

CHAPTER II

THEORITICAL FRAMEWORK

This chapter presents the theory used as a foundation in conducting research. I used some theory to recognize the topic. Each theory is interrelated with intrinsic and extrinsic approaches. In the intrinsic approach there is characterization, plot, and setting. And on the extrinsic approach contains regarding psychology, ambition, revenge, and cognitive dissonance

2.1.1 Intrinsic Approach

In the intrinsic approach, the most important things are style, plot, and characters. In the extrinsic approach, the most important things are the text's themes and setting. For example, if the intrinsic approach is used to look at Shakespeare's Hamlet, style, plot, and characters can be seen.

To analyze the main character in this film, I use several concepts through an intrinsic approach, including characterization, plot and setting. The concepts will be described in this chapter.

2.1.2 Characterization

Characterization is the process of revealing to readers a character's ideals, sentiments, aspirations, and other aspects of their personality in a fictional work. A writer has the option of either using direct characterisation or indirect characterization when it comes to conveying the characteristics of a character.

Characterization refers to the process of conceiving of and developing a fictional character inside a work of fiction. Characterizing a person involves presenting distinct mental representations of that individual. According to this understanding of the term "characterization," "realistic description of the characters engaging in the tale via their actions" is what is meant (Jones, 1968, p. 84).

Moreover, in the field of literature, "characterization" refers to the process that writers go through to construct characters and generate mental pictures of such people for readers. On the other hand, it is a technique that the author used to

disclose his character in a piece of fictional writing, also known as a characterization approach or a character depiction technique (Bennett and Royle, 2004, p. 65)

Based on what has been mentioned according to the experts, it can be concluded that characterizing a person involves presenting distinct mental representations of that individual. Characters can be found in both dramatic and narrative works. The process of conceiving and developing a fictional character inside a work of fiction is part of the process of creating a character.

2.1.2 Plot

The main parts of a story that happen in a certain order are called the plot. In literature, the plot is the author-chosen and arranged framework of events. Plot requires a far more sophisticated level of story structure than is typical in a tale or fable. (weedutap.com)

The actions, thoughts, and words of the characters in a story that have an impact on what happens next are what make up the plot. The major events in a tale are the building blocks of the plot. These occurrences are significant because they have crucial repercussions. The act of taking a shower, braiding one's hair, or opening a door are not always examples of plot. They take place, but the outcomes don't really amount to much of anything. No major repercussions (Dibell, 1988, p. 5)

Furthermore, plot is one that aims to produce a sudden reinterpretation of events along with the sensation that the evidence for this interpretation was there all along the surprise should not simply be unexpected but also revelatory the plot is one that aims to produce a flash reinterpretation of events along with the feeling that the evidence for this interpretation was there all along the (Tobin, 2018, p. 2).

In short, the plot of any narrative, whether oral, written, filmed, or sung, is the set order in which the events that occur. The storyline is the tale itself and the way in which it progresses through time.

There are 5 elements of plot, namely: exposition, Rising Action, Climax, Falling Action, and Resolution Exposition which will be explained below:

1. Exposition

Exposition is less exciting than scenes since it consists on explanation rather than action. This necessitates cautious treatment. (Dabell, 1988, p. 9) Exposition is a literary technique used to provide context for the reader regarding the story's protagonist, the story's location, or the story's events.

Moreover, the audience is going to need to be aware of some key facts, known as exposition, in order to follow the primary narrative thread of the play. It refers to elements of the story that the audience may hear about, but which they will not really see played out in any of the scenes. It covers everything that happened in the past with the characters before the play's opening scenes start moving (Islam, 2021, p. 74)

2. Rising Action

The rising action in a tale follows the exposition and is the second of the six components necessary for a successful plot. Typically, it consists of a chain of occurrences that acts as clues, raises questions, and places obstacles and challenges that the protagonist must contend with.

The rising action is the part of the plot that goes from the point of attack or inciting incident to the crisis and then to the climax. As the play goes on, the action will get more intense and the tension will build up. These scenes make up the bulk of the play and usually keep the audience on the edge of their seats (Islam, 2021, p. 74-75).

3. Climax

A dramatic turning point in a narrative is referred to as a climax. A climax is a key event at the top of the story arc that confronts the protagonist against an opposing force in order to settle the primary conflict once and for all.

The play's early scenes and events will all, collectively, work to build up to the maximum possible degree of technical and dramatic intensity. The play's crescendo occurs at this scene, and it is commonly referred to be the play's climax. At this point in time, s the most important dramatic questions have

reached their pinnacle level. The mystery has reached its point of no return, and the guilty parties have been exposed. This should be the time in the action of the play where the level of dramatic tension is at its peak stage. The play, including all of its individual activities, has been building up to this point (Islam, 201, p. 75)

4. Falling Action

The time following the tense conflict that constitutes the climax is referred to as the falling action. After the emotionally taxing incident, this part of the story serves to relieve some of the tension in the storyline and provides the character with some time to relax.

5. Resolution

The time in the play at which all of the issues are resolved is referred to as the resolution. It is the resolution to the conflict in the play, the explanation of the riddle, and the conclusion to the wrapping up of the loose ends. This is the scene that addresses the questions that were brought up in the earlier parts of the play. The spectator is given insight into the workings of the plot through this scenario (Islam, 2021, p.75).

The culmination of a story's storyline is referred to as the story's resolution. The resolution is a literary phrase that refers to the last narrative elements that occur after the climax and declining action of a novel. It is also often referred to as the denouement.

2.1.3 Setting

The definition of setting is a tale, including the place and time. The setting is frequently modelled after a genuine location, but it might also be a made-up city or nation that exists within our own reality. When referring to a background that goes beyond the immediate surroundings of the tale, the term "milieu" is frequently used instead of "setting" (Islam, 2021, p. 50)

The term "place" can refer to a wide variety of locations, including a specific building or room inside a building, a nation, city, or beach; a method of

transportation, such as a vehicle, bus, or boat; indoors or outdoors; and so on. The location of a tale may shift at various points over the course of the storyline. The environment consists of the geographical location, such as a beach or mountains, the climate and the weather, as well as the social or cultural components, such as a school, a theatre, a conference, or a club, among other things.

In the act of interpretation, context may be broken down into three distinct layers: geographical, historical, and cultural (Nurgiyantoro, 2000, p.102). To put it simply, a story's setting is the actual location where the events transpired. Because this is a unified narration of place, the presentation of its setting relies on a detailed description of the objects situated there. The time setting provides details on when the story's events took place, whether in the present, the past, or the future. Whereas cultural context provides details about the society, social group, and attitude, tradition, lifestyle, and language that inform the story's events.

Some of the settings do not really matter all that much. They function as nothing more than incidental and ornamental backgrounds, just unlike the wood and canvas sets that we have gotten accustomed to expecting in current situational comedies. These settings have little or no required relevance to either the storyline or the people in the story (James H. Pickering, 1981, p.37).

Setting involves the following functions: 1) setting as background of action, 2) Setting as Antagonist, 3) Setting as a Means Creating Appropriate Atmosphere, 4) Setting as a Means as Revealing Character. The following is the description of each function:

1. Setting as Background for Action

As is the case in many contemporary short tales, the location is either given so little attention that it may be glossed over in a phrase or two, or it must be deduced entirely from the conversation and the actions of the characters. (Pickering Hoeper, 1981, p, 39).

2. Setting as Antagonist

Setting in the form of nature may act as a type of causal agent or adversary, contributing to the establishment of narrative conflict and helping to influence the conclusion of events (Pickering Hoepfer, 1981, p. 39).

3. Setting as a Means Creating Appropriate Atmosphere

A lot of writers will play around with the locations in their stories in order to build up the reader's anticipation for what's going to happen next and get them in the right frame of mind for it (Pickering Hoepfer, 1981, p. 40).

4. Setting as a Means as Revealing Character

It is very common because a character perceives the surroundings and the manner in which he or she reacts to it to reveal more about the character and his state of mind to the reader than it does about the actual physical place itself. This is especially the case with works in which the author maintains a high level of control over the point of view (Pickering Hoepfer, 1981, p. 41).

2.2 Extrinsic Approach

The extrinsic method encourages the critic to place a greater emphasis on the surrounding environment of the text. This indicates that the primary focus of the critic is on the author's biography, as well as their past, history, and the social conditions in which they lived. To analyse the script of this film through an extrinsic approach. I use a psychological approach. It starts with a description of a psychological approach to literature and a psychological definition of literature, then the definition of revenge, cognitive dissonance and ambition, which I will explain below:

2.2.1 Psychology Approach

A viewpoint on behaviour that is grounded in a set of presumptions is referred to as a psychological approach. Every methodology has a collection of concepts that may be used to describe, forecast, and explain behaviour. In this chapter, we will go through the primary psychological perspectives that are associated with the process of growth.

According to Freud, the only thing that psychoanalysis strives for and accomplishes is the uncovering of the unconscious in a patient's mental life. He declared this to be the sole purpose of the practice (Pervin, 1993, p. 71).

According to Blum (1953: 19), writing in his book "Psychoanalytic Theory of Personality," Freud believed that human action was motivated by the unconscious, which is a portion of a person's personality of which the individual is not aware. When psychoanalytic study looked for a scientific explanation and a knowledge of conscious events, the existence of the unconscious came up as an assumption. This assumption was pushed onto psychoanalytic research.

In psychology, there are five main schools of thought. The biological, psychodynamic, behavioural, cognitive, and humanistic perspectives are these. Each theory offers a unique explanation for human behaviour. An approach is a point of view that presupposes a specific way that people act. Many distinct theories make up an approach, yet they all start from the same place.

Even when a duality does not necessitate dualism, as in the instance of the mind and behaviour in the definition of psychology, it still implies the old concept of dualism, regardless of how much it is dressed up in new terminology and metaphors. The Cartesian dualism cannot find a better form than "the view of mind as software operating on physical hardware," which is the view that most closely represents it (Everett 2016, p. 37).

2.2.2 Psychological of Literature

According to Endraswara (2003: 39), the study of the psychology of literature can be defined as a study that considers a literary work as a psychological activity in which the author not only the use thought, sense, and the creative process to produce his work but also their own psychology. This activity can be seen as a reflection of the author's own psychological state.

Thus, according to Endraswara that psychology and literature is a study of that considers a literary work as a psychological activity, then according to Jatman, that literature and psychology have close relationship indirectly and functionally, and the last is according to Wellek & Warren, who say that both of literature and

psychology are studying of human beings in the real world. Wellek & Warren say that both of literature and psychology are studying of human beings in the real world.

However, Wellek and Warren (1995: 30) assert that literature and psychology are quite different from one another. Both of them are engaged in research concerning human beings. Literature illustrates human nature by depicting individuals as they are in everyday life. What this entails is the recognition of literature as a genre that contributes to the improvement of human existence. The reason for this is because information such as human psychology may be discovered contained inside a piece of written literature. It indicates that the knowledge acquired has the potential to both widen and enhance human understanding.

From what has been said, we can see that literature and psychology are related. Literature gives psychologists new ideas, and psychology helps us understand literature.

2.2.3 Cognitive Dissonance

The cognitive dissonance theory postulates that an underlying psychological tension is formed when an individual's conduct is inconsistent with his or her thoughts and beliefs. The individual is therefore motivated to make an adjustment in attitude that would provide consistency between their ideas and behaviours as a result of this underlying tension.

Moreover, Festinger (1957:271), in his book titled "*A Theory of Cognitive Dissonance*" he explains that the problem of drawing implications of a general nature from the theory of cognitive dissonance is, of course, one of independently identifying situations or circumstances that produce dissonance habitually. This is a problem that must be solved in order to draw implications of a general nature.

The state of cognitive dissonance occurs when people believe that two of their psychological representations are inconsistent with each other. More formally, a pair of cognitions is inconsistent if one cognition follows from the obverse (opposite) of the other. (Cooper, 2007:19)

2.2.4 Revenge

Revenge may be defined as the act of inflicting pain or harm on another person in response to an injury or injustice that was sustained at the hands of that person as well as the desire to wreak payback.

People typically anticipate a positive emotional response to acts of vengeance, as stated by Carlsmith et al. (2008). People tend to downplay the emotional fallout of being held accountable for another person's suffering, so they end up feeling worse and thinking more negatively about the perpetrator.

Clarks (2000:22) explain that the aesthetic exacts its vengeance against ideology by temporarily pausing our progress down either route, and that this stance characterizes the role that literature holds in contemporary theoretical discourse.

2.2.5 Ambition

Ambition is the drive and determination to succeed in one's endeavours. As far as we can tell, ambition is only one of the few traits that sets humans apart from the rest of the animal world. A person with ambition is compelled to make an effort toward their goals. Those that exhibit this characteristic are more confident in their own abilities than the general public.

Murray (1938) argues that aspirational wants are tied to the need for success, public display, and approval. Satisfying this urge for accomplishment often involves completing one's objectives and showing perseverance in the face of adversity. Getting forward socially and flaunting your accomplishments are two great ways to satisfy you want for admiration. Psychogenic requirements include these desires as well. As surprising as it may seem, the impulse to impress or amaze others may be a driving factor in ambitious people's lives. Though some of them may be inherent, they are not assumed to constitute basic, biological urges.

2.3 Previous Related Studies

I have found several previous related studies as my guidance for doing this research. The first is from Relita Moputi and Dahlia Husain entitled *An Ambition Analysis Represented by The Main Character in Perfume: The Story of Murderer*.

This study discusses about literary works are the reflection of real life. Movie is a literary work that tells a story by using some conflict. The character in a movie usually describes the human psychology and behaviour. Ambition is one of human psychology. This research discusses about the ambition of the main characters in *Perfume: The Story of a Murderer*. This movie tells about the ambitious the main character to make a perfume by killed 26 victims. He has an ambition to fulfil their psychogenic needs. The fulfilment of psychogenic needs that is experienced by the main character on the movie is analysed in Henry Murray's *The Need Theory of Personality*. This research is conducted by using the qualitative method. This research uses psychological approach to analyse the fictitious of the main character. The result from this study is that the ambition has the causes and the effects

The title of the second research is *The Analysis of Estella's Characterization as The Main Character in "Cruella 2021" Movie* written by Risma Risma, Festi Himatu Karima, and M. Wahyu Widiyanto a student from PGRI Semarang University. This research deals with characterization analysis. The objective of the research is (1) to know how Estella or Cruella's characterization is described in "Cruella 2021" movie; (2) to know Estella or Cruella's conflicts in "Cruella 2021" movie; 3) to know Estella or Cruella's characterization can we emulate in "Cruella 2021" movie. The researcher used a qualitative approach based on a document study. The method used in this research is the descriptive method. The researcher took data from the script of the film "Cruella" as primary data. The researcher takes subtitles, several articles, and other secondary data sources related to the "Cruella" film. The researcher used the documentation technique to get the data in this research. The theory in this research combines structural approach and objective theory. The characterization analysis of this research is based on the characterization theory according to Jacob and Saini. The results and conclusion of this research are as follows; (1) Cruella's characterization based on what the characters say, Cruella's characterization is a good daughter, a good friend, a little psycho, a trouble maker, a grudge and brave. Based on what the characters do: grumpy, break promise, talented, trouble maker, grudge, and a good friend. Based on what the others think/ say: talented, rude and evil; (2) Cruella's conflict; internal conflicts, Cruella blamed herself for her mother's death, so she was very sad,

Cruella is furious knowing the real killer of her mother's death and that's what makes her want to take her revenge. External conflict, the conflict of Cruella with Baroness, the conflict between Cruella with her friends, Jasper, and Horace (3) Cruella's good characterization that can we emulate is a good daughter, a good friend, brave and talented.

The title of the third research is *The Concept of Revenge and Ambition of Main Character In Movie Script "Cruella" by Craig Gillespie* written by Anita Siregar student from Darma Persada University. This term paper discusses about the theme of a movie script using the intrinsic and extrinsic approaches. Through the intrinsic approaches are applied concepts characterization setting and plot. Through the extrinsic approaches is the revenge theory by Matanggaran and ambition theory by Tatenhove. This research is a qualitative research method using data collection methods in the form of text from the Cruella film script by Craig Gillespie as the main source Supported by watching the film and some literature to link relevant theories, concepts, as secondary, Cruella tells the story of an orphaned girl named Estella, who has ambitions to become a designer, and wants revenge on Ms. The Baroness who had killed his mother Estella also did not accept the fact that Ms. Baroness turned out to be ins biological mother, while the one who died was an adoptive mother who worked as a house assistant for Ms. Baroness When Estella was born. Ms The Baroness didn't want to have Finally, he told his assistant to dump his son. The assists also lied that he had thrown the child away, hut he gave it to Mrs Estella who was working at Ms. Baroness Estella who knows the story is very angry and wants revenge, she does not want to have a psychopathic mother. The results of this study show that Estella as the main character in the film Cruella has an attitude of ambition and revenge in her life.

The brief descriptions of the three related studies allow me to draw the following conclusions about our respective lines of inquiry: my research is distinct from the three reviewed studies in several respects, including its focus, its theoretical framework (which includes characterization), its psychological approach to psychological literature, and its demonstration of methodology. This study will be the first to look for a link between vengeance and professional advancement, which has thus far been unsuccessful.