CHAPTER 2
THEORETICAL FRAMEWORK

This chapter consist the intrinsic and extrinsic theories that related to this research. The theories in this chapter can help us to understanding the formulation of the problem in the Chapter 1. I explain the characterization, plot, setting, and theme as the intrinsic approach and explain the concept of anxiety and self-destruction as the extrinsic approach.

2.1 Intrinsic approach

2.1.1. Characterization

Characterization is the technique by which a filmmaker makes the character's traits clear. It is recognized that the word "character" has a distinct connotation. Characterization represents the painting of a distinct image of a person who appears in the tale, whereas characterization gets the criminal or character of the story that is conveyed. (X. J. Kennedy, Literature, 1991, p. 153-154) The process of determining a character's characterization is known as the characterization approach. Boggs and Petrie define characterization as the process by which the writer develops personalities who have the power to affect readers' reactions. (Boggs & Petrie, 19 2018) Here are various methods to understand the film's characterization analysis, including the following: According to the Boggs and Petrie, characterization is the method by which the writer develops characters who has the power to affect readers' reactions. (Boggs & Petrie, 19 2018) There are various methods to understand the film's characterization analysis, including the following:

2.1.1.1 Characterization through appearance

Most movie actors express distinct personalities on the screen, so a substantial portion of movie personality is visually shown. Casting is an important part of movie character development. Most performers have distinct facial features, clothing, physical forms, behaviors, and motions that cause us to make assumptions about someone when we see them act in a movie. However our early

visual views may prove erroneous as the story progresses, they are still important for how characters develop. (Boggs & Petrie., 2018, p. 51)

2.1.1.2 Characterization through dialogue

Through their language, fictional movie characters reveal a lot about themselves. But how they say it tells a lot. Word choice, emphasis, tone, and pause patterns in speech all disclose subtle parts of their true attitudes, thoughts, and feelings. The actors' performances reveal a lot about their characters' social and economic standing, educational background, and cognitive processes through the use of grammar, sentence structure, vocabulary, and, if relevant, dialect. As a result, we must develop a keen ear that is sensitive to even the most subtle subtleties of meaning communicated by the human voice. As a result, we must pay particular attention to both the substance and the delivery of speeches. (Boggs & Petrie., 2018, p. 51)

2.1.1.3 Characterization through external action

Real characters are more than simply plot components since their behaviors are driven by goals that are consistent with their overall characteristics. As a result, there must be a clear relationship between the character and his or her conduct; the character's actions should flow naturally from their personality. Occasionally, little, seemingly insignificant events in a film may generate the most stunning characterization. (Boggs., 1991, pp. 52- 53)

2.1.1.4 Characterization through internal action

Internal actions happen in a character's emotional and psychological states and include hidden and unspoken thoughts, daydreams, objectives, recollections, fears, and fantasies. A person's aims, desires, and aspirations can be just as important when analyzing their character as their real triumphs and their anxieties and insecurities may be more terrible than their actual failures. The major way for filmmakers to convey interior reality is to place us physically or aurally inside the character's head, where we may see or hear what the character is imagining, remembering, or thinking. (Boggs, 1991, p. 134). There are three sorts of framing

angles: straight on, high, and low. Each of these classifications is used to communicate the contrast between dramatic data and emotional disposition. (Boggs & Petrie., 2018, p. 135).

2.1.1.5   Characterization through reaction of other characters

The perspective of other characters may reveal a lot about a character's characteristics. Often, a lot of background details regarding someone's personality are revealed in this way even before they make their film debut. (Boggs & Petrie., 2018, p. 53).

2.1.1.6   Characterization Through Dramatic Foils

Creating foils—opposing characters whose behavior, attitudes, ideas, habits, physical characteristics, and so forth are the antithesis of those of the main characters—is one of the more successful characterization strategies (Figure 3.18). Black seems blacker and white looks brighter, producing an image akin to that of combining black and white. At a carnival sideshow, the largest behemoth and the tiniest human may be positioned next to each other, and the filmmaker occasionally similarly employs characters.

2.1.2 Plot

According to (Pettrie and Boggs 2012, p 44) The craft of narrative in short stories, novels, plays, and films has always relied on a robust dramatic structure, which is the artistic and rational arrangement of elements to attain the highest level of mental, emotional, or dramatic effect. Depending on the requirements and preferences of the writer, a dramatic framework may be linear or nonlinear. The components of exposition, complexity, climax, and dénouement are shared by both types. Only how these pieces are arranged separates them.

2.1.2.1   Exposition

It sets the people in a convincing setting, gives an overview of their connections, and introduces them. (Pettrie and Boggs 2012, p 44)

2.1.2.2   Complication

Conflict starts and develops in terms of substance, clarity, and severity. Since complexities are used to build and sustain emotional suspense and anxiety, this is typically the longest segment.(Pettrie and Boggs 2012, p 44)

2.1.2.3   Climax

The beginning of the climax occurs when two opposing forces collide during complexities, resulting in the highest level of physical or mental tension. (Pettrie and Boggs 2012, p 44)

2.1.2.4   Dénouement

The struggle is settled at the climax, and then there is a little interval of peace before a spectacular denouement that brings everything back to a relatively balanced condition.. (Pettrie and Boggs 2012, p 44)

2.1.3   Setting

According to Pettrie and Boggs (2012), the setting refers to the time and location where the film's story takes place. Even though it is frequently disregarded or dismissed, the environment remains an essential component of all storylines and has a considerable impact on the overall theme or impact of a film. Because of the numerous links that location has with other elements of a narrative, such as plot, character, theme, conflict, and symbolism, it is critical to properly investigate how the environment influences the story being told. The setting must be regarded as a significant movie aspect in and of it due to its critical visual significance. Thus, the following are some contextually appropriate elements for the research analysis:

2.1.3.1   Setting as Determiner of Character

This viewpoint is based on the notions that our fate, character, and existence are all predestined by forces beyond our grasp, that our liberty of choice is an illusion, and that people may be nothing other than the objects of our environment and heredity. This view consequently forces us to look into how the surroundings formed protagonists into who they have been, or the way their personality was defined by components such as their period, the particular place on Earth in which they live, their position in the social and economic hierarchy, and the conventions, ethical values, and rules of conduct set by people on them. These environmental variables may be so common that they might provide things far more crucial than a background for the film's plot. (Petrie & Boggs, 2012, p. 84)

2.1.3.2 Setting as Reflection of Character

Audiences might be able to glean information about an individual's character from their surroundings. This is particularly true for areas of their surroundings over which they have some control. A well-detailed home, for example, with lovely drapes and flower on the doorway, maybe a reflection of a well-described personality.. (Petrie & Boggs, 2012, p. 84).

2.1.3.3   Setting to Create Emotional Atmosphere

Setting is critical in creating a pervasive atmosphere or emotional environment in some specialized films. In horror films, and to a lesser extent in science fiction and fantasy films, the overpowering strong atmosphere created and sustained by becomes an important factor in capturing the audience's disbelief. In addition to providing reality to the story components and characters, the setting may generate an atmosphere of tension and anxiousness that complements the overall tone of the film. (Petrie & Boggs, 2012, p. 86)

2.2 Extrinsic Approach

2.2.1 Psychology

The scientific study of behaviour and mental processes and how they are affected by an organism's physical state, mental state and external environment (Tavris and Wade, 1997)

2.2.2 Psychology of Literature

Literature psychology is a survey of mental processes and activities (Minderop, 2013:52). Many authors create varied literary works using themes and stories with psychological components. Readers might also see how far authors could take psychological intricacies in their works. Psychology and literature are scientific fields that utilize a variety of tools and perspectives to investigate the core of human existence. Wellek and Werren (1993:108) claim that works of literature are linked to psychology. It is crucial to explore because psychology may help researchers gather data on their sensitivity to reality, train skills, and findings, and allow them to analyze unseen patterns. Research might improve the accuracy and ability to learn the literature's work patterns. Thus, they may be analyzed more thoroughly.

2.2.3 Anxiety

As Freud (1933/1964, cited in Feist and Feist 20021, p.38) stated, "Anxiety helps to be an ego-preserving strategy due to the indicates when a potential threat is at near." In other words, anxiety cautions people of potential danger while also serving as a warning flag for the ego. Anxiety can be caused by a variety of conflicts and frustrations that impede individual progress toward goals. The danger in the issue might take the shape of physical, psychological, and other forces that cause worry. This situation is followed by emotions of discomfort represented by the labels of anxiety or dread, and dissatisfaction that we might feel at various stages (Hilgard et al, 1975-440). Freud argued that anxiety was caused by the inner struggle with the /d pulse (usually sexual and aggressive) and defense, as well as the ego and superego.

The majority of these impulses pose a hazard to individuals as a result of opposing personal ideals or societal standards. For example, a child's discontent with his parents violates the child's commitment to love his parents. Recognizing his genuine sentiments causes worry for the youngster since it destroys his self-concept as a good child and threatens his authority because he is going to lose parental attention and support. When he is furious with his parents, anxiousness will appear as a warning sign. Freud emphasized the role of anxiety. He identifies three types of anxiousness, they are:

2.2.3.1   Realistic anxiety

It is characterized as an uncomfortable, generic feeling associated with a possible risk. For example, we may experience realistic fear while traveling in heavy, fast-moving traffic in a new place, which is loaded with real, objective risk. Realistic anxiety, unlike dread, does not include a specific terrifying object. We would be scared if our car started slipping out of control on an icy roadway. (Feist and Feist; 2021:38)

2.2.3.2   Neurotic Anxiety

Neurotic anxiety is defined as anxiety caused by an unknown hazard. The sensation is in the ego, yet it derives from the id's instincts. One might suffer from neurotic fear in the presence of someone, such as a teacher, supervisor, or other authority figure, since they had previously a subconscious need to destroy either of their parents. This indicates that during childhood, sentiments of anger are frequently accompanied by a dread of punishment, which is then generalized into the neurotic unconscious. In simpler terms, neurotic anxiety is the worry about impulses that are within control and force a person to do something that would result in punishment later on. (Feist and Feist; 2021:38)

2.2.3.3   Moral Anxiety

Moral uneasiness results from a confrontation between the ego and the superego. When a person is developing a superego, they frequently experience anxiety caused by the conflict between practical requirements and superego

instructions around the age of five or six. Moral anxiety can occur as a result of sexual temptation if the youngster feels that embracing the temptation is ethically incorrect. This worry is also caused by a failure to be consistent with their moral beliefs. That is to say, moral uneasiness manifests as guilt or shame. (Feist and Feist; 2021:38)

2.2.4 Self-Destruction

According to Matthew K Nock (2010), self-destruction conduct has a negative influence on the human body both physically and emotionally. Self-destruction conduct can lead to harmful actions that hurt oneself. Mentally, it can deplete someone's vitality and leave them frustrated and unhappy. Numerous studies have discovered that self-destruction behaviors may manifest themselves in a variety of ways, including self-harm, smoking, drinking alcohol, consuming drugs, joining violent organizations, causing purposeful injury, and eating improperly. Self-harm is the most prevalent kind.

2.3 Movie Script

According to Kooperman (2010:2), a movie script is a text that contains dialogue for directing actors and is used by the director and producer to create the film. A movie script or screenplay contains dialogue and directions that are used by actors, makers, directors, and producers to create a film. A film screenplay is a document that describes the ingredients required to tell stories. A movie script is the culmination of an idea and collaboration between one writer and another, as well as the director or producer. According to the descriptions above, a movie screenplay is a document that provides dialogue for directing actors and details every aural, visual, behavioral, and linguistic element required to create a tale. It is also the product of a concept shared by one writer with another, in addition to a filmmaker or producer.

2.4 Previous Related Study

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 similar research by Meilya Pusparini Utami (2022) with the title "ANXIETY DISORDER PORTRAYED BY NINA SAYER AS THE MAIN FEMALE CHARACTER IN ARONOFSKY'S BLACK SWAN MOVIE" Based on the findings of the analysis chapter, the author concluded that Nina, the main character, suffers from anxiety disorder as an effect of her desire and her mother's push to become an ideal ballerina. Nina does her best to fulfill her mother's aspirations despite the influence her psychological well-being has on her body.

The second research was conducted by Sanusi, E.O (2021) with the title "Jack's Anxieties and Defense Mechanisms in Fight Club" The author discovered revealed the main character's fears caused him to experience sleeplessness, despair, and the creation of his alter ego, Tyler Durden. As he deals with his mental health issues, Jack employs a variety of defense strategies, including suppression, obsession, and reversion. His anxiety and maladaptive defense mechanisms have caused him to engage in harmful conduct.

The third research was conducted by Eka Margianti Sagimin (2020) with the title "Self-Destructive Behavior Analysis of Hannah Baker in The Thirteen Reasons Why Novel". Based on the findings of the analysis chapter, the author concluded that the main character developed self-destructive conduct as a defensive mechanism against herself, which was prompted by the trauma of her past. It began as non-suicidal self-destructive conduct but quickly evolved into suicidal self-destructive behavior. It also discovered how suicide may truly be an influence of the conduct that happens in the novel originating from a non-suicidal self-destructive behavior that is not managed correctly, and all the abuse that the main character has suffered that produced the urge to surrender her life.

The last research was conducted by Mega Silvana with the title "Personality Structure of Andrew Neiman in Whiplash movie (2014) film". Based on the findings of the inquiry in the analysis chapter, the author discovered that the existence of his instructor and a situation that opposes Neiman's strategy for pursuing his dream causes his ego to engage in defense mechanisms to keep him from feeling anxious and find a way to continue satisfying his id's desire.

There are both parallels and contrasts between the earlier research mentioned above. The commonality of all this research is that they examine Sigmund Freud's anxiety hypothesis. Meanwhile, the distinctions between this research and previous investigations may be discovered in many literary works. Furthermore, no study has been undertaken on the Whiplash film script. So, I performed an analysis of this movie script, but this research is connected to previous research that employs the notion of anxiety and self-destruction.