CHAPTER 2
THEORETICAL FRAMEWORK

In this study, I applied several theories and concepts related to my research topic. Some of the theories I use include intrinsic and extrinsic theories that help in understanding my research topic. I apply the intrinsic approach which includes characterization, plot, and setting. Then it is followed by an extrinsic approach, namely, literary psychology which focuses on the theory of Identity Formation.

2.1 Intrinsic Approach

According to Eaglestone (2017), when using an intrinsic approach, a critic is a main focus on a literary work's form, language, style, symbols, imagery, contrasts, structure, and plot development. For him, the words on the page are everything. Formalism is another name for the intrinsic method, which refers to a critic's primary focus on the text's form. In taking an intrinsic approach, I used characterization, plot, and setting to analyze the characters of the film.

2.1.1 Characterization

According to Boggs dan Petrie (2012: 49), 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 the story itself is believable; which means that they must in two ways adhere to some inner truth (which refers to humans as we wish them to be) or they have to be made to seem real by the convincing art of the actor.

If characters are truly believable, it becomes nearly impossible to remain entirely neutral towards them. We must respond in some manner. We might admire them for their heroic actions and nobility or feel pity for their failures. We may love them or relate to them for their ordinary human traits. We might laugh at them for their ignorance or share a laugh with them because their ignorance is a human quality we all possess. If our response to them is negative, we may despise them for their greed, cruelty, selfishness, and deceitful tactics. Alternatively, we might scorn them for their cowardice. (Petrie & Boggs, 2012, p. 50). There are several

characterizations, characterization through appearances, characterization through dialogue, characterization through external action, characterization through internal action, characterization through reactions of other characters, characterization through contrast: dramatic foils, characterization through caricature and leitmotif, characterization through choice of name but in this research, I will only use three of them, as follows:

2.1.1.1 Characterization Through Appearance

The moment we see most actors on screen, we form specific assumptions about them based on their facial features, clothing, physical appearance, mannerisms, and how they move. Our initial visual impression may turn out to be incorrect as the story unfolds, but it is undeniably a significant way of establishing character. (Petrie & Boggs, 2012, p. 50).

2.1.1.2 Characterization Through Dialogue

Characters in a fictional film inherently disclose a significant amount about themselves through their dialogue. However, much is also conveyed by the manner in which they express it. Their genuine thoughts, attitudes, and emotions can be subtly indicated through their choice of words and the stress, pitch, and pause patterns in their speech. The way actors utilize grammar, sentence structure, vocabulary, and specific dialects (if applicable) reveals a considerable amount about their characters' social and economic status, educational background, and mental processes. (Petrie & Boggs, 2012, p. 50).

2.1.1.3 Characterization Through External Action

There should be a distinct relationship between a character and their actions; the actions must naturally stem from the character's personality. When the motivation behind a character's actions is clearly defined, the character and the plot become so intertwined that they cannot be separated, with every action reflecting some aspect of that character's specific personality. Naturally, some actions hold more significance in revealing character than others. Even the simplest choice can be telling, as some form of choice is present in nearly everything we do. (Petrie & Boggs, 2012, p. 51).

2.1.1.4 Characterization Through Internal Action

Inner action takes place within characters' minds and emotions, encompassing secret, unspoken thoughts, daydreams, aspirations, memories, fears, and fantasies. A person's hopes, dreams, and aspirations can be just as crucial for understanding their character as any actual accomplishments, while their fears and insecurities can feel more devastating than any real catastrophic failure. (Petrie & Boggs, 2012, p. 52).

The most evident way a filmmaker reveals inner reality is by visually or aurally immersing us in the character's mind, allowing us to see or hear the things that the character imagines, remembers, or contemplates. This can be accomplished through a prolonged interior view or through brief glimpses presented via metaphors. In addition to providing insights into the inner action by showcasing the sounds and sights that the character envisions, the filmmaker may also use tight close-ups on a particularly sensitive and expressive face. (Petrie & Boggs, 2012, p. 52).

2.1.1.5 Characterization Through Reactions of Others Characters

The perspective that other characters have of an individual often serves as a highly effective method of characterization. At times, substantial information about a character is conveyed through this approach even before the character makes their initial appearance on screen. (Petrie & Boggs, 2012, p. 52-53).

2.1.1.6 Characterization Through Contrast: Dramatic Foils

The use of foils entails contrasting characters whose behaviors, attitudes, opinions, lifestyles, physical appearances, and other attributes are opposite to those of the main characters. This effect resembles placing black and white side by side, where the black seems darker and the white appears brighter. For example, the tallest giant and the smallest person might be presented together at a carnival sideshow, and filmmakers frequently use characters in a similar way. (Petrie & Boggs, 2012, p. 53-54).

2.1.1.7 Characterization Through Caricature and Leitmotif

To quickly and profoundly engrave a character in our minds and memories, actors often exaggerate or distort one or more prominent features or personality traits. This technique is known as caricature, similar to methods used in cartooning. Additionally, leitmotif refers to the repetition of a specific action, phrase, or idea by a character until it nearly becomes a trademark or theme song for that character. By essentially exaggerating and emphasizing through repetition, this device functions much like caricature. (Petrie & Boggs, 2012, p. 54).

2.1.1.8 Characterization Through Choice of Name

One significant method of characterization is the use of names that carry appropriate qualities of sound, meaning, or connotation. This technique is referred to as name typing. A considerable amount of thought goes into selecting names; they should not be taken lightly but rather examined closely for the connotations they convey. Certain sounds in names can have negative associations. For instance, the "sn" sound evokes unpleasant connotations, as many words that begin with that sound are negative—examples include *snide, sneer, sneak, snake, snail, sneeze, snatch, snout, and snort.* (Petrie & Boggs, 2012, p. 54-55).

2.1.2 Plot

According to Bunting & Reid (2016) they were state that plot is arrangement of events in a story where the main character is put in difficult situation that can forces them to make difficult decision too and also it will be leading the story to get a climax and resolution. Glatch (2021) also state that plot's story is define the arrangement of events that engage the readers from beginning to end. Another statement that Glatch gave is by understanding the potentiality of plot structure along with different types of plots it can help a story to life.

Petrie & Boggs (2012: 44), the artistry of narrative in short stories, novels, plays, and films has consistently depended on a strong dramatic structure, which is the aesthetic and logical organization of elements to achieve the highest level of emotional, intellectual, or dramatic impact. Depending on the writer's needs and preferences, this dramatic structure can be linear or nonlinear. Both patterns share the elements of exposition, complication, climax, and dénouement; the only

difference lies in how these elements are arranged. The plot is then further divided into sections or segments, as follows:

2.1.2.1 Linear Structure

According to screenwriter Ernest Lehman (in Petrie & Boggs, 2012: 44, *The Art of Watching Films*), movies with a linear or chronological structure are organized into acts. In the first act, the focus is on identifying the characters and establishing the overall situation of the plot. The second act illustrates how that situation escalates to a point of significant conflict and major challenges. Finally, the third act resolves these problems and conflicts. These can be outlined as follows:

a) Exposition

This introductory section presents the main characters, their relationships, and the setting, establishing the context of the story and providing insight into the characters' motivations. (Petrie & Boggs, 2012, p. 44).

b) Complication

A conflict emerges and grows in significance, clarity, and intensity. This section is usually the longest, as it builds and maintains dramatic tension and suspense throughout the complications. (Petrie & Boggs, 2012, p. 44).

c) Climax

When the complication reaches its peak tension, the opposing forces confront each other at a critical moment of physical or emotional action known as the climax. (Petrie & Boggs, 2012, p. 44).

d) Dénouement

Following the resolution of the conflict at the climax, a short phase of tranquility occurs, referred to as the dénouement, during which a sense of balance is reestablished. (Petrie & Boggs, 2012, p. 44).

2.1.2.2 Nonlinear Structure

There are numerous variations of nonlinear structure, such as in medias res beginnings and episodic formats, where the elements are not organized in chronological order. (Petrie & Boggs, 2012, p. 44).

a) Media res

A narrative that starts in medias res (a Latin expression meaning "in the midst of things") kicks off with a thrilling incident that takes place after the complication has already unfolded. (Petrie & Boggs, 2012, p. 44).

b) Flashbacks

Necessary expository information is revealed later as the situation allows, through methods such as dialogue (where characters discuss the situation or events that led to the complication) or flashbacks (sequences that return to earlier moments to provide background information). (Petrie & Boggs, 2012, p. 44).

c) Flash-forward

A filmed sequence that leaps from the present into the future is known as a flash-forward. This technique has been utilized in various films. As long as coherence is maintained, ensuring that the connection between scenes remains clear, the director can deviate from strict chronological order.. (Petrie & Boggs, 2012, p. 45).

2.1.3 Setting

According to Petrie and Boggs (2012), the 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. The elements of setting include the following:

2.1.3.1 Setting as Determiner of the Character

This interpretation is founded on the idea that our character, destiny, and fate are shaped by external forces, suggesting that we might be merely products of our heredity and environment, with the notion of free will being an illusion. By viewing the environment as a significant or even dominant influence, this perspective prompts us to consider how it has shaped characters into who they are—specifically, how their nature is dictated by factors like their historical context, geographic location, social and economic standing, and the customs, moral attitudes, and behavioral codes imposed by society. (Petrie & Boggs, 2012, p. 84).

In some instances, the environment may act as an antagonist within the plot. Protagonists may find themselves struggling against the environmental forces that bear down on them, striving to assert their freedom of choice or escape from a confining situation. Therefore, a thoughtful examination of the harsh, indifferent, or at least powerful forces of the environment is often crucial for understanding a character and their predicament. (Petrie & Boggs, 2012, p. 84).

2.1.3.2 Setting as Reflection of Character

The environment in which a person resides can offer viewers insights into their character. This is particularly relevant for the aspects of their surroundings that individuals can influence. For instance, houses can serve as excellent indicators of character. Their significance is illustrated by the following examples of exterior views that might appear in a film's opening shot. (Petrie & Boggs, 2012, p. 84).

A picture that is small, tidy white cottage with green shutters, adorned with red roses at the doorstep and bright, cheerful curtains in the windows. It is encircled by a freshly whitewashed picket fence. Such a setting has been traditionally used in films to symbolize a happy honeymoon couple, brimming with youth, energy, and optimism for a promising future. (Petrie & Boggs, 2012, p. 84).

2.1.3.3 Setting for Verisimilitude

One of the most evident and natural roles of the setting is to establish a sense of reality that provides the viewer with the impression of a genuine time and place, creating a feeling of being present. Filmmakers understand the crucial role that an

authentic setting plays in enhancing a film's believability. As a result, they may spend months searching for the right location and then transport the crew, actors, and equipment thousands of miles to secure a fitting backdrop for the story they aim to portray. (Petrie & Boggs, 2012, p. 85).

2.1.3.4 for Sheer Visual Impact

When it aligns with a film's theme and purpose, filmmakers often select a setting that possesses a strong visual impact. The stunning beauty of expansive western landscapes, featuring snowcapped mountains and vibrant rock formations, can be effective, provided it does not contradict the overall tone or atmosphere of the film. (Petrie & Boggs, 2012, p. 86).

2.1.3.5 Setting to Create Emotional Atmosphere

Setting plays a crucial role in establishing a pervasive mood or emotional atmosphere within a film. The uniquely charged emotional environment created and sustained by the setting can significantly contribute to achieving a suspension of disbelief for the viewer. In addition to enhancing the credibility of the plot and character elements, the setting can evoke a mood of tension and suspense that aligns with the overall tone of the film. This ability to create an emotional backdrop not only deepens the viewer's engagement but also reinforces the narrative, making the story feel more authentic and impactful. (Petrie & Boggs, 2012, p. 86).

2.1.3.6 Setting as Symbol

The setting of a film story can acquire significant symbolic meanings when it is utilized to represent not only a specific location but also an idea connected to that location. (Petrie & Boggs, 2012, p. 84).

2.1.3.7 Setting as Microcosm

A special kind of symbolic setting is referred to as a microcosm, meaning "the world in little," where human activity in a confined area reflects broader human behavior or the human condition on a global scale. In such a setting, great care is taken to isolate the characters from external influences, allowing the "little world" to feel self-contained. This limited group of individuals may include representative

types from various walks of life or social strata, and could be situated on a desert island, in an airplane, on a stagecoach, or within a western town. The implication of the microcosm often approaches an allegorical nature, as the viewer is encouraged to recognize strong parallels between events in the microcosm and those in the larger world, with the film's theme carrying universal significance. However, while it may lack the universal implications of a true microcosm, it still exhibits many microcosmic qualities. (Petrie & Boggs, 2012, p. 84).

2.2 Extrinsic Approach

The extrinsic approach makes the critic to give more importance to the context of a text. It means that the critic is mainly interested in the background, history, social conditions and biography of the author. Eaglestone judges extrinsic approach as a window when one does not look on the size and form of the window but looks out of it, into the outer world.

2.2.1 Adolscence

In the later school years, young people, faced with the physiological changes of genital maturation and the uncertainties of future adult roles, seem highly concerned with trendy attempts to establish an adolescent subculture. This appears to be a final rather than a temporary phase of identity formation. They can be morbidly, and often curiously, preoccupied with how they seem to others compared to how they feel about themselves, as well as with the challenge of connecting the roles and skills developed earlier with contemporary ideals. In their search for a new sense of continuity and sameness, which must now include sexual maturity, some adolescents need to revisit earlier crises before they can establish lasting idols and ideals as foundations for a permanent identity. Above all, they require a moratorium to integrate the identity elements attributed to earlier childhood stages. Now, however, a larger unit, vague in its outline yet immediate in its demands, replaces the childhood environment: "society." A review of these elements also reveals a list of adolescent problems. (Erikson, 1968, p. 128).

2.2.2 Emotions

According to American Psychological Association (APA), emotions are complex reaction patterns that involve experiential, behavioral, and physiological elements, through which an individual seeks to address a personally significant issue or event. The specific nature of the emotion, such as fear or shame, is shaped by the significance attributed to the event. For instance, if an event is perceived as a threat, it is likely to elicit feelings of fear; conversely, if the significance involves disapproval from others, shame may arise in response. While emotions typically encompass feelings, they differ from mere feelings in that they involve an overt or implicit engagement with the surrounding world.

James stated (as cited in Wardiah & Burhamzah, 2024), an individual's emotions become evident when they are aware of their physiological arousal and emotional behavior. He asserted that each emotion triggers a unique physiological response and dismissed the idea of a generalized common-sense reaction. According to James, the reason individuals experience physiological changes, such as a racing heartbeat and trembling upon hearing glass break, is due to their fear of a potential intruder.

2.2.3 Identity Formation by James Marcia

Then there is a detailed explanation of the concept of identity formation according to Marcia, Marcia (as cited in Anggraeni, 2018) states that in identity formation, there are two elements, namely the search for information as well as understanding in depth about the information, referred to as exploration, and the effort to carry out the choices that have been made known as commitment. Exploration includes reconsideration, selection in a choice, and considering various opportunities as well as the consequences of the choices that have been chosen. Meanwhile, commitment is considered a steady attitude in living the decision that has been chosen. Commitment is related to how individuals act on decisions that have been believed.

In forming identity, James Marcia subdivides it into 4 identity developments called identity status. This identity status is still closely related to exploration and commitment. Marcia (as cited in Anggraeni, 2018), divides the four identity statuses

into; Identity Diffusion, Identity Foreclosure, Identity Moratorium, and Identity Achievement. All of these identities are 'statuses' in identity formation, according to Winarsih (2023), a teenager in the adolescent development phase can experience various identity statuses at one time, they do not need to wait for time in completing each identity status. These four identity stasuses have differences, including the following.

a) Identity Diffusion

Marcia (in Anggraeni, 2018) stated, identity diffusion refers to adolescents having a very low desire to explore and engage. Young people are less motivated to obtain the information they need and are therefore unable to compare their respective options. In addition, individuals find it difficult to make independent decisions. Adolescent identity diffusion situations show a form of apathy and indifference towards the direction of their lives, and are very easily influenced by external factors.

b) Identity Moratorium

According to Marcia (as cited in Anggraeni, 2018), identity moratorium is based on excellent exploration results, but is not supported by commitment, so adolescents are less determined to stick to their choices and are easily influenced when there are other choices and alternatives that have just been explored. Adolescents in identity moratorium experience a crisis but need the help of external factors or parental encouragement in making decisions.

c) Identity Foreclosure

Marcia (as cited in Anggraeni, 2018) explained, adolescents in Identity Foreclosure status explore but not in depth. They tend not to look for other options or possibilities of a chosen option. Choices that have been held as a form of commitment are not thoroughly understood. Even so, adolescents in this identity status are not deterred by other choices. This identity status is characterized by values, goals, dreams, or beliefs that are chosen based on the influence of others without experiencing their own previous experiences.

d) Identity Achievement

According to Marcia (Anggraeni, 2018), Adolescents who manage to find out in depth and reconsider every explanation that is important to themselves so that they are able to make the right decision can be said to be in the identity achievement status. Identity achievement is also characterized by loyalty to the choices that have been made.

2.3 Previous Related Study

In supporting this, there are several previous studies that have differences and similarities with this research. Here are some studies that use the same theory and approach.

The first research is research from Tanti Winarsih (2023), in her research entitled "Identity Formation of Kamala Khan as Seen in Ms Marvel (2022)". The researcher used the same theory, namely James Marcia's theory, in her research, the researcher found an identity formation experienced by the main character in the object of her research. By using Marcia's theory, the researcher found that the main character is faced with various challenges in facing her identity as a superhero and as a human being. The researcher found the main character experienced four identity statuses, it is identity diffusion, identity foreclosure, identity moratorium, and identity achievement.

The second research is research from Alamanda Adara Dalimunthe (2023), with the same theory from James Marcia in her research discussing "Identity Development in Jerry Spinelli's Stargirl". By using the identity formation approach, researchers found an identity formation experienced by the main character, the character development forming its identity after she achieved her identity after she has achieved her identity in his liberal social circle. There are four results of identity statuses, identity diffusion, identity moratorium, identity foreclosure, and identity achievement.

The next research is the research of Radistya Nabila Syawallifa and Lisda Liyanti (2022), the researchers discussed their research with the title "The Figure of the Nazi-Supporting Youth in the Film Lore: Adolescent Identity Development and Victim-Perpetrator Positional Movement", with the same theory from James

Marcia, the researchers found the existence of the four statuses of the character in the object of their research after analyzing the main character's interactions when the main character faced the post-war period which then shaped his identity.

The next research is research from Yousef Bani Ahmad (2024), with the research title "The Main Character's Emotions in a Film 'Inside Out'", this research is a study of the first film Inside Out, researchers used the theory of James & Lange (1922). The final result of his research, the researcher found that there are emotions that are classified into positive emotions and negative emotions possessed by the main character in the film using James & Lange's theory of emotions. The main character is introverted, loving, and has an angry nature based on what the character says.

Based on previous studies, there are several differences and similarities with this research. The similarities that are present are that these studies above both examine identity development and identity formation using the theory of James Marcia. In addition, another difference is that the research also analyzes emotions using the theory of James & Lange. The difference that exists from this research and previous studies is that these studies use different research objects from this research, no one has examined Inside Out 2 Movie Script. Therefore, I made research with that movie script, but this research is still related to previous studies with the same concept.