

CHAPTER II

THEORETICAL FRAMEWORK

This chapter contains 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, and setting as the intrinsic approach and explain the concept of emotion

2.1 Intrinsic Approach

2.1.1 Characterization

Authors have different ways to describe characters in literary works. A character can be created as someone who exists only in imagination, has a strong fighting spirit, reflects real life, or even behaves selfishly and chaotically. This shows that characterization in literature can be realistic or symbolic, depending on the author's purpose in developing the story. (Aminuddin, 2014, p 79).

Based on Petrie and Boggs (2012), characters must be believable, relatable, and capable of capturing the audience's interest to remain engaging. Typically, characters in stories are portrayed as credible, just like the narratives they inhabit. This credibility can be established in several ways: by adhering to the principles of probability and necessity, which reflect observable truths about human nature; by representing inner truths, embodying idealized versions of how we wish people to be; or through the actor's compelling artistic performance, which makes the character seem authentic. Petrie and Boggs also outline various methods for analyzing characters.

2.1.1.1 Characterization Through Dialogue

Fictional characters in films often reveal much about themselves through their dialogue, both in what they say and how they say it. Elements such as word choice, tone, emphasis, and pauses provide subtle insights into their true emotions, thoughts, and attitudes. An actor's performance further conveys details about a character's social and economic background, education, and mindset through their use of syntax, sentence structure, vocabulary, and, where relevant, dialect. This em-

phasizes the importance of developing a keen ear to detect even the slightest nuances of meaning in their speech. Therefore, attention should be given not only to what is said but also to how it is delivered (Petrie & Boggs, 2012, p. 50).

2.1.1.2 Characterization Through External Action

Because their actions are driven by goals that align with their overall personalities, realistic characters go beyond being mere story elements. Therefore, there must be a clear connection between a character and their actions; their behavior should naturally stem from their personality. At times, even small, seemingly insignificant actions in a film can provide the most powerful characterization (Petrie & Boggs, 2012, p. 52).

2.1.1.3 Characterization Through Internal Action

Inner activities take place within a character's emotional and mental realms, encompassing unspoken thoughts, daydreams, goals, memories, anxieties, and fantasies. A character's ambitions, dreams, and desires can be just as crucial to understanding them as their tangible accomplishments, and their fears and insecurities may be more frightening than their actual failures. The main way filmmakers convey a character's inner reality is by immersing the audience in the character's mind, allowing us to see or hear their thoughts, memories, or imaginations (Petrie & Boggs, 2012, p. 52).

2.1.1.4 Characterization Through Reactions of Other Characters

In films, much of the main character's background is often disclosed through the viewpoints of supporting characters before the main character appears on screen. This method is one of the most effective ways to build a character (Petrie & Boggs, 2012, p. 52).

2.1.2 Plot

Snyder, B. (2018) discusses the significance of plot in character development. He emphasizes that a character's journey should be closely intertwined with the plot progression, noting that character transformation is a crucial element in creating an engaging story.

The craft of storytelling in short stories, novels, plays, and films has always relied on a well-constructed dramatic structure, which involves the careful and logical arrangement of elements to achieve maximum emotional, intellectual, or dramatic

impact. Depending on the author's intentions and style, a plot can be either linear or nonlinear (Petrie & Boggs, 2012, p. 44). Typically, a plot unfolds in distinct phases or segments, as outlined below:

2.1.2.1 Linear Structure

Screenwriter Ernest Lehman (as cited in Petrie & Boggs, 2012, p. 44) described the linear structure of a movie in the following way: the first act introduces the characters and sets up the main plot; the second act builds the situation to a point where major conflicts and issues arise; and the third act focuses on resolving these conflicts and issues. This can be explained as follows:

a) Exposition

The exposition, or introductory part of the story, introduces the characters, showcases some of their interactions, and establishes a logical setting for them (Petrie & Boggs, 2012, p. 44).

b) Complication

The complication occurs when a conflict emerges and intensifies in clarity, severity, and importance. This part is often the longest, as it is where dramatic tension and suspense are built and maintained throughout the development of the conflict (Petrie & Boggs, 2012, p. 44).

c) Climax

The climax is the moment of greatest physical or emotional intensity, where the two opposing forces confront each other at the peak of the complication's intensity (Petrie & Boggs, 2012, p. 44).

d) Dénouement

The dénouement happens when a sense of balance is restored after the conflict is resolved at the climax, leading to a period of calm that follows immediately afterward (Petrie & Boggs, 2012, p. 44).

2.1.3 Setting

The setting refers to the physical and social surroundings where characters engage. It encompasses the location, time, and mood that give context to the events taking place in the narrative. (Benton, M., & Cummings, P., 2015).

According to Petrie and Boggs (2012), the setting refers to the time and place where a movie's story unfolds. While the setting may seem subtle or easily

overlooked, it plays a vital role in the plot and greatly influences the film's theme or overall impact. The influence of the location on the narrative should be carefully considered, given the complex interaction between the setting and other elements like plot, character, theme, conflict, and symbolism. The environment should also be recognized as a powerful cinematic tool due to its significant visual contribution. There are various aspects to consider when analyzing the setting, such as:

2.1.3.1 Setting as Determiner of Character

This interpretation is based on the belief that freedom of choice is an illusion, suggesting that our character, fate, and destiny are predetermined by external forces. It implies that we may merely be products of our environment and genetics. From this perspective, the character's surroundings are seen as a significant, if not dominant, influence on their development. The environment can also serve as a narrative tool to advance the story. For instance, antagonists might struggle against oppressive environmental conditions to assert their freedom of choice or escape confinement. Therefore, understanding harsh, indifferent, or otherwise powerful natural forces often requires careful analysis (Petrie & Boggs, 2012, p. 84)..

2.1.3.2 Setting as Reflection of Character

The environment in which a person resides can offer audiences a glimpse into their personality, especially when it comes to aspects of their surroundings that they have control over. For example, a meticulously decorated house with beautiful roses on the doorstep and lovely curtains can reflect a well-developed character (Petrie & Boggs, 2012, p. 84).

2.1.3.3 Setting to Create Emotional Atmosphere

The setting plays a crucial role in establishing a dominant mood or emotional atmosphere in certain genres of film. In horror films, and to a lesser extent in science fiction and fantasy films, the intense atmosphere created and sustained by the setting is essential for suspending the audience's disbelief. Beyond adding realism to the plot and characters, the setting helps generate a sense of suspense and anxiety that aligns with the overall tone of the film (Petrie & Boggs, 2012, p. 86).

2.2 Extrinsic Approach

2.2.1 Psychology

Psychology is the scientific study of human behavior and mental processes. Within the perspective of contextual hermeneutics and the social and human behavioral sciences, psychology is redefined as the study of subjectivity and order. This approach allows psychology to revisit overlooked areas such as introspection and pre-reflective self-awareness while also reconnecting with traditions that have been largely disregarded in mainstream psychology (Pérez-Álvarez, 2018).

2.2.2 Psychology of Literature

Wellek and Warren (as cited in Aras, 2015) describe the psychology of literature as the study of the author's psychological aspects, the analysis of the creative process, the psychological principles present in literary works, and the influence of literature on the readers' psychology. Each literary work that incorporates psychological concepts is summarized first. Then, the characterization of the relevant characters is examined to enable an in-depth understanding of the psychological issues they face. This analysis helps to uncover the background of these issues and explore how the situations depicted in the literary work reflect psychological concepts and affect the characters (Minderop, 2018, p. 98).

2.2.3 Emotion

According to the theory, emotions stem from the body's physical reaction to external triggers. Rather than emotions initiating the process, it is the bodily changes that occur in response to a stimulus, and individuals interpret these changes as the emotions they are feeling (James, 1884, p. 190). Here are some emotions that can be found in the film *Minari*:

2.2.3.1 Happiness

Happiness is often defined as subjective well-being, where individuals evaluate their quality of life positively (Veenhoven, 2012, p. 5).

2.2.3.2 Sadness

Sadness is an emotional signal that indicates feelings of loss or dissatisfaction. This emotion can enhance self-awareness and support the recovery process after facing challenges (Gross, J. J., 2015, p. 14).

2.2.3.3 Anger

Anger is a multifaceted emotion commonly associated with feelings of frustration, pain, or perceived threat. It can provoke intense physical and mental responses and significantly affect an individual's interactions with others (Saarni, C, 2015, p. 89).

2.2.3.4 Fear

Fear is an emotion strongly linked to previous experiences and the learning processes associated with threats, aiding individuals in survival through the fight or flight response (Mineka, S., & Oehlberg, K, 2016, p. 231).

2.3 Previous Study

To support this research, several previous studies are reviewed, showing both similarities and differences with the current study. This demonstrates the existence of research that applies the same theory and approach but with different literary objects.

The first research by Leberti Pialana Wahyuni “2014” with the title “Upaya Meningkatkan Kemampuan Mengekspresikan Emosi Dasar Melalui Permainan Musik Feeling Band Pada Anak Kelompok A Ra Masyithoh Kalisoka Triwidadi Pajangan Bantul”. The author found that the research results show that the ability to express basic emotions in Group A children at RA Masyithoh Kalisoka Triwidadi Pajangan Bantul can be improved through the musical game "Feeling Band." This is evidenced by an increase from the pre-action phase to Cycle I, where the average ability to express basic emotions rose from the MB (44.69%) criteria to BSH (59.69%). Meanwhile, from Cycle I to Cycle II, the ability to express basic emotions increased further from BSH (59.69%) to BSB (78.44%).

The second research by Dita Rahmadhani “2024” with the title “Representasi Pengendalian Emosi Dasar Dalam Film Animasi Anak “INSIDE OUT”. The study concludes that the animated film Inside Out effectively represents basic emotional regulation by showcasing five core emotions—Joy, Sadness, Anger, Fear, and Disgust—and their roles in managing feelings. Beyond entertainment, the film serves as a valuable educational tool for young children, teaching them that both

positive and negative emotions are essential and that emotional regulation involves embracing and balancing all emotions for personal growth.

The third research by Gusni Hutabarat, Rosmaini, Wisman Hadi, with the title, KLASIFIKASI EMOSI TOKOH UTAMA DALAM FILM 27 STEPS OF MAY (KAJIAN PSIKOLOGI SASTRA DAVID KRECH). The author found that the research concludes that the animated film Inside Out effectively represents basic emotional regulation by showcasing five core emotions—Joy, Sadness, Anger, Fear, and Disgust—and their roles in managing feelings. Beyond entertainment, the film serves as a valuable educational tool for young children, teaching them that both positive and negative emotions are essential and that emotional regulation involves embracing and balancing all emotions for personal growth.

