

CHAPTER 2

THEORETICAL FRAMEWORK

This chapter offers a further examination of the concepts presented in the previous chapter. In chapter two, I explored the theories related to intrinsic and extrinsic approaches, highlighting characterization, plot, and setting as elements of the intrinsic approach. The extrinsic approach also encompassed defence mechanisms. I will further elaborate on these concepts and theories.

2.1 Intrinsic Theory

By examining a text's structure and language use, the intrinsic approach primarily focuses on how it is written. Its premise is that literature uses words in a special way to convey meaning. This method focuses on the text itself, analyzing elements such as imagery, style, plot structure, metaphors, symbolism, and word choice. (Eaglestone,2017:47)

In addition, one method for highlighting literature is the intrinsic approach. The intrinsic method criticizes a literary work's form, language, style, symbols, images, contrasts, structure, and story progression (Iqbal, 2016). To analyse the movie script I will utilize several concepts from the intrinsic approach: characterization, setting, plot, and theme. Each of these concepts will be explained in the following sections.

2.1.1. Character and Characterization

According to Nurgiyantoro, (2010: 247) the term “character” refers to as the story actor or the people and the characterization of each character refers to their individual behaviour that all pertain to the reader's interpretation.

According to Abrams (1999:32) A literary analysis technique called characterization is used to highlight and define particular aspects of the story's characters. By drawing conclusions from their words and speech patterns and actions, the reader can deduce that the characters in a dramatic or narrative work exhibit specific moral, intellectual, and emotional traits.

The process of determining a character's characterization is known as the characterization approach. Boggs and Petrie define characterization as the

process by which the writer develops personalities who have the power to affect readers' reactions. (Boggs and Petrie, 2018:19) Here are various methods to understand the characterization analysis, including the following:

2.1.1.1 Characterization Through Appearance

Most movie actors express distinct personalities on the screen, so a substantial portion of movie personality is visually shown. Casting is an important part of movie character development. Most performers have distinct facial features, clothing, physical forms, behaviors, and motions that cause us to make assumptions about someone when we see them act in a movie. However our early visual views may prove erroneous as the story progresses, they are still important for how characters develop. (Boggs and Petrie., 2018:51)

2.1.1.2. Characterization through dialogue

Characterization through dialogue is a method that allows readers to understand characters without explicit explanation from the author. Readers can get a better understanding of the characters in a literary work by focusing on different aspects such context, pronunciation, and dialogue substance. (Boggs & Petrie., 2018:51)

2.1.1.3. Characterization through external action

Real characters are more than simply plot components since their behaviors are driven by goals that are consistent with their overall characteristics. As a result, there must be a clear relationship between the character and his or her conduct; the character's actions should flow naturally from their personality. Occasionally, little, seemingly insignificant events in a film may generate the most stunning characterization. (Boggs., 1991:52- 53).

2.1.1.4. Characterization through internal action

Internal actions happen in a character's emotional and psychological states and include hidden and unspoken thoughts, daydreams, objectives, recollections, fears, and fantasies. A person's aims, desires, and aspirations can be just as important when analyzing their character as their real triumphs and their

anxieties and insecurities may be more terrible than their actual failures. The major way for filmmakers to convey interior reality is to place us physically or aurally inside the character's head, where we may see or hear what the character is imagining, remembering, or thinking. (Boggs, 1991:134). There are three sorts of framing angles: straight on, high, and low. Each of these classifications is used to communicate the contrast between dramatic data and emotional disposition. (Boggs and Petrie., 2018:135)

2.1.1.5. Characterization through reaction of other characters

The perspective of other characters may reveal a lot about a character's characteristics. Often, a lot of background details regarding someone's personality are revealed in this way even before they make their film debut. (Boggs and Petrie., 2018:53).

2.1.1.6. Characterization Through Dramatic Foils

Creating foils—opposing characters whose behavior, attitudes, ideas, habits, physical characteristics, and so forth are the antithesis of those of the main characters—is one of the more successful characterization strategies. Black seems blacker and white looks brighter, producing an image akin to that of combining black and white. At a carnival sideshow, the largest behemoth and the tiniest human may be positioned next to each other, and the filmmaker occasionally similarly employs characters. (Petrie and Boggs 2012:53-54)

2.1.2. Plot

According to (Petrie and Boggs 2012:44) the craft of narrative in short stories, novels, plays, and films has always relied on a robust dramatic structure, which is the artistic and rational arrangement of elements to attain the highest level of mental, emotional, or dramatic effect. Depending on the requirements and preferences of the writer, a dramatic framework may be linear or nonlinear. The components of exposition, complexity, climax, and dénouement are shared by both types. Only how these pieces are arranged separates them.

2.1.2.1. Exposition

Exposition is the first part of a story in which the author sets the scene, introduces the characters, and gives important background information. The characters and a conflict or possible conflict may also be introduced in this section. (Pickering and Hoeper, 1997 : 16)

2.1.2.2. Complication

Rising action is another term for this stage. The characters and any underlying or inciting conflicts that might not have been mentioned in the exposition are introduced through complication. From here, the story's conflict will progressively grow and become more intense. (Pickering and Hoeper, 1997 : 17)

2.1.2.3. Crisis / Climax

The crisis, also referred to as the climax, is the story's highest point of conflict and the pivotal moment at which the plot reaches its most intense emotional level. (Pickering and Hoeper, 1997 :17)

2.1.2.4. Dénouement

The struggle is settled at the climax, and then there is a little interval of peace before a spectacular denouement that brings everything back to a relatively balanced condition.. (Pettrie and Boggs 2012:44)

2.1.3. Setting

According to Pettrie and Boggs (2012:), the setting refers to the time and location where the film's story takes place. Even though it is frequently disregarded or dismissed, the environment remains an essential component of all storylines and has a considerable impact on the overall theme or impact of a film. Because of the numerous links that location has with other elements of a narrative, such as plot, character, theme, conflict, and symbolism, it is critical to properly investigate how the environment influences the story being told. The setting must be regarded as a significant movie aspect in and of it due to its critical visual significance. Thus, the following are some contextually appropriate elements for the research analysis:

2.1.3.1. Setting as Determiner of Character

This viewpoint is based on the notions that our fate, character, and existence are all predestined by forces beyond our grasp, that our liberty of choice is an illusion, and that people may be nothing other than the objects of our environment and heredity. This view consequently forces us to look into how the surroundings formed protagonists into who they have been, or the way their personality was defined by components such as their period, the particular place on Earth in which they live, their position in the social and economic hierarchy, and the conventions, ethical values, and rules of conduct set by people on them. These environmental variables may be so common that they might provide things far more crucial than a background for the film's plot. (Petrie and Boggs, 2012: 84)

2.1.3.2. Setting as Reflection of Character

Audiences might be able to glean information about an individual's character from their surroundings. This is particularly true for areas of their surroundings over which they have some control. A well-detailed home, for example, with lovely drapes and flower on the doorway, maybe a reflection of a well-described personality.. (Petrie and Boggs, 2012:84).

2.1.3.3. Setting to Create Emotional Atmosphere

Setting is critical in creating a pervasive atmosphere or emotional environment in some specialized films. In horror films, and to a lesser extent in science fiction and fantasy films, the overpowering strong atmosphere created and sustained by becomes an important factor in capturing the audience's disbelief. In addition to providing reality to the story components and characters, the setting may generate an atmosphere of tension and anxiousness that complements the overall tone of the film. (Petrie and Boggs, 2012:86)

2.2 Extrinsic Theory

This movie script is not only analysed through intrinsic but also extrinsic. According to Nurgiyantoro (2009:23, in Ruslan, 2023:8) extrinsic elements are elements that are outside a work of fiction that influence the birth of the work but are not part of the work of fiction itself. Nurgiyantoro further explains that the elements referred to include, among other things, the subjectivity state of the individual author who has attitudes, beliefs and outlook on life. To analyse the psychological issue contained in my research entitled “Defence Mechanism Portrayed in The Movie Script Of Spike Lee “Da 5 Bloods (2020)” I use several concepts of defence mechanism theory proposed by Freud

2.2.1. Psychology of Literature

According to Zaimar (2003:29, In Minderop, 2018:52) the theory of literature developed extremely quickly in the 20th century, with a variety of theories emerging from semiotics, literary sociology, psychoanalysis, structuralism, and other fields.

According to Minderop (2018:52) literary psychology is based on genesis assumptions, which relate to the work's beginnings. This means that literary psychology is examined in relation to the author's personality and psychological characteristics.

According to Endraswara, as mentioned in (Minderop, 2018:55), numerous elements influence the psychology of literature. First, the author's semi-conscious thoughts are transformed into a conscious form during the mental process that produces literary works. The second is the study of the psychology of literature, which looks into how the characters in literature mirror their own psychology.

According to Minderop (2018:62) there are a few things to think about while examining the connection between psychology and literature. First, a literary work must reflect the strength, craftsmanship and expertise of its creator as stated by Marlowe. Second, literary works need to contain unique language and style elements in order to convey the author's emotions and ideas. Third, literary works' style, structure, and theme must be connected to the components

that represent the person's thoughts and emotions. These components include the main idea, interest, passion, pleasure, and displeasure, which give the personality continuity and coherence.

2.2.2. Defence Mechanism

Defense mechanisms occur because there is an urge or feeling that shifts to looking for a replacement object. For example, aggressive impulses directed at parties who are considered safe to attack (Minderop, 2018: 29-39). Furthermore, Freud in Minderop (2018:29) says that defense mechanisms refer to a person's subconscious processes that defend him against anxiety; This mechanism protects it from external threats or impulses which explains Freud, in personality theory, defense mechanisms are characteristics that tend to be strong in every person. These defense mechanisms do not reflect personality in general, but also in an important sense can influence personality development.

a. Displacement

Displacement is the transfer of feelings of displeasure towards an object to another more feasible object. For example, there is an aggressive impulse that can be replaced, as a scapegoat, towards a person whose object is not a source of frustration but is a safer target. (Minderop, 2018: 35).

b. Aggression

Feelings of anger are closely related to tension and anxiety which can lead to destruction and attack. Aggression can be in the form of direct aggression and diversionary aggression. Direct aggression is aggression expressed directly towards a person or object that is a source of frustration. For adults, direct aggression takes in the form of verbally rather physically. Diversionary Aggression is when somebody are frustrated but they can't express it to their source of frustration due it isn't clear or untouchable. Despite his intense anger and need for a release, the perpetrator is unsure of where to attack and sometimes the perpetrator attacks lead to people that aren't the source of the frustration. They only need someone as scapegoat. Apathy is another form of reaction to

frustration, namely apathy by withdrawing and acting as if resigned (Minderop, 2018: 38-39).

2.3 Movie Script

A movie script, also known as a screenplay, is a detailed document that serves as the blueprint for a film's production, containing essential components such as dialogue, stage directions, and scene descriptions. It is used by directors, producers, actors, and other members of the production team to transform the written word into a visual and auditory experience. The script outlines the sequence of events, character interactions, and emotional tones, guiding actors in their performances while also providing technical instructions for directors, cinematographers, and other crew members. Beyond just dialogue, a screenplay includes visual, behavioral, and auditory elements that together create a cohesive narrative, specifying everything from camera angles and lighting to sound effects and props. The creation of a screenplay is a collaborative effort between writers, directors, and producers, each contributing their expertise to shape the story and bring it to life within the constraints of the production. Ultimately, the movie script is a crucial document that bridges the conceptualization of a story with its realization on screen, offering a roadmap for how the narrative will unfold in a way that engages and resonates with the audience. (Kooperman, 2010:2)

2.4 Previous Related Studies

To support this research, several previous studies are referenced that share similarities and differences with this study. These studies demonstrate the application of the same theory and approach but explore different literary subjects. thereby reinforcing the validity and relevance of the current research.

The first similar research by Yuliani (2020) with the title "*The Portrayal of Consumerism and Defence Mechanism Depicted in The Bling Ring Movie (2013)*" Based on the findings of the analysis chapter, the author concluded the characters in The Bling Ring are a reflection of the pressures of consumerism, shaped by their struggles to define themselves during a critical stage of life. In their search for belonging and identity, they become consumed by materialism, prioritizing fame and luxury over meaningful values, which leads to confusion

and misguided actions. The characters defend their actions through denial and rationalization, justifying their crimes by refusing to acknowledge the harm caused and providing logical excuses for their behavior.

The second research was conducted by Garda (2019) in his study “*Denial as Defence Mechanism on The Main Character in Knock At The Cabin Movie Script*” the author uses a qualitative descriptive method. With the results found that the findings highlight how denial serves as a crucial defence mechanism for Andrew, shielding him from harsh realities and societal judgments. His denial of his existence, importance, responsibility, and the consequences of his actions reveals the complexity of his character and the deep emotional impact of this defense mechanism. By exploring this psychological concept within the context of the film, his research offers a deeper insight into how denial shapes character development. It underscores the importance of recognizing denial as a powerful force in the narrative, allowing readers to relate to the characters and understand the universal nature of denial in human experiences.

The third research is a study written by Ali from Darma Persada University with the title “*Projection of Defence Mechanism of Lena in Paula Hawkins Novel into The Water*”. This study aims to analyse the the main character emotional abuse which happened when they are young until their adult. In conclusion, the analysis of *Into the Water* using both intrinsic and extrinsic approaches reveals how the concept defence mechanism of projection, as proposed by Sigmund Freud, plays a significant role in the characters' development and actions. Lena Abbott, as the central character, embodies projection through her tendency to avoid confronting problems and denying her mistakes, such as her involvement with the Rimato pills and the seducing game. These actions, while not directly causing the deaths of those closest to her, act as catalysts for the events that follow. Both Lena and Julia, despite their loving nature, hide their true emotions behind other characteristics, such as Lena's rudeness and Julia's apparent maturity. The research also sheds light on the struggles of adolescence, particularly depression and the desire for attention, as seen in characters like Katie Whittaker and young Julia. Their internal struggles, driven by selfishness and a lack of understanding, ultimately lead to tragic outcomes, such as Katie's

suicide and Julia's failed suicide attempt. This analysis emphasizes the complexities of human behavior and the impact of defense mechanisms like projection on personal and social dynamics.

From the previous research above we can see how defence mechanism is a way to protect or cope their mind from feeling of guilty through wrongful action and uncomfortable emotions. Different from studies above, this study focuses more on the application of Sigmund Freud theory in the analysis of the movie script "Da 5 Bloods (2020)", especially in the context of displacement and aggression that influence the dynamics emotions of the characters. With a psychology of literature approach and descriptive qualitative methods, this study explores how displacement and aggression are being used in between the characters emotion differences that occur in the movie.

