

CHAPTER 2

THEORITICAL FRAMEWORK

2.1 Movie Script as a Literature Media

Klarer (2004) stated that literature is defined as the whole of written expression, with the limitation that not every piece of writing may be classified as literature in the strictest meaning of the word. To separate literary works from regular texts such as address books, newspapers, legal papers, and scientific journals, definitions typically represent additional adjectives such as "aesthetic" or "artistic". Underlying literary creativity is undoubtedly a human desire to leave a record of oneself using creative expression that will survive independently of the individual and hence outlast its creator. The earliest instances of this creative wish are prehistoric cave paintings that include "encoded" details in the form of visual clues. This visual component is inextricably linked to literature throughout its historical and social expressions. In certain cases, however, the visual component is pushed to the background and is barely discernible.

The field of literature has focused heavily on categorizing literary works into numerous genres, resulting in a multitude of divergent and occasionally contradictory classifications. Among the plenty of attempts to categorize literature, the triad of epic, drama, and poetry has proven to be the most popular in modern literary criticism. Because the epic was extensively superseded by the new prose form of the novel in the eighteenth century, modern classifications prefer the labels fiction, drama, and poetry to refer to the three major literary genres. The following section will go over the fourth textual manifestation in modern literature: movie.

According to Petrie and Boggs (2012), movie has the capability to represent just about anything we can imagine or perceive. A movie also originates from the text of the story being acted, which is usually called a script. According to Field (2005), script is a guide or an outline for a movie, a blueprint or a series of images, scenes, and sequences strung together with dialogue and description, like pearls on a strand. It's the craft of telling stories visually. The act of the script takes place inside the language of dramatic motion; it is stated in words that convey feelings,

actions, and reactions. Because a script is a story told with pictures, they have something in common. They have a beginning, a middle, and an end, though not always in that order. Movie scripts contain an initial linear structure that defines the form of the script by holding all of the different sections, or pieces, of the story together. In this research, I will analyze movie scripts using intrinsic and extrinsic elements.

2.2 Intrinsic Elements

According to Ferdinal et al. (2020), the intrinsic elements look at literature without associating it with components outside the context of the piece; this discussion occurs within the work itself. The following are the intrinsic elements that will be used in this research:

2.2.1 Characterization

According to Petrie and Boggs (2012), the celebrated, American director Frank Capra once observed, “You can only involve an audience with people. You can’t involve them with gimmicks, with sunsets, with hand-held cameras, zoom shots, or anything else. They couldn’t care less about those things.” And then Capra suggested that if we are not interested in a story’s most human elements—its characters—there is little chance that we will be interested in the story as a whole.

If characters are genuinely credible, it is extremely difficult to remain completely objective about them. We must respond to them in a certain way, whether we applaud their heroism and dignity or pity them for their failings. We may love or identify with them because of their comparable human being. We may joke at them for their stupidity or laugh with them because theirs is a common human ignorance. If our response to them is negative, we may despise them for their greed, harshness, selfishness, and deceptive tactics, or we may mock them for their cowardice. Petrie and Boggs (2012) stated that there are several approaches to define characterization, among these are:

2.2.1.1 Characterization Through Appearance

Characterization in fictional art has considerably in common with character because most artists reflect particular features of character the moment they appear in the story. A significant component of cinematic character development is shown visually and instantly. Although certain artists are capable of expressing completely distinct attributes in different parts, the majority of artist are not. It creates interpretations about most artists the moment we see them based on their facial traits, clothes, physical build, mannerisms, and motion. Our first visual impression may be proven incorrect as the plot moves forward, but it is an essential part of character development.

2.2.1.2 Characterization Through Dialogue

Characters in a fictional art naturally express many things about themselves through their dialogue. But the way they say it also exposes a much. Their genuine thoughts, perspectives, and feelings can be conveyed softly through their choice of words as well as stress, tone, and break patterns in their speech. The use of wording, sentence structure, terms, and specific accents by a person conveys a lot about their characters' socioeconomic status, educational background, and psychological processes. As a result, we must train our sense of hearing to be aware to the slightest and most delicate variations of expression that come from the human voice—listening closely not just to what is said but also to how it is expressed.

2.2.1.3 Characterization Through Internal Action

Inner activity is an important part of human nature, it comprises characters' innermost thoughts, imaginations, ambitions, memories, anxieties and desires. Inner reality is frequently shown in movies by allowing audiences to see or hear the character's thoughts and ideas through visual or auditory means. This can be accomplished through long-term inner views or momentary glances offered through symbols.

Tight close-ups of sensitive faces or musical scores may also be used by the author to convey peeks into the inner activity. In general, recognizing inner activity is important for character development and interpretation.

2.2.1.4 Characterization Through External Action

Character appearance is an important component of a character's personality, yet it may also be deceptive. Actions are frequently the best way to convey a character's personality. Genuine characters are more than narrative elements; they do what they do for a particular reason, motivated by motives that are coherent with their entire environment. A strong connection should be built between a character and how they act, and every action depicts the traits of their character; even the smallest choices may be demonstrating.

Sometimes the most assertive characterization can be formed by quiet, seemingly meaningless acts. A firefighter's bravery, for example, may be a display of the job, but his valuable character may be more clearly defined by risking his own safety in order to save a kid's doll in a fire situation, because that decision would be mandated on him not by his job as a firefighter, but by his own beliefs about the importance of that doll to that kid.

2.2.1.5 Characterization Through Reactions of Other Character

Characterization is frequently enhanced by how other characters see a person. A significant number of details about a character may be conveyed by such ways before the character pops up on the screen.

2.2.2 Setting

According to Petrie and Boggs (2012) the setting of the movie represents the moment and place where the story takes place. Even though it may look modest or minor at certain points, the setting is an essential part of any story and contributes greatly to the movie's theme or overall effect. Because of its key visual role, setting must be treated as a compelling cinematic element in

and of itself. When considering the setting in relation to the plot, it is essential to analyze the impact of four variables on the story as a whole:

- Temporal factors: The time period in which the story occurs.
- Geographic factors: The physical location and its features, including the type of surroundings, weather, population density (its visual and psychological effect), and any other physical factors of the region that may influence the story's characters and how they behave.
- Social frameworks and economic factors.
- Customs, moral attitudes, and norms for behavior.

Each factor has a significant impact on human concerns, conflicts, and character and must be seen as an essential component of any story's plot or topic. Petrie and Boggs (2012) define seven types of settings as follows:

2.2.2.1 Setting as Determiner of Character

Setting has a significant impact on its character; this viewpoint is based on the belief that character, destiny, and misfortune are all determined by forces outside of themselves. This interpretation needs to consider how the setting has molded characteristics, or how various elements have influenced their nature. These circumstances may be so prevalent that they serve as more than just a backdrop to the movie's storyline. As an outcome, serious consideration of the harsh, oblivious, or at the very least powerful elements of nature is frequently crucial to understanding a character and his or her problems.

2.2.2.2 Setting as A Reflection of Character

The audience might be able to find out more about a character by discovering the setting in which they reside. This is particularly true for the aspects of their environment that they could alter.

2.2.2.3 Setting for Verisimilitude

One of the most obvious and natural objectives of the setting is to create a feeling of reality by providing the audience with a sense of genuine time and location, as well as the impression of being there. The

creators understand how important an accurate location is for generating compelling storytelling. The creators may spend some time searching for the ideal location for the story they want to shoot before bringing their cast, crew, and equipment hundreds of miles away. The chosen place must be fascinating, even in the slightest parts. The particular features of the time and place in which the movie is set can be reproduced so perfectly in certain movies that they become the most important components of the movie, making it more powerful and memorable than the characters or storyline.

2.2.2.4 Setting for Sheer Visual Impact

The creators choose settings with a high level of visual appeal when it is suited for the movie's topic and targets. The plot and structure of westerns, for example, are not asking for stunning scenery, but the creators recognized that the beauty of the enormous western landscape, with its snowcapped mountains and rainbow-colored rock formations, would be useful as long as it wasn't interfering with the movie's general mood or atmosphere.

2.2.2.5 Setting to Create Emotional Atmosphere

Setting plays a significant role in creating a consistent tone or emotional atmosphere in some particular movies. In line with the overall mood of the movie, the setting may elicit a sense of tension and fear while also legitimizing the story and characters.

2.2.2.6 Setting as Symbol

The setting of the movie story may take on tremendous symbolic overtones when it is utilized as an image of anything other than just a location. The "fantastic" garden represents the same viewpoint as the other symbols: Men are predatory creatures that chase each other down in a never-ending battle of fangs and claws, guided solely by the law of survival of the fittest. They live in what is essentially a dangerous forest.

2.2.2.7 Setting as Microcosm

A microcosm, sometimes known as "the world in little," is a symbolic setting in which human activity in a limited and tiny space serves as a metaphor for human behaviour or the status of mankind as a whole. A lot of effort is made in such a setting to keep individuals away from any outside influences, giving the impression that the "small universe" is self-contained. A small group of people, consisting of ordinary people from various socioeconomic levels or walks of life, may be stuck in a western town, on a desert island, aboard an aircraft, on a bus, or on a stagecoach. The microcosm's implications frequently go very close to being figurative: The film's theme should have consequences for everyone, and the audience should be able to draw clear parallels between what occurs in the microcosm and the larger world. The microcosm's consequences usually border on the figurative: the movie's issues should have universal effects, and the audience should be able to draw strong connections between what happens in the microcosm and the wider universe.

2.2.3 Plot

According to Petrie and Boggs (2012) the creative process of storytelling as performed in the movie has always relied on a strong dramatic structure—that is, the pleasing and logical sequence of pieces to create an outstanding emotional, intellectual, or theatrical impact. Dramatic structure can be linear or nonlinear, based on the creator's requirements and preferences. Both patterns include the following elements: exposition, complication, climax, and dénouement. They simply differ in the order of these elements. The dramatic structure according to Petrie and Boggs (2012) is as follows:

2.2.3.1 Exposition

The first part of the story, known as the exposition, introduces the characters, depicts some of their interrelationships, sets them in a compelling time and location, and provides facts about their pasts that

are essential to understanding their personalities and current circumstances. To understand the story, audiences must be aware of some of these elements. It is the background information about the characters and environment provided at the start of the story and frequently includes information on events that occurred before the story began.

2.2.3.2 Complication

The obstacle, or conflict, that the characters encounter will be explored in the next section. Conflict occurs when characters compete against one another, such as teams in a game or two gangs fighting on the street. A usual conflict is when one character (the lovely hero) wants something or intends to assist somebody else, while another character (the cruel villain) attempts to impede the hero. So, the hero may be looking for an ancient treasure or rescuing an innocent child in dangerous situations. A hero might be attempting to prevent an attacker (the villain) from hurting the other kids. Because intense suspense and tension are established and sustained during the complication, this is frequently the longest part.

2.2.3.3 Climax

When the complication reaches its peak of tension, the opposing forces face off at a high point of physical or emotional activity known as the climax. It is frequently the most fascinating section of the story, when the hero saves the princess, finds the buried fortune, or defeats the evil one. Imagine yourself climbing to the top of a mountain as you read a story. The mountain's highest point symbolizes the climax. It is also referred to as the "turning point" of the story, when the hero's fortunes shift for either better or worse. Frequently, the villain goes down during the climax.

2.2.3.4 Dénouement

After the climax, the conflict is resolved, and there is a brief time of quiet, the dénouement, in which a condition of relative equilibrium

returns. The story ends when you learn what happens to the characters after the climax.

2.3 Extrinsic Elements

Ferdinal et al. (2020) define extrinsic elements as an examination of literary works that connects them to the issues outside, such as sociology, psychology, history, and so on. The extrinsic approach is applied in this research because the analysis is based on the psychological state of the character in the story.

2.3.1 Psychological Approach

According to Semi (2013), psychological approach is literature criticism approach which stresses on psychological aspects that exist in a literature work. In our modern day, society's growth and development are judged not simply in worldly terms, but also in spiritual and psychological terms. The utilization of this idea in literature by many authors is by picking helpful and pure elements for their attention in exploring someone's feature and personality.

The psychological approach has a particularly direct impact on the major amplification of the value of literary works. Examining the writer's imagination entails discussing psychology and its role in literary works. Because all literary works are founded on some kind of experience, and because all writers are human, we must be immersed in a wide range of emotional issues. To a certain degree, not all psychological approaches in literary work analysis are used to arrive at a knowledge of literary works.

2.3.1.1 Childhood Trauma

Psychological conditions triggered by traumatic external events in childhood may result in a variety of outcomes. Terr (2003) finds these traits to be particularly relevant in traumatized children, regardless of their age at the moment, and they frequently appear in adults who were traumatized as children. They are:

2.3.1.1.1 Visualized or Otherwise Repeatedly Perceived Memories

The ability to re-see or re-feel a terrible event or series of events is a common characteristic of externally generated disorders of childhood. This tendency is strongest in childhood trauma, and it is most strongly stimulated by reminders of the traumatic event. Children tend to see their traumas and old ordeals at leisure, such as when bored with classes, at night before falling asleep, or when listening to the radio or watching television. Traumatized children rarely find themselves abruptly interrupted by sudden, dysphoric visualizations. Even infants or toddlers who were unable to lay down, store, or retrieve full verbal memories of their traumas tend to play out, draw, or re-see highly visualized elements from their old experiences. In cases where the facts of a sexual abuse are unknown, children may indicate their internalized visions of the abuse by sketching what they see in their mind or acting it out almost like a movie picture. They may use their visual and positional senses to draw pictures of themselves at the scariest moments of [their] life.

2.3.1.1.2 Changed Attitudes About People, Life, and The Future

Trauma and extreme stress disorders in childhood are influenced by a sense of limited future and altered attitudes towards people and life. Traumatized children often exhibit limitless ideas about the future, leading to rethinking from ideas such as “You can’t trust the police” or “You can’t count on anything or anyone to protect you” or others. Sexually traumatized girls may shrink away from men or show overfriendly advances, reflecting attitudinal changes. Limitations in scope and future perspective in childhood trauma victims reflect the belief that more traumas are inevitable. Traumatized

children recognize vulnerability in all humans, especially themselves. The feeling of futurelessness varies between traumatized and depressed youngsters. For traumatized children, the future is filled with crags, pits, and monsters, while for depressed youngsters, it is a bleak, featureless landscape stretching out to infinity.

2.3.1.1.3 Rage

Rage, including anger turned against oneself or others, is a significant feature of post-traumatic disorders resulting from repeated or long-standing terror. The rage of a repeatedly traumatized child cannot be underestimated, as it can lead to wild fluctuations of both active anger and extreme passivity, often resulting in a diagnosis of borderline personality. Defences against rage, such as passive into active and identification with the aggressor, can also impact this type of child. They have been known to attack their bodies, self-mutilate, or attempt suicide, even expressing uncontrolled anger to others or being easily irritable. The festering anger and chronic numbing of the child are likely to contribute to the development of antisocial, borderline, narcissistic, and multiple personality diagnoses later in life.

2.3.1.1.4 Repetitive Behaviors

Play and behavioral reenactments are common manifestations of childhood traumas, often resulting from single shocks or long-standing terrors. These reenactments, often referred to as "fun," are a grim and long-lasting form of childhood repetitive behavior. They can occur as single behavior, repeated behaviors, or bodily responses, and may even be seen in children who were exposed to traumatic events before the age of 12 months. Children who have experienced traumas are often

unaware that their behaviors and physical responses repeat aspects of the original set of thoughts or emergency responses. The presence or absence of behavioral reenactments may be better determined from interviews with third parties. These reenactments may become distinct personality traits, which may eventually accumulate into personality disorders of adulthood or represent physical disease.

2.4 Previous Related Studies

In support of this research, there are several previous studies that have similarities and differences. As for some previous researchers, namely Sandy Rodan (2018) who wrote research entitled “The Impacts of Psychological Childhood Trauma into The Main Character, Libby Day, In Gillian Flynn's *Dark Place*”. This research discusses the bad events that Libby Day experienced. Libby Day's childhood formed her character along with the storyline. The initial plot tells Libby Day who feels guilty for her testimony that put her brother in prison. Her misleading testimony made Libby Day feel guilty, thus she tried to discover more about the evidence in order to find out the truth about her family's death. The results of research conducted by Sandy Rodan show that the traumatic childhood experienced by Libby Day had a negative impact on Libby Day's initial character. Developments in the story show that the motivation that emerged within her pushed her to do what she thought was right to bring justice to her brother. This research is very similar to Rodan's. Both of them focused on the impact of childhood traumatic event and its influence on the character development of the main character, with different research objects. Sandy Rodan analyzed topics related to Gillian Flynn's novel, namely “*Dark Place*”, while this research was related to Matt Reeves' “*The Batman*” movie.

The second research comes from Ima Bunga Insan (2019) who wrote a research entitled “Myrtle Dunnage's Defence Mechanism as The Impact of Her Traumatic Childhood Memories in Rosalie Ham's *The Dressmaker*”. This research discusses the bad events that Myrtle Dunnage experienced. Myrtle experienced to two horrific occurrences. She was abused physically and verbally as a child by

her peers and teachers which traumatized her, but her main wound was when her son died in an accident. Myrtle feels tormented by regret as an outcome of her son's death, which reminds her of her horrific past. This research has similarities with mine. The topic discussed in these studies is the childhood traumatic event experienced by the main character. The difference in this research lies in the theory of defence mechanism that impacted the main character through childhood traumatic event. Meanwhile, I focused on childhood traumatic events that leads to the main character's development.

The third research comes from Reynaldi Reynaldi (2021) who wrote a research entitled “The Influence of Traumatic Childhood events Toward Bruce Wayne's Personality and His Character Development in *Batman Begins*”. This research discusses the influence of childhood trauma on Bruce Wayne's personality. The bad experience influenced the character of Bruce Wayne. Witnessing the events of the murder of his parents made Bruce Wayne determined to take revenge and make Gotham City criminal-free. This research has similarities with the topic that I choose. The difference lies in the object of the research and the truth regarding his parents' deaths. Reynaldi focuses on childhood traumatic event in Bruce Wayne's personality in Christopher Nolan's "*Batman Begins*" (2005), whose parents' deaths were due to a robbery incident, whereas I focused on childhood traumatic event that impacted Bruce Wayne's character in Matt Reeves' "*The Batman*" (2022), whose parents' deaths were due to a conspiracy and political issue.