CHAPTER 2
THEORETICAL FRAMEWORK

I will discuss the fundamental ideas and theoretical basis of both the intrinsic and extrinsic approaches. in this chapter. One element of a literary work that has a concrete character, characteristic, plot, and setting is the intrinsic approach. Such characteristics include literary genres, thoughts, feelings, styles, storytelling styles, and the basic and important elements of the story. Extrinsic elements are those that come from outside the story. These elements have an indirect impact on the structure or the literary organisms in the system. This extrinsic element is just as important as the intrinsic element, which serves the same purpose as plot development in a story. As a result, I'll go over the concept and theories of intrinsic and extrinsic approaches. Characterization, setting, plot, and theme comprise the intrinsic approach, while psychology and references to love and sacrifice comprise the extrinsic approach.

2.1 Intrinsic Approaches

I use concepts from the intrinsic approach to analyze this movie script. The term "intrinsic elements of literature" refers to those aspects of a literary work that are determined by conducting an inward analysis of the material that serves as the foundation for the work. The literary work itself is taking form as a result of the presence of elements of this kind. Therefore, the intrinsic components are the reason why the literary works function as a single entity. When people read literature, they will be exposed to the essential facts that pertain to the topic. They are characterization, setting, plot, and theme. Those concepts will be explained as follows:

2.1.1 Characterization

Character is an important thing in literary work. Pickering and Hoeper explain some terms of character in a 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, p. 24-25). The terms protagonist and antagonist do not directly show the characterization of each character. It does not mean the protagonist always has a

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 character. Round characters are just the opposite. They embody a number of qualities and traits. (Pickering and Hoeper, 1981, p.62).

According to Pickering and Hoeper, in forming a character, the author has two methods of making it. The first is telling, which uses direct character exposure from the author. This method is usually used by ancient fiction writers. Characterization is the art of creating characters for narratives. Characterization is included in the process of providing information about the characters. This may happen in their every conversation. Characters can be shown by descriptions in their actions, conversations, as well as their thoughts. (Pickering & Hoeper, 1981, p.28) The participation or interference of the author in presenting the character's through this method makes the character's very pronounced, so that readers understand and appreciate the character's character based on the author's exposure. Next is the showing method.

Correspondent to Pickering and Hoeper, when an author uses the showing method, he or she takes a step away from the action of the story and allows the characters to take the lead in demonstrating who they are through dialogue and actions. This strategy is widely utilized in today's world when it comes to presenting personality traits. This approach is preferred by many authors because they believe it will attract more readers. These two approaches are frequently combined by authors in one single piece of literary work. (Pickering and Hoeper, 1981, p.27) characterization can take the form of an antagonist, a protagonist, etc., or it can use either of two methods: the telling method or the showing method. Both of these methods involve providing information to the reader. This is an explanation of the difference between showing and telling:

2.1.1.1 Showing Method

There are two methods of characterization, the telling method, and the showing method. To analyze this movie script I use showing and telling methods. The 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. (Pickering and Hoeper, 1981, p.27).

a.) 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. (Pickering and Hoeper, 1981, p.32).

b.) Characterization through location and situation

The reader could be possible know what happened on the story based on the location and situation that the author made. But the reader must pay attention to the reason why the author chose the dialog of the characters on that location and situation which very important to the story itself. (Pickering and Hoeper, 1981, p.33).

c.) Characterization identity addressed by the speaker

The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself. When a character addresses no one in particular, or when others are not present, his speech is called a monologue, although, strictly speaking, monologues occur more frequently in drama than in fiction. (Pickering and Hoeper, 1981, p.33)

d.) Characterization through the character's mental quality

The mental quality could be known through the dialog of the characters. The characters could be open-minded or close-minded. It depends on how the characters shown by the author. (Pickering and Hoeper, 1981, p.33).

e.) Characterization through character's tone, stress, dialect and vocabulary

Although could be express by explicit and implicit way, tone give the description to the reader about the characterization and manners of the characters. The description of stress itself shown the real characterization or reflect the education, occupation, and status of the characters. Accent and vocabulary shown the education, occupation, and status of the characters. (Pickering and Hoeper, 1981, p.33-34)

f.) 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. (Pickering and Hoeper, 1981, p.34-35).

2.1.1.2 Telling Method

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

a.) Characterization Through the Use of Names

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. (Pickering and Hoeper, 1981, p.28).

b.) 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. (Pickering and Hoeper, 1981, p.29).

c.) Characterization by The Author

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' 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 based on of what the author has told us. (Pickering and Hoeper, 1981, p.30).

2.1.2 Plot

Plot is defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. Events of any kind, of course, inevitably involve people, and for this reason it is virtually impossible to discuss plot in isolation from character. (Pickering and Hoeper, 1981, p.14). The plot is a connection of each action and conflict in every scene of the story. According to Pickering and Hoeper, flow is divided into five, among others. (Pickering and Hoeper, 1981, p.16):

a) Exposition

Exposition is the beginning of the story in which the author gives information about the background, featuring scenes, and build situations and time of events. (Pickering and Hoeper, 1981, p.16-17)

b) Complication

The complication occurs when the actions increase, the balance split, the character was introduced, and the existence of a conflict that was not explained at the beginning of the story. (Pickering and Hoeper, 1981, p.17)

c) Crisis

The Crisis is an event in a story where the plot reaches the point of highest emotional strength which contributes determine the resolution. (Pickering and Hoeper, 1981, p.17)

d) Falling Action

Falling action occurs when a crisis has been reached, the tension is reduced and the plot goes toward resolution. (Pickering and Hoeper, 1981, p.17)

e) Resolution

Resolution is the final result from the plot which records the result from conflict in the story and establishes a new equilibrium. (Pickering and Hoeper, 1981, p.17)

2.1.3 Setting

The term setting in literary work gives broadest sense to the reader. Setting includes place where the action is taken and also time when the action is 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 Hoeper, 1981, p.37). The setting is a background of the place and time of the story of literary work. Pickering and Hopper suggest that the background has several different functions, among others. (Pickering and Hoeper, 1981, p.61).

a) Setting as Background for Action

Sometimes this background is extensive and highly developed. Where setting-in the form of costume, manners, events, and institutions, all peculiar to a certain time and place-is rendered in minute detail to give a sense of "life as it was" (Pickering and Hoeper, 1981, p. 38-39)

b) Setting as Antagonist

Setting in the form of nature can function as a kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome of events (Pickering & Hoeper, 1997, p. 39).

c) Setting as A Means of Creating Appropriate Atmosphere

Setting is a means of establishing atmosphere. The setting is a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come (Pickering & Hoeper, 1997, p. 40).

d) Setting as A Means of Revealing Character

Setting as a means of revealing character is how 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 physical setting itself. (Pickering & Hoeper, 1997, p. 41).

e) Setting as A Means of Reinforcing Theme

Setting as a means of reinforcing a theme is used to be a means of reinforcing and clarifying the theme of a novel or short story (Pickering & Hoeper, 1997, p. 42).

2.2 Extrinsic Approaches

To analyze this movie script through the intrinsic, now I will explain about the extrinsic. Extrinsic approach is the outer interpretation method of a literary work that still relates with the literature itself. While the intrinsic approach focuses on the form, extrinsic approach takes a place outside the text, such as environment, history, economy, social situations, and politic. To analyze the character of a movie script in this paper, I will use a psychological approach. It begins with the definition of literature's psychology and then on to the themes of love and sacrifice.

2.2.1 Psychology

Based on a journal by Charles Stang or titled European Journal of Social Psychology stated psychology is the scientific study of mind and behavior. The word "psychology" comes from the Greek words "psyche", meaning life, and "logos", meaning explanation. Other sources highered.mheducation.com titled What Is Psychology stated psychology is the science of behavior and mental processes. Behaviors are everything that we do that can be directly observed. Mental processes refer to thoughts, feelings, and motives that are not directly observable. Because psychology is a science, it uses systematic methods to observe, describe, predict, and explain behavior. Psychology is a popular major for students, a popular topic in the public media, and a part of our everyday life. Some experts also say psychology is a science that studies mind and behavior. Psychology has many branches some of them are social psychology, psychoanalysis, psychology of literature, and so on. (Resa, 2021, p.11)

2.2.2 Psychology of Literature

By "psychology of literature," we may mean the 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) (Wellek & Warren,

1949, p.75). There is a profound connection between psychology and literature in human life. Both focus on human behaviors, expressions, thoughts, and the driving forces behind those processes. According to Kartono, psychology is the study of human behavior as a scientific discipline. (Meiliana, 2020, p.9).

By applying the principle of psychology to a literary work, psychology can be used to investigate and explain aspects and phenomena of human life. For some conscientious artists, psychology may have tightened their sense of reality, honed their observational skills, or allowed them to discover previously unknown patterns. However, psychology is only preparatory to the act of creation, and psychological truth is only an artistic value in the work itself if it enhances coherence and complexity; it is art. (Meiliana, 2020, p.9).

Like psychology, literature, particularly the novel, has a connection to human life. Novels are works of art with intrinsic value. This is the author's expression and sense of encouragement. Relationship between novels and reality Typically, authors use real-world occurrences to express their emotions in fiction. Since the novel is a representation or reflection of life, psychology has a close relationship with the novel. Using psychology, one can gain a deeper understanding of the novel's message, characters, and other elements. Psychology can assist in illuminating the causes of character behavior. It reveals the fundamentals of human motivation and behavior. (Meiliana, 2020, p.10).

2.2.3 Love

Love is to like another adult very much and be romantically and sexually attracted to them, or to have strong feelings of liking a friend or person in your family (Cambridge, 2022)

According to the ancient Greeks, they examined love and divided it into eight categories:

2.2.3.1 Agape — Unconditional Love

To begin, there is the love known as agape. This love is unselfish, selfless, and has no conditions attached to it. The ancient Greeks had a strong opinion regarding its radical nature, possibly due to the fact that so few people are able to

experience it for an extended period of time. Agape has been called a form of spiritual love by a few different groups of people. For instance, followers of Christianity believe that Jesus exemplified this kind of love for all people throughout history. He was without selfish motive and offered His life as a sacrifice so that the sins of others might be forgiven. He endured hardship so that others could enjoy success. (Morgan, 2022).

2.2.3.2 Eros — Romanic Love

The name Eros derives from the Greek god of love and fertility. Consequently, it is commonly associated with romantic, physical, and passionate love. It is a manifestation of sexual desire and passion. Strangely, the Greeks were actually quite terrified of this love. They believed that because humans have an instinctual urge to reproduce, this love was so potent that it would lead to a loss of control.

Although the Greeks thought this kind of love was dangerous, it is still the kind of love that is associated with passionate, sexual love. Even in modern days, some people believe that this kind of love "burns hot and bright, but it burns out fast." (Morgan, 2022).

2.2.3.2 Philia — Affectionate Love

The ancient Greeks termed this type of affection "affectionate love." In other words, it is the affection you feel for your close companions. Ironically, the ancient Greeks considered this type of love to be superior to eros (sexual love) because it represented love between individuals who viewed themselves as equals. Plato always argued that physical attraction is not necessary for love, despite the fact that many people associate "love" with romance. Consequently, there are various forms of love. This particular type is frequently referred to as "platonic" love - love without sexual acts. (Morgan, 2022).

2.2.3.4 Philautia — Self-love

Philautia is the love of oneself. Most people in our modern society associate self-love with being narcissistic, self-centered, or obsessed with oneself. This was not, however, what the ancient Greeks meant by self-love. Self-love is in no way

negative or unhealthy. In fact, the ability to give and receive love from others is essential. We cannot give what we do not possess. How can we truly love others if we do not love ourselves? Self-compassion is an alternative way of thinking about self-love. You must show the same amount of affection and love to yourself as you would to another person. (Morgan, 2022).

2.2.3.5 Storge — Familiar Love

The word "storge" means "familiar love." Despite the odd sound of that phrase, allow me to elaborate. This love seems and feels very much like the philia that exists between friends. However, it's a love more akin to that between a parent and a child. Philia is characterized by a lack of romantic or sexual attraction. However, people share a deep sense of camaraderie, kinship, and familiarity with one another. (Morgan, 2022).

2.2.3.6 Pragma — Enduring Love

Pragma is "enduring love," according to the ancient Greeks. This is the near antithesis of eros (sexual love). As a result of its high energy and intensity, eros often fizzles out. Pragmatism, on the other hand, is a deep and abiding affection that has grown and developed over time. Married couples in their 70s and 80s who met as teenagers and are still together today are a wonderful example of pragmatism. Such devotion is, sadly, unusual, especially in modern society. People today always seem to be looking over their shoulders at the next best thing, convinced that they'll find greater happiness somewhere else. They don't have the time or interest to see a relationship develop over time. Having a relationship based on this kind of love doesn't take much work. Each partner is flexible and willing to make sacrifices for the sake of the relationship. (Morgan, 2022).

2.2.3.7 Ludus — Playful Love

The Latin word ludes means "playful love." On the other hand, the sensation of infatuation experienced during the earliest stages of a romantic relationship best captures the essence of this state of affairs. Anyone who has ever experienced love can relate. You know it when you feel a flutter in your stomach and a rush of excitement when your lover walks through the door, and you know it when you

never want to be apart from them again. Research has shown that when people are in this kind of love, their brains behave similarly to those of people who are high on cocaine. This means that your mind is similarly stimulated to that of someone who is intoxicated. Gets you pumped up and ready to take on the world. (Morgan, 2022).

2.2.3.8 Mania — Obsessive Love

Mania is not necessarily a good type of love, because it is obsessive. It's the type of love that can lead someone into madness, jealousy, or even anger. That is because the balance between eros (sexual) and ludus (playful) is terribly off. Many people who experience this type of love suffer from low self-esteem. They fear losing the object of their love, and this fear compels them to say or do some "crazy" things in order to keep them. If not kept under control, mania can be very destructive in some cases. (Morgan, 2022).

Love is an incredibly powerful word. When you're in love, you always want to be together, and when you're not, you're thinking about being together because you need that person and without them your life is incomplete. This love is unconditional affection with no limits or conditions: completely loving someone. It's when you trust the other with your life and when you would do anything for each other (Resa, 2021, p.15).

When you love someone you want nothing more than for them to be truly happy no matter what it takes because that is how much you care about them and because their needs come before your own. You hide nothing of yourself and can tell the other anything because you know they accept you just the way you are. It is when they are the last thing you think about before you go to sleep and when they are the first thing you think of when you wake up, the feeling that warms your heart and leaves you overcome by a feeling of serenity. Love involves wanting to show your affection and/or devotion to each other It's the smile on your face you get when you are thinking about them and miss them. Love can make you do anything and sacrifice for what will be better in the end. Everything seems brighter, happier and more wonderful when you're in love. If you find it, don't let go (Cahyani, 2018)

Most popular contemporary ideas about love can be traced to the classical Greek philosophers. Prominent in this regard is Plato's Symposium. It is a

systematic and seminal analysis whose major ideas have probably influenced contemporary work on love more than all subsequent philosophical work combined. However, four major intellectual developments of the 19th and 20th centuries provided key insights that helped shape the agenda for current research and theory of love. The first of these was led by Charles Darwin, who proposed that reproductive success was the central process underlying the evolution of species. Evolutionary theorizing has led directly to such currently popular concepts as mate preference, sexual mating strategies, and attachment, as well as to the adoption of a comparative approach across species. A second important figure was Sigmund Freud. He introduced many psychodynamic principles, such as the importance of early childhood experiences, the powerful impact of motives operating outside of awareness, the role of defenses in shaping the behavioral expression of motives, and the role of sexuality as a force in human behavior. A third historically significant figure was Margaret Mead. Mead expanded awareness with vivid descriptions of cultural variations in the expression of love and sexuality. This led researchers to consider the influence of socialization and to recognize cultural variation in many aspects of love (Mikirova, 2022)

Several instruments have emerged during the past few decades to gauge varying aspects of romantic partnerships. Robert Sternberg, a psychologist, put out the triangle hypothesis of love. According to the triangular theory of love, the emotion may be broken down into three distinct parts that collectively make up the triangle's three corners. We utilize the triangle more as a metaphor than as a literal geometric model. These three components are intimacy, passion, and decision/commitment. There is a different expression of love in each element.

Intimacy. Intimacy refers to feelings of closeness, connectedness, and bondedness in loving relationships. It thus includes within its purview those feelings that give rise, essentially, to the experience of warmth in a loving relationship.

Passion. Passion refers to the drives that lead to romance, physical attraction, sexual consummation, and related phenomena in loving relationships. The passion component includes within its purview those sources of motivational

and other forms of arousal that lead to the experience of passion in a loving relationship.

Decision/commitment. Decision/commitment refers, in the short-term, to the decision that one loves a certain other, and in the long-term, to one's commitment to maintain that love. These two aspects of the decision/commitment component do not necessarily go together, in that one can decide to love someone without being committed to the love in the long-term, or one can be committed to a relationship without acknowledging that one loves the other person in the relationship (Sternberg, 2022).

The three components of love interact with each other: For example, greater intimacy may lead to greater passion or commitment, just as greater commitment may lead to greater intimacy, or with lesser likelihood, greater passion. In general, then, the components are separable, but interactive with each other. Although all three components are important parts of loving relationships, their importance may differ from one relationship to another, or over time within a given relationship. Indeed, different kinds of love can be generated by limiting cases of different combinations of the components. (Stenberg, 2022).

Nonlove refers simply to the absence of all three components of love. Liking results when one experiences only the intimacy component of love in the absence of the passion and decision/commitment components. Infatuated love results from the experiencing of the passion component in the absence of the other components of love. Empty love emanates from the decision that one loves another and is committed to that love in the absence of both the intimacy and passion components of love. Romantic love derives from a combination of the intimacy and passion components. Companionate love derives from a combination of the intimacy and decision/commitment components of love. Fatuous love results from the combination of the passion and decision/commitment components in the absence of the intimacy component. Consummate, or complete love, results from the full combination of all three components (Stenberg, 2022)

The geometry of the "love triangle" depends upon two factors: amount of love and balance of love. Differences in amounts of love are represented by differing areas of the love triangle: The greater the amount of love, the greater the

area of the triangle. Differences in balances of the three kinds of love are represented by differing shapes of triangles. For example, balanced love (roughly equal amounts of each component) is represented by an equilateral triangle. (Stenberg, 2022).

Love does not involve only a single triangle. Rather, it involves a great number of triangles, only some of which are of major theoretical and practical interest. For example, it is possible to contrast real versus ideal triangles. One has not only a triangle representing his or her love for the other, but also a triangle representing an ideal other for that relationship. Finally, it is important to distinguish between triangles of feelings and triangles of action (Stenberg, 2022)

2.2.4 Sacrifice

Sacrifice is to give up something that is valuable to you in order to help another person (Cambridge, 2022).

Sacrifice means a gesture of giving up something that you love and possess for the sake of others' happiness or God's happiness. Sacrifice might be made for some human life or just as a belief or a ritual. Some people are always ready to do whatever it will take to see others prosper in their lives. Some are also willing to sacrifice their lives for others because of the affection and love they have for one another and humanity. When you are choosing to sacrifice for someone, then it is not by any obligation, but that is something, which is done purely from the depth of your heart. Making sacrifice is not that easy as many people presume it to be (Aparna, 2018).

Situations in which partners have conflicting interests and desires are inevitable in close relationships. After all, what is best for one person may notalways coincide with his or her partner's own interests, and vice versa.
Sometimes those situations are as mundane as choosing which movie to see or deciding to run an errand for your partner; while at other times they can be as momentous as choosing where to build a life together. Couples must learn to negotiate these times successfully if they want their relation-ships to survive and grow. One way that partners can deal with conflicting interests is to sacrifice, defined as giving up one's own interests in order to promote the well-being of a

partner or a relationship. Many people include sacrifice, along with caring, respect, and loyalty in their definition of what it means to truly love another person (Impett and Gordon, 2008, p.79).

Although sacrificing for a romantic partner may indeed be a provision of help, sacrificing and helping are not the same thing. In general, helping behavior provides a positive benefit for another person without giving up one's own personal goals. Sacrifice, on the other hand, involves providing a positive benefit for another individual by subordinating one's own personal goals and potentially accruing personal costs in the process. The same behavior may be considered a sacrifice or an act of helping, depending on whether the enactor put aside his or her personal goals and interests in order to provide help (Impett and Gordon, 2008, p. 81).

Although all sacrifices involve the foregoing of one's self-interest for the sake of a partner, there is great variability in the kinds of sacrifices that people make for their partners. Sometimes people give up things that they want or enjoy, and other times they engage in behaviors that are undesirable. Some sacrifices are of major importance, whereas others are more mundane and can occur repeatedly in relationships (Impett and Gordon, 2008, p.82).

Rusbult defines commitment as having a sense of psychological attachment to one's relationship including the desire to maintain the relationship "for better or worse." According to Rusbult's Investment Model of Commitment, people who are high in relationship satisfaction, have few alternatives to their relationship (i.e., few attractive options other than their current partner), and are highly invested in their relationship (both emotionally and materially) will be the most committed to their relationships (Impett and Gordon, 2008, p.83-84).

Individuals who are highly committed to their relationships are more willing to sacrifice than individuals with lower levels of commitment. There are several important reasons why high levels of commitment promote a desire to maintain relationships even at the cost of self-interest. First, people who are highly committed to their relationships are often highly dependent on their partners and their relationships. Individuals who are highly dependent feel a greater need to stay with their partners and go to great lengths to make sure that the relationship

continues. Because these individuals need their relationships, they are more willing to sacrifice in order to maintain the relationship (Impett and Gordon, 2008, p.84).

An individual's own commitment is an important factor that promotes willingness to sacrifice, but the partner also plays an important role. Although people dislike thinking about close relationships in exchange (i.e., tit for tat) terms, partners often reciprocate favors and kindnesses toward each other. When people depart from self-interest, their partners may feel compelled to reciprocate. Researchers shown that people are more willing to sacrifice for their partners when they think that the partner is willing to sacrifice for them (Impett and Gordon, 2008, p.85).

2.3 Previous Related Study

A study requires some relevant research to support the implementation of future research. Some data can be obtained from previous relevant research or nearing research. There had been previous studies on the psychology of literature, but they used different objects and focuses. The researchers I mention are those who conducted research:

Arumtika Dwi Cahyani's thesis is titled The Concepts of Love and Hate on Character Lily Macdonald in Jane Corry's Novel My Husband's Wife (2018). The same theory is used in this study, but with a different object. She employs both intrinsic and extrinsic elements in this study. On the intrinsic level, she discusses characters, plot, and setting, while on the extrinsic level, she discusses literature psychology and Robert Sternberg's theory of love.

Rivaldo's thesis is titled Hierarchy of Human Needs Through the Main Character of Mia Dolan in Damien Chazelle's Movie Script La La Land (2021). This study looks at a script from Damien Chazelle's La La Land. Using the movie script for La La Land as a research source, this study employs intrinsic approaches with applied concepts such as characterization, setting, and plot. Psychological Needs, Safety Needs, Love and Belonging Needs, Self-Esteem Needs, and Need for Self-Actualization are all part of the extrinsic Human Needs Hierarchy.

The third research is Mochammad Chamdani's thesis titled A Study of Mariam's Sacrifice in Khaled Hosseini's A Thousand Splendid Suns (2016). This

research is similar in that the goal of this thesis is to provide a critical analysis of Khaled Hosseini's novel, A Thousand Splendid Suns. Mariam, the protagonist of this novel, gives up her husband and her life to devote herself to helping others. Mariam, a character who makes the ultimate selfless decision, is the subject of this thesis. The goals of this thesis are to introduce the reader to Mariam and to show the reader the sacrifices Mariam makes in the story, which I will explain and demonstrate with different objects.

Previous studies have also discussed the importance of love and sacrifice, as evidenced by the articles that were published. This study differs from others in that it uses the La La Land movie script as its primary data source. Since the storyline of this movie script differs from that of previous scripts involving object research, the findings of this study will also vary. There hasn't been any previous study of the love and sacrifice theme as it relates to the movie script's main characters in La La Land. As a result, I'd like to examine Damien Chazelle's "La La Land" movie script for insights about the impact of the theme of love and sacrifice on the movie script's main characters.