

CHAPTER 2

THEORETICAL FRAMEWORK

In this chapter I want to tell more than the previous chapter. In literary works supporting elements are needed so that the literature is easily understood and clarified meaning contained in literary works. Intrinsic approach is one element of a literary works have concrete characteristics, characteristics, plot, and background. Like characteristics include literary genres, thoughts, feelings, style, style storytelling, which is fundamental and important of storytelling. Extrinsic element is elements that come from outside the story. These elements indirectly affect the building or system of literary organisms. This extrinsic element is equally important as an intrinsic element whose goal is the same as building a plot in a story.

So, I will explain the concepts and theories of intrinsic and extrinsic approaches. The intrinsic approaches include characterization, setting, plot and theme. The extrinsic approach that is applied on top of the literary sociology approach is Genetic Structuralism.

2.1. Intrinsic Approaches

This chapter of the research contains descriptions regarding the framework of theories that is being utilized, therefore it will be appropriate with the issue along with other aspects. In order to analyze “The Lion King” movie script, I use the concepts of James H. Pickering and Jeffrey D. Hopper in his book titled Concise Companion to Literature to carry out intrinsic approach for the purpose of examining the film character, including the characterization, plot, setting and theme. Those concepts will be explained as follow:

2.1.1. Characterization

(Pickering and Hopper, 1981:24) "The Concept of Character" It applies to all characters in literary works. For analytical purposes, Fiction is usually described according to its relationship to the plot and according to the extent of the story. what expansion the author specified and whether it will occur A drastic change of

character." (Pickering and Hopper, 1981:24) "Yes, Major. "The central character of the plot is the main character. his opponent, opponent's character It is the antagonist that the hero fights and fights. the word hero However, the adversaries do not imply judgments about either moral value. Because many protagonists and antagonists embody a complex mix of positive and positive and negative qualities. Characterization is also a way to describe an author. Not only the character growth in the story and the ability to portray the character, It can also be mentioned directly by the author. It is also possible to explain with a character diagram through physical images, behaviors, living environments, and ways of life They speak their own mental patterns and speak through the expressions of others character. In portraying and establishing characters, the writer has two basic methods or techniques he has at his disposal, such as:

Showing Method (indirect)

(Pickering & Hoper, 1981:28) In the indirect method of character disclosure, characterization is the process by which an author reveals a character's personality through speech, actions, and appearance. Their appearance comes from their clothing, facial features, body language, and demeanor, which can influence their reactions. The way it is presented also gives the impression that the story is being presented to the reader. This showing method or indirect characterization following:

1. Characterization through Dialogue

(Pickering & Hoper, 1981:32) Dialogue is a conversation between two or more people, and can also be interpreted as deep, sophisticated, high-quality communication that includes the ability to listen and exchange ideas with each other. You can understand the characteristics of the characters by the way they speak, the way they speak, and the conversations between characters (Pickering & Hoper, 1981:32). For this reason the reader must be prepared to analyze dialogue in a number of different ways.

A. What is Being Said

In this case, we need to know whether the dialogue will be discussed is something that is important and can influence the events in the story. (Pickering & Hoepfer, 1981: 32) from what I have learned, dialogue is a conversation that reflects everyday conversation. For example, such as talking to parents or friends to discuss problems or conflicts and plots like in movies.

B. The Identity of The Speaker

Something that is conveyed by a main character, which in this case is more important than a subordinate character, although sometimes the information provided by a subordinate leader can provide important information about the main character. Minor role conversations often provide important information and highlight the personality of other characters. (Pickering & Hoepfer, 1981: 32) According to my understanding, the important characters in the identity of the speaker are protagonists and antagonists.

C. The Occasion

In real life, conversation that takes place in private at night are usually more serious and, hence, more revealing than conversation that take its place in public during the day (Pickering and Hoepfer, 1981:33).

D. The Identity of The Person or Persons The Speaker is Addressing

The necessary degree of intimacy is usually provided by the author through the staging of the scene or the dialogue itself. Speech by a character is called a monologue if the character is not addressing someone in particular, or if there is no other person present, but strictly speaking, monologues are more common in drama than in fiction. (Pickering and Hopper, 1981:33).

E. The Quality of Exchange

In this method we can see the characters through a discussion and how they respond to it. We can see how a character reveals themselves by how they give their opinion. For example, when there is a certain degree of avoidance in their responses,

the character may be secretive and have something to hide (Pickering and Hoyer, 1981: 33).

2. Characterization through Action

(Pickering & Hoyer, 1981:34) Characterization can be analyzed by looking at an action or incident and how it affected or reacted to it. Plots and incidents determine how characters develop as the story progresses. Identifying characters from the plot requires examining various events in the plot to reveal about the characters, their unconscious emotional and psychological states, and their conscious attitudes and values.

2.1.2. Plot

Characterization and plot are actually closely related to each other, especially in a literary work. The main function of plot itself can be said to be the representation of characters in action, although as we will see, the actions involved can be internal and psychological as well as external and physical. (Pickering & Hoyer, 1981:14-15).

Most plots stem from some significant conflict. The conflict can be an external conflict, where the main character is pitted against an object outside himself, or an internal conflict, in which case the problem to be solved is one that exists within the psyche or personality of the main character. (Pickering & Hoyer, 1981:15). The plot in a literary work basically moves through five different stages, which can be described as follows:

2.1.2.1. Exposition

(Pickering & Hoyer, 1981:16) The description is the first part, where the author provides the necessary background information, presents the setting, presents the situation, and presents the date of the plot. Storytelling determines the plot in time and place, introduces the characters, presents the situation of the story, suggests the conflicts that develop in the body of the story, and sometimes imagines the solutions that are met in the story.

2.1.2.2. Rising Action

(Pickering & Hopper, 1981:17) Also called a rising plot, this complexity disrupts the existing balance and introduces characters and their underlying or driving conflicts (if not already introduced by the narrative). After that, the conflict gradually develops and intensifies. Rise action is also a situation in which conflict has occurred but has not yet reached its climax. There are some indications that conflict will arise in the next moments of the story.

2.1.2.3. Climax or Crisis

(Pickering & Hopper, 1981:17) A crisis (also called a climax) is the moment when the action reaches a peak of emotional intensity. It's a turning point in the plot that immediately brings resolution. A climax is also a situation in which a clash of actions occurs. However, conflict here does not only mean conflict between characters. Conflict here means the climax of the story presented to the reader.

2.1.2.4. Falling Action

(Pickering & Hopper, 1981:17) Fall action refers to situations where sentences that have passed their peak disappear or the intensity of the narrative conflict gradually recovers. As crises and tipping points are reached, tensions ease and the plot approaches its planned end.

2.1.2.5. Resolution or Denouement

(Pickering & Hopper, 1981:17) The final section of the plot is the resolution. It records the outcome of the conflict and re-establishes (even if provisionally and temporarily) a new balance of stability. Resolutions are also called conclusions or dissolutions, the latter of which in French means "unwind" or "unravel". Resolution is also the situation in which the reader approaches the end or conclusion of the work being played. The solution itself can be both comedy and tragedy.

2.1.3. Setting

(Pickering & Hopper, 1981:37-38) "Fiction can be defined as characters taking place at a particular time and place." To understand the purpose and function

of a setting, the reader must pay particular attention to the text explaining the details of the setting. must be fulfilled.” The function must be fulfilled. This setting acts as a backdrop for 1) actions. 2) as an antagonist. 3) As a means of creating a comfortable atmosphere. 4) As a means of revealing character. 5) As a means of reinforcing themes. In many works of fiction, a setting can, and does, serve multiple purposes simultaneously.

2.1.3.1. Setting as Background for Action

(Pickering & Hopper, 1981:38) The background of the action can be said to exist as a decorative backdrop that has little to do with the purpose of the work as a whole. This can also create a narrative atmosphere.

2.1.3.2. Setting as Antagonist

(Pickering & Hopper, 1981:39) Setting as an antagonist means that the setting in nature acts as a sort of casual actor or antagonist, helping to establish plot contradictions and determine the outcome of events. Describing the setting of the story is just as important as creating compelling characters. The interplay of the two adds meaning and meaning to the story, as the character itself is a product of place and culture.

2.1.3.3. Setting as a Means of Creating Appropriate Atmosphere

(Pickering & Hopper, 1981:40) Many writers manipulate the setting to raise the reader's expectations and create the right atmosphere for the events to come. As a means of creating the right atmosphere, the setting can create an atmosphere that enhances the imagination of the reader.

2.1.3.4. Setting as a Means of Revealing Character

(Pickering & Hopper, 1981:41) How a character perceives and reacts to the environment often tells the reader more about the character and their mental state than the actual physical environment itself.

2.1.3.5. Setting as a Means of Reinforcing Theme

(Pickering & Hopper, 1981:42) Narration also helps clarify and articulate the themes of a novel or short story. For example, in Hardy's *Return of the Natives*, Egdon Heath is not only an antagonist and a means of creating and maintaining atmosphere, but also Hardy's vision of the role of blind causality in an unfriendly world. It also serves as a means of explaining.

2.1.4. Theme

(Pickering & Hopper 1980:60) "Topic is one of the key terms that has very different meanings to people. Literature is primarily a means of teaching, preaching, disseminating a favorite thought, or encouraging some righteous action. For those who take it as a subject, the subject can mean morals and lessons drawn from the work, like one of Aesop's fables and stories: Parson Weems' famous (and sad) story of George Washington and the Cherry Tree. The term "topic" is sometimes used to refer to the underlying subject, problem, or topic with which the work deals.

For example, "Human Nature", "Discovering Truth", or "Introduction to Adulthood". In fiction, the theme is the central idea explored in the story. A literary theme can be the subject of a larger story or appear as a message. However, themes can express broad themes such as courtship, love, and marriage in a very specific and very general way. A theme can also be expressed more abstractly as an idea or lesson to a story's message. For example, the subject of a parable or fable is the moral it teaches.

2.2. Extrinsic Approaches

In the extrinsic approach focuses on characterization, plot, and setting. The extrinsic approach is focused outside the text such as, structuralism genetic. With an extrinsic approach. Eanglestone describe it as "looking through a window to another world". He explains that this might ask questions "about the historical significance" and "who the people are" in the painting. When explaining an extrinsic approach, he states that "the literary text is part of the world and rooted in its context". In this paper, I will use the approach of Sociology of Literature to

analyze character and behavior. In the extrinsic approach, I will use concepts of Sociology of Literature such as, Genetic Structuralism perspective theory by Lucien Goldmann. I will explain the concepts below.

2.2.1. Sociology

Sociology is the study of human social relationships and institutions. Sociological themes range from crime to religion, family and nation, race and class differences to shared cultural beliefs, social stability, and fundamental changes in society as a whole. The goal of sociology is to integrate the research of these different fields of study and to understand how human agency and consciousness are shaped and shaped by the surrounding cultural and social structures. Sociology is an exciting and insightful field of study that analyzes and explains important issues in our personal lives, communities and the world. Sociology studies, at the individual level, social causes and effects such as romantic relationships, racial and sexual identities, familial conflicts, deviant behavior, aging, and religious beliefs. At the social level, sociology examines and explains issues such as crime and law, poverty and wealth, prejudice and discrimination, school and education, economics, urban communities, and social movements. At the global level, sociology studies phenomena such as population growth and migration, war and peace, and economic development (Loyola J, 2023:What is Sociology)

One of Weber's most famous works is *The Protestant Ethic and the Spirit of Capitalism* (1905) and *Economy and Society* (1920). In his book *Economics and Society*, Weber argues that the spread of capitalism brought about the rationalization of society. This affects the development of life through the creation of new technologies. In this respect, Weber was also the first theorist to believe in the autonomous role of the state in the spread of capitalism. In general, Max Weber has a study that is considered the main theory of sociology: social action. He understands social action to mean any form of action that affects and is influenced by other people. As a sociologist, Weber therefore argues that it must lead to a subjective sense, that is, each person interprets or ascribes his or her actions (Budiman, A:Sinaumedia.com)

2.2.2. Sociology of Literature

Literary sociology, which understands literary phenomena in relation to their social dimensions, is an interdisciplinary approach or method of reading and understanding literature. Therefore, before explaining the nature of sociological literature in *The Sociology of Literature* 1972 (as cited as Wiyatmi, 2013:6), literary scholars like Swingewood first explain the limits of sociology as science and the limits of literature, and then outlines the differences and similarities between sociology and literature. Swingewood (1972) argues that sociology is the scientific and objective study of people in society, of institutions and social processes. Sociology seeks to answer the questions of how societies are possible, how they function, and why societies exist.

Swingewood 1972 (as cited as Wiyatmi, 2013:8) considers that there are two a mode of sociological inquiry that uses data literature. The first is an investigation that starts from the social environment to enter into the relationship between literature and imagined factors outside of literature in literary works. By Swingewood, like way this is called the sociology of literature (sociology of literature). This investigation looks at the social factors that produce literary works at a certain time and society. Second, the investigation that links the structure of literary works to genre and certain society. The second way is named literary of sociology (sociology of literature). In the paradigm of literary studies, literary sociology, especially the sociology of literary works, considered as development of the mimetic approach, that is stated by Plato, who understands literature in relation to reality and social aspects social. This view is motivated by the fact that the existence of literary works cannot be separated from the social reality that occurs in society.

Damono 1979 (as cited as Wiyatmi, 2013:7) Sociology and literature both have the same object of study. It is an understanding of the people in society, the relationships in society and the processes that arise from those relationships. The difference is that sociology makes an objective and scientific study of people and societies, institutions and social processes, how societies became possible, how societies exist and how they endure. is to clarify Literature then permeates and

penetrates the surface of social life, conducting subjective and personal research to show how humans live with emotion in society.

2.2.3. Genetic Structuralism

Genetic structuralism is included in the sociology of literature research, because in the sociology of literature literary works are considered as a reflection of society's life because they contain social values and the author is a member of society. Genetic structuralism was born from the rejection of pure structuralism which only views literary works from their intrinsic elements. Genetic structuralism believes that understanding only the structure, or the intrinsic element of the novel, without considering the author's presence would not produce a meaningful and coherent analysis (Goldmann 1975:7).

Genetic structuralism believes that simply understanding the intrinsic nature of a literary work without considering the author's aspects will not result in a meaningful and coherent analysis. Lucien Goldmann was one of those who opposed genetic structuralism. Literary work is not only an imaginative fact and personal imagination, but also as a reflection of culture record, a shape of certain mind when literary work was created (Goldmann, 1971:156)

Goldmann understands that literary works are not only in the form of imaginative facts and personal imagination but also as a reflection of cultural records, certain forms of thought when the literary work was created. From this view he developed genetic structuralism.

Genetic structuralism views literature as a structure consisting of two structures, namely the literary structure or intrinsic elements and the genetic structure or the origin of events, namely the author's factors and events in society. Therefore, in the study of literary works, it cannot be separated from the social relations of its people. There are six basic concepts in genetic structuralism, namely:

2.2.3.1. Human Facts

Human facts are the result of human behavior in order to achieve a better balance between himself (as subject) and the world (Goldmann, 1980:40).

According to Goldmann the fact of humanity is human behavior to achieve a better balance between himself (as a subject) and the world. These facts are divided into individual facts and social facts. Individual facts are facts resulting from libidinal behavior such as dreams, the behavior of madmen, and so on which have no role in history, while social facts are the result of social, economic and political relations between members of society and have a role in history (Faruk, 2017:57).

2.2.3.2. Collective Subject

Collective subjects can be kinship groups, work groups, territorial groups and so on. It is this group that has been proven in history as a group that has created a complete and comprehensive view of life and that has influenced the development of human history (Faruk, 2017:63).

2.2.3.3. Works Structuration

Structuration of works which refers to the way in which a work of literature or art is created, understood, and related to the social, historical, and cultural conditions in which the work appears. This approach refers to the analysis of the interrelationships between the internal elements in a work and the external conditions that influence it (Goldmann L, 1975)

2.2.3.4. Comprehensive and Explanation

According to Goldmann (as cited in Faruk, 2017: 78-79), what is meant by understanding is an effort to describe the structure of the object being studied, while explanation is an attempt to combine it into a larger structure. From the explanation above, it can be understood that the concept of understanding and explaining is a method of literary analysis by understanding the extent to which the analysis of the

text is in accordance with the model used, and explaining the extent to which the literary structure is coherent with the social structure.

2.2.3.5. World View

World views are historical and social facts. They are totalities of ways of thinking, feeling and acting which in given conditions are imposed on men finding themselves in a similar economic and social situation, that is, imposed on certain social groups (Goldmann, 1980:112).

According to Goldman, world views are the ideas, aspirations and feelings that link together the members of a particular social group and oppose them to other social groups. The problems that exist in society can produce the world view of a social group, then authors who come from this social group convey the group's world view through the literary works they create, therefore it is called the author's world view.

The author's world view connects the structure of literature with the structure of society. Goldmann (as cited in Faruk, 2010:64) says that there is a relationship between the structure of literature and the structure of society, because both are the result of the same activity and structuring. The structure of literature is not directly related to the structure of society, but is linked by the author's worldview. The author creates an imaginary world in literary works, such as imaginary characters, relationships, and conflicts so that it fits the world view of the group. Therefore, literary works can be said as an expression of an imaginary world view. The world view will be related to the message and or content of literary works.

2.3. Previous Related Studies

Before this research was conducted, there were several researchers who had researched the sociology of literature but they used different objects and focuses. The researchers that I use as references are research conducted by:

The first research is the research that is conducted by Andika Pratama (2019) entitled *Strukturalisme Genetik pada Novel Asmaraloka Karya Danarto*.

This research refers to the same study and approach but with a different novel title. In his research he examines the social life of the author Danarto, as well as analyzes social events in Indonesian society.

The second research is research from M. Guntur (2019) entitled Author's Worldview of Women Happiness Represented by The Main Characters in the Novel The Girl on the Train. This study also uses the same approach (genetic structuralism). This study examines how the author's view of women's happiness is represented by the main character in the novel The Girl on the Train by Paula Hawkins (2015).

The third research is a study conducted by Etika Rahmi (2018) entitled Racism in Alice Walker's "The Color Purple". In her research, Rahmi examines how racism is shown in the depiction of black people in Alice Walker's The Color Purple. Researchers also researched using the same approach, which is genetic structuralism, but with different research materials. In her research, she explains about racism, slavery, in the novel The Color Purple. She also analyzed the intrinsic elements such as theme, characterization, and settings.

The difference between this research and the previous research that I have described above is seen in the object and focus of object analysis. This study uses the movie script The Lion King (2019) as the main source. The research focuses on the theory genetic structuralism by Lucien Goldmann.