

CHAPTER 2

FRAMEWORK OF THE THEORIES

In this chapter, I will explain more about the theories of intrinsic and extrinsic approaches that I use to analyze this film. I have mentioned the concepts and theories of intrinsic and extrinsic approaches, this below is the explanation.

2.1 Intrinsic Approaches

Intrinsic approaches take part in the literary work itself. Intrinsic approaches emphasize the analysis intertext by describing the elements of the story that explained before. Intrinsic approaches applied by the writer in order to show the elements of the story. Parts of elements of the story are characterization, setting, plot, theme, and point of view.

2.1.1 Characterization

Characterization is an important thing in literary work. Pickering and Hoeper 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 Hoeper, 1981: 24). 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 character is a major character of a story, to establish the characterization of characters can be analyzed through showing method and telling method.

2.1.1.1 Showing Method (Indirect)

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.

2.1.1.1.1 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 open and candid, they tell us or appear to tell us, exactly what is on their minds. 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 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.

2.1.1.2 Telling Method (Direct)

Direct methods of revealing character or characterization by telling, include the following:

2.1.1.2.1 ★ Characterization through use of name

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.

2.1.1.2.2 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 they look, often provide essential clues to character.

2.1.1.2.3 Characterization by the author

Through a series of editorial comments, nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' minds. 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.

2.1.2 Setting

Term setting in literary work gives broadest sense to the viewer. The setting includes the place where the actions were taken and also the time when the actions were 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 Hooper, 1981: 37) There are five functions of setting that will be explained as follows.

2.1.2.1 Setting as a background of the action

When we speak of setting as a background for the action, 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.

2.1.2.2 Setting as an antagonist

The 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.

2.1.2.3 Setting as a mean of the 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.

2.1.2.4 Setting as a mean of the 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.

2.1.2.5 Setting as a reinforcing of the theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story.

2.1.3 Plot

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

2.1.3.1 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 novels, occupy an entire chapter or more.

2.1.3.2 Complication

The complication, which is sometimes referred 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.

2.1.3.3 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.

2.1.3.4 Falling action

Once the crisis or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

2.1.3.5 Resolution

The final section of the plot is its resolution, it records the outcome of the conflict and establishes some new equilibrium or stability however tentative and momentary. The resolution also referred to as the conclusion or the denouement, the latter a French word meaning unknotting or untying.

2.1.4 Theme

Theme is one of those critical terms that mean very different things to different 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". (Pickering and Hoepfer, 1981: 61)

2.2 Extrinsic Approaches

Extrinsic approaches are the literary elements/factors which can be found outside the literary works but it indirectly influences the structure of the literary works. The extrinsic approaches are used by critics to emphasize the importance of the context to the text. It is focused on the background, history, social conditions and biography of the author. Sometimes, it connects literature to the social context and psychology as well.

2.2.1 Psychology of Literature

There are four possible definitions about psychology of literature: psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (audience psychology). But the third definition is the only one which is strongly related to the study. Some theorists had ever theorized about the successful of an author.

2.2.1.1 Death Instinct (Thanatos)

The idea of death instinct was initially proposed by Sigmund Freud in his own penned book titled *Beyond the Pleasure Principle*. With regard to psychoanalytic theory, an ambition whose objective is the lessening of psychological stress to the smallest potential degree, which is, death.

According to the logic of the pleasure principle, energy was to be conserved at all costs. In view of the repetition compulsion, Freud amended his view: On the one hand, energy was to be conserved; on the other, according to the logic of the death drive, the reduction of tension demanded that energy be reduced to nothing, returned to a state of rest, a return to the inorganic stasis that Freud (borrowing from the science of his time) believed to be the original condition of all matter.

“The instinct of death or Thanatos (sometimes Freud called it destructive instinct) is an instinct directed at the destruction or destruction of what has been there (the organism or the individual itself)”. (E. Koswara, 1991: 40) The instinct of death in the individual can be directed to two directions, namely to himself and to others or out of self”.

