# CHAPTER 2

# THEORETICAL FRAMEWORK

In this chapter, in order to comprehend the construction also the meaning of the movie script, there are some concepts and theories that I use to analyze the movie script. I apply two approaches, which are intrinsic and extrinsic to analyze the characterization, plot, setting and theme. The extrinsic approaches are hatred emotion. I will tell the detail explanation on the theories and concepts that were covered in the previous chapter. The detail explanation will be done as follows:

## 2.1. Intrinsic Approaches

To analyze the character of this movie script, I will use intrinsic approaches which are characterization, plot, setting and theme. There are other concept from James H. Pickering and Jeffrey D. Hoeper in their book titled Concise Companion to Literature as become the main guide for me to analyze the character of Gone Girl movie script through the intrinsic approach, that will be explained later in this chapter.

## 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 & Hoeper, 1981). The term protagonist and antagonist do not directly show the characterization of each character. It does not mean 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 & Hoeper, 1981). On the other hand it is said that to establish characterization of characters, it can be analyzed through showing and telling methods.

**2.1.1.1. Showing Method**

There are two methods of characterization, telling method and showing method. To analyze this movie script I use showing method. 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 & Hoeper, 1981).

1) 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 & Hoeper, 1981).

2) Characterization through Actions

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 & Hoeper, 1981).

**2.1.2. Plot**

Plot is 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 & Hoeper, 1981).

a. Exposition

Exposition is the beginning of the story in which the author gives information about the background, featuring scenes, and build situation and time of events (Pickering & Hoeper, 1981).

b. Complication

Complication occur when the actions increases, the balance split, the character was introduced, and the existence of a conflict that was not explained at the beginning of the story (Pickering &Hoeper, 1981).

c. Crisis

Crisis is an even in a story where the plot reaches the point of highest emotional strength which contribute determine the resolution (Pickering & Hoeper, 1981).

d. Falling Action

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

e. Resolution

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

## 2.1.3. Setting

Setting is a background of place and time of the story of literary work. Pickering and Hopper suggests that the background has several different functions, among others (Pickering & Hoeper, 1981).

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 & Hoeper, 1981).

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, 1981).

c. Setting as A Means of Creating Appropriate Atmosphere

Setting as a means of establishing atmosphere. Setting as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come (Pickering & Hoeper, 1981).

d. Setting as A Means of Revealing Character

Setting as a mean of revealing character is 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 physical setting itself (Pickering & Hoeper, 1981).

e. Setting as A Means of Reinforcing Theme

Setting as a means of reinforce theme is used to be a means of reinforcing and clarifying the theme of a novel or short story (Pickering & Hoeper, 1981).

## 2.1.4. Theme

Theme is one of those critical terms that mean very different things to different people. To some, who think of literature mainly as vehicle for teaching, preaching, propagating a favorite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work (Pickering & Hoeper, 1981).

## 2.2 Extrinsic Approaches

After I explain about the approach through the intrinsic, now I will explain about the extrinsic. In this paper, I will use psychological approach through the

concept hatred emotion theory to analyze the character in the movie script. Through extrinsic approach, I will use the concept of psychology of literature through hatred, anger, envy and jealousy emotion, the following concept will be explained bellow.

### 2.2.1. Psychology of Literature

The term Psychology Literature has four terms, the study of psychology as a type or a personal author, study the creative process, the impact on the reader and the study of literature and types of law, namely the law of psychology as applied to literary works. Latter sense is most related to the field of literature.

Literature. A vague term which usually denotes works which belong to the major genres: epic, drama, lyric, novel, short story, ode. If we describe something as literature, as opposed to anything else, the term carries with it qualitative connotations which imply that the work in question has superior qualities, that is well above the ordinary run of written works (Minderop, 2010).

Psychology novel. A vague term to describe that kind of fiction which is for the most part concerned with the spiritual, emotional and mental lives of the characters and which the analysis of character rather than with the plot and action (Minderop, 2010).

### 2.2.2. Psychological of Classification Emotion

Joy, anger, fear, and sadness are often considered as the most basic emotions (primary emotions). Situations that evoke these feelings are closely related to the actions they cause and lead to tension (Minderop, 2010).

### 2.2.2.1. Hatred

Hatred is an emotion that appeared from being upset about something or someone. Hatred is closely related to feelings of anger, jealousy, and envy. The

hatred feelings are indicated by the desire to destroy the object; the object is the target of hatred.

Hatred not only contained the feelings or dislike or aversion (unwillingness), which has an impact avoiding from someone and did not have a desire to destroy. Hatred inherent in a person, and it will never be enough when the person has not destroyed their target; when the target is destroyed, the person feels pleasure (Minderop, 2010).

### 2.2.2.2. Anger

According to APA (American Psychological Association), anger is an an emotion characterized by tension and hostility arising from frustration, real or imagined injury by another, or perceived injustice. It can manifest itself in behaviors designed to remove the object of the anger (e.g., determined action) or behaviors designed merely to express the emotion (e.g., swearing). Anger is distinct from, but a significant activator of, aggression, which is behavior intended to harm someone or something. Despite their mutually influential relationship, anger is neither necessary nor sufficient for aggression to occur (https://dictionary.apa.org/anger).

### 2.2.2.3. Envy

According to APA (American Psychological Association), envy isa negative emotion of discontent and resentment generated by desire for the possessions, attributes, qualities, or achievements of another (the target of the envy) (https://dictionary.apa.org/envy).

### 2.2.2.4. Jealousy

According to APA (American Psychological Association), jealousy is a negative emotion in which an individual resents a third party for appearing to take away (or being likely to take away) the affections of a loved one. Jealousy requires

a triangle of social relationships between three individuals: the one who is jealous, the partner with whom the jealous individual has or desires a relationship, and the rival who represents a preemptive threat to that relationship (https://dictionary.apa.org/jealousy).

## 2.3 Previous Related Studies

In supporting this research, there are several previous studies that have similarities and differences with this research. Hereby proves the existence of research that uses same theory and approach with different objects of literature.

The first research by Bayazid Danu Bisthami (2022), with the title "Hatred Emotion Portrayed By Cassandra Thomas In Emerald  Fennell's" in his research, it was concluded that hate is the main character and has been proven by analyzing the Classification of Emotion Hatred through the anger, envy, jealousy, desire to destroy and feeling satisfied after destroying the subject. The relevance of Bayazid Danu Bisthami's research that is, both of them use theory of hatred by Albertine Minderop.

The second research by Arumtika Dwi Cahyani (2018), with the title "The Concepts Of Love And Hate On Character Lily Macdonald In Jane Corry's Novel My Husband's Wife" in her research, it was concluded that we have to give a great sense of sympathy to each others, even for the people who have treat us bad. If there is someone who makes us disappointed, do not hate them. The relevance of Arumtika Dwi Cahyani's research that is, both of them use theory of hate by Albertine Minderop.

The third research by Naila Nur Sa'adah (2017), with the title "An Analysis Of Characterization Of The Main Characters In "Gone Girl" Movie Script By Gillian Flynn" in her research, it was concluded that as a protagonist character Nick Dunne overcomes, which is to solve the clues left by Amy Elliot Dunne. Solving these clues means something to Nick Dunne give evidence to all people that he never murder Amy. The relevance of Naila Nur Sa'adah's research that is, both of them use the same object which is *Gone Girl* 2014 movie script.