the research objectives above, to understand the meaning and construction of the film, I used several concepts and theories to analyze it. To achieve this, I applied two approaches, namely intrinsic and extrinsic to analyze the film's characters, I used characterization, plot, and setting as an intrinsic approach. For the extrinsic approach is an obsession. This chapter provides a further explanation of the concepts and theories that were both described in the previous chapter, and I will outline the theoretical framework. To analyze the character of a film, I use several concepts through an intrinsic approach, namely characterization, setting, plot, and theme. I use the concept of James H. Pickering and These theories are to analyze the characterization of Elle Woods. And the author also uses several other theories. (Pickering, 1997)

##### 2.1.1. Characterization

Character is one of the important things in a literary work. Without characters there will be no plot and hence no story. For most readers of fiction, the main attraction lies in the characters, in an endless collection of men and women whose experiences and adventures in life form the basis of the plot of the novel and the story in which they appear. Pickering and Hoepfer explain several character terms in literary works. The main, or central, the character of the plot is the protagonist; opponents, characters who are opposed or fought by the

protagonist are antagonists. (Pickering and Hoepfer, 1981: 24-25) The terms protagonist and antagonist do not directly indicate the characterization of each character. When we talk about character in terms of literary analysis, we focus on three separate but interrelated activities. We are concerned, first of all, by being able to build on the character and personality of the character itself, and with our ability to understand the main intellectual, emotional and moral qualities that identify. Second, we pay attention to the methods and techniques used by writers to create, develop, and present characters to the reader. Third, we are concerned with whether the character presented is credible and convincing. This does not mean that the protagonist always has good traits and that antagonists always have bad traits. There are also flat and round characters. Flat characters are characters that embody or represent a single characteristic. The round character is the opposite. They manifest several qualities and qualities. (Pickering and Hoepfer, 1981: 62) On the other hand it is said that a flat character is a small character from a story. Round characters are the main characters of a story. To build character characterization, it can be analyzed through the method of showing and saying. (Pickering & Hoepfer, 1980:28)

#### 2.1.2. 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 relies on 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 Hoepfer, 1981:27)

#### 2.1.3. 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 Hoepfer, 1981:30).

#### 2.1.4. Characterization by the Author

In this method, the author reveals directly through a series of editorial comments, 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 known in the whole story and retains full control over characterization, so it is not going anywhere and it focuses the reader's attention to the character that reveals the true nature by the author. 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.

#### 2.1.5. 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 Hoepfer, 1981: 27)

#### 2.1.6. 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 open 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 Hoepfer, 1981: 32)

### 2.1.7. 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 Hoepfer, 1981: 34-35)

### 2.1.8. Setting

In literary works setting helps the reader visualize the action of the work and thus adds credibility and an air of authenticity to the character. It helps to other words, to create and sustain the illusion of life, to provide what we called verisimilitude. There are, however, many different kinds of setting in fiction and they function in a variety of ways. Setting is a word that refer 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 take place. Setting in a story is usually provided in a descriptive passages that explain 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 surround 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).

#### 2.1.9. Setting as Background of the Action

Where setting, in the form of costume, manner, events, and institutions, all peculiar to a certain time and place. When we speak 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 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.

#### 2.1.10. 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: 39). 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 character 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.

#### 2.1.11. Plot

Plot is defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story (Pickering and Hoepfer, 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 Hoepfer, 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.

#### 2.1.12. 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, the

writer concludes that exposition is how the beginning conflict or problems happened in the story firstly. (Diyanni, 2003:44).

#### 2.1.13. 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.

#### 2.1.14. 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 (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.

#### 2.1.15. Falling Action

According to DiYanni (2001, p. 45), 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.

#### 2.1.16. 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.

### 2.2. Extrinsic Approaches

After explaining in strinsic approach above, I will explain the extrinsic approach. In this paper, I use psychological approach through the concepts of Obsession theory 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. The writer will explain the concepts below. (Pickering & Hoeper, 1981: 61)

#### 2.2.1. Sociology Discrimination

Forms of discrimination, one of which is disharmony in social and religious life. In general, discrimination is defined on attitudes or actions that



discriminate. Discrimination is very likely to be related to negative aspects. Discrimination has to do with negativity? Yes, usually related to discrimination it benefits one party at the expense of the other party. The causes of discrimination are increasingly fierce competition and intimidation from the majority against minority groups. by Agung Tri Haryanto and Eko Sujatmiko, discrimination is an attitude of deliberately distinguishing between groups related to certain interests.

### 2.2.3 Discrimination

According to Theodorson & Theodorson (1979), the definition of discrimination is unequal treatment of individuals or groups based on something, usually categorical or distinctive attributes such as race, ethnicity, religion or membership of social classes. According to Sears, Freedman, and Peplau (1999), the notion of Discrimination is a behavior that shows rejection of an individual or group solely because of a person's membership in the group. The states that in a certain sense discrimination means unequal treatment of a group of people, which is essentially the same as a group of perpetrators of discrimination. The object of discrimination actually has some of the same capacities and services, which are: universal. Whether discrimination is considered illegal, depends on the values held by the community concerned, or the rank in society and the stratification of society based on the principle of discrimination. Community criteria, for what is considered discriminatory treatment against a person or group, always shifts, according to values- values prevailing in society. We may deny that someone accuses us of discrimination. But it's tough not to do it. Discrimination almost exists in every society's life. Acts of discrimination arise from the lowest level, such as prejudice against other people just because the person comes from a specific social group, such as religion, race, ethnicity, or different classifications. Often we are not aware that we have been discriminated against. Like the expressions, "don't marry ethnic/tribe A, you'll be tormented...!"; Wow, there is a new neighbor, but their religion is X dangerous, later they spread their religion, Let their houses be looted, they are race A people, all rich...or Basic A tribal

women, like steal people's men!" Of course, many other expressions express prejudice against other people because that person is different from us. Maybe it is considered normal, but what are the consequences of those prejudices in behavior and actions towards people from these social groups? Indonesia often experiences this and requires a high social cost. For example, the prolonged conflict in West Kalimantan between the Dayak-Malay ethnic group and the Madurese ethnic group; in Ambon between Muslim and Christian communities, in Poso between Muslim and Christian communities, or looting and violence against ethnic Chinese in 1998.

#### 2.2.4. Previous Related Studies

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

The first is an article on [The Origin of Elle Woods via by Indonepedia](#). In this review, the writer wrote in this movie script, *Legally Blonde* tells the story of a girl named Elle Woods who is discriminated against because of her blonde hair. This happens because in the United States there is a stereotype where girls with blonde hair are said to tend to be stupid and only think about appearances, or they are usually nicknamed dumb-blondes. However, Elle paid no heed to the opinions and slurs of those who belittled her. She remains focused on her goal of becoming a student at Harvard Law School, even though her intrinsic motivation is to get her boyfriend back. When successfully accepted there, Elle remains belittled by her ex-boyfriend, lecturer, and friends at Harvard Law School, but this actually spurs Elle to prove that she can until she finally manages to graduate from Harvard Law School with a cum laude degree, even had the opportunity to give an honorary speech on her graduation day.

The second review is an article created by ~~JACENWA@~~

The image of blonde woman in the society of white people is commonly related to dumbness. The writer takes a movie called Legally Blonde as a research object to change the stereotype of dumbness. The main character of this movie is Elle Woods whose hair is blonde. In doing this research, the writer has purpose to change the image of blonde woman, especially the image of Elle Woods in Legally Blonde. The writer wants to describe the life style and behavior of blonde woman reflected in the character of Elle Woods. The writer also wants to show the struggle of Elle Woods to change the image of blonde woman in people's mind.

In this research, the writer uses archive research method and exponential method. Archive research method is used because the writer uses books and data from internet that support this research. The exponential method is used because the writer discusses certain narrative elements and cinematography. The narrative elements used in this research consist of genre, plot, setting and the image of the main character. The cinematography describes the objects from the camera point of view. The writer uses liberal feminism theory that proposed by Mary Wollstonecraft and Betty Friedan. The theory describes the exclusive life of white women from social-middle class and heterosexual society that always enjoy pleasure and give priority to their own beauty. Liberal feminism is closely related to blonde women who focus on their beauty and luxurious life. Thus, this theory is compatible with this research because it describes the image and the life of a blonde woman called Elle Woods. This research concludes that although Elle Woods has blonde hair, she succeeds to change her image as a dumb blonde woman into smart and tough blonde woman. She proves that she can be a successful lawyer without leaving her luxurious lifestyle. Elle also proves that her blonde hair contributes to her current successful life. The last related study is Elle Woods, a blonde girl who loves fashion and loves to dress up glamorously, has dinner with her boyfriend, Warner Huntington III. Instead of proposing to Elle, who

had hoped, Warner decided to break up with her boyfriend for absurd reasons. He feels that Elle is not serious and will not be able to keep up with him who will attend Harvard University to pursue a political career. A heartbroken Elle, believes that Warner will come back to her if she manages to get into the same university. This article has been aired on TribunWow.com with the title Synopsis of the Legally Blonde Film on Netflix, The Story of a Woman Lawyer Breaking Discrimination and Silence of Opponents, Author: Noviana Primaresti

