

CHAPTER II

FRAMEWORK OF THE THEORIES

Based on the previous chapter, I have mentioned the concepts and theories of intrinsic and extrinsic approaches. I use the literary work to analyze the character of this movie for the intrinsic. I use the analysis of showing method; characterization through dialogue and characterization through action to analyze the character. I need to look closer into this works to be able to understand and find out the thought of the creator of the works. In term to analyze the character, I use the analysis of showing method; characterization through dialogue and characterization through action. Meanwhile for the film, I will analyze through the setting. Setting is divided into five parts, which are as background of action, as antagonist, as a means of creating appropriate atmosphere, as a means of revealing character and as a means of reinforcing theme. The film will be analyzed through plot which consists of exposition, complication, crisis, falling action, and resolution. I use both intrinsic and extrinsic approach to analyze M. Night Shyamalan's *Split*. Therefore I use the Maslow's Hierarchy of Needs concepts for the extrinsic approach.

2.1. Intrinsic Approaches

In literature, intrinsic approaches means an approach based on analyzing the internal elements that build literary work. Through this approach I use several concepts such as characterization through dialogue, characterization through action, setting, plot, and theme. Those concepts will be explained as follows.

2.1.1. Characterization

Character is an important thing in literary work. Pickering and Hooper 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 Hooper, 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 Hooper 1981 : 62)

In *Concise Companion to Literature*, Pickering and Hooper believe there are two basic methods or techniques in presenting and establishing character, through telling and showing. Due to analyse characterizations, both of methods, telling and showing methods are used. Telling method peels the characterization through the author's comment in the novel. It can be seen at the author's works. Meanwhile, showing method allows the characters to reveal by themselves directly through their dialogues and actions.

2.1.1.1 Showing Method

There are two methods of characterization, telling method and showing method, and to analyse this film I use showing method. Showing method involves the author's stepping aside, also to allow the characters to reveal themselves directly through their dialogue and their actions. (Pickering and Hooper, 1981 : 27) It places the author out of the story.

2.1.1.1.1. Characterization Through Dialogue

I analyse characterization through dialog between characters, and 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 on their minds. (Pickering and Hooper, 1981 : 32) It needs more concentrating and understanding to determine a characterization of a character.

2.1.1.1.2. Characterization Through Action

Characterization through action is as important as seen through dialog. In order 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 Hooper, 1981 : 34-35) In addition, characters' expression can show their characterization.

2.1.2. Setting

Setting is very important in literature, as important as character and plot. The setting is usually the place and scenery of the story and also its time period. This is the platform or the stage in which the character plays their act. By analyzing the setting, we are able to know what the author wants to tell their readers. Settings are the place and time at which the action of a play, novel, etc, takes place. (Pickering and Hooper, 1981 : 21)

2.1.2.1. Setting as background of the action

Setting as background of the action is a setting where events occur in a literary work. Setting in a literary work can be an important element of a story or it is just a decorative element. We need to ask a question as, is the work in question able to 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 Hooper, 1981 : 38)

2.1.2.2. Setting as an antagonist

Setting as an antagonist is a setting when conflicts occur. 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 Hooper, 1981 : 39) It helps to establish the conflict of a plot in a literary work. Setting also can help to determine outcome of some events after the conflict.

2.1.2.3. Setting as a means of creating appropriate atmosphere

Setting as a means of creating appropriate atmosphere is a setting that explains the mood or situation in a literary work so as to arouse a state of the reader. 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 Hooper, 1981 : 40)

2.1.2.4. Setting as means of revealing character

Setting as means of revealing character which describes the way his appearance, behavior, and etc. 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 Hooper, 1981 : 41)

2.1.2.5. Setting as reinforcing of theme

Setting as reinforcing of theme is a setting can clarify the author's ideas to be conveyed to the reader in a literary work. Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. (Pickering and Hooper, 1981 : 42)

2.1.3. Plot

The plot of the story is the series of events that make a line in the story. The plot is also a narrative of events, the emphasis falling on causality. (Pickering and Hooper, 1981 : 13). Plot is whole events of a story. It is arranged by the author in time sequence. Plot emphasizes the story causality. The ability of the reader to understand the story means to know "what happens" and "why" of the characters in the story. Plot defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel 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 Hooper, 1981 : 14) It means that the reader will get the development of the conflict experienced by the characters through plot.

2.1.3.1. Exposition

Exposition is the beginning section of the story when the author provides background information, sets of the scene, establishes the situation and dates the action. It also introduces the character and the potential conflict of the character. The exposition may be accomplished in a single

sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more. (Pickering and Hooper, 1981 : 16)

2.1.3.2. Complication

Complication brings the sparks and develops of the conflict. It is the time when the character becomes aware of difficulty or the change. The conflict is then developed gradually and intensified. (Pickering and Hooper, 1981 : 17)

2.1.3.3. Crisis

Crisis is the moment at which the plot reaches its point of greatest emotional intensity. It is the turning point of the plot. (Pickering and Hooper, 1981 : 17) It occurs at when peak emotional intensity and usually involves a decision, a decisive action or an open conflict among the characters. The crisis may define as the highest point interest of the story.

2.1.3.4. Falling Action

Falling action is the result from the conflict which is moving down. The characters begin to understand their problem and reduce the conflict in order to get the solution of the problems. Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering and Hooper, 1981 : 17)

2.1.3.5. Resolution

The final element of the plot is resolution. Resolution is the part of the story when conflict is solved. It also offers the conclusion of the story. The resolution is also referred to as the conclusion. (Pickering and Hooper, 1981 : 17)

2.1.4. Theme

Theme is the central unifying element of the story which ties together with all of the other elements of fiction used by the author to tell the story. It indicates the pivotal ideas around which the author was writing. Theme is the meaning the story releases, it may be the meaning the story discovers. Theme may consist of the moral or lesson to be learned from the work.

2.2. Extrinsic Approaches

Extrinsic approach is a method of interpretation outside the literature work but somehow it still correlates with the literature itself. As we understand before, analyzing literature work can be used by two approaches. Both approaches are as same as important. Meanwhile to analyze this film through extrinsic, I use psychological approach, they are Maslow's Hierarchy of Needs theory to analyze Kevin Wendell Crumb's Dissociative Identity Disorder characters been waited for "The Beast" to reach his Multilevel Needs.

2.2.1. Maslow's Hierarchy of Needs Theory

Human being and his personality are the one of sources of the idea for author to deliver his work. It shows that there are a close relationship between psychology and literary work. Therefore, one of ways for analyzing a literary work is through psychological approach. It means that character in the literature is identical with the real person since it is an imitation of life.

As we know, Maslow is a father and initiator of spiritual and psychology of humanistic. There are several key concepts that related to Maslow's Multilevel of Needs. Maslow postulates that under different conditions, different classes of needs rise to salience. The classes of needs are arranged hierarchically. The lowest unsatisfied level is the salient level: the level which commands our attention, yet but as soon as it becomes satisfied it ceases to be important.

2.2.1.1. Physiological Needs

Physiological needs are considered one of the basic needs in Maslow's theory. Food water, clothes, sex are considered as basic needs that according to Maslow can easily be satisfied. However, in case these needs are not satisfied, it will control the behavior of that person. It is crucial for people to fulfill this need prior to switching into the next stage. According to Maslow, physiological needs are rather unusual than typical, because they are isolable and because they are localized. In other words, those needs act independently from motivations and the person itself.

2.2.1.2.Safety Needs

If the physiological needs are satisfied, even not entirely, safety needs come second on Maslow's list. This stage includes safety in terms of physical body, environment we live in, family, friends, society. Maslow states that even though the primary target of his theory are adults in learning how to safety needs affect human, the focus is primarily on infants and children. I agree with Maslow's notion that adults are able to hide their emotions much easier than children can do.

Maslow also mentions about factors that people seek in order to satisfy safety needs, such as insurance for their cars and health, stability at work and many others. Those people in society who see themselves in constant need of protection are called Neurotic Individuals. According to Maslow, the needs to have the feeling of secure is something that pushes an individual to gain peace, certain and order from his environment (Maslow, 1987: 75)

2.2.1.3.Love Needs

Love and affection, as well as their possible expression in sexuality, are generally looked upon with ambivalence and are customarily hedged about with many restrictions and inhibitions. Practically all theorists of psychopathology have stressed thwarting of the love needs as basic in the picture of maladjustment. Many clinical studies have therefore been made of this need and we know more about it perhaps than any of the other needs except the physiological ones.

If both the physiological and the safety needs are fairly well gratified, then there will emerge the love and affection and belongingness needs, and the whole cycle already described will repeat itself with this new center. (Maslow, 1943 : 370)

2.2.1.4.The Esteem Needs

Maslow claims that all people in society have a desire for stable, firmly based, high evaluation of themselves, for self-respect, self-esteem, and for the esteem of others. He classifies them into two sets. First is, self-esteem or self-respect feelings as confident, competence, achievement,

mastery, independence, and freedom. Satisfaction of the self-esteem need leads to feelings of self-confidence, worth, strength, capability, and adequacy of being useful and necessary in the world, also the second is, desire for reputation or prestige that used to get esteem or respect from the other.

These needs have been relatively stressed by Alfred Adler and his followers, and have been relatively neglected by Freud and the psychoanalysts. More and more today however there is appearing widespread appreciation of their central importance. (E.Koeswara, 1991)

2.2.1.5. Self-actualization Needs

Self-actualization is the top level of Maslow's hierarchy of needs. It is become the final quest to reach or fulfill potential as a person. This need is never fully satisfied unlike the lower level before. According to Maslow, self-actualization is defined as the desire to become more and more like one is, to become everything that one is capable of becoming (Maslow, 1987)

Self-actualized persons have frequent occurrences of peak experiences, which organize moments of profound happiness and harmony. According to Maslow, only a small percentage of the top population reaches the level of self-actualization (Maslow, 1987: 372-383)

The Hierarchy of Needs Theory by Abraham Harold Maslow (1954)



<https://www.simplypsychology.org/maslow-hierarchy-of-needs.gif>