

CHAPTER 2

FRAMEWORK OF THE THEORIES

2.1. Film as Literary Work

According to Klarer (1999:54), a movie in the era of the beginning of twenty first century became one of the products that connected with written works and the practice of commenting on the qualities and character of literary works. Both film and literature have connection which each of them influences each other. Film gradually influenced by the methods of how literary works are analyzed. In short, both film and literary works may be examined for each detail of it with same techniques as known as approaches of textual studies.

Furthermore, Klarer adds the main improvement of literary theory has contributed in the film studies as the ideas influence the way to inspect what is in a movie. The similarity of film and literary work is that both literary work like novels and films like video tapes; theoretically, they can be repeatedly read, or viewed. Even though film and literary work have dissimilar shape and display, since both of them use players to show utterance, emotion, feelings to get deep into the story and make their audience or readers get the idea of the content either in the movie or in the drama, they are classified as the —performing arts’. Based on what Klarer states above, we can categorize that film is one of the literary works and we can analyze films like we analyze drama.

2.2. Intrinsic Approaches

It is a basic element that can be found in a literature work. It is the internal part of the story that can be seen. Some elements in intrinsic approach are plot, setting, theme, character, theme, symbol and allegory, style and tone and point of view. From the elements mentioned above, the writer would like to choose four of them. They are:

2.2.1. Characters and Methods of Characterization

Characters represent the movie or drama writers’ ideas or suggestion points. It is impossible to eliminate the characters that played by the actors in a movie or drama because they are the key of the movie. It is also impossible to

make movie or drama without actors who play the characters in it. If there are no characters, there would be no plot and, hence, no story. (Pickering and Hoeper, 1981:23)

If we talk about characters we also talk about people and their various aspects of persona. In film, like in drama the people who play the characters should act and present what the writers try to show to the audience. (Ibid, p.275)

Major and minor characters are two types of characters. Main character in a film or drama which is often called protagonist and a character who strongly opposes the main character which is often called antagonist are major characters. Meanwhile, a person or thing that contrasts with another character is often minor characters. (Ibid, p.276)

The center of interest for most of the scriptwriters is major character. The way to know how to differentiate the main characters and the minor characters is by identifying the lines spoken by each of them. Major characters have a lot of words to say than the minor ones as they only have a few of words to say. Nevertheless, the most significant way to find out is by seeing that those who are individualized and given both complex motives and a past are categorized as main characters, meanwhile, those who often have no past at all and sometimes represent no more than a common character type are categorized as minor characters.

The characters are individuals that have their own uniqueness. We as the spectators must look thoroughly at the various means of characterization in order to understand these individuals. There are some methods used to do the characterization. The first method is by seeing the character's *particular patterns of action*. We analyze how the characters act. With the action shown by the characters we can see how their personalities and motives displayed. The next method is by seeing *the way a character speaks*. This part shows how the characters talk or respond with the words they choose. There is also consideration of dialect and grammar they use when they make utterance. Those things can examine their personal background and their ability to acquire and apply knowledge and skills. Another method is *the way a character responds*. It is also crucial to analyze. Every scene in a movie that contains characters' lines will

cause response from other characters. From the way other characters respond the personality of them are possibly revealed. The last method that can be used in characterization is *what others say about a character*. As the characters meet one another and they make conversation, it means each of them have their judgment over others. They see other players, they identify their characters. They say what they feel and know about other characters. (Ibid., p.276-278)

2.2.2. Plot

Another element that is also important to analyze is plot. The reason people watch movie can be varied. Some of them want to see how great the story is displayed, some of them are eager to know what moral lesson can be taken and some of them want to see what happens next. There will be a sequence of actions in every movie. This sequence will lead to understanding what happens next and the reason why the scene appears.

The plot of the traditional story is commonly arranged in moving forward form which consists of five structural elements. This form is going to be used in showing the plot in the Lady Bird the movie. The following elements are as follow:

1. Exposition

This is the part that consists of important information about the background of the story, the introduction of the players, and the beginning of character's action. Some of them are always shown in the first scene and other important background materials are shown by the end of the first act. (Ibid, p.269)

2. Complication

This is the start of realization of the characters that there is a thing that goes wrong and there will be problems in the following scenes or time. It is the segment when dispute begins to appear and it will be getting complicated soon. (Ibid., p.270)

3. Crisis

This is the section of turning point of the movie which shows the time of intensive emotion and crucial resolution for the conflict that the characters deal with. It happens between the protagonist and antagonist characters. This is the

scene that spectators or the viewers really look forward to because the scene displays a strong action full of high tense and emotion of the players. Most people call it *obligatory scene* as it is demanded by the audience. (Ibid., p. 271)

4. Falling action

A part after the crisis occurs and the next thing is there is a scene when a momentum of its own appears. It is the effect from the protagonist's loss of control.

5. Resolution

There is a conclusion made in this part. This is the last opportunity for the scriptwriter to express the point in the scenes. It will be shown by the appearance of a full revelation of the characters. (Ibid., p.273)

2.2.3. Setting

Setting covers physical location, time of day or year, the climate condition, historical time during which action takes place. The audience will get the whole image of the work when setting is clearly seen and understood. The setting is also like a real picture of life so the audience really gets into it.

Usually, setting is shown in the beginning of the work (beginning of scene) to direct the audience to next scene. There are five functions of setting. They are:

1. Setting as Background for Action

In a literary work, setting can be an elementary element or it is just a decorative element. A question like: could this work in question be set in another time and another place without doing it essential damage? And 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. (Ibid., p.38)

2. Setting as Antagonist

This is setting is useful to establish plot conflict and determine the outcome of events as this setting use the form of nature that can function as a kind of causal agent or antagonist. (Ibid., p.39)

3. Setting as a Means of Creating Appropriate Atmosphere

Another function of setting is to create appropriate atmosphere. Through

this kind of setting, the reader's expectations and an appropriate state of mind for events to come do arise as the authors' attention to manipulate it. (Ibid., p.40)

4. Setting as a Means of Revealing Character

Making setting as a metaphoric or symbolic extension of character deliberately is the aim of the using of this kind of setting. Authors use this setting to make clear and reveal the characterizations of the characters. (Ibid., p.41)

5. Setting as a Means of Reinforcing Theme

This setting is easy to know since it is told and shown in dialogue or in action. This setting is purposed as a means to reinforce and clarify the theme of a literature work. (Ibid., p.42)

b. Extrinsic Approaches

If in intrinsic element I have revealed what I want to analyze, in extrinsic element I use Self Identity theory in Psychology approach.

2.3.1. Literature of Psychology

Psychology is *the scientific study of the mind and how it influences behavior.* (Hornby, 2010:1183). Psychology connects with humans and things inside the humans. As well as psychology that talks about humans, literature also does the same thing since inside literature works human becomes one of the subjects that are discussed.

In the journal of —The Relation between Psychology and Literature, it is stated that literary work and psychology have a reciprocal relation. The psychology of the unconsciousness can be called literature, and is a dune mining approach to its foreign opinion, very familiar to literature and literary critics. In psychological review in depth stories, and techniques for induction made ploy it is. This function works the same dream in the literature. And function of the dream and its elements is in the form which is related to the literature. (Farzaneh Dastmard, Tooran Razmjoo and Vali Salehi, 2012).

The idea of analyzing what inspires a literature work and a writer's psychic aspects are the basics of psychology of literature. To understand this means to comprehend the aspects inside the literary works. It is focused on the

psychology of the characters in the literary works. (Ratna, 2003:343).

As studying of the psychology of the characters in every literature work mostly relates to human beings, it is believed that psychology of literature reflects the things inside human's soul including its activity. When we want to know deeper about psychology of literature, the crucial thing that we need to find out is how far the writer's psychology involvement is and how good is the ability of the writer to show the fictional characters that involve in psychology problems is. The creation of psychological process emerges from the thought of the writer when he/she is in subconscious then it is made in a literature work when the writer is in his/her conscious condition. The readers or the audience that enjoy the work of literature are carried away with the characters and their psychological problems that are displayed in the story. They put themselves as if they are really inside the story. (Endraswara, 2003:96).

Psychology can be divided into two big areas called experimental psychology and social psychology.

1. Experimental psychology uses classic, laboratory-based, scientific methods to study human behavior: it uses similar techniques to physics, chemistry, or biology, often carried out in a lab, except that instead of studying light rays, chemical reactions, or beetles, the experiments involve ourselves and other people.
2. Social psychology tends to study how people behave in real-world situations—for example, how people react to advertisements, why they commit crimes, and how we can work more efficiently in offices and factories. Social psychology doesn't always involve experiments; it might be based on questionnaires or observations instead.

This research focuses on the experimental psychology in particular the human actions and behavior. Makeig and colleagues (2009) emphasized that the most pivotal challenge lies in the systematic observation and interpretation of how distributed brain processes support our natural, active, and flexibly changing behavior and cognition.

We all are active agents, continuously engaged in attempting to fulfill bodily needs and mental desires within complex and ever-changing surroundings,

while interacting with our environment. Brain structures have evolved that support cognitive processes targeted towards the optimization of outcomes for any of our body-based behaviors. In scientific research, human behavior is a complex interplay of three components: actions, cognitions and emotions. An action denotes everything that can be observed, either with bare eyes or measured by physiological sensors. Think of an action as an initiation or transition from one state to another – at a movie set, the director shouts —action! for the next scene to be filmed.

Behavioral actions can take place on various time scales, ranging from muscular activation to sweat gland activity, food consumption, or sleep. Cognitions describe thoughts and mental images you carry with you, and they can be both verbal and nonverbal. —I have to remember to buy groceries, or —I’d be curious to know what she thinks of me, can be considered verbal cognitions. In contrast, imagining how your house will look like after remodeling could be considered a nonverbal cognition.

Cognitions comprise skills and knowledge – knowing how to use tools in a meaningful manner (without hurting yourself), sing karaoke songs or being able to memorize the color of Marty McFly’s jacket in —Back to the Future (it’s red). Commonly, an emotion is any relatively brief conscious experience characterized by intense mental activity, and a feeling that is not characterized as resulting from either reasoning or knowledge. This usually exists on a scale, from positive (pleasurable) to negative (unpleasant).

Other aspects of physiology that are indicative of emotional processing – such as increased heart rate or respiration rate caused by increased arousal – are usually hidden to the eye. Similar to cognitions, emotions cannot be observed directly. They can only be inferred indirectly by tracking facial electromyographic activity (FEMG), analyzing facial expressions, monitoring arousal using ECG, galvanic skin response (GSR), respiration sensors, or self-reported measures, for example.

Actions, cognitions and emotions do not run independently of each other – their proper interaction enables you to perceive the world around you, listen to your inner wishes and respond appropriately to people in your surroundings.

2.3.2. Adolescence

Adolescence is the transition development phase between school age and young adult period which covers the changing of biology, cognitive and social emotional. The adolescence starts at the age of 10 – 13 and ends at the age of 18-22. (Santrock, 1996:26)

The aspect of biology changing (physical changing) causes the adolescents put more attention on how they look and at the same time try to build their own image about their own body. They would often look at themselves in the mirror for many hours to check their physical appearance. There are times when they feel unsatisfied of their own bodies. (Hamburg, 1974; Wright, 1989). Sometimes they wish to have different body and start to compare with others.

The escalation of making their own decision about their future, the friends they want to make with, the person they are going to date with, the want to continue their studies with their own choice of universities, the readiness to have sexual intercourse, the need to learn how to drive cars and many more arise in this phase too. Adding what has been mentioned before, American Psychological Association (2002:11) states that the changes in how adolescents think, reason, and understand can be even more dramatic than their obvious physical changes. They are now able to analyze situations logically in term of cause and effect and to entertain hypothetical situations and use symbols, such as in metaphors, imaginatively (Piaget, 1950). This higher-level thinking allows them to think about the future, evaluate alternatives, and set personal goals (Keating, 1990). Despite their rapidly developing capacity for higher-level thinking, most adolescents still need guidance from adults to develop their potential for rational decision making. Stereotypes to the contrary, adolescents prefer to confer with their parents or other trusted adults in making important decisions about such things as attending college, finding a job, or handling finances (Eccles, Midgley, Wigfield et al., 1993).

2.3.3. Erik Erikson's Theory of Identity versus Identity Confusion

Self identity is an image of adolescent about who she/he is. The rational basic of self identity means understand about who she/he is. The questions like:

—Who am I?!, —What is inside of me?!, —What am I going to do with my life?!, —How am I going to do it?! do appear in the life of adolescent. It is a must for adolescents to answer those questions in order for them to find their identity. Erikson (1950). Identity is something that must be searched for. It does not appear as a maturational phenomenon when the time comes nor a readily given to the individual by society. It is something that adolescents must obtain with sustained individual effort. If they do not want to be in alienation and a sense of isolations and confusions as the result from the danger of role diffusion they should be willing to work actively on their identity's formation.

The searching for identity cannot be separated from the involvement of the establishment of a meaningful self-concept in which past, present, and future as they are brought together to form a unified whole. Identity also is based on psychosocial reciprocity. Therefore, adolescents —are sometimes morbidly, often curiously, preoccupied with what they appear to be in the eyes of others as compared with what they feel they are and with the question of how to connect to earlier cultivated roles and skills with the ideal prototype of the day (Erikson, 1959:89).

— According to Erikson, the process of searching for identity includes the following things:

3. Experimentation of personality and role

Dealing with many options or choices are the common things that happen to adolescents and at one point they will enter a period that is known as *psychological moratorium*. Before they achieve a stable self thought during the phase of psychological moratorium, they try different roles and different personalities as well. They can like their friends within a week, and hate them in the following week. They can be argumentative at some points and can be cooperative as well. (Santrock, 1996:342)

4. Need for peer group recognition

Identity can be found in the interaction with significant others. Erikson refers that this is a process of psychosocial reciprocity which means the adolescents often go through times of a great need for peer group recognition and almost compulsive peer group involvement. Being in a peer of group, the clique,

the gang, even lover means the adolescents will have a role model and personal social feedback as well which become the aid in the searching for a personal identity.

It is important as it will help them to know their certain roles that fit them, however, becoming member of a group also can make them become dependent since perhaps some of them accept the values of others too easily without really addressing the identity issue of how well they do fit him or her.

5. Go through the pubescence

According to Erikson, it is signed by the rapidity of body growth, genital maturity, and sexual awareness. At this period, adolescents must establish ego-identity and learn to accept body changes as well as new libidinal feelings. Along with this period, genital maturation stimulates sexual fantasies and intimacy with the opposite sex appears.

6. Go through some social and behavioral problems

During this phase the adolescents will encounter some social problems such as substance abuse, acting out behavior, suicide or suicide attempts, eating disorders, teenage pregnancy, dropping out of school, etc.

Those who fail in dealing with it will face identity confusion. Strong doubt on one's sexual identity, doubt their occupational skills and are unable to resolve core psychological tasks, delinquent, outright psychotic incidents, and self-destructive one-sided preoccupation or activity are common things happen to the adolescents that face identity confusion.

For those who succeed in dealing with conflicting identities will gain new thoughts and can accept their identity. Erikson stated that adolescents that successfully find their identity will find the answer for the questions: —Who am I?!, —Where am I going?! and —Who am I to become?! They also can assess strengths and weakness and determine how they want to deal with them. They can free themselves from dependency on peers or their parents in making decision. (Erikson, 1959:118). They are able to develop a commitment to a system of values, religious beliefs, vocational goals, a philosophy of life, personal relationship with other people and accept their sexuality.

