CHAPTER II
FRAMEWORK OF THEORIES

In this chapter I want to tell more from the previous chapter. In literary work we need supporting elements to make the literature understand easily and clarify the meaning conveyed in the literary work. Intrinsic approach is one element of a literary work has concreate character, characteristic, plot and setting. Such characteristic include the literary genres, thoughts, feelings, styles, styles storytelling, the basic and important from the story. The extrinsic element is an element that comes from outside the story. These elements indirectly affect the building or the system literary organisms. This extrinsic element is also as important as the intrinsic element whose purpose is the same as building a plot in a story. So, I will explain the concept and the theories of intrinsic and extrinsic approaches. In intrinsic approach consist: characterization, setting, plot and theme, for extrinsic approach consist: Psychology and relate to the Identity and Tragedy.

A. Intrinsic Approaches

To analyze this movie, I use some concept through intrinsic approach, and in intrinsic approach consist of characterization, setting, plot and theme. Those concepts will be explained as follow:

1. Characterization

Character is a custom. Pickering and Hoeper explain some terms of character in literary work. (Pickering and Hoeper, 1981: 24) *"The term character applies to any individual in a literary work. For purposes of analysis, characters in fiction are customarily describe by their relationship to plot, by the degree of development they are given by the author, and by whether or not they undergo significant character change"*. (Pickering and Hoeper 1981: 24) *"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. The term protagonist and antagonist do not, however, imply a judgment about the moral worth of either, for many protagonists and antagonists embody a complex mixture of positive as well as negative qualities"*. Characterization also is a way of describing the author as well as developing characters in the story, and to be able to describe a character,

the author can also mention it directly. Explanations in character figures can also be through the physical picture and behavior, the environment of their life, the way they speak, the pattern of their mind, as well as through the depiction by other figures. In presenting and establishing character, an author has two basic methods or techniques at his disposal, as follow:

a.   Showing Method (Indirect)

In indirect methods of revealing character – characterization is process which the writer shows their character's personality through speech, action and appearance. With their appearance it can be from clothes they wear their facial features, their body language, and their mannerism and can be their reaction. In the showing method the narrative also evokes in readers impression that they are presenting them. This showing method or indirect characterization following:

1)   Characterization through Dialogue

Dialogue is a conversation between two or more people, or dialogue can also be interpreted as a deep communication that has a high level and quality that includes the ability to listen and also share views with each other. Characteristic of character can be seen from the style of speech, how they speech and conversation between the characters

2)   Characterization through Action

A characterization can be analyze by looking at an action or incident and how it affected them or how their reaction to it. The action or incident determines the way the character develops as the story goes on. 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 characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values (Pickering and Hoeper 1981: 34).

b.   Telling Method (Direct)

Direct characterization or telling method describes the character details authors explicity describe, or when the author tells the audience what the personality of the character is.in telling method the narrative also builds the

imppresion of the readers that there will be many events. This telling method or diret characterization following:

1) Characterization through the Use of Names

Names are often providing essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits. Other characters are given name that reinforce (or sometimes are in contrast to) their physical appearance. Name can also contain literary or historical allusions that aid in characterization by means of occasion (Pickering and Hoeper 1981:28).

2) Characterization through Appearance

Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how he looks) often providing essential clues to character. Appearance can be used in other ways as well, particularly with minor characters that are flat and static (Pickering and Hoeper 1981: 29-30).

3) Characterization by the Author

In the most customary form of telling the author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' mind. The author not only directs our attention to a given character, but tells us exactly what our attitude toward that character ought to be (Pickering and Hoeper 1981: 30).

2. Setting

The statement Pickering and Hoeper 1981: 37-38, *"Fiction can be defined as character in action at a certain time and place. At its most basic, setting helps the reader visualize the action of the work, a thus adds credibility and an air of authenticity to the characters"*. Setting is the place of surroundings where something is positioned or where events take place. *"In order to understand the purpose and function of setting, the reader must take particular attention to the descriptive passages in which the details of settings are introduced"*. Setting in fiction is called on to perform a number of desired functions. Setting may serve 1) To provide background for the action; 2) As an antagonist; 3) as a means of creating

appreciate atmosphere; 4) as a means of revealing character; and 5) as a means of reinforcing theme. In many works of fiction, setting can and does serve a number of different functions simultaneously.

a. Setting as Background for Action

Setting as background for action can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as a whole. This also can creating mood from the story.

b. Setting as Antagonist

Setting as antagonist is setting in the form of nature can be function as a kind of casual agent or antagonist, helping to establish plot conflict a determine the outcome of events. Showing your story's setting is just as important as creating convincing characters. Character itself is a product of place and culture, so the interplay of both contributes to your story's meaning and significance

c. Setting as a Means of Creating Appropriate Atmosphere

Many authors manipulate their setting as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. Setting as a means of creating appropriate atmosphere it can be to create an atmosphere to make the reader imagination more intense.

d. Setting as a Means of Revealing Character

Very often 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 actual physical setting itself.

e. Setting as a Means of Reinforcing Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. For example in *Hardy's The Return of the Native*, Egdon Heath not only serves as an antagonist and as a means of creating and sustaining atmosphere, but also as a way of illustrating Hardy's vision of the role of blind causality in an unfriendly universe.

3. Plot

Pickering and Hoeper statement, *"A plot is also a narrative of events, the emphasis falling on causality. A plot can not be told to a gaping audience of caveman or to a tyrannical sultan or to their modern descendant the movie-public. They can only be kept awake by "And the – and then –" they can only supply curiosity. But a plot demands intelligence and memory also"*. Plot can also a secret plan or scheme to accomplish some purpose. The plot of the traditional short story is often conceived of as moving through five district sections or stages, which can be diagramed roughly as follows:
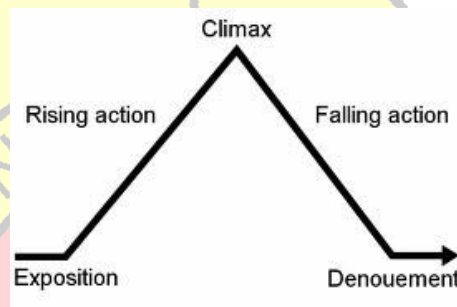
a. Exposition

The exposition is the beginning section in which the authors provide the necessary background information, sets the scene establishes the situation, and dates the action. The exposition of a story determines the action in time and place, introducing characters, states the situation of a story, proposes a conflict that will be develop in the main part of the story, and sometimes imagines the resolution to make in the story.

b. Complication or Rising Action

The complication, which is sometimes refered to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified. Rising Action also a situation where conflict is starting emerge but has not climax yet. There are some signs that there will be conflicts in the next few moment of a story.

c. Climax or Crisis

The crisis (also refered to as the climax) is that moment at which the plot reaches its point of the greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution. Climax is also a situation where story conflict begins to emerge. But conflict in here does not just mean fighting between characters. Conflict in here means the culmination of story that has been show to the reader.

d. Falling Action

Falling Action is a situation where the clauses that had already reach the climax begin to subside or the intensity of the conflict in a story gradually recover. Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

e. Resolution or Denoumen

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium os stability (however tentative and momentary). The resolution is also refered to as the conclusion or the denouement, the latter a French word meaning "unknotting" or "untying." Resolution also a situation where the end or completion of the play that has been bring to the reader. Resolution itself can be a comedy or tragedy.

4. Theme

In Pickering and Hoeper 1980: 60, *"Theme is one of those critical terms that mean very different things to people. To some, who think of literature mainly as a 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, as with one of Aesop's fables or Parson Weems' famous (and, sadly, apocryphal) story about George Washington and the cherry tree"*. Theme is also used sometimes to refer to the basic issue, problem, or subject with which the work is concerned: for example, "the nature of man," "the discovery of truth," or "the initiation into adulthood." In works of fiction, a theme is the central idea or ideas explored in the story. Literary themes can be the subject matter or present itself as a message within the larger story. However, A theme can be

expressed concretely in a very general way a broad subject, such as courtship, love, and marriage. The theme can also be showed in a more abstract way as an idea or moral the message of the story. For example, the theme of a parable or fable is the moral it teaches.

B. Extrinsic Approaches

To analyze this movie through extrinsic approach I use Psychology approach. The concept I use through psychology is Identity and Tragedy. In extrinsic approach, it consist the definition of psychology and psychological literature. That concept will be explained as follow:

1. Psychology

Psychology is usually defined the science of behavior and mind. Psychology is a multifaceted discipline and includes many sub-fields of study such areas as human development, sports, health, clinical, social behavior and cognitive processes. Some expert also says that psychology is a science that studies about mind and behavior. Psychology has many branches some of them are social psychology, psychoanalysis, psychology of literature, and so on.

a. Psychology Literature

In a book entitled *Metodologi 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' psyche and thought. As it said on the book entitled *Psikologi Sastra* is explained that *psikologi sastra adalah sebuah interdisiplin antara psikologi dan sastra (Minderop 2013 : 59),* in my translation; psychology of literature is an interdiscipline between psychology and literature. In addition , psychology of literature has important role in understanding literary works. It says that *penelitian psikologi sastra memiliki peran penting dalam pemahaman sastra karena adanya beberapa kelebihan seperti pentingnya psikologi sastra untuk mengkaji lebih dalam aspek perwatakan (Minderop 2013 : 59),* in my translation; the research of literary psychology has an important role in literary understanding because of some advantages such as the importance of literary psychology to examine more deeply

the aspect of character. To explain this story I use identity and tragedy to relate with psychology concept, and explain below :

2. Identity

Identity is a self-portrait that consists of many parts such as career identity, political identity, religious identity, intellectual identity, interests, culture, personality, and others. Identity can also be interpreted as a self-concept consisting of the goals, values and beliefs of a committed person. Identity is the fact of being who or what a person or thing is. Every people in the world have an identity. Each person has their own characteristics that are attached to each person. Identity is a feeling about being the same person, involves the physical sensation of the body, body image, purpose, values, and experience possessed by a person, a feeling associated with a sense of uniqueness and independence. Adolescence is a time of rapid physiological changes in their. These changes are accompanied by social incentives to meet educational and work-related decisions, forcing them to consider various roles. In James Marcia theory the formation is complex task that must be gradually resolve, and unwittingly. From the time that we were born, we are trying to make sense of the world - things and people and many things. As we grow and develop from babies to toddlers, to preschoolers, to middle school, junior high school, senior high schools until collage, we are trying to figure out where we fit into the world and community to find ourselves in there. That is the foundation of the "identity" issue. Many people get stuck at this stage (it generally occurs during adolescence), constantly try to figure out their gifts (to determine an occupation, for example) and role in the world. Sometimes as adults in their mid-careers, we revisit that stage when our work's life is no longer fulfilling this does not happen with everyone, though. In this theory there are four identity status that can be experience but adolescents that have to do with aspects of their personality, There are as below:

a. Identity Diffusion

Identity diffusion happens when Identity status marks by commitment absence and lacks of seriousness in considering alternatives in life. A teenager has not had a crisis and commitment. A teenager who has not seriously seek and consider options for themself and avoid commitment. They are unsure of themself

and tend to be uncooperative. When teenagers can not integrate identification and its roles, that is called identity diffusion.

b. Identity Foreclosure

Identity Foreclosure is when a person does not go through a crisis, but has a commitment that decisions others take for his life. In this situation, a teenager has a commitment, but they has not experience in a crisis. So the commitment they earns is not from the crisis, but they get from the choice of others. For example, a teenager in choosing accounting for their study (a commitment already exists) because of the choice of their parents (the crisis does not yet exist).

c. Identity Moratorium

Identity Moratorium is happen when one consider alternatives (indicates he is in a crisis) and it seems that he does not find any commitment. This situation is a state of adolescents who have experience in a crisis but have not commit. For example, a teenager who wants to date (the crisis already exists) but still has not develop a close relationship (no commitment yet). A person in this state may achieve a state of attainment of identity if it is able to commit.

d. Identity Achievment

Identity Achievement is happen when it is mark by a commitment to decision after a crisis. In the achievement of identity, a teenager has experience in a crisis and brought it to a commitment. A person who is in the achievement of identity has carefully thought about their identity and future choices, and commit to their decision. For example, a teenager who already knows that he fits in the field of psychology to study (the crisis already exists) and then lectures in the psychology department and undergo the field (commitment already exists).

3. Tragedy

Tragedy is a drama genre that treats in a serious and dignified style the sorrowful or terrible events encountered or caused by a heroic individual. In tragedy, the character suffers a bad fate and causes himself, or his relatives and friends, to experience problems. A heroic individual is expect to bring tragic effects are great. So the tragedy is not a play that tells of sorrow and terrible but which

aims to shake the soul of the audience so that it is limp, thrilled, cringe but at the same time feel compassion. The tragedy not only ends in death for the main characters or its supporters but also their bad luck can also be called tragedy. Tragedy also has several type as below :

a. Greek Tragedy

Ancient Greek tragedies typically consisted of a protagonist of high rank who makes an error of judgement (flawed) and accepts his fall from grace. Other important elements include Gods, mythology, conflict, suffering and catharsis. The great Greek tragedians were Sophocles, Euripides and Aeschylus. Sophocles' play *Oedipus Rex* is often considered the perfect tragedy. (https://www.quora.com/How-many-types-of-tragedy-are-there-in-English-literature, 27-06-18)

b. Roman Tragedy

While many Greek tragedies were still being performed during Roman times, few genuine Roman tragedies survive. Those that have survived are mostly adaptations of Greek tragedies. Nine plays written by Roman philosopher Seneca survive today, some of which are considered revenge tragedies, adopted by Elizabethan and Jacobean playwrights in the late 16th and early 17th centuries. (https://www.quora.com/How-many-types-of-tragedy-are-there-in-English-literature, 27-06-18)

c. Elizabethan and Jacobean Tragedy

Elizabethan tragedies (not all written by William Shakespeare) often include protagonists of high status (nobility, military rank, etc.) who are flawed, encounter a reversal of fortune and (usually) die at play's end. Jacobean tragedies are mostly characterised as being revenge tragedies. https://www.quora.com/How-many-types-of-tragedy-are-there-in-English-literature, 27-06-18)

d. Revenge Tragedy

Revenge tragedies are dramatic works in which one character seeks revenge upon another character for an evil doing. Most often associated with the Jacobean

era, these revenge tragedies are actually a revival from Roman times. Excellent examples of revenge tragedies include William Shakespeare's *Hamlet*and John Webster's *The Duchess of Malfi*. (https://www.quora.com/How-many-types-of-tragedy-are-there-in-English-literature, 27-06-18)

e. Tragicomedy

A mixture of tragic *and* comic elements existing in a single dramatic work. Samuel Beckett's absurdist play *Waiting for Godot* is a fine example of the form, where the comic elements are not necessarily noticeable at first glance. (https://www.quora.com/How-many-types-of-tragedy-are-there-in-English-literature, 27-06-18)

f. Domestic Tragedy

These dramas originated in the Elizabethan period, but broke from previously established conventions, instead portraying the common man in a domestic setting as the tragic hero (as opposed to a character of nobility in a palatial setting). Excellent examples include Henrik Ibsen's *A Doll's House* and Eugene O'Neill's *The Iceman Cometh*. (https://www.quora.com/How-many-types-of-tragedy-are-there-in-English-literature, 27-06-18)