CHAPTER 2

THEORETICAL FRAMEWORK

As I explained in the previous chapter, I used a variety of theories to analyze the movie script in order to better understanding its meaning and structure. Both intrinsic and extrinsic strategies can be used to apply the theories provided in this research. The intrinsic method consists of characterization, plot, and setting. I used the concept of anxiety and defense mechanism in the extrinsic technique. Defense mechanism protect people from anxiety, their self-worth, and things that they do not want to talk about.

2.4. Intrinsic Approach

The intrinsic approach to movie script analysis is based on the literary text in developing a deeper comprehension of narrative's characters, setting and plot. When using an intrinsic approach, a critic's primary focus is on a literary work's form, language, symbols, style, structures, contrast, and plot development. Intrinsic approach is also called formalism as the critic's basic interest is in the form of the text. The extrinsic method encourages the critic to place greater emphasis on a text's context than the intrinsic approach does.

2.1.4. Characterization

Any person who appears in a literary work is considered a character. Fictional characters are typically characterized for analytical purposes based on their significance to the story. The protagonist is the primary character in the story, while the antagonist is the figure who stands in the protagonist's way. The reader's attention is drawn to the protagonist's fate, or the conflict or issue that they must deal with. But the titles "hero" and "antagonist" do not suggest a moral assessment. In the script for movie, character development and characterization refer to how the character are shaped and presented in throughout the narrative or movie script. This includes their status in society, behavior, physical characteristic, and interaction with other characters. Character analysis in a movie script analysis provides a comprehensive knowledge of each character's

personality. Character development or characterization is essential to hooking the readers into a story and keeping them interested.

2.1.5. Plot

The plot of a story is a series of events that occur from start to finish. According to Stanton (1965: 14), it is generally stated that a plot is a story that contains a series of events, but each event only has a cause that effect relationship, an event that causes or causes another event to occur. In other words, cause and effect are called differences and conflicts, the causes are differences and the consequences are conflicts. The conflict that arises in the story is because of differences. If there are no differences in the order of the story that can trigger a fight, then there will be no conflict. In narrative or creative writing, plot is a series of events that form a story, whether told, written, filmed, or sung. Plot is the story, and more specifically, how the story develops, unfolds, and moves in time. Plot, also known as story line, covers the most important events in the story and how the characters and problems change over time. As quoted by Sara in her book How to Analyze Film Scripts page 6, Gustav Freytag stated that there are five plot elements in Freytag's Pyramid, namely as follows:

1. Exposition

At the start of the story, characters, setting and the main conflict are usually introduced. The exposition provides and introduction of some background information about the character, the setting, and the basic conflict. This set of scenes ends with a triggering incident that changes everything. The exposition began with something occur. Exposition introduces the major characters, the story's mood, and the story's setting, which includes the story's time and place. Additionally, exposition explain to the audience or the reader about the history of each character and how they related to each other. In Freytag's Pyramid, exposition is the lowest part of the structure on the left (in Schützenhofer, 2011: 6).

2. Rising Action

The action that occurs after the exposition event takes the primary conflict to the next level. In addition, there are secondary conflict that create difficulty in driving the story. In Freytag's pyramid, which he called 'rising

movement', the story progresses towards its central conflict by presenting obstacles to the protagonists' achievement of their goals. The action moves on with the introduction of new characters – the main antagonist and other characters (Freytag, 1863). The rising act is in the middle left of the pyramid. The rising action begins with an inciting event, is an event that creates a problem or conflict for the characters and sets in a series of increasingly important events that form the main events of the story (in Schützenhofer, 2011: 7).

3. Climax

The climax is the highlight of the main event, but also the turning point. It is also considered a reversal of the main character and primary conflict. The part of the story that marks the turning point and is at the highest point of the plot structure. The climax predicts the fate of the main character and the sequence of the events that lead to their success (in comedy) or downfall (in tragedy). Those sequences of events that make up the second the second half of the story are also known as counterplay and represent external factors created by protagonist's choices that affect them in the rest of the story (in Schützenhofer, 2011: 7). In a script for a film or a movie script, the climax is the most dramatic, thrilling, or emotionally charged moment in the story; it ends an arc in which the main characters must make choices and overcome obstacles.

4. Falling Action

In a movie script, the falling action is the part of the story that comes after the climax and before the resolution. During the falling act, the central conflict moves toward resolution as the protagonist wins or loses against the antagonist in the end of the story (in Schützenhofer, 2011: 7). But Freytag also notes that successful drama also has 'final tension', the possibility that the conclusion may not end as expected. The act of Freytag's pyramid, falling action is a separate arc from the previous three act (Freytag, 1863). Lit chart interpretation the stage of a story that comes after the climax, when the tension from the main conflict fades and the narrative advances toward its resolution, is known as the falling action. The falling action is a crucial but frequently disregarded aspect

of story structure that advances the main conflict of the narrative toward its eventual conclusion. In general, a segment of falling action can be found in the majority of written works with a plot.

5. Denouement/ Resolution

The last scene or sequence in the script for a movie that gives context and closure to a significant theme, relationship, or event at the conclusion of the narrative is called the denouement. The story comes to an end at denouement, sometimes referred to as the resolve, finale, or the conclusion. Either the protagonist success over the main issue and the story ends happily, or the protagonist fails and the story end tragically (in Schützenhofer, 2011: 7). In denouement, authors tie up loose ends and give a reader a cathartic moment-a sequence on the lower right edge of the pyramid, directly beneath the falling action. The denouement or the resolution marks the ends of the story. The breaking spell, the disaster and its aftermath are the denouement.

2.1.6. Setting

One of the most crucial elements of writing, particularly stories, is setting. Screenplays for movies fall under the literary works category as well. In general, the setting is a component that strengthens the plot, according to Tarigan (2011). The scene is first and foremost intended to boost the protagonists' self-assurance in their gestures and deeds. Second, the setting exists because it is more closely related to the overall purpose of the story. Generally speaking, Nurgiyantoro (2002:216 in Santosa, 2011:7) says that setting is an essential component that helps one comprehend the connection between the location, time, and social context of the events being told. Complementing each other, Hayati (1990: 10) believes that the background (fulcrum) of a story is a description of the entire scenario in which the event takes place. These ideas are complementary to one another. The players are characters in the event have a close relationship with this scenario. As a result, the devise really helps the narrative. Furthermore, the major plot, events, ambiance, and topic of the literature works are all significantly influenced by the places. Although the scene aims to represent the circumstances as they are told in the story, the background information

essentially pertains to the description of customs, people, and society in addition to providing information about the where, when, and how of the event. Background studies show the extent to which the characters are determined by the suitability and correlation, as well as the conditions of society, social situation and view of society, religion conditions, geographical location, social structure of a certain nature. In a book titled *How to Analyze Film Script* by Sara Schützenhofer wrote five elements for setting, but in this research, I applied only three of them that are related to my chosen research topic, as follow:

1. Setting of Time

   The timing of scenes, events, and actions is known as the setting time. Refers to the 'when' of the events that are depicted in a work or literature, such as the year, season, day and hour. Occasionally, the screenwriter provides or indicates the timing, but most of the time, they do not. The story's setting is its time and place, sometimes known as when and where. It is a literary device that can be found in plays, films, novel, short tales, movie script, and other works of fiction. It is typically presented by the characters at the exposition (starting) of the work. Time can refer to a variety of concept, including the duration of character's life, the day and season, and temporal epochs like the past, present, and future (Schützenhofer, 2011: 16)

2. Setting of Place

   Setting of places in the script for a movie describes the location and period of a plot. It is included in the scene heading's line and designates both the scene's location and its duration. The location can have an impact on a narrative, reveal something about the people and their circumstances, or create conflict. The setting of the story affects action, the characters, the drama of the plot. Some believe that a stage should illustrate a psyche action, but it also carries a script and an inner spirit. Place in therefore a very important part pf the narrative experience (Schützenhofer, 2011: 17). The setting of a story is a foundational aspect of storytelling, as it provides the context in which the events of the story unfold.

3. Setting of Society

The society within a literature story has been cut off from the outside world of objective reality, it is a closed a closed system. A society may have its own set of laws and regulations or a fiction might stick to conventional rules that modeled after the real world. Communication and behavior in the family is significantly different from the public. The story's identity is determined by social group that is chosen for narrative the decision over which social group to join has enormous and complex (Schützenhofer, 2011: 17).

2.5. Extrinsic Approach

However, the extrinsic approach concentrates on examining the story's surrounding context, including the author's history, the historical setting, and cultural influences.

2.2.5. Psychology

The Greek term 'psyche', which means mind, soul, or spirit, and 'logos' which mean discourse or to study, are the roots of the English word 'psychology'. According to theories of Sigmund Freud, unconscious desires, memories, and thoughts shape people's conduct. The id, ego, and superego are three aspects that this theory further proposes to make up the soul. The ego functions in conscious mind, but the id is entirely contained in the subconscious. Defense mechanism are unconscious mechanism used by the ego for reducing internal stress, according to Anna Freud. The America Psychology Association defines psychology as the study of mind and behavior, including all facets of human experience, from child development to elder care, from the function of nations to the function of the brain.

2.2.6. Psychology of Literature

Language is used as a method of expression in literature, a discipline that connects with other subjects like history, philosophy, sociology, psychology, and so forth, in order to understand man, existence, and society. Examines the connection between psychology and literature as well as how the two fields may help one another understand, analyze, and discuss a variety of topics pertaining to human nature, existence, and society. The study of psychology in literature is

an academic discipline that incorporates ideas from sociology, psychology, history, and philosophy (Aras, 2015: 251). Wellek and Warren also said that literary psychology has four types: the psychological understanding of the writer as a person or type, the evaluation of the process of making report, the analysis of psychological laws applicable to literary works, and the study of literary works factor. Literature can provide insight into human experience and can help a deeper understanding massage, characterization, plot, and setting which are the elements of literature. On the other hand, psychology can help reveal the reasons for the behavior and motivations of the character in literary works. Both psychology and literature deal with people and their concerns, hopes, desires, fears, conflicts and reconciliation, individual and social, methods and approaches (Aras, 2015: 251)

2.2.7. Anxiety

Anxiety is described by Encyclopedia Britannica as a sensation of fright, trepidation, or fear that frequently arises for no apparent reason. Fear is distinct from anxiety since the former occurs in reaction to an obvious and immediate threat, such as one that affects physical safety. Sigmund Freud, believed that anxiety was a symptomatic expression of internal emotional conflict in which an individual represses (unconsciously) experiences, feelings, or impulses that they find too upsetting or frightening to deal with. Another theory links anxiety to a threat to one's ego or self-esteem, such as when one performs poorly in a sexual or professional capacity. In these seven stories, anxiety is present the way setting and characters are, and also the way writers are—anticipating an ending, a place that does not exist yet must, somehow, be arrived at. (Hampton, 2019). According to behavioral psychologists, anxiety is a response to terrifying real-world occurrences; the anxiety that is triggered depends on the conditions around the event, meaning that individual may experience anxiety response to a situation independent of the dreaded event. The purpose of anxiety is to alert people to the prospect of approaching danger so they can plan the necessary adaptive responses.

- Nervous

    Being nervous is to have feeling of anxiety, worry, or alarm. It is typical emotion brought on by the body's stress response to an event or frightening situation.

- Panic

    Psychology defines panic as an abrupt, strong feeling that maybe accompanied by bodily signs, including perspiration, racing heart, rapid breathing, and chest pain.

- Fear

    Fear is an intense biological response to immediate danger, while anxiety involves worry about a threat that has not yet, or may never, happen. In conclusion, anxiety is a reaction to perceived or possible risks, whereas fear is a reaction to an actual, known threat.

2.2.8. Defense Mechanism

Defense mechanisms are 'unconscious resources used by the ego' to reduce internal stress in the end, according to Anna Freud. According to psychology theory, defense mechanisms are a collection of thought processes that help the mind come up with compromises for unsolvable situations. The process is frequently unconscious, and compromise usually entails repressing urge or emotions that could cause distress or undermine one's sense of self. According to Freud's theory, defense mechanism involved a distortion of reality in some way so that we are better able to cope with a situation.

- Denial

    Refusing to admit or accept a reality or truth that is too painful to confront is known as denial, and it is defense mechanism. It is an unconscious mechanism that can shield the ego from situations that are too much for the individual to handle. Denial can result in destructive patterns and behaviors that are passed down to next generation. It can protect us from painful feelings.

- Intellectualization

Intellectualization is one of Sigmund Freud's original defense mechanisms and is often used to protect the ego from anxiety or stress. Intellectualization is a defense mechanism in which a person uses logic and abstract thought to put themselves in emotional charges events.

- Compensation

    The defense mechanism as known as compensation occurs when someone places undue emphasis on a certain trait or aptitude in order to compensate for a perceived weakness or shortcoming in another aspect of their life.

2.6. Previous Related Studies

To support this research, there are several previous studies that have similarities and differences with this research. This proves that there are studies that use same object with different theories and approach or the same theories and approach but with different object of literature.

The first research there is Jovanka Maria (2020) titled "Anxiety Reflection and Defense Mechanisms in Sofka Zinovieff's Putney Novel." In her research, it was concluded that the character Daphne experienced psychosexual type anxiety in herself. This research has different objects but used the same theory.

The second research by Agiel Gendis Kun Hariani, Abdul Muhid, Puspita Dewi (2021) with the title "Revealing the Forms of Directive Speech in the Movie *Ready or Not*." In his research, it was concluded that researchers found four forms of directive speech acts in the movie Ready or Not; orders, requests, suggestions, and warnings. This research has the same object but different theories.

The third research conducted by Nofia Ulfa, and Diyah Fitri Wulandari (2019) with the title "Analysis of Anxiety and Defense Mechanisms of the Main Character Reflected in the Novel Alice's Adventures in Wonderland (1865) by Lewis Caroll" in his research concluded that Alice's character experienced six types of defense mechanisms in her such as repression, intellectualization, displacement, regression, reaction formation, and introjection. This research has different objects but used the same theory.