CHAPTER 2
THEORETICAL FRAMEWORK

In this chapter, I will apply both Intrinsic and Extrinsic approaches to analyze this study, in the script of Transformers One. The concepts of intrinsic and extrinsic approaches are widely used in various disciplines. At their core, these approaches represent two different sources of motivation, evaluation, or analysis: one internal (intrinsic) and the other external (extrinsic).

2.1. Intrinsic Approach

The intrinsic approach to literature emphasizes a thoughtful and detailed analysis of the text itself, focusing on its internal elements and structure. This approach involves a comprehensive examination of various elements such as characterization, plot, setting, and theme.

2.1.1. Characterization

Characterization is "the representation of a character's traits, motives, and psychology through direct exposition or dramatic action." In simpler terms, it's how a writer shows who a character is through what they say, do, think, and how others respond to them. Characterization is the process by which an author reveals the personality, traits, and complexities of a character in a story. It is a fundamental element of storytelling that shapes how readers understand, relate to, and interpret the individuals in a narrative. Effective characterization brings fictional characters to life, making them memorable and believable characters have to be grounded in reality, comprehensible, and compelling enough to be cared about. Generally speaking, characters in a story are believable in the same sense that (Petrie & Boggs, 2012, p. 50). According to Petrie and Boggs, there are some ways to analyse character, which follows:

2.1.1.1. Characterization Through Appearance

A major aspect of film characterization is revealed instantly and spontaneously, when we see them from the first minute, their dress, their facial expression and their design if it's an animation film, our first visual impression may

be proven erroneous as the story progresses, but it is certainly an important means of establishing character. (Petrie & Boggs, 2012, p. 60).

2.1.3. Characterization Through Dialogue

Characterization through dialogue refers to the ways in which a character's personality, feelings, and motivations are expressed through their words of choice. Word choice, tone, accent, and speaking patterns are all related to their characterization. For example, if a character chooses to use short, harsh sentences, it could indicate impatience or anger. Meanwhile, a character who chooses a calm and considered way of speaking may seem thoughtful or self-controlled. Additionally, dialogue can express a lot about a character's insides (Petrie and Boggs, 2012:50).

2.1.1.2. Characterization Through Internal Action

Characterization through internal actions focuses on how a character's thoughts, feelings, and mental states shape who they will eventually become. This focuses on their emotional or psychological journey, as the actions are based on the influence of their subconsciousness. For example, a character who is secretly struggling with a lack of self-confidence or introverted may express a nervous facial expression or nervous body language that defines their struggles. This internal conflict allows the viewer to comprehend deeper aspects of the character's motives and personality (Petrie and Boggs, 2012:51).

2.1.1.3. Characterization Through External Action

Characterization through external actions focuses on the ways in which a character's attitudes, decisions, and physical actions express their personality and motivations. These actions provide a piece of knowledge about their values, emotions, or intentions and the character is conscious of the actions they made. For example, a character who always helps others with no hesitation can be portrayed as unselfish and good-hearted. Their external actions, such as offering support, show who they are without the use of much dialog or explanation (Petrie and Boggs, 2012:52).

2.1.2. Plot

Plot is one of the most fundamental elements of storytelling, whether in literature, film, theatre, or other narrative forms. It provides the structural framework that organizes the sequence of events in a story. (Petrie & Boggs, 2012, p. 20). It is not simply what happens, but how and why it happens. Movies commonly follow a linear and chronological structure which is divided into three acts. The first act introduces the characters and sets up the main situation of the story. The second act develops this situation, leading to increasing conflict and significant challenges. Finally, the third act focuses on resolving the conflict and dealing with the problems. This three-act structure. functions as the primary framework for many narratives, leading the progression from setup to resolution. These elements are discussed as follows:

2.1.2.1 Exposition

Exposition, the beginning phase of a narrative, functions to introduce characters, develop their relationships, and place them in a believable time and setting. Thus, this basic part is crucial, as it sets the ground knowledge for the audience's understanding of the world of the story and the dynamics that will push the plot ahead (Petrie and Boggs, 2012:44).

2.1.2.2. Complication

Complication is the second phase of a narrative which functions as a crucial aspect to build and sustain the dramatic tension. Thus, Conflict, once introduced, develops in clearness, intenseness, and significance through the narrative. Commonly, this phase is considered the longest phase throughout the story as it increases the audience's emotional investment (Petrie and Boggs, 2012:44).

2.1.2.3. Climax

The third phase is called climax, and the climax is known when the complication has reached its point of maximum tension along with the two opposite forces facing each other at a breaking point of physical or emotional action. At the

climax, the conflict is resolved and then followed by a short period of calm (Petrie and Boggs, 2012:44).

2.1.2.4. Dénouement

The Dénouement is the fourth phase of how the story is built. This phase refers to the final part of the film's dramatic structure, where the conflict has been resolved and the audience can see the consequences or the result of the action of the character (Petrie & Boggs, 2012). setting refers to the time and place in which the film's narrative takes place. While the setting may often appear subtle or be taken for granted, it is a crucial component of any story and significantly contributes to the theme or overall impact of a film. Given the intricate relationships between setting and other story elements such as plot, character, theme, conflict, and symbolism, the influence of setting on the narrative should be examined closely. Furthermore, due to its important visual role, setting must also be recognized as a powerful cinematic element in its own right. In examining the setting as it relates to the story, it is necessary to consider the effect of four factors on the story as a whole (Petrie & Boggs, The Art of Watching film).

2.1.3. Setting

Betti states that the setting, or 'mise en scène,' in a theatre production refers to all the visual elements on stage, that includes the scenery, the property, and other physical features. The setting also refers to the time and location in which the play takes place. Setting serves an essential role in storytelling, as writers frequently use it to represent symbolic aspects of a character's personality or emotional condition. Additionally, the setting represents a character's perspective by providing insight into their internal thoughts and attitudes towards their environment (Betti, 2011:18-19).

According to Petrie and Boggs, setting refers to the time and place in which the story of a film takes place. Because of the complicated relation of the setting within the different elements of the story such as plot, character, theme, conflict, and symbolism, the setting oftentimes seems unnoticeable or underestimated. Meanwhile, it is a crucial element in any story and makes an essential contribution

to the theme. The effect of the setting on the story being told should be carefully analyzed and because of its important visual function, the setting should also be considered a powerful cinematic element (Petrie and Boggs, 2012:82). In this context, there are various ways to analyse the setting according to Petrie and Boggs, which follows:

2.1.3.1. Setting as Determiner of Character

Character, predestination, and fate are defined by external factors, including descent and surroundings, suggesting that freedom of will is illusory. To consider the surroundings as the primary factor, we are driven to examine how the surroundings build character. Historical factors such as background, geographic location, social and economic position, and the norms of society shape a character's behaviour. These surroundings' impacts can be significant enough to serve as more than just a background but instead become an essential part of the narrative structure and themes of the movie (Petrie and Boggs, 2012:84).

2.1.3.2. Setting as Reflection of Character

The surroundings in which an individual or person lives may offer the audience clues to help understanding a character. This is particularly applicable to those aspects of the surroundings where the person has some level of control. Let's say, the scenery shows a minimalist, dreamy, and cozy cottage with some colorful roses around it, which may suggest the setting of a happy married couple along with their bright future. The audience needs to be aware of the interaction between the surroundings and the character, regardless of whether the setting serves as a shaper of the character or just a reflection of it (Petrie and Boggs, 2012:84).

2.1.3.3. Setting to Create Emotional Atmosphere

Within certain particular films, the setting serves an essential role in shaping a prevailing mood or emotional atmosphere. Thus, this is particularly obvious in such genres as horror, science fiction, and fantasy films, for instance, Alien films,

also the popular Stanley Kubrick's *The Shining*, and Stepehen Spielberg's *Jurassic Park*. Moreover, these captivating and atmospheric settings crucially contribute to the sense of disbelief. The setting not only strengthens the emotional tone of the movie but also heightens the tension and nerve, matching the overall movie aesthetically. In addition, the setting provides genuineness to the narrative and characters, which engages the audience even more (Petrie and Boggs, 2012:86).

2.1.3.4. Setting as Symbol

A setting in a movie may bring intense symbolic meaning when it symbolizes more than just a physical location, but also an abstract idea linked to that place. For instance, in Agnieszka Holland's adaptation of The Secret Garden (1993) and Steven Soderbergh's Bubble, which was filmed entirely in a small town on the border of Ohio and West Virginia, which has a symbolic meaning. Another notable example is the garden in Suddenly, Last Summer, where the 'fantastic' garden symbolizes a perspective of the world based on primitive sustainability. The garden represents the idea that humans are portrayed as predatory creatures who live in a savage environment ruled by the laws of the jungle, where the strongest dominate in a never-ending struggle for survivability (Petrie and Boggs, 2012:86).

2.1.4. Theme

Theme is the central and abstract concept of a work. The themes express the main ideas, which may be clear or unclear and may be various or more than one in a story. Themes contribute to the development of the main plot or subplots, but they are not simply a summary of the story. Since literature reflects everyday life, its main themes often deal with significant public and personal experiences, such as love, death, freedom, authority, revenge, or hope. Basically, any subject of life can be a theme in literature (Betti, 2011:18).

2.4. Extrinsic approach

Extrinsic approach allows the critics to more importance to a context of a text. It means that the critic is more interested in the background, history and social conditions of the author. The extrinsic approach used here is the theory of class struggle most known from Karl Marx and other reputable sources.

2.4.1. Sociology of Literature

Sociology in literature is a representation of society in a literary text and the connections between literature and other social structures as well. It also theorizes how literature is a part of social structure in its time, where it can't be analyzed without a proper knowledge of a certain groups and institutions. It was revealed to be from the 19th century but it also dated way back then. Aristotle and Plato also investigated the philosophy and perspective of literature and the arts. Because they think that studying literature can provide insights into social, environmental, economic, and political aspects of life, they view the sociology of literature as an important resource for sociology. As a result, they think that no sociologist can use literature as a valuable source of knowledge. (Ahmadi.2021)

2.4.2. Class Struggle Theory

Class Struggle Theory is a theory popularized by Karl Marx and Friedrich Engels in which the working class and the ruling class are clashing because the working-class people are being mistreated by the ruling class in order to keep the status quo in check and prevent them from ever overthrowing them from their ruling position. In general, class conflict exists in every culture, but when it reaches the highest levels, it manifests itself in political agendas and economic reforms. Therefore, this conflict exists in all three social classes, upper, medium, and lower and its severity varies according to each person's demands and drive. (Sharma. Ritu. P.2 (2018))

People must feel that, despite certain issues with the existing society, a world beyond them is not achievable. It is necessary to normalize capitalism and eliminate the possibility of a class struggle against it from below. In other words, a working

class, which by education, tradition, and habit, looks upon the conditions of that mode of production as self-evident laws of Nature, is required for capitalism to continue. (Raju.D.Das 2023).

Social class was established by property, mostly land, but today it is based on monthly income, influence, wealth, status, occupation, and level of education. A key idea in sociology is social stratification, or the classification of a group of individuals based on factors including money, family history, education, income, and power. The system regularly influences social status, as hard effort and motivation can change one's social standing and rating. Cultural values and attitudes frequently contribute to social class differences. Because a person's lifestyle reflects their social standing or level of achievement, it can be used to determine social class. The occupational structure is another important factor that influences social class because one's job and lifestyle can change, as well as one's social status or class. (Sharma.Ritu.P2(2018))

2.4.3. Movie Script

A movie script, also known as a screenplay, is a written document that outlines the narrative, dialogue, characters, and visual elements of a film. It is the foundational blueprint for a movie and guides everyone involved in the production, from directors and actors to cinematographers and editors. Much more than just dialogue, a script includes descriptions of actions, settings, and transitions that enable filmmakers to translate ideas into visual storytelling. (Price, S. (2013).

A movie script is often written in a highly standardized format. For example, scene headings (known as sluglines) usually indicate whether the scene is indoors (INT.) or outdoors (EXT.), the location, and time of day (e.g., INT. KITCHEN – DAY). Actions are written in the present tense, and dialogue is centered beneath the character's name. In literary and cultural studies, film scripts are increasingly seen not just as technical blueprints but as literary texts in their own right. According to scholars like George Toles and Steven Price, screenplays can exhibit

narrative depth, symbolism, and artistic merit, even when not realized on screen (Price, 2013).

2.5. Related Previous Study

There are some studies about labours, first is a thesis from Marwan Mubarak Said (2015) "The Representation of Exploitation Towards Labor Trough the Main Character in Elysium Movie: A Marxist Literary Criticism." This study analyzing the exploitations towards the labor class in the film Elysium directed by Neil Blomkamp, the study is concise and properly written with the data taken from the film and script. The study analyzes the actions of the main character.

Another one is from Muhammad Faizal Hira titled *"MARXIST CRITICISM ON DISNEY'S MOVIE CINDERELLA".* This study leans more on the Marxist criticism on Disney's Cinderella, gaining data for analysis from characterization, plot and setting of the film.

"Class Struggle in Bong Joon-Ho's Film Parasite: An Analysis" by Using Marxist Theory by Natasha Fabrianne, Didik Sucahyo and Ida Wardani also talking the same issue, an in-depth analysis on the class struggle within the film *Parasite.* the analysis goes on the depiction, action and characterization of the characters that fits the analysis topic These three study also different in their focus, one is focused more on the representation of exploitation labor from the perspective of the main character while the other one focused on the Marxist value in the film in general.