

CHAPTER II

FRAMEWORK OF THEORIES

This chapter has told about further explanation of the concepts and theories that have been told in previous chapter. In Chapter I, I have mentioned the concepts and theories of intrinsic and extrinsic approaches. In this chapter I will explain those concepts and theories.

A. Intrinsic Approaches

To analyze this film I use some concepts through intrinsic approaches, they are characterization, setting and plot. Those concepts will be explained as follows.

1. Characterization

Character is an important thing in literary work. Pickering and Hoepfer explain some terms of character in literary work. The major, or central, character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist. (Pickering and Hoepfer, 1981: 24-25) The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has 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 characteristic. Round characters are just the opposite. They embody a number of qualities and traits. (Pickering and Hoepfer, 1981: 62) On the other hand it is said that flat character is a minor character of a story. Round character is a major character of a story. To establish characterization of characters can be analyzed through showing

a. Showing Method (indirect)

To analyze this film i use showing method. Showing method involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. (*Minderop, 2005: 6-7*)

1) Characterization through Dialogue

To know the characterization in literary work i have to analyze characters through dialogue between the 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. (*Minderop, 2013: 79*) It needs more concentrating and understanding to determine a characterization of a character.

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. (*Minderop, 2013: 79*)

2. Setting

The term setting in literary work gives broadest sense to the reader. Setting includes place where the action is taken and also time when the action is taken. At its most basic, setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters. (Pickering and Hoepfer, 1981: 37) There are five functions of setting that will be explained as follows.

a. Setting as background of action

When we speak of setting as background, then, we have 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 relationship that is only tangential and slight. To see whether setting acts as an essential element in the fiction, or whether it exists merely as decorative and functionless background, we need 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 the purpose of the work as whole. (Pickering and Hoepfer, 1981: 38).

b. Setting as antagonist

Setting in the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict and determining the outcome of events.(Pickering and Hoeper, 1981: 39)

c. Setting as means of creating appropriate atmosphere

Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come.(Pickering and Hoeper, 1981: 40)

d. Setting as means revealing character

An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering and Hoeper, 1981: 41)

e. Setting as reinforcing of theme

Setting can also be used as a means of reinforcing and clarifying the theme of a film or short story. (Pickering and Hoeper, 1981:42)

2. Plot

Plot is defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a film or a short story. Events of any kind, of course, inevitably involve people, and for this reason it is virtually impossible to discuss plot in isolation from character. (Pickering and Hoeper, 1981: 14)

a. Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some film, occupy an entire chapter or more. (Pickering and Hoeper, 1981:16)

b. Complication

Sometime refers to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified (Pickering and Hoeper, 1981: 16)

c. Crisis

The crisis also refers to as the climax, is the moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution. (Pickering and Hoeper, 1981: 17)

d. Falling action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering and Hoeper, 1981: 17)

e. Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution also refers to as the conclusion. (Pickering and Hoeper, 1981: 17)

3. Theme

Theme is one of those critical terms that means very different things to different people. To some, who think of literature mainly as vehicle for teaching, preaching, propagating a favorite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work. (Pickering and Hoeper, 1981: 61)

B. Extrinsic Approaches

To analyze this film through extrinsic I use psychological approach. I use the concept of guilty feeling and hate to analyze Curtis's endless guilt and revenge determination. Through extrinsic approach use the concepts of:

1. Psychology

Based on the book entitled *Psikologi Sastra*, *psikologi berasal dari kata Yunani "psyche", yang berarti jiwa, dan "logos" yang berarti ilmu. Jadi psikologi*

berarti ilmu jiwa atau ilmu yang menyelidiki dan mempelajari tingkah laku manusia. (Minderop, 2013: 3) (in my translation: Psychology is based on Greek word, psyche that mean soul, and logos mean science. So the meaning of psychology is soul science or science that studied about human behavior) Psychology has many branches some of them are social psychology, psychoanalysis, psychology of literature, and so on. To prove my assumption of the theme I use the concepts of psychology of literature, concepts will be explained as follows.

2. Psychology of Literature

In a book entitled Metologi Penelitian Sastra it is explained that karya sastra merupakan produk dari suatu kejiwaan dan pemikiran pengarang. (Endraswara, 2011: 96) (in my translation: A literary work is a product of the author's psyche and thought.) As it is said on the book entitled Psikologi Sastra it is explained that psikologi sastra adalah sebuah interdisiplin antara psikologi dan sastra (Minderop, 2013: 59) (in my translation: Psychology of literature is an interdisciplinary between psychology and literature.) It is also said that psikologi University of Darma Persada/ 23 sastra adalah kajian sastra yang memandang karya sebagai aktivitas kejiwaan (Endraswara, 2011: 96) (in my translation: Psychology of literature is a study of literature that sees works as psychological activities.) The aim of this psychology research, Penelitian psikologi sastra memiliki peranan penting dalam pemahaman sastra karena adanya beberapa kelebihan seperti: pertama, pentingnya psikologi sastra untuk mengkaji lebih mendalam aspek perwatakan; kedua, dengan pendekatan ini dapat memberi umpan-balik kepada peneliti tentang masalah perwatakan yang dikembangkan; dan terakhir, penelitian semacam ini sangat membantu untuk menganalisis karya sastra yang kental dengan masalah-masalah psikologis (Endraswara, 2008:12) (In my translation: Psychology research has an important role in the understanding of literature because of some advantages such as: first, the importance of psychology literature to examine the characterization aspects more deep; second, this approach can provide feedback to researchers about the development of characterization problem; and last, helpful to analyze the literary work that thick with psychological problems.)

a. Psychosomatic

Psychosomatic is form of two words, Psycho that means Physic and Somatic means Body. The word Psychosomatic had already been replace with diagnostic category. Psychology factor that effect the medical condition. In brief Kellner (1994) said that term of psychosomatic indicate correlation between soul and body. Psychosomatic interruption often describes as aggravation or physical disease where psychology had a big role in the process.

b. Revenge

The spirit of revenge is strong and sometimes almost unbearable. However, our intuitive logic of revenge often rotate, conflict, parochial, and dangerous. Revenge is a primitive, destructive, and violent response to anger, injury or humiliation. This is a misguided attempting to transform shame into pride. Many governments, religions, traditions, and culture provide guidance when possible revenge and not searchable. Unfortunately, this guidelines are often unsatisfactory because it does not belong to a group of people, often mistreat women, generally leads to escalation, unevenly applied, and normally causes prolonged and increasing violence. Revenge is a painful side of reciprocal, and many terms associated with this concept: Justice is a formal state-sponsored approach for revenge under the law. It establishes the sovereign state as the sole legitimate agents of violence. It is not always satisfactory because impersonal, not perfect, and substantially delayed. Many people believe that OJ Simpson really got away with murder, while innocent people are sentenced to death by the state.)(Minderop, 2013: 49)

c. Death-Instinct

Freud know that human behavior based on energy of the two fundamental. First, Life instinct is manifested in sexual behavior, support life as well as grow. Second, death instinct is based on action like agresif and destructive. The two behaviour, although its different under sub – counciousness being a power to motivate (Hilgard et al 1975:303 dan 334). Death instinct could lead to suicide or self-destructive behaviour or being agresive to other people. These two behaviour

even though it is under subconsciousness it can become a power of motivation(Hilgard *et al.*, 1975:335)

Death wish can be generate by, freedom of people that has been obstructed because they have to take care the sick one. In this condition, under sub-consciousness he want to let go the bearable in hope that the sick one death. On the contrary, he doesn't agree with his wish because it is contrary with his loyalty to the sick one. (Minderop, 2013: 27).

