

CHAPTER 2

THEORITICAL FRAMEWORK

According to Mukarovsky, E.E. Cummings, and Sjklovski, literature is a work of fiction which is the result of creations based on spontaneous emotional overflow that are able to express aesthetic aspects, both linguistic and meaning aspects. Literary works generally contain problems related to human life. The problem can occur with himself or with others. Literature is the expression of artistic and imaginative facts as a manifestation of human life and society in general, through language as a medium and has a positive effect on human life (Mursal Esten, 1978, p. 9). In addition, literature also has the ability to record all empirical- natural experiences as well as non-empirical-supernatural experiences, in other words literature is able to be a witness and commentary on human life (Saryono,2009, p. 18). Literary works are often use as material to study or examine what exists or what is happening in society. Talking about literary works, it is known that literary works have two interrelated and dependent elements in building a story, which are called intrinsic and extrinsic elements.

2.1 Intrinsic Approach

Intrinsic elements are elements that play a role in building the literary work itself. Which is without looking at the relation to the data outside the literary creation (Sukada, 2013, p. 56). It can be said that intrinsic elements are elements that directly participate in building the story. So, with the integration between various intrinsic elements, this is what makes a literary work obvious. The intrinsic elements contain plot, characterization, theme, setting, point of view of storytelling, language or style of language.

2.1.1 Characters and characterization

Characters are basically very important in a story in a literary work. characters are the people featured in a work, or drama. where readers of this character are judged to have certain moral qualities and tendencies such as in speech and what is done in action, characters in fiction are customarily described by their relationship to plot, by the degree of development they are given by the author, and by whether or not they undergo significant character changes (Pickering and Hoepfer, 1980, p.24). According to Echols and Shadily (as in cited Minderop, 2013, p. 2) character which means character or role. While characterization means playing, or describing the characters in the story. Where characterizations can also be interpreted as all actions taken by the author or that occur in a work which is to provide an overview of a character. In analyzing the characterizations there are two methods that can be used, namely the showing method and telling method, but in this analysis focuses on showing method.

Showing method

The showing method is an indirect method with a method that ignores the presence of the author or in other words places the author outside the story. Therefore, the characters in literary works can present themselves directly through their dialogue and actions (Pickering and Hoepfer, 1980, p. 27-28). The showing method includes: characterization through dialogue about what the speaker said, the identity of the speaker, the location and situation of the conversation, the identity of the character addressed by the speaker, the mental quality of the character, tone of voice, stress, dialect, and character vocabulary (Minderop, 2013, p. 22-23).

1. Characterization Through Dialogue

Characterization through dialogue is divided into what the speaker is talking about, the identity of the speaker, the location and situation of the conversation, the identity of the character addressed by the speaker, the mental qualities of the characters, tone of voice, emphasis, dialect, and vocabulary of the characters.

a. What Is Being Said

According to Pickering and Hoepfer (as in cited Minderop, 2013, p. 23) the reader should first pay attention to the substance of the dialogue itself. Whether it is small talk or even a dialogue, it is something very important so that it can develop the plot or events in the story. If in the characterization the speaker always talks about himself or only one subject, this can give the impression that he is a boring person because he only focuses on himself. Meanwhile, if he always talks about other people this gives the impression that he is a character who likes to gossip or likes to interfere in other people's business.

b. The identity of the person the speaker is Addressing

The speaker here mean the words conveyed by the characters about other characters (Minderop, 2013, p.31).

2. The speaker's tone of voices, stress, dialect, and vocabulary

The speaker's attitude toward oneself may be inferred from the tone of his voice, whether explicit or implicit. Is the character self-assured, composed, or self-bashful and self-conscious. Furthermore, how does he treat the individuals he communicates with? He may be warm and amiable with others, or he may be chilly, aloof, and even antagonistic. Furthermore, the speaker's tone suggests irony, which would suggest that what is stated is completely at odds with what was intended (Pickering and Hoepfer, 1980, p. 33–34). The reader should be aware of this as well.

3. Characterization Through the Actions of the Characters

The character's person can be observed through behavior. Which character and behavior are like two sides of a coin. According to Henry James, as quoted by Pickering and Hoepfer (as in cited Minderop, 2013, p. 37-38) Actions and behavior are logically psychological and personality developments, showing how the character's person is displayed in his actions.

2.1.2 Plot

Plot is the structure of the series of events in a story. The plot is a series of Event that emphasizes the relationship of consequences. A plot is also a narrative of events, the emphasis falling on causality. The term plot implies just such an overview, it implies the controlling intelligence of an author who has winnowed the raw facts and incidents at his disposal and then ordered and arranged them to suggest or expose their causal relationship (Pickering and Hoeper, 1980, p. 14).

1. Exposition

An opening story which usually provides necessary background information such as about the characters, and setting. It introduces the main characters, provides details that can help set the setting, and may also explain what happens before the story begins. It can also introduce characters and conflicts, or potential conflicts.

The exposition provides essential background information, Introduces the cast, begins the characterization, and initiates and action. Some exposition is always provided in the first scene, and all of the essential background material is usually provided by the end of the first act. (Pickering and Hoeper, 1980, p. 270)

2. Rising Action

This section is also referred to as complication, which breaks the existing equilibrium and introduces the character to the underlying or inciting conflict (if not already introduced by the exposition).

This section of the plot introduces and develops the conflict. It commences when one or more of the main characters first become aware of an impending difficulty or when their relationships first begin to change. (Pickering and Hoeper, 1980, p. 270)

3. Climax

The climax or what is often called the crisis occurs at a turning point which is usually the most tenses or emotional moment in the story. The climax is

reached when the protagonist takes the final step to resolve a conflict or achieve a goal.

"The crisis, or turning point of the play, occurs at the moment of peak emotional intensity and usually involves a decision, a decisive action, or an open conflict between the protagonist and antagonist." (Pickering and Hoeper, 1980, p. 271)

4. Falling Action

In this section the events that occur in the falling action are the result of the climax. Actions and dialogue bring the reader to the logical conclusion of the story. Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

"As the consequences of the crisis accumulate, events develop a momentum of their own. Especially in tragedy, the falling action of the play results from the protagonist's loss of control and a final catastrophe often appears inevitable." (Pickering and Hoeper, 1980, p. 272.)

5. Resolution

The final part of the story where the story progresses from the success or failure of the protagonist to achieve the goal or eliminate the problems faced in the story. The final part of the plot is its resolution, it chronicles the outcome of the conflict and establishes some new balance or stability (however tentative and momentary). Resolution is also referred to as the conclusion or the dénouement of the story.

The resolution, or denouement, merits special attention because it is the author's last chance to get the point across. Thus, it is not surprising that the resolution often contains a clear statement (or restatement) of the theme and a full revelation of character. (Pickering and Hoeper, 1980, p. 273)

2.1.3 Setting

One of the fundamental components of literary works that relates to the time and location of events is setting. Setting is a crucial component in the creation of stories in literary works since it may establish the overall mood of a work (p. 75, Abrams, 1981). In its broadest definition, the term "setting" refers to the actual location that frames the action as well as the time of day or year, the dramatic circumstances, and the historical era in which it occurs. In essence, setting gives the characters more realism and credibility by assisting the reader in picturing the action of the piece. In other terms, it facilitates the creation and preserve the appearance of life in order to convey what is known as verisimilitude (Pickering and Hoepfer, 1980, p. 37). Furthermore, the story's environment frequently contributes to the development of a certain feeling, mood, or atmosphere. The term "setting" describes both the actual time and place of occurrences. Therefore, the context is the surroundings that surrounds the characters and influences them and their actions (Birkerts, 1993, p.53-54).

1. Setting as Background for Action

Details about the context, which includes attire, etiquette, activities, and establishments that are typical of a specific era and location, are included to provide the thought of "life as it was" In other instances, the location is so little that it can be left out of a phrase or two or must be inferred entirely from the action and conversation, as is the case with many contemporary short tales. (Pages 38–39 of Pickering and Hoepfer, 1980).

2. Setting as A Means of Creating Appropriate Atmosphere

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According to Kurt Koffka, (p. 1925), psychology is the study of human behavior in relation to the outside world. In terms of psychology, this body of knowledge is frequently used to analyze a branch of literature known as Psychology of literature. Literature psychology is frequently used as a field of study that teaches about human behavior or psychiatry that is the subject of scholarly investigation through literature. Psychological literature is a branch of literature that defines psychiatric activities. In create, author will use creation, taste, and karsa. Literary works, which is regarded as a psychological phenomenon, will illustrate various aspects of psychiatry through characters. Characters if the text's inspiration is drama or prose (Endaswara, 2011, p. 96).

2.1.5 Psychopath

Psychopath, according to Dr. Robert Hare, is a person who has a personality disorder that is characterized by impulsivity, manipulation, and a lack of empathy. Here are a few psychological according to Dr. Robert Hare However, eight facts about the main character are most prominent in the movie script Fresh 2022: Superficial Charm and Grandiosity, Need for Stimulation and Proneness to Boredom, Pathological Lying and Manipulativeness, Lack of Remorse or Guilt, Shallow Affect and Lack of Empathy, Parasitic Lifestyle, Poor Behavioral Controls and Impulsivity, Failure to Accept Responsibility for Own Actions, Dr. Robert Hare developed a psychological assessment tool known as the Psychopathy Checklist (PCL). PCL is used to measure psychological traits in both young and old people.

According to Dr. Robert Hare, a psychopath is a person with complex and multifaceted Psychopath traits, characterized by a lack of empathy, impulsivity, manipulation, a lack of fidelity, and a lack of foresight. They have a tendency to act aggressively, manipulatively, impulsively, and antisocially, and they struggle to maintain healthy relationships and control their emotions. Psikopat also doesn't feel bad about their own actions and has a tendency to help other people reach their goals.

1. Realistic or Objective Psychopath

According to experts, realistic or objective psychopathy can be defined as a personality disorder characterized by a lack of empathy, impulsivity, and antisocial behavior. Robert Hare defines psychopathy as a condition characterized by a lack of empathy and antisocial behavior. Hervey Cleckley sees psychopathy as a condition in which a person lacks the ability to feel emotions and has irresponsible behavior. Meanwhile, Antonio Damasio sees psychopathy as a condition associated with damage to the brain structures associated with emotions and behavior.

2. Neurotic and Psychopath

Fischer, S. (1950). The psychopathic and the neurotic personality. In S. Fischer, Principles of general psychopathology: An interpretation of the theoretical foundations of psychopathological concepts (pp. 310–315). A development exists in psychopathic and neurotic personalities. This means that by considering the predisposition (particularly in psychopaths) and the environmental influences and their assimilation (particularly in neurotics), the development, reactions and behaviour of these personalities become essentially comprehensible. (We understand for instance, why the unstable psychopath, who once was in prison, will probably land there again.)

3. Moral Psychopath

Moral Psychopath is a term used to describe individuals who have the characteristics of psychopathy, but also have the ability to understand and follow moral norms. The difference between a Moral Psychopath and ordinary psychopathy is that a Moral Psychopath has the ability to understand and follow moral norms, but only if it benefits them. Meanwhile, ordinary psychopathy does not have the ability to understand or follow moral norms.

2.2 Previous Related Study

This research is about the analysis of psychopathic behavior in the movie script Fresh 2022. Based on the author's exploration, found several works related to this research. The description is as follows:

The first research by Kartini The Psychopathic Disorder of The Main Character in Ingrid Goes West Movie The Psychopathic Disorder of The Main Character in Ingrid Goes West Movie. Other thesis Darma Persada University. There are several studies that are used as an approach: In this study of the movie Ingrid goes west tells about a female girl who has a mental illness, this movie tells the main character of a lonely girl and a stalker. The approach is psychological, namely psychopathic disorders, Ingrid has serious psychological problems, and the author tells and analyzes the story.

The second research by(Santos C. P., 2021). Final Girl Resignified In this study, the author of this study compared the characteristics of the female character as the final girl between the movie Halloween (2018) by David Gordon Green and Halloween (1978) by John Carpenter. In this study, the author compares the two films to identify what components are changed in the character, especially the character of Laurie Strode, as the final girl. character of Laurie Strode, as the last girl because of her ability to survive in a position that buries her until the end of the story. that buries her until the end of the story.

The last research A thesis by (Lehmann, 2021) with the title “Horror, Halloween, and Hegemony: A Psychoanalytical Profile and Empirical Gender Study of the “Final Darma Persada University | 16 Girls” in the Halloween Franchise”. The contents of this study are comparing the fininity to find out how changes in femininity have changed in the whole time. This research was conducted by applying psychoanalysis of the main character of women, Laurie Strode, and also other women's characters that complemented this film. In this study also showed that the phrase "final girl" was in this film, the girl was left to the end of the film. The results

of this study show how femininity from generation to generation in women, it is known that Laurie Strode in the film of the previous Halloween (1978) is described by feminine characteristics, while the latest pads of the film, Halloween (2018), is described with more masculine characteristics than feminine characteristics.

Based on the previous related studies above, there are similarities and differences. The similarity is that these studies discuss personality and use psychopathic theory. Meanwhile, the difference is that this research discusses the personality of someone who has a mental disorder and uses the theory of psychopaths. Where this research uses using the study of literary psychology. As in the first research by Kartini The film Ingrid Goes West, analyzes the character of the film Ingrid Goes West. Tells about a female girl who has a mental illness, this movie tells the main character of a lonely girl and a stalker. The second research to identify what components are changed in the character, especially the character of Laurie Strode, as the final girl. character of Laurie Strode, as the last girl because of her ability to survive in a position that buries her until the end of the story. that buries her until the end of the story.

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