

CHAPTER 2

THEORETICAL FRAMEWORK

In this study, to understand the meaning and construction of the movie script, I used several concepts and theories to analyze it. I used two approaches, intrinsic and extrinsic, to analyze the characters of the film script. Especially characterization, plot, and setting as the intrinsic approach. The extrinsic approach is hierarchy of needs by Abraham Maslow. In this chapter, the researcher will further explain the theories and concepts that have been written in the previous chapter. Further explanation will be done as follows:

2.1. Intrinsic Approaches

In this intrinsic element, I use several concepts to analyze the *Last Night in Soho* movie script, including through the concept of characterization, the concept of plot, setting and also through theme. I use the concept of James H. Pickering and Jeffrey D. Hoepfer. Here are some concepts that will be used in analyzing the *Last Night in Soho* movie script:

2.1.1 Characterization

According to Pickering and Hoepfer, characters are vital in literature. Protagonists and antagonists do not directly reflect each character's characteristics. However, protagonists and antagonists are not always nice or bad. Characterization occurs when the author shows a character's personality through their discussions, actions, words, and thoughts. During this step, the writer informs the reader about the characters. (Pickering & Hoepfer, 1981: 28)

According to Pickering and Hoepfer, in literary works, characters play an important role. Protagonists and antagonists do not necessarily reflect good or bad traits. Characterization is when the author reveals the character's personality through their actions, conversations, and thoughts.

2.1.1.1. Dramatic point of view

From a dramatic point of view, the narrative is not presented as if it were spoken by a specific person. The narrator, who previously acted as an intermediary authority between the reader and the work, now disappears completely. The story unfolds dramatically through action and dialog, so there is no need for the narrator to pretend. This shift from storytelling to performance creates the illusion that the

reader is directly observing the unfolding drama. In the absence of a guiding narrator, readers rely heavily on their own understanding. (Pickering and Hoeper, 1981: 17)

Based on the dramatic point of view, narration does not sound like it is being spoken by a person. The narrator who previously mediated between the reader and the work, now completely disappears. The story develops through action and dialog, creating the illusion that the reader is directly witnessing the drama without the need for a narrator as a guide. Readers rely heavily on their own understanding.

2.1.1.2 Showing Method

In movie script analysis, there are two methods of characterization that can be used, namely telling and showing. The showing method is an indirect dramatic method, which involves the author stepping aside, as it were, to allow characters to reveal themselves directly through their actions. (Pickering & Hoeper, 1981: 27).

1) Characterization through Dialogue

Understanding characterization in literary works requires writers to examine characters through their dialogue. Certain characters are transparent and straightforward, openly expressing their thoughts or appearing to do so. On the other hand, some characters are cautious and reserved in their speech, communicating indirectly, and the reader must infer the true meaning of their words (Pickering & Hoeper, 1981: 32). Therefore, readers should be prepared to analyze the dialogue using different approaches.

1.1) What is Being Said

In this context, it is critical to determine whether the conversation to be talked are meaningful and have the potential to affect story developments. (Pickering & Hoeper, 1981: 32)

1.2) The Identity of Speaker

Statements from the main characters are more important than those from minor characters. However, information from minor characters might occasionally provide valuable insights into the primary character. Minor characters' discussions are frequently vital sources of information, providing essential insights into the characters of other characters. (Pickering & Hoeper, 1981: 32)

1.3) The Occasion

The setting or circumstances of the talk also influence a person's character. In general, when a person communicates with those closest to them, they reveal an aspect of their character and learn more about them through these encounters. Furthermore, conversations at night tend to be more serious, whereas conversations during the day are more open and include more information. (Pickering & Hoepfer, 1981: 33)

1.4) The Identity of the Person or Persons of The Speaker Addressing

The story is recounted through the characters' narratives, in which one character reveals his or her opinions about another. Conversations between friends are more open and lengthy than those between strangers. This is mostly dependent on who is more comfortable speaking. (Pickering & Hoepfer, 1981: 33)

1.5) The Quality of The Exchange

The way how the conversation going or flow is important, it is better if there are give and take in the conversation with someone. But in the other is more passive the conversation will not last long. Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hoepfer, 1981: 33)

2) **Characterization through Action**

Pickering and Hoepfer, stated that to establish character on the basic of action, it is necessary to 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. A gesture or a facial expression usually carries with it less significance than some large and overt act. Some actions, of course, are inherently more meaningful in this respect than others. (Pickering & Hoepfer, 1981: 34)

The showing method has two methods, namely characterization through dialogue and action. First, characterization through dialogue requires research into the way characters speak. It is important to examine the importance of the dialog, the identity of the speaker, the situation of the conversation, and the quality of the information exchange. Second, characterization through action involves analyzing plot events that reveal the character, both consciously and unconsciously. Large

gestures are often more meaningful than small actions. In both, the emphasis is on understanding the character through words and actions

2.1.2 Plot

The plot is a series of events structure in a story arranged as a sequence of sections in the overall fiction. The plot is what governs how actions must relate to each other, how an event is related 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 arranged sequence of interrelated events that constitute the basic narrative structure of a novel or movie or short story. (Pickering and Hoeper, 1981: 14).

2.1.2.1. Exposition

Exposition is the initial section where the author provides necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce characters and conflicts, or potential conflicts. 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, 1981:16)

2.1.2.2 Complication

Sometimes referred to as escalating action, it breaks the existing balance and introduces the characters and the underlying or instigating conflict. The conflict is then developed gradually and intensified (Pickering and Hoeper, 1981: 16).

2.1.2.3. Crisis

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

2.1.2.4. Falling Action

The crisis is resolved at its core, the tension begins to subside and the plot moves toward a predetermined conclusion. (Pickering and Hoeper, 1981:17)

2.1.2.5. Resolution

The final part of the plot is the resolution; this records the outcome of the conflict and establishes some new balance or stability. The resolution is also referred to as the conclusion. (Pickering and Hoeper, 1981: 17)

According to Pickering and Hoeper, plot is a key element in the narrative structure of a work of fiction. They emphasize that plot is not just a sequence of events, but also a tool to develop characters, present conflict, and create emotions in the story. With five important stages in the plot, namely exposition, complication, crisis, lowering of tension, and resolution, they provide a useful framework for understanding how the story develops and affects the feelings of the reader or audience. This view depicts plot as the prime mover in fiction, playing a crucial role in building a strong and deep narrative.

2.1.3. Setting

Setting is a term that includes both the physical area that frames the action and the time of day or year, the climactic condition, and the historical period during which the action take place. Setting has five possible functions, setting as background of action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme. (Pickering & Hoeper, 1981: 37-38)

2.1.3.1 Setting as Background of The Action

Every event always happens somewhere. They require a setting or background of some kind, even if it is only as simple as a stage of theatre. As a background for action, setting may consist of costume, manners, events, and institutions that have relation to a certain time and place. (Pickering and Hoeper, 1981: 38-39)

2.1.3.2 Setting as an Antagonist

Setting may also serve as a kind of individual or antagonist that help to build a conflict and control the outcome of the story's events. (Pickering & Hoeper, 1981:39)

2.1.3.3 Setting as Means of Revealing Character

Many authors manipulate their settings as a means of arousing the reader's expectations and an author can also use the setting to simplify and reveal character by intentionally making setting a metaphoric or symbolic extension of character. (Pickering & Hoeper, 1981: 41)

2.1.3.4 Setting as Means of Creating Appropriate Atmosphere

Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come to. (Pickering and Hoeper, 1981: 40)

2.1.3.5 Setting as Reinforcing of The 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)

Setting in a work includes physical area, time, climate, and historical context. There are five functions of setting: background to the action, antagonist, creating atmosphere, revealing character, and reinforcing theme. Setting serves as a backdrop to the action by involving elements such as costumes, manners, and institutions related to a particular time and place. In addition, the setting can act as an antagonist that builds conflict. Authors also manipulate settings to raise readers' expectations, simplify characters, create an appropriate atmosphere, and reinforce themes.

2.1.4 Theme

Theme is one of those important terms that means very different things to different people. For some, who regard literature primarily as a tool for teaching, preaching, propagating a favourite idea, or encouraging some form of righteous behaviour, theme can mean the moral or lesson that can be extrapolated from the work. (Pickering and Hoeper, 1981: 61)

2.2 Extrinsic Approaches

Contrary to intrinsic, extrinsic has another element. While intrinsic are traits that exist within the character, extrinsic are things that influence and condition the character at large. After explaining the intrinsic approach above, I will explain the extrinsic approach. In this paper, I uses an extrinsic psychology approach to analyze the main characters in Last Night in Soho (2021) movie script which is analysed through elaborating the concepts hierarchy of human needs by Abraham Maslow.

2.2.1. Psychology

Psychology in *Pengantar Psikologi* (Saleh, 2018: 2), comes from the Greek word psychology which is a combination of the words psyche and logos. Psyche

means soul and logos means science. Therefore, it can be literally understood that psychology is the science of the soul. The word logos is also often interpreted as reason and logic. The word logos is common knowledge and can be understood more simply. It is the word psyche that is an interesting discussion for Psychology scholars. The term psyche or soul is still difficult to define because the soul is an abstract object, difficult to see its form, although its existence cannot be denied. Psyche is often termed psychic.

According to Wilhelm Wundt in *Pengantar Psikologi*, states that Psychology is a science that studies experiences that arise in humans, such as feelings of the five senses, thoughts, feelings, and will. and will. In other words, according to Woodworth and Marquis, psychology is a science that studies individual activities from the time they are in the womb until they die in relation to the surrounding nature and according to Bimo Walgito, psychology is the science of the soul that can be seen or observed behavior or activities that are manifestations or incarnations of the soul. (Saleh, 2018: 5-6).

Psychology comes from the Greek words "psyche" and "logos," which can literally be known as the science of the soul. Wilhelm Wundt explains that psychology is the study of human experience, including feelings, thoughts, emotions, and will. Psychology is also a term that refers to the science of the soul that observes behavior as a manifestation of the soul, according to Bimo Walgito.

2.2.2. Psychology of Literature

The psychology of literature according to Wellek and Warren is that even if an author succeeds in making his characters behave in accordance with "psychological truth" it is necessary to question whether such truth is of artistic value (Wiyatmi, 2011:19).

According to Endraswara in Minderop, (2010:59) literary psychology is an interdisciplinary relationship between psychology and literature. The appeal of literary psychology lies in human issues that paint a portrait of the soul. It is not only one's own soul that appears in literature, but it can also represent the souls of others. Every writer often adds their own experiences in their work and the surrounding experiences that are often experienced by others.

According to Wellek and Warren as cited by Meiliana in *Psychology of Literature* (2020: 20-21) The phrase "literary psychology" refers to (a) the

psychological study of writers as types and individuals; (b) the study of the creative process; (c) the study of the types and laws contained in literary works; and (d) the study of the influence of literary works on their readers. According to these authors, the psychological study of a writer as an individual and a type, as well as the study of his creative process, are actions of interest to Art Psychology, a field of psychology that describes and explains the psychological experience of a being in his behavior related to art, both by appreciating, creating, and performing it, as well as by interacting with society and listening to its criticism.

Psychological studies of the process of creating literary works usually involve the stages that all creative processes go through, taking into account the stylistic variations that are unique to each author. In this context, based on psychological logic, the study of described behavior seeks to describe character and record attitudes made explicit or implied by the human subject while performing them. Similarly, readers also respond, in their own way, to what they read, a fact that makes the response to literature an "effect" that determines the storyline on the reader (Meiliana, 2020: 20)

The psychology of literature, according to Wellek and Warren, challenges the artistic value of psychological truth in the character of a work. Endraswara added that the psychology of literature reflects the relationship between psychology and literature, describing issues of humanity and the psyche. Wellek and Warren's definition of "psychology of literature," as cited by Meiliana, involves the psychological study of writers, the creative process, types, and laws in literary works, as well as their influence on readers. The psychological study of creating literary works involves the stages of the creative process and variations in the author's style, with the reader's response considered an "effect" that influences the storyline on the reader.

2.2.3. Hierarchy of Human Needs Theory

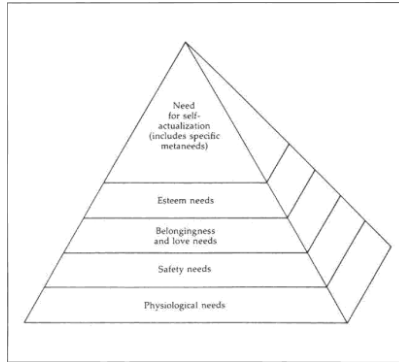
Maslow's Hierarchy of Human Needs is a psychological theory proposed in his 1943 paper titled A Theory of Human Motivation, which was later developed to involve his observations of human curiosity. Maslow stated that when humans fulfill their 'basic needs', they seek to fulfill 'higher needs' in an order that occupies a certain hierarchy. The Hierarchy of Human Needs theory is not synonymous with

behavioral theory. The Hierarchy of Human Needs is just one class of determinants of behavior. Although behavior is almost always motivated, it is also almost always biologically, culturally, and situationally determined as well (Maslow, 1943:5).

According to Krech in Minderop (2010: 48–49), Abraham Maslow, a psychologist, humans are inherently good, and they have the right to realize their potential to achieve self-actualization. People's efforts to fulfill and express their talents and potential are often hampered by unsupportive societal norms. This can result in self-rejection and hinder the journey towards achieving true identity. This kind of situation can trigger psychological problems and unbalanced behavior. Individuals who experience these conditions need therapy to allow them to express themselves freely and try to release thoughts and feelings that have been hidden. If the individual can fully accept himself, he can achieve satisfactory psychological integration. In other words, humans have a good nature and deserve to realize their potential towards self-actualization. However, societal norms often hinder these efforts, leading to self-rejection and psychological problems. Therapy can help individuals reveal themselves and achieve psychological integration by fully accepting themselves.

Maslow created a visual representation known as "hierarchy of needs". This pyramid shows the different levels of physical and psychological needs that a person goes through during their lifetime. At the base of the pyramid are basic human physiological needs, including food and water. The next level is safety, which includes shelter and needs that are essential for physical survival. The third level, love and belonging, is the psychological need to share with others. The fourth level, esteem, focuses on success, status and achievement. The top of the pyramid is self-actualization, where a person is believed to have reached a state of harmony and understanding. Individuals move from lower to higher levels throughout their lives, and cannot reach higher levels without first satisfying the lower needs that lie ahead of them.

The following diagram shows Maslow's Hierarchy of Human Needs, represented as a pyramid:



Figures 2.1 The Pyramid of The Hierarchy of Needs by Maslow

Maslow's pyramid of human needs is often depicted as a hierarchical pyramid with five levels. The bottom level of the pyramid consists of the most basic needs, with more complex needs at the top of the pyramid. The bottom four levels of the pyramid are considered physiological needs, and the upper levels are considered developmental needs. Maslow believed that lower level needs must be met before higher level needs can influence behavior.

2.2.3.1 Physiological Needs

According to Maslow physiological drives or needs are to be considered unusual rather than typical because they are isolable, and because they are localizable somatically. That is to say, they are relatively independent of each other, of other motivations, and of the organism as a whole, and second, in many cases, it is possible to demonstrate a localized, underlying somatic base for the drive. This is true less generally than has been thought (exceptions are fatigue, sleepiness, maternal responses) but it is still true in the classic instances of hunger, sex, and thirst. (Maslow, 1970: 36)

According to Maslow physiological needs are the most prepotent of all needs. What this means specifically is that in the human being who is missing everything in life in an extreme fashion, it is most likely that the major motivation would be the physiological needs rather than any others. A person who is lacking food, safety, love, and esteem would most probably hunger for food more strongly than for anything else (Maslow, 1970: 36-37)

According to Maslow in Ewen, (2003:220) The lowest level of this hierarchy involves physiological needs, including hunger, thirst, sex, oxygen, sleep, and elimination. A person who is starving is not particularly concerned with writing a magnificent poem, buying an impressive-looking car, finding a lover, or avoiding

injury or anything other than the primary goal of obtaining food. Many of the physiological needs are deficient, but not all; among the exceptions are sexual arousal, elimination, and sleep.

Maslow emphasizes that physiological needs are considered uncommon because they can be isolated and have a localized somatic basis. In his view, these needs are most dominant, especially in individuals who lack everything and tend to prioritize food needs. In Maslow's hierarchy of needs, the lowest level involves physiological needs, such as hunger, thirst, sex, oxygen, sleep, and elimination.

2.2.3.2. Safety Needs

Safety needs are the second level of the hierarchy of human needs. According to Ewen, "These security needs involve the search for an environment that is stable, predictable, and free from anxiety and chaos. For example, a young child may seek reassurance and protection after being frightened by a sudden loud noise or injury. Or an adult in the grip of a security need may pursue a professorship, accumulate a large savings account, or constantly prefer the familiar and routine over the unfamiliar. Although security needs help us avoid severe pain and injury, they can become so strong that they interfere with personality development - as when a person is willing to give up some of his rights during periods of rampant crime or war to gain a sense of security." (Ewen, 2003: 220-221.)

According to Maslow, when the initial physiological needs are fulfilled, the next set of needs arise, which are generally identified as security needs. These include various aspects such as the need for security, stability, dependence, protection, freedom from fear and anxiety, avoidance of chaos, desire for structure, order, adherence to laws, boundaries, and the presence of power in a protector, among others. (Maslow, 1970: 39)

The needs for safety, as the second level in the hierarchy of human needs, involve the search for a stable environment free of anxiety and the avoidance of uncertainty. For example, children seek reassurance after fear, while adults may pursue achievement or financial stability. While it is important to avoid risk, this need can hinder personality development if overdone.

2.2.3.3. Belongingness and Love Needs

According to Maslow if needs relating to physiological and security aspects are reasonably fulfilled, the next set of needs, involving love, affection and

belonging, will come to the fore. The entire cycle outlined earlier will repeat itself with this new focus. At this stage, one will deeply feel the absence of companionship, whether it be friends, romantic partners, spouses, or children. There will be a deep longing for affectionate relationships with others, a desire for a meaningful place in a group or family. The person will exert great effort and determination to achieve this goal, valuing it more than anything else in the world. It is possible that the person may even forget the previous abandonment of love when basic needs such as hunger took precedence. Now, the person will deeply feel the pain of loneliness, isolation, rejection, lack of companionship, and feelings of isolation (Maslow, 1970: 43).

According to Ewen after physiological and security needs are partially met, the need for belonging and love becomes the main driver. At this stage, individuals desire affectionate relationships with friends, lovers, partners, or offspring. Love includes feelings of affection, excitement, longing for a loved one, and often, strong sexual arousal. Nonetheless, this need must be met in order for us to develop growth-oriented love or "becoming" love (B-love). This love is less possessive, less self-centered, and more fulfilling than D-love. B-love is also characterized by honesty, including the ability to express weaknesses and strengths, and respect for the needs and individuality of the loved one (Ewen, 2003: 221).

Following the fulfillment of physiological and safety needs, Maslow highlights the importance of belongingness and love needs. At this stage, a person longs for loving relationships and seeks a meaningful place in a group or family. Ewen adds that after partially fulfilling physiological and security needs, the need for belongingness and love becomes the main driver, with the expectation of a loving and fulfilling relationship.

2.2.3.4. Esteem Needs

As the need for love is adequately fulfilled, this need will support the background of behavior, and the need for self-esteem will emerge as the primary one. This need relates to the desire for positive appraisal and high regard for oneself. It can be divided into two categories, namely the need for self-esteem and the need for recognition from others.

Maslow classified esteem needs into two subsidiary sets. These are, first, the desire for strength, for achievement, for adequacy, for mastery and competence,

for confidence in the face of the world, and for independence and freedom. Second, we have what we may call the desire for reputation or prestige (defining it as respect or esteem from other people), status, fame and glory, dominance, recognition, attention, importance, dignity, or appreciation (Maslow, 1970: 45)

After the needs for belongingness and love are met, the needs for esteem come first. This includes the desire for positive appraisal and appreciation of oneself. These needs fall into two categories: the need for self-esteem and the need for recognition from others. Maslow categorized esteem needs into two sets, involving the desire for power, achievement, and independence and the desire for reputation, esteem, and recognition from others.

2.2.3.5. Self-Actualization Needs

If a person successfully meets all four levels of initial needs, then they can reach the highest level of development called by Maslow as self-actualization. At this level, the motivation of one's behavior is influenced by conditions that differ from those of the lower levels. This indicates that at the level of self-actualization, individual differences reach their peak.

According to Petrie, individuals who achieve self-actualization have successfully met all the basic needs of the first four levels in the hierarchy of needs. As a result, the behavior of those who experience self-actualization is driven by a new set of needs, which Maslow calls the need to be (B-motivation or meta-motivation). These B-motivations include values such as truth, honesty, beauty, and goodness, giving deep meaning to the lives of individuals who achieve self-actualization. The clear presence of these needs is generally contingent on achieving prior satisfaction of physiological, safety, love, and esteem needs. (Petrie, 2003: 291-192)

According to Maslow, self-actualization is realizing personal potential, self-fulfillment, seeking personal growth and peak experiences. A desire “to become everything one is capable of becoming. (Maslow, 1987: 64)

From the explanation above, when a person successfully meets all four levels of basic needs, they can reach the highest level of development, called by Maslow self-actualization. At this level, a person's behavioral motivation is influenced by different conditions than at the lower levels. This shows that at the self-actualization level, individual differences reach their peak. Self-actualization

is the realization of personal potential, self-fulfillment, seeking personal growth, and peak experience. It is the desire "to be everything that one is capable of being."

2.3 Previous Related Study

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

The first research by Novilia (2022) with the title "*The Hierarchy of Needs Analysis of Ian Lightfoot as The Main Character in Onward (2020) Movie*". This study aims to analyze the needs experienced by the main character, Ian Lightfoot, in the movie *Onward* (2020), while explaining the characteristics of individuals who achieve self-actualization using Abraham Maslow's hierarchy of needs theory. The results of the study include two aspects. First, Ian Lightfoot has fulfilled all the needs in the hierarchy, from physiological, safety, love and belonging, and esteem, to self-actualization. Second, Ian Lightfoot showed six characteristics of self-actualization, including the ability to observe reality efficiently, spontaneity, simplicity, naturalness, focus on problem-solving, social interest, democratic leadership, and creativity.

The second research by Oktafia (2022) with the title "*Hierarchy of Needs Analysis in The Main Character of Soul Movie 2020*". This study aims to investigate and analyze the hierarchy of needs and criteria of self-actualization experienced by the main character, Joe Gardner, in the film *Soul*. The main objective is to provide a description and explanation of Joe Gardner's basic needs and the criteria that appear in his self-actualization process. The results showed that Joe Gardner managed to meet his basic needs, such as physiological needs, security, affection, appreciation, and self-actualization. In addition, his personality also fits the criteria of self-actualization, including being free from psychopathology, reaching the B-value level, fulfilling the hierarchy of needs, and exploiting his talents, capacities, and potentials, making him a self-actualized individual.

The third research by Kinasih (2022) with the title "*A Study of Mirabel's Hierarchy of Needs as The Main Character Reflected in Encanto (2021) Movie: Psychological Approach*". The focus of this research is on the character Mirabel in the movie *Encanto* (2021). The results showed that Mirabel, as the main character

in the movie, successfully fulfilled all needs in Maslow's hierarchy, including physiological, safety, love and belonging, esteem, and self-actualization. In addition, Mirabel also reflects ten characteristics of individuals who have achieved self-actualization, such as efficient perception of reality, acceptance of self, others, and nature, spontaneity, simplicity, naturalness, focus on problem solving, autonomy, continued appreciation, social interest, deep interpersonal relationships, democratic character structure, and creativity.

From the brief description of the three previous studies, I can conclude that their research related to my research has a different object, namely I used the movie script *Last Night in Soho* (2021). The three theses above both use Abraham Maslow's Hierarchy of Human Needs theory, but this research is different where the above research uses movie as their object research. In addition, this research differs in both research objects and research questions. The three studies above focus on answering how the main character fulfils her needs, this thesis tries to identify what needs the main character wants to fulfil when she wants to become a fashion designer. Therefore, this research will find out how she fulfils these needs.

