CHAPTER 2
THEORITICAL FRAMEWORK

As I mentioned the previous chapter, the theories that I will apply for this research are intrinsic and extrinsic approach. The intrinsic approach consist of characterization of the characters through showing methods, analysis of plot and setting. The extrinsic approach that is applied cover the psychology literature approach on the gender identity.

2.1 Intrinsic Approach

In intrinsic approach, the critic is mainly concerned with the form, language, style, symbols, images,contrasts, structure and development of plot in a literary work. Words on the page are of utmostimportance for him. Intrinsic approach is also called formalism as the critic's basic interest is inthe form of the text. In comparison to intrinsic approach, the extrinsic approach makes the critic to give more importance to the context of a text.

Intrinsic approach also emphasizes on the studying of literature as a separate entity. The literature is worth studying in its own right and it uses language in a specific way. In intrinsic approach, text alone is important. While using intrinsic approach, some texts are given importance because of their artistic moral. In analyzing the characterizations there are two methods that can be used, namely the showing method and telling method, but in this analysis focuses on showing method.

2.1.1 Character and Characterization

Character is one of the important elements of fiction. Without character, there will be no plot and, hence, no story. For most readers of fiction, the primary attractions lay in the characters, in the endlessly fascinating collection of men and women whose experiences and adventures in life form the basis of plots of the novels and stories which they appear. (Pickering and Hoeper, 1981 : 27)

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 and Hoeper, 1981, p.62). 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).

Showing Method

The showing method is an indirect method with a method that ignores the presence of the author or in other words places the author outside the story. Therefore, the characters in literary works can present themselves directly through their dialogue and actions (Pickering and Hoeper, 1980, p. 27-28). The showing method includes: characterization through dialogue about what the speaker said, the identity of the speaker, the location and situation of the conversation, the identity of the character addressed by the speaker, the mental quality of the character, tone of voice, stress, dialect, and character vocabulary (Minderop, 2013, p. 22-23)

1. **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. Names can also contain literary or historical allusion that aid in characterization by mean association. (Pickering and Hoeper, 1981 : 28)

2. **Characterization Through Appearance**

   In the world of fiction details of appearance (what a character wears and how he looks) often provide essential clues to character. Details of physical appearance can help to identify a character's age and the general of his physical and emotional health and well being: whether the character is strong or weak, happy or sad, calm or agitated. (Pickering and Hoeper, 1981 : 29)

3. Characterization by the Author

Through a series of editorial comments, 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 on the basis of what the author has told us. (Pickering and Hoeper, 1981, p.30).

4. Characterization Through Dialogue

The dialogue tells us relatively little about the personality of the speakers. The author trims everything in the dialogue that is in consequential, that remains weighty and substantial and carries with it the force of the speaker's attitudes, values, and beliefs. To analyze this, there are seveal ways that can be applied, there are for what is being said, the identity of speaker, the occasion, the identity of the person or persons the speaker is addressing, the quality of the exchange, and the speakers' tone of voice, stress, dialect, and vocabulary. (Pickering and Hoeper, 1981 : 32)

a) What is Being Said

We must pay attention to the substance of the dialogue itself. For example, if the speaker insist on talking about himself or only a single subject, we may conclude that we have either an egoist or a bore (Pickering and Hoeper, 1981 : 32)

b) The Identity of the Speaker

Something delivered by the main character, which in this case more important than a minor character, although sometimes information by minor character can provide important about main character (Pickering and Hoeper, 1981 : 33)

c) The Occasion

Location or situation can be affected a person's character, but we should always consider the likelihood that seemingly idle talk on the street or cafe has been include by the author because it's somehow important to the story (Pickering and Hoeper, 1981 : 33)

d) The Quality of the Exchange

The way the character speaks from the ebb, rhythm or flow will reveal their mental quality. When a character adressed no one in particular, or others are not present his speech called a monolugue (Pickering and Hoeper, 1981 : 33)

e) The Speaker's Tone of Voice, Stress, and Vocabulary

The characters in the movie are also a figure that can be analyzed by their voice, accent, dialect and vocabulary. If we observe and examine it correctly, we can understand it (Pickering and Hoeper, 1981 : 33)

f) The Identity of the Persons the Speaker Is Addressing

This narrative is perfomed by the characters in the story, where one character tells the story of another character (Pickering and Hoeper, 1981 : 33)

5. 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. A gesture or facial expression usually carries with it less significance than some larger and overt act (Pickering and Hoeper, 1981 : 34)

2.1.2 Plot

The plot is a series of events structure in a story arrange as a sequence of sections in the overall fiction. The plot is what shown how actions must relate to each other, how an event is relate to other events, and how the characters are portrayed and play a role in the event. When we refer to the plot of a work of fiction,we are referring to the deliberately arrange in sequence of interrelate events that constitute the basic narrative structure of a novel or movie or short story. (Pickering and Hoeper, 1981: 14). A plot usually flows in five certain stages or section asfollows. Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy anentire chapter or more. (Pickering and Hoeper, 1981: 16).

1. **Exposition**

   The expositon is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the character and the conflict, or the potentialfor conflict. The exposition may be accomplished in a single sentence or paragraph,or, in the case of some novels, occupy an entire chapter or more (Pickering and Hoeper, 1981 : 17)

2. **Complication**

   The complication, which is sometimes referred to as the risingaction, breaks the existing equilibrium and introduces the characters and underlyingor inciting conflict (if they have not already been introduced by the exposition). Theconflict is then developed gradually and intensified (Pickering and Hoeper, 1981 : 17)

3. **Crisis**

   The crisis also referred to as the climax is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution. (Pickering and Hoeper, 1981 : 17)

4. **Falling Action**

   The stage when the tension of a story calms down is called the Falling Action. When the story has reached into the crisis or turning point stage, the tension slowly subsides and the continuation of the plot moves into its appointed conclusion." (Pickering and Hoeper, 1981, p. 17). It always appears in the story that the story will soon end (Diyanni, 2001, p. 45). The story progresses after the tensions are not heated as the previous stage. This stage of plot happens adamantly short but very important for the whole storyline.

5. **Resolution**

   The final section plot is resolution, it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution also reffered as the conclusion (Pickering and Hoeper, 1981 : 17). Resolution happens when the action falls off as the plot's complication are sorted out and resolved. This is the ending of the story, which main character has already solved the problem (Diyanni, 2001, p. 45). Most fiction has a happy ending, where the protagonist can be able to solve their problems, defeat their enemies, and find the true love and live happily ever after (Arp and Johnson, 2006, p. 49).

2.1.3 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 elimatic conditions and the historical period during which the action take place. Setting helps the reader visualize the action of the work, and adds credibility and air of authenticity to the character. To understand the purpose of the setting we must pay attention to the descriptive passages in which the details of settings are introduced. Setting has five

possible fuctions, setiing as background for action, setting as antagonist, setting as a means of creating appropriate atmosphere, setting as a means of revealing character, and setting as a means of reinforcing theme (Pickering and Hoeper, 1981 : 38-40)

1. **Setting as Background for Action**

   Setting as background of action 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 real life (Pickering and Hoeper, 1981 : 38). Setting as background also means a type of setting that exists without any clear relationship to action or characters, or at best a relationship that is only tangential and slight.

   In order to see whether setting is an essential element of a work of fiction, or whether it exists merely as decorative and minimized function background, the audience needs to think whether the work could be set in another time and place without having any essential damage. If the answer is yes, then the setting can be said to exist as decorative background which function is largely irrelevant to the purpose of the work as a whole (Pickering and Hoeper, 1980, p. 39).

2. **Setting as Antagonist**

   Setting is possible to serve as a kind of causal agent or antagonist in order to shape the conflict determiner for the story events' outcome. (Pickering and Hoeper, 1980, p. 39). Showing the setting in the storyline is just as important as creating convincing characters. Character itself is a product of place and culture, so the interplay of both contributes to the meaning and significance of the story as a whole. Setting can be used in order to determine the character that is vital to form conflict.

3. **Setting as Means of Creating Appropriate**

   Setting that author made manipulation their settings as a means of arousing the reader's expectation and establishing an appropriate state of mind for events to come (Pickering and Hoeper, 1981 : 40)

4. **Setting as 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 actual physical setting itself (Pickering and Hoeper, 1981 : 41)

5. **Setting as 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. Setting is decribed and displayed in conversation or in action to lead the audienc to the story's thematic connection. The goal of this setting is to enhance and highlight the theme of literary work (Pickering and Hoeper, 1981 : 42).

Along the line within the definition, setting can also be determined as literature element that suggests the conception of place, time, and the social environment where the occasions are recounted. (Abrams, 1981, p. 175 in Nurgiyantoro, 2009, p. 216).

Furthermore, Nurgiyantoro stated that the elements background can be divided into three main elements, namely place, time and social, which unified the influence within one another. (Nurgiyantoro, 2009, p. 227). In order to have a better understanding regarding the concept, I elaborated it as follows:

a. Setting of Place

This element of setting proposes the location of the events that are told in a literary work. It may be used in the form of places that also includes certain names, initials, and also specified location without evident names. The usage of named places has a meaning which those are places that can be found in actual world, not a fiction-made places. Moreover, setting of places that use particular names must reflect, or does not conflicting the nature and the geographical conditions of the place concerned. (Nurgiyantoro, 2009, p. 227). Therefore, along with the definition, this element of setting circling

around the importance on the convention within the places where the circumstances occur in the interior of fiction work.

b. Setting of Time

The setting of time correlates with the issue of when the occurrences is being told in a work of fiction, which usually related with factual time, and therefore form a relationship with historical events. The implementation of historical elements into literary works determines the time that is told in the story to be unique and very functional. Thus, it is irreplaceable without affecting the story development. (Nurgiyantoro, 2009, p. 230-231).

c. Setting of Social Environment

Social environment advocates entities which related to the social life behavior of people in place or society that happens within the fiction work. The social life of certain communities comprises various issues in a fairly complex environment. It can be identified within the form of living habits, customs, beliefs, traditions, view of life, ways of thinking and behaving from certain characters. Additionally, the setting of place elaboration must be accompanied by a description of the social setting, that also focused on the social life behavior within the concerned places. (Nurgiyantoro, 2009, p. 233).

To recapitulate the expert elaboration above, it can be concluded that setting is an intrinsic element within literature that helps the audience to visualize the authenticity of the characters within the story. Setting consists of elements which focused on social life behavior along with time and place meanings throughout the fiction work itself.

2.1.4 Theme

Theme is one of those key concept that may represent a lot of various ideas to different people. The theme might refer to a moral or lesson that could be learned from the work, o rit could encourage some form of correct conduct. The term

"theme" could also refer to the main focus, problem, or issue of the work (Pickering and Hoeper, 1981 : 61)

2.2 Extrinsic Approach

Extrinsic attitude is mainly concerned with the contact of a text. The main interest of this approach is background, history, social condition, and biography of the author. A critic of extrinsic attitude judges the text in relation to the author and his/her life. This approach moves from the text to context..

According to extrinsic approach, literature is only worth studying because it tells about other things in life. It associates a reader to a bigger context, which is out of the text. In extrinsic approach, text only has meanings in the context. While using this approach, any sort of text is worthy of study as they all reveal the world. The extrinsic critics regard ever text as a microcosm of the world. Extrinsic attitude draws meanings from the context of the text.

2.2.1 Psychology

Psychology is also usually not only placed for humans, but we often hear psychology for other living creature such as animals and plants that also have a "soul" or at least behave (Saleh, 2018: 1). According to Wilhelm Wundt (in Saleh 2018: 6), psychology described as the elementary processes of consciousness in human. From these limitation, it can be found that the state of the soul that reflected in human consciousness. Woodworth and Marquis, describe psychology as a process of human activity in a broad sense, both congnitive and emotional activities (Saleh, 2018: 6). Psychology is the study of real, visible or measurable behavior (Dirgagunarsa in Saleh, 2018: 6). In conclude, psychology is study of the mind and behavior of human.

2.2.2 Psychology in Literature

Psychology is the scientific of the mind behavior. Psychology is actively involved in studying and understanding mental processes, brain function, and behavior (Boyack, Klavans, & Borner, 2005). Psychological approach in literature cannot be ignored, because the created fictional characters are related to that aspect. There is a very strong correlation between literature and psychology for the fact that

both of them deal with human beings and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts and reconciliations; individual and social concerns, by means of varied concepts, methods, and approaches.

An author represents life according to his/her objectives, perceptions, ideologies, and value judgments and opens the door of the unknown and invisible worlds to readers not only by arousing felings and emotions but also by helping them to discover the meaning of life and existence. Clearly, literature enables individuals to know and quention their identities by raising consciousness and awareness. It is to be noted that man and existance have always been fundamental elemets in most scientific studies, fine arts and literature. (Lodge, 2002 : 10)

Psychology consists of factors form personality of people. Minderop describes that ideologies are part of psychology consists of three kinds. First, psychoanalysis intends to show that people are reflection of instinct and personality conflict. The personality itself is formed by id, ego and superego. Behaviorism is the second which describes that people are passive human and follow their environment. The last is humanistic, this is term which people are able to be great with their potential if their environment support them. So, the factors show that learning about psychology is complex as it is through some processes which finally form personality (Minderop, Albertine, 2010, p.8).

Personality refers to the characteristic patterns of behavior and ways of thinking that determine a person's adjustment to his environment. Personality is shaped by inborn potential as modified by experiences common to the culture and subcultural group (such as sex roles) and the unique experiences that affect the person as an individual. The major theoretical approach to an understanding of personality include traitm psychoanalytic, social learning, and humanistic theories. (Minderop, Albertine, 2010, p.4)

2.2.3 Gender

Pitcher and Whelehan (2004: 56) state that gender is used as analytical categry to draw a line of demercation between biological sex differences and the way these are used to inform behavior and competencies, which are then assigned

as either "masculine" and "feminine". According to Money (as cited in Jabbra, 2008: 229), the word sex described the body. Sex organs and sex chromosomes show what sex someone is. The word "gender" describes someone's personality or character. Butler states (as cited in Nolan, 2020) that there is no specific characteristics that one should follow in order to express their identity. Women can be masculine and men can be feminine.

"Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being."

Butler claims that gender is performative, in other word nobody is really a gender from the start. Gender has to be earn. That is an act being produces all the time and repeated. She believes that gender not coercion but is a self-making process. From this claim, I can conclude that gender is a repetition act from a person to form a real identity. The repetition act leads a person to change their gender. Identity can change at any time depending on how the individual decides.

Millet (as cited in Mikkola 2017: 12) says that gender has cultural character. For example, the expectations we as a society have a young women or of old men, we share them among ourselves and talk about them, and by doing that we are shaping those genders. The society only knows two kinds of gender which is considered normal. Women act feminine and men act masculin are the standard of normal in the society. So, if one acts different from their gender, they cannot be accepted in the society.

2.2.4 Gender Identity

Gender identities (specifically, which aspects are considered proper behavior and appearances for men, women, etc.) differ greatly across societies, and many people's gender identities do not exactly follow the stereotyped roles of "women" and "men", although some diverge more than others. The most easily understood case in which it becomes necessary to distinguish between sex and gender is that in which the external genitalia are removed - when such a thing happens through accident or through deliberate intent, the libido and the ability to

express oneself in sexual activity are changed, but the individual's gender identity may or may not change.

One such case is that of David Reimer, reported in *As Nature Made Him* by John Colapinto. It details the persistence of a male gender identity and the stubborn adherence to a male gender role of a person whose penis had been totally destroyed shortly after birth as the result of a botched circumcision, and who had subsequently been surgically reassigned by constructing female genitalia. In other cases, a person's gender identity may contrast sharply with that assigned to them according to their genitalia, and/or a person's gendered appearance as a woman or man (or an androgynous person, etc.) in public may not coincide with their physical sex. So the term "gender identity" is broader than the sex of the individual as determined by examination of the external genitalia

2.2.5 Gender Dysphoria

Gender dysphoria (formerly known as gender identity disorder in the fourth version of the *Diagnostic and Statistical Manual of Mental Disorders*) is defined by strong, persistent feelings of identification with another gender and discomfort with one's own assigned gender and sex; in order to qualify for a diagnosis of gender dysphoria, these feelings must cause significant distress or impairment. People with gender dysphoria often desire to live in accordance with their gender identity and may dress and use mannerisms associated with the gender with which they identify in order to achieve this goal.

Gender refers to the attitudes, feelings, and behaviors that one's culture associates with biological sex; sex refers to biological features such as genitals and sex hormone levels. Both gender identity issues and feelings of dysphoria may manifest in a variety of different ways. A person with female sex characteristics, for example, may privately identify as a man, but continue to publicly present themselves as a woman. Another may choose to dress in clothes associated with the gender with which they identify, while yet another may seek hormone treatment or gender confirmation surgery as part of a transition to living full-time as the gender with which they identify. Each of these individuals may—or may not—experience significant feelings of distress or impairment as a result of their gender identity

concerns. Adults with gender dysphoria typically feel uncomfortable being regarded by others as their assigned gender and often desire to be rid of the physical sex characteristics associated with it.

Gender identity incongruence and the feelings of distress that indicate gender dysphoria can be present in children, adolescents, or adults, and can manifest differently across age groups. A child who is assigned one gender may express the wish to be a different gender, state that they are, or assert that they will grow up to be. They may also prefer the clothing, hairstyles, or toys typically associated with the other gender and may demonstrate intense negative reactions when adults in their life attempt to have them wear clothing associated with their assigned gender. Additionally, some children will show discomfort with their physical sex characteristics.

Gender dysphoria in adults and children is considered a disorder if the person also experiences significant distress or impairment in major areas of life as a result of the incongruence. Identifying with a gender different from the one that was assigned is not a mental disorder in itself. There is debate in the field as to whether this experience should be classified as a mental illness.

2.3 Literature Review

This research focuses on the psychology of gender; gender dysphoria. I use literature review consisting of primary and secondary source. The primary source I use is a movie script entitled *Saturday Church* by Damon Cardasis. This study focuses on the gender identity that the main character should through because of gender disorder. There are other related studies which also focus on gender dysphoria.

The first previous research that I will review is a thesis entitled *Gender Dysphoria as Portrayed in David Ebershoff's the Danish Girl and Pepi Al Bayqunie's Calabai: Perempuan dalam Tubuh Lelaki* by Muhamad Fachri, the graduated student of Sumatera Utara University. In his research, Fachri (2017) uses gender identity studies on the character. He uses the same approaches; intrinsic and extrinsic approaches in order to analyze his research. This research is definitely

different with my concept research, because I use the concept of gender as psychology. On the other hand, Fachri's research is focused on the gender as sociology.

The second similar research is a journal entitled *Gender Dysphoria in Childhood* by Jiska Ristori. In his research, Meyer, focuses on Gender Dysphoria in childhood. Gender dysphoria in childhood is a complex phenomenon characterized by clinically significant distress due to the incongruence between assigned gender at birth and experienced gender. The clinical presentation of children who present with gender identity issues can be highly variable; the psychosexual development and future psychosexual outcome can be unclear, and consensus about the best clinical practice is currently under debate. This research is different with my concept research, because I focused on gender dysphoria as psychology concept, while Ristori's research is focused to the gender identity in childhood as health.

The last similar research is a journal entitled *The Danish Girl (2015) and The De/construction of Gender Identity* by Analenna Lorenz (2016). In his research, Lorenz (2018) focused on the evaluation of *if* and *how*, in its depiction of the main character, the film dismantles notions of a fixed, constructed identity. While the narrative content – the story of a transgender woman – might point towards a rather straightforward assessment of how gender might become undone, the analysis illustrates how several filmic aspects achieve the opposite effect. With a similar focus, this research is almost the same as my research. The different is the aim of the subject being analyzed as I limited my research to the main character of the movie Saturday Church. My research focuses on how the effects caused by gender dysphoria and tthe action taken by the main characters of *Saturday Church (2018)*, while Lorenz's research is focused to the transgender and intersex movement.

In the three journals of literature review above had different causes of the research. The first one is journal from Muhamad Fachri (2017). Fachri's research discusses about gender dysphoria as sociology. The second one is the journal from Meyer. His research discusses about gender dysphoria in health which is different

from my research. The last one is the journal from Analanna Lorenz (2016). Lorenz's research discusses about transgender and intersex movement.

In order to conduct this study, I will use the intrinsic approach; characterization, plot, and setting and relate them to the psychology literature approaches. The book I use is Concise Companion to Literature by Pickering & Hoeper. Based on psychology literature approach, I use theory of psychodynamic and theraphy and theory of personality from some experts.