

CHAPTER 2

THEORITICAL FRAMEWORK

In this chapter, I explained the concept and theories of intrinsic and extrinsic approaches. I applied theory and concepts that consist of intrinsic approach and extrinsic approach of psychology of literature of psychology personality. Literature theory included: characterization, plot, and setting.

2.1. Intrinsic Approaches

To analyze the characters in the movie script, I used an intrinsic approach to support the elements of literary works, namely characterization, plot, and setting. The analysis is based on how the characters speak and act as described through dialog in the movie script. According to Nurgiyantoro in Adinda T. Putri (2022), the intrinsic approach to literature is a method for analysing literary works that prioritises the elements contained within the text itself, such as theme, plot, character, setting, language style, and moral message. This method ignores external factors, such as the author's background, social context, or history. Nurgiyantoro emphasises that this approach aims to understand and explain a literary work as a whole by referring to the structure and relationship between the elements that make up the work. In this way, readers can explore the meaning and beauty of literature through elements that are directly visible in the text.

In this intrinsic approach I used several sources from the experts' approach regarding characterisation and setting by Petrie and Boggs in their book entitled *The Art of Watching Films* (2012) and for the plot from the book *Script Analysis Deconstructing Screenplay Fundamentals* by James Bang (2022) which is the main tool in this research as explained below:

2.1.1. Characterization

Characters need to seem real, relatable, and attention-grabbing to be interesting. Characters in stories are usually believable in the same way as the story. In other words, they conform to inner truths (humans as we want them to be), conform to the laws of probability and necessity (by reflecting outwardly visible

truths about human nature), or are made real by the convincing artistry of the actor (Petrie, Boggs, 2012, p. 49).

2.1.1.1 Characterization Through Dialogue

In fictional movies, characters usually say a lot about themselves through their conversations. However, much is revealed by the way they speak. Their choice of words and the patterns of stress, tone, and pauses in their speech show their true thoughts, attitudes, and emotions. An actor's language, sentence structure, vocabulary, and dialect can indicate their social and economic level, educational background, and mental processes. Therefore, the audience must have a keen ear attuned to the most subtle and cryptic meanings revealed through the human voice listening carefully not only to what is said but also the way how the characters say it (Petrie, Boggs, 2012, p. 50).

2.1.1.2 Characterization Through Internal Action

The inner world of action is not always visible and audible to the most careful observer or listener. Nonetheless, this aspect of human nature embraced by society is often crucial to a true understanding of character. Inner actions take place in a character's thoughts and emotions and consist of unspoken and secret thoughts, daydreams, aspirations, memories, fears, and fantasies. A person's hopes, dreams, and aspirations can be as important to the understanding of their character as their achievements, and their fears and insecurities can be more terrifying to them than actual catastrophic failures. By inserting us visually or aurally into the character's mind, the filmmaker reveals the inner reality in the most vivid way. People can hear or see what the character is imagining, remembering or thinking. To achieve this goal, filmmakers can use continuous interior views or glimpses expressed through metaphors. In addition to expressing the sounds and sights imagined by the characters that they see and hear, filmmakers can also use highly sensitive and expressive facial shots (reaction shots) or use music for essentially the same purpose (Petrie, Boggs, 2012, p. 52).

2.1.2. Plot

The plot consists of the situations the character faces in the story, from the opening image to the closing image. The choices and the actions the character takes have consequences and set up the next situation the character must face, and this process continues until the story comes to an end. The plot is the sequence of events and situations that move the character from point A to point B (Bang, 2022, p. 54).

A movie script will feel incomplete without its story elements. While the viewer or reader may not be able to identify the missing or underdeveloped elements, they will realize that the film is not functioning properly. The movie constantly generates a sense of disbelief, which makes it difficult to engage with the characters or have a consistent ending due to its poor story elements. While the elements themselves are just part of the story, the creators must work together to make the whole story neat, clear, and organized (Bang, 2022, p. 41).

2.1.2.1. Inciting Incident

The inciting incident occurs in the early stages of the scenario, usually in the first part of the first act. It is the incident that triggers the story, an incident where the protagonist gets the idea to achieve a goal or objective. During this incident, something happens that provokes and awakens the main character's desire to achieve something. Through the inciting incident, the protagonist's goal is set. One of the best ways to find the inciting incident in a story is to determine the protagonist's goals also known as wants and needs. Notice when the protagonist gets the idea to achieve the goal (Bang, 2022, p. 43-44).

2.1.2.2. Action

In the natural progression of the story, characters act to achieve goals. Hard courage is required to act on one's convictions. Requires justification, motivation, and conviction. Every action taken by the protagonists is motivated and leads to the pursuit of their goals. The goal itself is a statement and manifestation of the goal. Action stems from the desire to achieve a specific goal. Strong characters do not always state actions; instead, they act. When the audience sees a character's desires

manifested in action, their intentions are more easily understood (Bang, 2022, p. 47-48).

2.1.2.3. Climax

As the conflict escalates, the climax tells the story. The climax is the final encounter between the protagonist and the antagonist; it is an unavoidable meeting that determines the outcome of the protagonist's pursuit. In most cases, the climax occurs through an event or occurrence that can change the course of the protagonist's life. During the final fight, the main character will give everything. This is a situation where you have to choose between life and death. By showing how they deal with the antagonist, the climax reveals the protagonist's true characteristics (Bang, 2022, p. 52).

2.1.2.4. Answer to the Main Tension

Most of the time, the answer to the main tension comes in the climax. While the answer may be a yes or no answer, it brings about the character's desire to achieve the goal that increases the tension in the scenario. Hence, understanding the main goal is important to understand the point of the story and the way the main tension is resolved (Bang, 2022, p. 52-53).

2.1.2.5. Resolution

The resolution is the final stage of the screenplay and the end of the story. The resolution lays out the aftermath of the climax and the entire journey. Regardless of the outcome, the protagonist is affected by the experience, causing them to realize something different about themselves, about life, and/or about the world they live in. The resolution shows the protagonist's "new normal", a new way of life. The protagonist has changed, and now they have a different perception of the world. The resolution is the end result of the idea of achieving a goal. It ends the journey as the protagonist re-enters their ordinary life from the extraordinary world (Bang, 2022, p. 53-54).

2.1.3. Setting

The choice of setting in a movie is often overlooked in screenplay analysis. In fact, understanding the reasons behind the choice of time and place where the story takes place is crucial. There are situations where the story itself dictates the setting, however, writers have the creative freedom to choose the setting that best suits their vision. The setting is not just a place where events take place, but also forms the social, cultural and political context that colours the plot of the story (Bang, 2022, p. 78).

Additionally, according to Petrie and Boggs (2012) setting is where and when the movie story takes place. The setting has a complex relationship with other elements in the story, such as plot, character, theme, conflict, and symbolism. Although it often seems unimportant or underestimated, the setting plays an important role in determining the overall theme or effect of the movie. The effect of the setting on the story being told should be thoroughly analyzed. The setting should also be considered a strong cinematic component because of its important visual role. In examining the background of a story, there are factors that must be considered. These factors include the time and location of the story, type of terrain and its characteristics, climate, population density (visually and psychologically influential), and other physical factors that might affect the characters and actions of the story, social and economic structure, customs, moral attitudes, and other values.

2.1.3.1. Setting as Determiner of Character

As stated by Petrie and Boggs (2012, p. 84) to understand the naturalistic interpretation of the role of setting, the elements of setting must be understood. It is based on the belief that our character, destiny, and fate are all determined by forces outside ourselves; that people are merely products of our environment and our heredity; and that freedom of choice is an illusion. Therefore, by considering the environment as a significant shaping force or even a dominant controlling force, this interpretation forces us to consider how the environment has shaped character as it is today. In other words, the nature of characters has been determined by variables such as their time and place on earth, their place in the social and

economic structure, and how they came to be in the right place. These environmental factors may be so inherent that they are more important than the backstory of the movie.

2.1.3.2. Setting as Reflection of Character

In the book of Petrie and Boggs (2012, p. 84), simply explain that a person's environment can help the audience understand their character. This is especially true for environmental elements where people have control. A house, for example, can be a good sign of character. The examples of outdoor scenes that may appear in the opening shots of the following movies show how useful they can be. The example is of a neat, white, green-fenced little cottage, with doors and windows decorated with cheerful, bright curtains. Red roses are placed on the doorstep. A wooden fence freshly painted white accompanies it. Backgrounds like this have historically been used in movies to show honeymooners as cheerful, young, and optimistic with a bright future.

2.1.3.3. Setting to Create Emotional Atmosphere

The setting of a particular movie is crucial to creating and maintaining a pervasive mood or emotional atmosphere. This is seen in horror films and even in science fiction or fantasy films like *Alien*, *The Shining*, *Stanley Kubrick*, and *Avatar*, James Cameron, where an overwhelming emotional atmosphere is created and maintained to keep the audience in disbelief. Additionally, the setting can add credibility to the storyline and character parts by creating an atmosphere of tension and suspense that matches the overall tone of the movie (Petrie and Boggs: 2012, p. 86)

2.1.3.4. Setting as Symbol

According to Petrie and Boggs (2012, p. 86), movie settings can serve as a backdrop for stories and symbols that are full of meaning. Place, time, and atmosphere can be used to portray characters, themes, or even deeper emotions. For example, a dark and cramped room can represent the confined or depressed feelings experienced by a character. Conversely, a spacious and bright room can represent freedom or hope. Setting can also serve as a representation of a larger situation or

condition, such as history or society. Therefore, having a good understanding of how settings are used as symbols in movies can help the audience understand the broader meaning of the story.

2.2. Extrinsic Approaches

After analyzed the film script through the intrinsic approach, I continued my research using the extrinsic approach. The extrinsic approach is an element that builds literary works from outside the literary work itself, but still forms a literary story. This extrinsic approach can be accompanied by several aspects such as economic, political, psychological, author's background, and other factors such as certain norms in a literary work itself. In this research, I use the psychological approach which is classification of emotion by David Krech and how the concept of classification of emotion is applied in *Turning Red* movie script.

2.2.1 Psychology

Psychology comes from the Greek language, namely: *psyche* which means soul and *logos* which means science. However, psychology can literally be said to be a science that studies psychic activities or symptoms that are reflected in human and animal behaviour and how to overcome problems experienced by humans as stated by Khodijah (2014, p. 3).

According to David Krech, psychology is the study of the behaviour of humans and other living things and the mental processes that underlie that behaviour. Krech, along with Richard S. Crutchfield and Norman Livson, in their book *Elements of Psychology* (1969), asserted that psychology includes various elements such as the way humans think, feel, act, and interact with their environment. Psychology focuses not only on visible behaviour but also on invisible mental processes, such as perception, memory, emotion, and motivation.

Krech also put forward the idea of the importance of the relationship between individuals and their environment, stressing that a person's behaviour is influenced by various elements, including biological, social, and cultural factors. From his perspective, psychology is a complex discipline as it involves the interaction

between individuals and the context that surrounds them. For example, the learning process depends not only on the individual's abilities but also on the environment in which they learn, suggesting a holistic approach to understanding human behaviour. Krech also emphasises that the application of the scientific method in psychology is essential for understanding and predicting behaviour with precision. With this method, psychology not only aims to understand humans, but also to help in solving practical problems, such as improving quality of life, supporting mental health, and optimising individual potential.

2.2.2 Psychology of Literature

Literary psychology is the study of human behaviour. Literary psychology is the study of literature which is believed to reflect psychic processes and activities (Azra in Minderop, 2010, p.24). Literary psychology is an interdisciplinary field that combines psychology and literature (Endraswara in Minderop 2018, p. 59). Literary psychology focuses on human concerns that provide an image of the soul. Literature not only depicts one's own soul, but it can also portray the souls of others. In this case, many authors have been including personal experiences in their works (Minderop, 2018:59). Literary psychology is the study of literary works that have been believed to portray psychological processes and behaviours. In analyzing a psychological work, it is essential to determine the author's level of psychological engagement as well as the author's capacity to create fictional characters dealing with psychological issues. (Minderop, 2018, p. 54).

2.2.3 Classification of Emotion

Emotions occur as an essential and indispensable aspect of all experiences. It is not the general feeling of fear that we have to describe, but rather the specific experience of fear occurring in a particular situation that the individual perceives, feels and thinks about. In this way, by describing emotions in a recognizable “real life” context (Krech, 1969, p. 520). David Krech's classification of emotion theory divides emotions into several groups, including basic emotions as well as those related to sensory stimulation and self-evaluation. In his theory, Krech underlines the importance of understanding how

emotions can be triggered by various factors and how they are interconnected in social and psychological environments. Related sources can be found in writings that discuss the categorisation of emotions in literary works as well as psychological research (in Hoiriyah, 2021).

David Krech's classification of emotion theory covers a wide range of emotions that can be categorised into groups, such as guilt, love, and other basic emotions. According to Krech, emotions are not only influenced by personal experiences, but also by the social and cultural context that surrounds the individual. In his research, he identified emotions such as sadness, hatred, and self-judgement as having a significant role in human interactions. This theory provides a deep understanding of how emotions can influence behaviour and relationships between individuals. Relevant references to deepen the understanding of this theory include articles that discuss the application of Krech's ideas in literary analysis and the field of psychology. (Krech, 1974).

2.2.3.1. Shame

Feelings of shame arise from the person's perception that their behaviour does not match their idealized image of themselves. On the other hand, there are strong things that force the shaping environment to make one continuously evaluate one's behaviour and conduct with respect to the dictates of the ideal self, and emotions such as shame are usually likely to be aroused in a social setting, as in a group. The person feels shame when the group expresses its disapproval of the person's conduct and pride when it expresses approval as stated by Krech (1969, p. 530).

2.2.3.2. Grief

Grief is related to the loss of something sought after or valued. Its intensity depends on its value; usually the most profound sadness comes from the loss of a loved one, and deep feelings of grief can also come from the loss of valuable possessions. There is a wide range of grief, down to the simplest feelings of disappointment or regret about something (Krech, et al., 1969, p. 526). Parkes (1965) found evidence that protracted grief can lead to depression and despair

that leads to anxiety; as a result, it can cause insomnia, lack of appetite, feelings of irritation and become angry and withdraw from social life. Parkes also found chronic grief, which is prolonged grief followed by self-blame; inhibited grief, consciously denying the loss and replacing it with emotional reactions and resentment. Delayed grief usually does not show immediate emotional reactions for weeks or even years (Krech, et al., 1969, p. 526).

2.2.3.3. Guilt

Guilt is a feeling of wrongdoing, which is generally experienced as distressing or painful. The pivotal state that evokes this emotion involves the perception of one's actions in a situation as being different from the “right” or “moral” or “ethical” actions demanded by the situation. A person's feelings of guilt tend to ascribe guilt deep within herself; not because of his bad actions, but because he is a bad person. The most profound and disturbing feelings of guilt such as those found in fanatically self-punishing people or in the insane are of this type; the self is seen as the focal point and basic source of the guilty act. (Krech, et al., 1969, p. 531).

2.2.3.4. Anger

The obstruction of goal attainment is an important factor for arousing anger, especially when there is persistent frustration in goal attainment, with gradually increasing tension. People may initially just feel irritated, but then they can become really angry and eventually experience a state of rage. As failure has many different consequences, anger is only one of them. A lot seems to depend on how big of an obstacle can be found to achieve the goal. Anger is not so likely to occur if one cannot see what is preventing them from achieving their goal. However, if one sees an obstacle that is causing problems, and especially if the failure seems unreasonable, intentional, or harmful, anger is more likely to occur and be expressed in aggressive actions against the thwarting object (Krech, et al., 1969 p. 522-524).

2.2.3.5. Love

Love arises from many different aspects. The passion of romantic love depends on the individual and the object of love-the presence of lust and the desire to be together. Strong sexual passion often arises from feelings of love. According to the study of romantic love, love and liking are basically the same. Regarding the love of a child for his mother, it is based on the need for protection, just as the mother's love for the child is based on the desire to protect. The feeling of love varies in several forms, the intensity of the experience also ranges from the softest to the most profound; the degree of tension from the calmest affection to the violent and agitative passion. If so, the essence of love is the feeling of being attracted to another with the hope of reciprocation. Love is followed by feelings of loyalty and affection. Some argue that love is selfless, otherwise it is not true love. There is also love that is called selfish, such as the love of a mother who is very demanding and possessive of her daughter (Krech, et al., 1969, p. 532).

2.3. Previous of Related Studies

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 approach with different objects of literature.

The first previous research from Jessica O. Tanzil and Stefanus Andriano (2023) examined the animated film *Turning Red* with the title “*Roland Barthes Semiotic Analysis in Turning Red Movie*” using a semiotic approach from Roland Barthes which focuses on the communication between the main character Meilin Lee and her mother, Ming. This research examines how the relationship between parents and children has an impact on heightened emotions. This research was conducted using descriptive qualitative method by covering 19 scenes from the movie *Turning Red*. The results show the importance of effective communication and conflict management of the problems that occur between them as well as the

role of parenting on children that affect communication between a mother and child relationship. There are differences between previous research and the author's research, namely previous research directly provides an explanation that there is an effect produced by how a mother's parenting towards her child can be shown through a form of communication.

The second previous research from a journal researched by Putri, Mardiana Sela, et al. (2021) with the research titled “*AN ANALYSIS OF THE MAIN CHARACTER IN THE FILM “THE NIGHTINGALE”: A LITERARY PSYCHOLOGY STUDY*”. This study identifies and analyzes the main character named Clare using a psychological approach. This research focuses on how Clare is often treated badly by the people around her, even though she is actually a good person. This research uses a qualitative method in analysing the focused issue. Previous researchers used David Krech's emotion classification theory to analyse the main character's emotions. The results showed that the main character, Clare, experienced seven classifications of emotions, namely one concept of guilt, two data of pent-up guilt, two data of self-punishment, one data of shame, four data of sadness, four data of hate, and three data of love. From the events that happened to her, Clare wanted to take revenge for what made her tormented. There are differences from previous research with the author's research, namely in the object used as research material. Previous research used the Nightingale movie, while the author's research used the *Turning Red* animated film. The previous researcher's similarity with the author's research is David Krech's emotion classification theory used to support the relevance of the issues contained in the film.

The next previous research was in the form of a thesis researched by Atiya Z. Fashih (2024) with the titled “*ANALYSIS OF ANXIETY AND DEFENSE MECHANISM IN MEILIN AS THE MAIN CHARACTER OF THE CHILDREN'S STORY BOOK TURNING RED (2022) THROUGH SIGMUND FREUD'S PSYCHOANALYSIS THEORY*” student of Sultan Agung Islamic University majoring in English Literature. The purpose of this study is to focus on the anxiety experienced by Meilin as well as the defense mechanisms carried out by Meilin using Sigmund Freud's psychoanalytic theory. This research uses descriptive

qualitative method. The results of this study found showed that Meilin experienced anxiety disorders in the form of neurotic anxiety and moral anxiety. Then the researcher found that there were four types of defense mechanisms carried out by Meilin, namely displacement, denial, rationalization, and regression. The author's research has similarities with previous researchers, namely research using the same object, namely in the form of a movie from *Turning Red* (2022). Meanwhile, the difference between the current research and the previous one is what is focused on in the research. Previous research focused on how the main character, Meilin, overcame anxiety and defense mechanisms, while this research focused on how the life of the adolescent phase had an impact on the main character's emotional classification, including the impact on oneself and others.

The next research is in the form of a thesis prepared by Qadriyanti, A (2023) from Raden Mas Said State Islamic University, Faculty of English Language and Culture with the thesis title “*THE TYPES OF BULLYING AND THE EMOTION SEEN FROM TALL GIRL SEASON 1&2 MOVIE (PSYCHOANALYSIS APPROACH)*”). This research focuses on how the impact of bullying affects the psychological aspects of the victims depicted in the movie and in real life. Therefore, this research uses a psychoanalytic point of view and David Krech's classification of emotion approach. The method used in this research is a qualitative method accompanied by a psychoanalytic approach. In supporting the accuracy of the data, researchers collected data in the form of scenes and dialogues, then analysed them. The result of this research focus is that there are 21 fears which in the Tall Girl Season 1 movie shows bullying that has an impact on the kind of emotion felt by the character, namely non-physical bullying.

The last research from Alrisa N.D Masita's thesis (2022) entitled “*CLASSIFICATION OF EMOTIONS OF THE MAIN CHARACTERS IN THE CERPENT COLLECTION METAFORA PADMA BY BERNARD BATUBARA (DAVID KRECH'S SASTRA PSYCHOLOGY)*”. In this study, the previous researcher focused on describing the structure of Metaphor Padma related to character and characterization and describing the emotional categorization of the characters in Metaphor Padma. The theory used in this research is using the

psychology literature approach by utilizing David Krech's classification of emotion theory. The method used in this research is descriptive qualitative method. The results of this study show that there are basic emotions or primary emotions: 2 fear, 6 pleasure, 3 feelings angry, 8 sorrow. (2) emotions related to sensory reactions: 5 pain, no data showing disgust in this collection of short stories, and 4 enjoyment. (3) emotions related to self-assessment: 4 feelings of success and failure, 5 feelings of pride and shame, 8 feelings of guilt and regret. (4) emotions related to other people: 12 love, and 1 hate.

