

CHAPTER 2

THEORITICAL FRAMEWORK

In this chapter, I will explain the concepts and theories of intrinsic and extrinsic approaches. I apply theory and concepts that consist of intrinsic approach and extrinsic approach the psychology of literature the psychology of personality. Literature theory which is applied: Point of views, characterization, setting, and plot.

2.1 Intrinsic Approaches

To analyze the character in this movie script, I use concepts intrinsic approach, namely characterization, setting, and plot. From the language used, there are words that carry a certain meaning, and these must be analyzed to find them out and explain the meaning contained in this film, I use an intrinsic approach analyze the elements of literary works.

2.1.1. Characterization

The method of characterization in the study of literary works is a method of describing the character of the characters, which are contained in a work of fiction. I use the point of view method with dramatic and third person concepts, Point of View a story must have a plot, character, and a setting. It must also have a storyteller: a narrative voice, real or implied, that presents the story to the reader. When we talk about narrative voice, we are talking about point of view, the method of narration that determines the position, or angle of vision, from which the story is told. The choice of point of view is the choice of who is to tell the story, who talks to the reader. It may be a narrator outside the work (omniscient point of view); a narrator inside the work, telling the story from a limited omniscient or first-person point of view; or apparently no one (dramatic point of view). (Pickering and Hoeper, 1981:44-45).

2.1.2. Dramatic Point of View

In the dramatic, or objective, point of view the story is told ostensibly by no one. The narrator, who to this point in our discussion has been a visible, mediating authority standing between the reader and the work, now disappears

completely and the story is allowed to present itself dramatically through action and dialogue. Dramatic point of view appeals to many modern and contemporary writers because of the impersonal and objective way it presents experience and because of the vivid sense of the actual that it creates (Pickering and Hoeper, 1981:56-57).

a. Characterization through Action

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 characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. Some actions, of course, are inherently more meaningful in this respect than others (Pickering and Hoeper, 1981:34).

2.1.3 Plot

The creator of a functional plot deliberately makes such an overview of experience possible. The term plot implies just such an overview; it implies the controlling intelligence of an author who has winnowed the raw facts and incidents at his disposal and the ordered and arranged them to suggest or expose their causal relationship (Pickering and Hoeper, 1981:14).

a. Exposition

Exposition is the beginning of the story where the author informs about the setting, displays scenes in developing the situation and time of the events. The exposition is the section at the start of the story in which the author gives background information, introduces the cast, begin the characterization, and initiates the action. The situation at the outset play usually gives important clues to its direction and meaning. (Pickering and Hoeper 1981: 269-270) .

b. Rising Action

Complications occur when the tension of the action begins to increase, the balance begins to falter, and characters are introduced, as well as the initial conflict that was not explained at the beginning of the story. The complication introduces and develops the conflict. It commences when one or more of the main

characters become aware of difficulty when their relationships begin to change (Pickering and Hoeper 1981: 270).

c. Climax

The Crisis is an event in a story where the plot reaches a point of tension and highest emotional strength that also determines its resolution. The crisis (also referred to as the climax) also identified as the moment of peak emotional intensity and usually involve a decision, a decisive action, or an open conflict between protagonist and antagonist (Pickering and Hoeper 1981: 271)

d. Falling Action

The falling action occurs when the crisis has been reached, the tension is reduced and the plot is headed for the final settlement. The falling action of the plays results from the protagonist's loss of control and a final catastrophe often appears inevitable. (Pickering and Hoeper 1981: 272).

e. Resolution

Resolution is the end result of the plot that records the overall outcome of the conflict in the story and creates an ending in a story. The resolution includes some unexpected twist in the plot. Twist cuts sharply through all difficulties and allows the play to end on a happy ending. The resolution often contains a clear statement of the theme and a full reevaluation of character (Pickering and Hoeper 1981: 273).

2.1.4. Setting

Setting is a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climactic conditions, and the historical period during which the action take place. 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. It helps, in other words, to create and sustain the illusion of life, to provide what we call verisimilitude. There are, however, many different kinds of setting in fiction and they function in a variety of ways (Pickering and Hoeper, 1981:37).

a. Setting as Background of the Action

Sometimes these settings are broad and highly developed, as in settings in general, where settings in the form of costumes, manners, events, and institutions, all typical of a particular time and place are given the whole in detail to give the story, setting so small that it can be omitted in a few sentences or must be deduced entirely from dialogue and action.. When we speak of setting as background, then, we have in mind a kind of setting that exists by the large for its own sake, without any clear relationship to action or characters, or at best a relationship that is only tangential and slight (Pickering and Hoeper, 1981:39).

b. Setting as Antagonist

The environment as a setting usually functions similarly to an antagonist or enemy character in a story, where it helps regulate conflict and shape story resolution. 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 and Hoeper, 1981:39)

c. Setting as Means of Creating Atmosphere

The setting of an event has a significant impact on the atmosphere it creates. In order to get the reader excited about setting the right perspective and for what's to come, those few things are essential to building a strong atmosphere. Many authors manipulative their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come (Pickering and Hoeper, 1981:40).

d. Setting as Means of Revealing Character

More than just the actual locations themselves, readers will learn more about the characters and their feelings or emotions through their perspectives and reactions to their surroundings. The right environment can help bring characters to life, as well as the role of setting in revealing the character traits of a film, novel or short story script. Very often the way in which 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 actual physical setting itself. This is

particularly true of works in which the author carefully controls the point of view (Pickering and Hoeper, 1981:41).

e. Setting as Means of Reinforcing Theme

The author of the story or narrative can use the setting to indicate the theme of the narrative and to reinforce that theme. Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story (Pickering and Hoeper, 1981:42).

2.2. Extrinsic Approaches

After analyzing this film script through intrinsic, in this section I will explain about the extrinsic approach. The extrinsic approach is a method of outward interpretation of a literary work that is still related to the literary work itself. While the intrinsic approach focuses on form, the extrinsic approach takes place outside of texts, such as environment, history, psychology, economics, social situations, and politics. In analyzing the characters in this film script, I will use a psychological approach and then on the concept of emotion classification.

2.2.1 Psychology

Psychology is a field of science that studies the human psyche. From several definitions of psychology, it can be concluded that psychology is a science knowledge that studies human behaviour in relation to the environment. The study of personality has long been, and continues to be, one of psychology's most intriguing puzzle and most difficult challenges. All psychological knowledge should ultimately contribute to the understanding of personality what shapes it, why it differs from individual to individual, how it develops and changes throughout the course of life. The fact that most areas of psychology have been minimally integrated into the body achieved. As a result, we may expect that complete agreement among psychologist on even a definition of personality has not been reached. In this expectation we shall not be disappointed. Alport, as long ago as 1937, could list fifty definitions, drawn from philosophy, theology, law, and sociology and psychology (Krech et al., 1974:650).

2.2.2 Psychology of Literature

Literary psychology is an interdisciplinary between psychology and literature (Endraswara, 2008: 16). Literary psychology was born as a type of literary study used to read and interpret literary works, authors of literary works and their readers using various concepts and theoretical frameworks contained in psychology. Literary psychology research has an important role in understanding literature because of several advantages, such as: first, the importance of literary psychology to examine more deeply aspects of character; second, with this approach it can provide feedback to researchers about the characterization problems that are being developed; and finally this kind of research is very helpful for analyzing literary works that are thick with psychological problems (Endraswara, 2008: 12).

2.3 Classification of Emotion

According to David Krech he explained that there are four classifications of emotions, namely: basic emotions (excitement, experience, fear, and emotion) associated with sensory stimuli (pain, disgust, happiness), emotions that related to self-assessment (success and failure, pride and shame, guilt and remorse), as well as emotions related to other people (love and hate). In the theory of classification of emotions, Krech in Albertine Minderop (2010: 39-40) explains that pleasure, anger, fear, and sadness are often considered as the most basic or primary emotion. Situations that evoke these feelings are closely related to the actions they cause and lead to increased tension.

a. Pent-up Guilt

In a book written by Professor Albertine Minderop entitled *Literary Psychology*, it is said that in cases of guilt, that is, a person tends to feel guilty by harbouring it in himself, usually a bad person can act immediately when he feels guilty. Especially in cases off ill-defined guilt feelings a person tends to perceive the guilt as deep within herself, it is not so much that any of her acts is bad but she is a bad person (Krech in Albertine Minderop, 2010:42).

b. Love

Love is a positive feeling given to a creature or object. Love is an emotion of strong affection and the philosophy of love is a good trait that inherits all kindness, compassion, and compassion. Love is not only felt between two opposite sex but also towards parents, friends, pets, and more. The experience of love takes many forms; intensity experience also has a range from the softest to the deepest; the degree of tension from the calmest affection to the rage lustful and agitative. (Krech in Albertine Minderop, 2010: 44-45).

c. Hate

Krech in Albertine Minderop (2010: 44) hatred or feelings of hatred (hate) are closely related with anger, jealousy and envy. Characteristics that signify the feeling of hate is the emergence of lust or desire to destroy object of hatred. Feelings of hate are not just the emergence of feelings of dislike or aversion. Reluctant whose impact is to avoid and not to destroy. On the other hand, feelings of hatred are always inherent in a person and he does not will never be satisfied before destroying it; when the object is destroyed, he will feel satisfied (Krech, 1969: 533).

d. Sad

According to Krech in Albertine Minderop (2010: 44) sadness or grief is a feeling associated with losing something important or valuable. Usually the intensity of sadness can be measured by a measure of value, if something lost is very valuable then the sadness can become very deep and vice versa. For example, if a person loses a loved one such as a member of his family, he will feel deep sadness, and vice versa, if he loses something that is not very valuable, the sadness he feels is not so deep.

2.4 Previous related study

I found some previous studies related to this research. The first research is entitled “EMOTION CLASSIFICATION AND CHARACTER DEVELOPMENT OF THE MAIN FEMALE CHARACTER IN TAMARA IRELAND STONE’S TIME BETWEEN US” (2020) by Dani Masitoh Apriyanti. the authors in this study brought the theme of love in it using an emotional approach. the author also emphasizes that in this study focus on examining the main female character. The similarities and differences from previous research discussing the classification of emotions and the difference is that the author also uses character development, whereas I only focus on the concept of emotion classification itself.

The second research related to my research from Clara Yulita Popato'on (2022) which is entitled “EMOSI TOKOH UTAMA DALAM NOVEL THE SIREN KARYA KIERA CASS”. This research is similar to the research that I am currently working on.

