

CHAPTER 2

THEORETICAL FRAMEWORK

In this research, I applied intrinsic and extrinsic approaches to analyze *The Wicked* (2024) movie script. The intrinsic approach focuses on elements such as characterization, plot, setting, and theme to explore how internal and external conflicts shape morality and identity. The extrinsic approach examines psychological influences on the characters, particularly using Kohlberg's theory of moral development to analyze the stages of moral reasoning and how these relate to the characters' identities and decisions. Together, these approaches provide a comprehensive framework for understanding the dynamics of morality and identity in the script.

2.1. Intrinsic Approaches

To analyze this movie script, I will use the intrinsic approach, which includes characterization, setting, Theme and plot. These elements will be explained as follows:

2.1.1. Characterization

Characterization refers to the process by which an author develops characters in a literary work. According to *Concise Companion to Literature* by Pickering and Hooper (1981), characterization can be analyzed through a character's physical appearance and the descriptions provided by the narrator. These are categorized as part of the telling or indirect method of characterization. characterization can also be analyzed through the showing method, where the author allows the characters' traits to be revealed through their actions, dialogue, and interactions with others. This approach gives the audience the freedom to infer the characters' personalities and motivations based on their behavior rather than relying solely on the narrator's descriptions.

In the context of *The Wicked* (2024), both the telling and showing methods are crucial to understanding the complexities of the characters, particularly Elphaba and Glinda. By examining their physical traits, dialogue, and

interactions, this research explores how their internal and external conflicts shape their moral decisions and identities. Through this dual approach, the analysis aims to provide a deeper understanding of the dynamic relationships and personal struggles within the narrative.

2.1.2. Plot

The plot of a story is a sequence of related events where one occurrence relates to or effects another. According to Concise Companion to Literature by Pickering and Hoeper (1981), plot consists of several key elements: exposition, Rising Action, climax, Falling Action and resolution. These elements work together to shape the structure of the story and drive the development of its conflicts. Readers who want to comprehend a narrative's storyline must be familiar with every aspect of it, as this will enable them to comprehend how the story starts, develops conflict, reaches a climax, and ends. Because plot analysis is an artistic arrangement of events, the authors preferred it over the other components. (Cahyono, Musyarofah, & Fadilah, 2023)

The plot of a story is commonly organized into five stages, as follows:

a. Exposition

The exposition is the first section in which the author provides pertinent background details, establishes the scene, explains the circumstances, and places the action in time. Additionally, it might introduce the characters, the conflict, or the potential for conflict.

b. Rising Action

According to Concise Companion to Literature by Pickering and Hoeper (1981), The exposition is the first section in which the author provides pertinent background details, establishes the scene, explains the circumstances, and places the action in time.

c. Climax

The climax, also known as the crisis is when the action reaches its most intense emotional point. It marks an important turning point in the story and brings about its resolution right away.

d. Falling Action

The falling action happens after the crisis or crucial moment, which causes the tension to decrease as the story moves closer to its intended conclusion.

e. Resolution

The resolution is the end of the story, It is when you discover what happens to the characters following the resolution of the battle. According to (Pickering & Hoeper, Concise Companion to Literature, 1981), The resolution is the last part of the story. It documents the resolution of a dispute and creates a new equilibrium or stability, even if it is short-term and provisional.

2.1.3. Setting

According to Pickering and Hoeper (Concise Companion to Literature, 1981), fictional settings serve multiple purposes simultaneously. Setting not only provides a backdrop for characters actions but also enhances the narrative's thematic depth. For instance, contrasting environments can emphasize disparities in power or societal acceptance faced by the characters. In fictional works, the setting can fulfill multiple roles at the same time. It may function to:

a) Setting as Background for Action

The setting provides a detailed background for the narrative, such as costumes, manners, events, and institutions characteristic of a particular time and place. This background establishes the impression of "life as it was." In some narratives, the setting is minimal and may be inferred from dialogue or action alone (Pickering & Hoeper, 1981).

b) Setting as A Means of Creating Appropriate Atmosphere

The setting can shape the atmosphere of the narrative, such as a cheerful, tragic, mysterious, or romantic tone. By establishing the appropriate mood, the setting prepares readers for the events that will unfold and aligns their expectations with the story's themes.

c) Setting as A Means of Revealing-Character

The setting can also act as a symbolic or metaphorical extension of the characters. It reveals aspects of their personality, emotions, or inner struggles through the interaction between the characters and their environment.

2.1.4. Theme

Theme refers to the central idea or underlying message that a literary work seeks to convey. According to Pickering and Hoeper (Concise Companion to Literature, 1981), themes are often universal insights into human nature, society, or life, and they provide the reader with a deeper understanding of the text's purpose. Themes are not always explicitly stated but can be inferred through the actions of the characters, the progression of the plot, and the resolution of conflicts.

Theme is a key term that carries different meanings for different readers. As Pickering and Hoeper note, a theme may represent the moral or lesson that can be drawn from the work, especially for those who view literature as a vehicle for advocacy, education, the promotion of a specific ideology, or the encouragement of proper behavior.

2.2. Extrinsic approach

An extrinsic approach is applied in analyzing the movie script *The Wicked* (2024), utilizing psychological theories. This chapter delves into the historical background and theoretical foundations of psychology, psychology in literature, and Kohlberg's Theory of Moral Development, which provide a comprehensive framework for examining morality and identity within the narrative.

2.2.1. Psychology of Literature

Psychology plays a significant role in literature, influencing both the writer and the reader by creating a deep connection between them. The psychology of English literature, or any other literature, will shed light on the reasons behind people's thoughts, actions, and behaviors. English literature, or literature from any other cultural context, provides insights

into the thoughts and actions of people from various historical periods. (Dar, 2022)

Literature often explores complex themes such as love, loss, and identity, which are central to psychological study. By applying psychological theories, readers can better understand how these themes manifest in characters' lives and the broader narrative. Psychological theories provide insights into character motivations, behaviors, and emotional responses. Understanding a character's psyche can deepen the reader's comprehension of their actions and relationships within the narrative. The Greek word *psyche*, which meaning life or breath, is where the word psychology originates. It should be evident that psychology, which is the study of psychic processes, may be used to the study of literature since Carl Jung revealed in his well-known work *Psychology and Literature* (1912) that the human mind is the origin of all sciences and arts. (Dar, 2022)

2.2.2. Kohlberg's Theory of Moral Development

As a continuation of psychological theory, in this research, I will employ Lawrence Kohlberg's theory of moral development. This theory discusses how individuals develop the ability to distinguish between right and wrong and make decisions accordingly. The use of this theory is based on the script *The Wicked* (2024), where moral reasoning evolves through a series of stages influenced by social interaction and cognitive growth.

According to Lawrence Kohlberg's Moral Development Theory (1971), moral development occurs in three levels: pre-conventional, conventional, and post-conventional, each consisting of two stages.

1. Level I: Pre-conventional

The Pre-Conventional stage consists of two sub-stages, Stage 1 and Stage 2, which are generally associated with childhood. At this stage, moral judgment or reasoning tends to be egocentric and is rarely observed in adolescents or adults. According to Ries (2021), individuals in this stage often engage in criminal

behavior, violate laws, or act immorally, which can lead to significant conflicts with others, including in personal relationships.

Tahap 1: Compliance to avoid punishment orientation

At this stage, individuals make moral decisions based on the direct consequences of their actions, especially to avoid punishment. Stage 1 of the Pre-Conventional level focuses entirely on the individual's viewpoint, emphasizing their desires, needs, or interests and the ways to fulfill them. (Ries, 2021)

Tahap 2: Egocentric self-absorbed orientation.

At this stage, individuals begin to understand that good actions can yield rewards, so they behave well for personal gain. Stage 2 of the Pre-Conventional level remains self-centered but introduces two notable developments: a basic understanding of another person's perspective and the ability to factor it into decisions. (Ries, 2021)

2. Level II: Conventional

The Conventional Stage consists of two sub-stages, Stage 3 and Stage 4, which are generally associated with adolescents and adults. At this stage, individuals begin to develop their self-concept based on conventional social identity.

Tahap 3: Good-person, “good boy or nice girl” orientation

At this stage, individuals strive to meet the expectations of others and maintain good relationships, so that they behave well to be considered "good children". According to Ries (2021), Moral judgment in Stage 3 is characterized by concern for and adherence to stereotypical societal or group ideas regarding behavior that is considered acceptable, expected, or "right." Conformity to what society

deems "right" is driven by the need to be seen as a good person, both in one's own eyes and in the eyes of others.

Tahap 4: Order and authority orientation

At this stage, individuals begin to respect the law and social order, and strive to obey the rules in order to maintain the stability of society. According to Ries (2021), Stage 4 is characterized by learning to establish personal boundaries to protect oneself from manipulation by others. At this stage, individuals begin to appreciate the importance of having and following rules or laws to maintain social order.

3. Level III: Post-conventional

The Post-Conventional stage consists of two sub-stages, Stage 5 and Stage 6, which represent a more complex development of morality.

Tahap 5: Agreement or contractual orientation

At this stage, individuals begin to understand that laws and rules can be changed to reflect higher moral principles, and they strive to achieve social justice. According to Ries (2021), Moral reasoning at Stage 5 recognizes the inadequacy of reasoning at Stage 4, which is often rigid and inflexible. Individuals at Stage 5 begin to realize that rules or laws can be arbitrary and do not always apply to every situation or individual.

Tahap 6: Objective integrity and values orientation.

In this highest stage, individuals adhere to universal moral principles that apply to everyone, regardless of existing laws or social norms. According to Ries (2021), In stage 6 moral reasoning starts to be able to settle disputes between objective rights that are equally important and

becomes increasingly skilled at doing so in a way that is fair to all parties, regardless of subjective or personal factors.

Kohlberg argues that this moral development is hierarchical and cannot be skipped, where each stage reflects an increasingly complex and integrated pattern of thinking. (Ries, 2021)

2.3. Preview of Related Studies

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

The first study, "An Analysis of Moral Aspect in 'Beauty and The Beast' Movie" by Inda Riani (2019), examines the moral aspects in the film Beauty and the Beast. The researcher employed Neiman's principles, dividing morality into four categories: social, individual, religious, and natural. The study found that individual morality is the most prominent aspect depicted in the film, highlighting themes such as self-awareness, parent-child relationships, and moral lessons for children. By using a qualitative approach, the study underscores how the film educates young viewers about significant moral values. While her study highlights morality in a traditional fairy tale, my research explores the moral complexities in a modern adaptation, *The Wicked* (2024), particularly focusing on moral identity through internal and external conflicts.

The second study, "The Moral Development of the Main Character Sebastian Wilder Portrayed in *La La Land* Movie" by Riska Fitriani et al. (2016), focuses on the character development of Sebastian Wilder in *La La Land*. Using Lawrence Kohlberg's moral development theory, which includes three levels and six stages, the study analyzes how Sebastian evolves morally throughout the film. From following societal norms to pursuing universal principles, Sebastian's journey reflects the progression of moral reasoning as he strives to balance personal ambition with social and professional responsibilities. Their research showcases moral reasoning in a character balancing personal ambition with societal expectations. My study differs in its focus on two main characters, Elphaba and

Glinda, analyzing how their moral growth is influenced by both individual and societal factors, as portrayed through intrinsic and extrinsic approaches.

The third study, "Maria's Moral Reasoning in Paulo Coelho's *Eleven Minutes Viewed from Lawrence Kohlberg's Theory*" by Nimatul Ulya (2015), explores the moral reasoning of Maria, the protagonist in Paulo Coelho's *Eleven Minutes*. Applying Kohlberg's stages of moral development, the research highlights Maria's moral dilemmas and her journey towards autonomy and universal principles. The study emphasizes how Maria navigates societal expectations and her own aspirations, providing insight into her psychological and moral growth.

The fourth study, "Teaching Kohlberg's Levels of Moral Development: Using *Jojo Rabbit* to Highlight the Journey" by Douglas W. Lyon and Mika Kusar (2022), discusses how the film *Jojo Rabbit* serves as a tool for teaching Kohlberg's theory of moral development. By visualizing the three levels and six stages, the study provides an engaging way for students to comprehend moral progression. The study shows how the film facilitates a deeper understanding of moral development in both educational and analytical contexts. While their research focuses on education, my study applies Kohlberg's theory directly to a literary analysis, offering insights into the narrative structure and character development in *The Wicked* (2024).