



# THE DESCRIPTION OF FRAMING IN SOCIAL INTERACTION IN DAVID COPPERFIELD MOVIE



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**SKRIPSI**  
**THE DESCRIPTION OF FRAMING IN SOCIAL INTERACTION IN**  
**DAVID COPPERFIELD MOVIE**

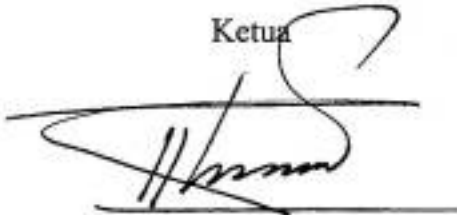
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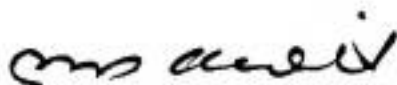
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Pada hari ini, 15 Mei 2008, panitia ujian skripsi menerima dengan baik skripsi yang berjudul:

**THE DESCRIPTION OF FRAMING IN SOCIAL INTERACTION IN  
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Yang diajukan dalam rangka memenuhi salah satu syarat ujian akhir guna memperoleh gelar sarjana pada Fakultas Sastra, Jurusan Sastra Inggris, Universitas Hasanuddin.

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## ABSTRAK

**Dewi Nidia Soepriadi, 2008.** *The Description of Framing in Social Interaction in David Copperfield Movie.* (dibimbing oleh Drs. Agustinus Ruruk Lilak, M.A dan Drs. Abd. Madjid Djuraid, M.Hum)

Penelitian ini bertujuan untuk mendeskripsikan *framing* yang merupakan satu unsur terpenting dalam melakukan percakapan dengan menggunakan bahasa dengan tujuan untuk berkomunikasi dengan sesama. Penulis menggunakan teknik simak dalam mengumpulkan data. Instrument yang digunakan yaitu film. Populasi dalam penelitian ini adalah film David Copperfield. Teknik penarikan sampel yang digunakan yaitu *simple random sampling system* sehingga diperoleh sampel 2 disk dari 4 disk yang ada. Data dianalisis dengan menggunakan metode deskriptif kualitatif.

Hasil penelitian ini menunjukkan bahwa teknik *framing* yang paling banyak digunakan dan yang paling mudah dimengerti adalah tipe *Metaphor* dan *Spin*. *Metaphor* adalah teknik *framing* untuk memberikan pengertian baru dengan membandingkannya dengan sesuatu yang lain. Sedangkan *Spin* adalah teknik *framing* yang membicarakan sebuah konsep dengan memberikannya konotasi positif atau negatif. Fungsi masing-masing *framing* pada setiap *scene* berbeda sesuai dengan keinginan interlocutor. Tapi maksud atau makna setiapnya tergambarkan pada adegan sebelum atau sesudah *framing* itu muncul.

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Makassar, 8 Mei 2008

The Writer

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# CHAPTER I

## INTRODUCTION

### 1. 1 Background

In English there are four basic skills they are: Listening, speaking, reading, and writing. All of these skills are connected and supported one to another in order to know English. From these four skills, Speaking is the writer concerned with, because speaking present the language that speaker use in communicating with each other, by that we can easily recognize the culture and social effect and human behavior during the use of language, especially English. Speaking itself is a human activity of producing sounds which become the signifier or signified that expresses the feelings and ideas of the speaker through language, so the hearer can understand.

Speaking that happens between people is called a conversation. When we do the conversation automatically we do what we call Framing. Framing here is a process of selective control over the individual's *perception* the meanings attributed to words or phrases or boundary that we make in our speaking during the conversations. This boundary is built, not only through words, but also through our gesture or behavior while speaking.

The reason the writer chooses the title, because the writer wants to know the description of framing in social interaction, that is very important in speaking or

doing a conversation that we do almost every day to communicate to each other, in order to avoid misunderstanding or misinterpretation.

### **1. 2 Identification of Problem**

The writer is working on the description of framing in the movie because she wants to find out how framings are used strategically by speakers in advancing their goal, in order to:

1. Help the readers recognize them in a conversation,
2. Know what kind of framings they are,
3. Know their functions every time they are used.

### **1. 3 Scope of Problem**

The scope of problem in this particular thesis is only concerned with the framing in conversations that we can see in certain scenes about the use of words, and the objects of speaking in English.

In addition to this topic, the writer uses British movie, titled David Copperfield. The writer does not observe the conversations between ordinary people (Indonesian) because English is not their native language.

#### 1.4 Research Questions

Based on the identification of problem, this thesis is focused on three problems that are interesting for the writer to analyze, they are:

1. What are the framings used by speaker in the movie?
2. What are the kinds of framings that are used?
3. What are the functions of the framings when they are used?

#### 1.5 Objectives of writing

The objectives of this study as below:

1. To find and recognize framings which are used by speakers in the movie, so in the real life the reader can recognize framing that used by speaker in the reader's conversations.

2. To describe kinds of framings that are used, so the reader knows what kind of framing that reader has to use in doing conversation so the hearer will understand what the reader wants to say.

3. To explain the function of each framings that are used by speaker in the movie, so the reader knows the function of the framings and know the right framing based on the function, when wants to give certain interpretation to the hearer.

All of these objectives are the answer to avoid misunderstanding or misinterpretation of the meaning of framings that are used in our daily conversation when we want to communicate with each other.

## **1.6 Significance of Study**

### ***1.6.1 Theoretical***

The writer hopes by this particular thesis, readers know the fact about communication process, especially speaking in conversations based on the use of framing, so the readers will know the signs, and know what to do if the readers want to make boundaries in speaking without feeling guilty or afraid of making mistakes, so there will be no misunderstanding or misinterpretation.

### ***1.6.2 Practical***

The writer hopes that this thesis will give contribution to person who read it, especially to students of English Department of Faculty of Cultural Sciences, Hasanuddin University.

## **1.7 Operational Definition**

Framing is a process of selective control over the individual's *perception* the meanings attributed to words or phrases or boundary that we make in our speaking during the conversations. This boundary is built, not only through words, but also through our gesture or behavior while speaking. In this case is framing, framings which are used in the David Copperfield movie.

## 1.8 Methodology

In collecting Data, the writer used some methods and techniques are as follows:

### *1.8.1 Library research*

Library research is the way of collecting secondary data. In this case, the writer used procedures as follows:

a. First: The writer searched books related to the problems, especially about framing.

b. Second: After the writer got the books the writer read it, and tried to understand it.

c. Third: The writer wrote in papers all important theories and opinion about framing that can support this thesis, that writer found in the book.

d. Fourth: The writer also searched David Copperfield novel as back up.

e. Fifth: After found the novel, the writer read it and tried to learn all the conversations in the novel.

f. Sixth: The writer compared the novel and movie, tried to find differentiation between them. The writer thought that if there was something different between the conversations in the movie and the novel, that means the director of the movie has something different in mind, and there are many possibilities of the existence of special purposes in using different words in the movie. This founding could help the writer in finding the framing.

## ***1.8.2 Field research***

### **1.8.2.1 Method for Collecting Data**

In collecting the data the writer used SBLC method or “Simak Bebas Libat Cakap”. The writer watched the movie, listened and then scrutinized the conversations or dialogues, and finally the writer wrote the words used to make boundaries in the conversations with papers and pen.

### **1.8.2.2 Method for Analyzing Data**

The writer used descriptive qualitative method in analyzing the data. The work procedures are as follows:

a. **Step one : watching the movies and making notes**

The writer watched the movie used windows media player in the writer notebook, and made notes for all framings that used in the movie.

b. **Step two : Analyzing the framings**

The writer analyzed those framings that writer got from the movie. The writer analyzed them, and tried to find what kind of framings they are, in each conversations when they are used based on the theory. In this step the writer used David Copperfield novel as back up.

c. **Step three : Finding the function of each framing**

After the writer knew the kinds of framings in each conversation, then the writer analyzed the function of each framing.

e. Step four: describing the result that the writer got

By looking at the result, the writer gave description about framing that she got from the movie by doing the entire steps one until three.

## **1.8 Population and Samples**

### ***1.8.1 Population***

The population of this thesis is one movie which consists of four discs, based on the suggestion from the writer's tester in proposal seminar, which based on the previous proposal. The movie is David Copperfield which based on Charles Dickens' novel, which has the same title.

### ***1.8.2 Samples***

#### ***1.8.2 Samples***

The movie has four discs. The sample of this thesis only two discs, and the writer took the sample using **Simple Random sampling**. In a simple random sample, one person must take a random sample from a population, and not have any order in which one chooses the specific individual or object. In doing this Simple Random sample for this thesis the writer used the procedures as follows:

a. First: The writer wrote number in four pieces of small papers. Each number in the papers represents the number of discs of the movies. They are number 1, number 2, number 3, the last is number 4.

b. Second: The writer then rolled all the small papers on.

c. Third: The writer put all the rolled papers in unused candy can.

d. Forth: The writer took randomly the rolled small papers that are in the can without looked into it. The numbers that writer got are the samples, and the numbers are number 4 and 1, so the sample are disc 4 and disc 1.



## CHAPTER II

### THEORETICAL BACKGROUND

#### 2.1 Previous study

Framing is not a new subject in English. Some researchers have done research about this topic, they are as follows:

Framing effects in economics, performed by Amos Tversky and Daniel Kahneman. They have shown that framing can affect the outcome (i.e. the choices one makes) of choice problems, to the extent that several of the classic axioms of rational choice do not hold. They have gotten conclusion about their work that is: "Framing biases affecting investing, lending, borrowing decisions make one of the themes of behavioral finance. Preference reversals and other associated phenomena are of wider relevance within behavioural economics, as they contradict the predictions of rational choice, the basis of traditional economics" ([www.wikipedia](http://www.wikipedia); 18-3-'07).

Fairhurst and Sarr (1981); Snow and Benford (1988) also have made theories about framing. Snow and Benford are sociologists who have utilized framing to explain the process of social movements.

Most commentators attribute the concept of framing to the work of Erving Goffman and point especially to his 1974 book, *Frame analysis: An essay on the organization of experience*. Goffman used the idea of frames to label "schemata of

interpretation" that allow individuals or groups "to locate, perceive, identify, and label" events and occurrences, thus rendering meaning, organizing experiences, and guiding actions. ([www.wikipedia](http://www.wikipedia); 18-3-'07)

However, those researches have never done research about framing in a movie like what the writer is going to do. From this movie the writer will pay attention on words that they use to frame their meaning in order to give exact information between characters of the movie, and the writer will also pay attention on how they deliver it by their gestures. For example, "eye contact is one strong means of signaling, and in British culture (in very general terms) it can often be observed that speakers look away during their turn and look their speaker in the eye in the end" (Cook., 1989, p. 53). That is why Body position and movement also play an important part.

The writer purposes of doing this research is to give description for the readers about framing which is a part of communication process, to reduce the misunderstanding that might happen when they do conversation and use framing in it.

Even though theories that writer uses about framing are the same with other researches, but this research is different from other research about framing before, and as far as the writer knows, it has never done by anyone in this Faculty.

## 2.2 Literary review

As a creature that lives together in a world, dependent to others, we have to communicate with each other to live, use language, by conversation, and use framing.

### 2.2.1. Communication (www. Wikipedia: 29-4-'08)

Communication is a process that allows organisms to exchange information by several methods. Communication requires that all parties understand a common language that is exchanged. There are auditory means, such as speaking, singing and sometimes tone of voice, and nonverbal, physical means, such as body language, sign language, paralanguage, touch, eye contact, or the use of writing. Communication is defined as a process by which we assign and convey meaning in an attempt to create shared understanding. This process requires a vast repertoire of skills in intrapersonal and interpersonal processing, listening, observing, speaking, questioning, analyzing, and evaluating. Use of these processes is developmental and transfers to all areas of life: home, school, community, work, and beyond. It is through communication that collaboration and cooperation occur. Communication is the articulation of sending a message, through different media whether it be verbal or nonverbal, so long as a being transmits a thought provoking idea, gesture, action, etc.

Communication can be seen as processes of information transmission governed by three levels of semiotic rules:

1. Syntactic (formal properties of signs and symbols),
2. Pragmatic (concerned with the relations between signs/expressions and their users) and
3. Semantic (study of relationships between signs and symbols and what they represent).

Therefore, communication is social interaction where at least two interacting agents share a common set of signs and a common set of semiotic rules. This commonly held rule in some sense ignores autocommunication, including intrapersonal communication via diaries or self-talk.

#### 2.2.1.1 The elements of communication (Cook., 1989, p. 25)

The Linguist Roman Jakobson (1960) and further developed by Dell Hymes (1962), explain there are seven elements of communication as follows:

- a. The addresser: the person who originates the message.
- b. The addressee: the person whom the message is addressed.
- c. The channel: the medium through which the message travels.



- d. The message form: the particular grammatical and lexical choices of the message.
- e. The topic: the information carried in the message.
- f. The code: The language or dialect.
- g. The setting: the social or physical content.

**2.2.2 Language** (www. Wikipedia: 29-4-'08)

A language is a system of visual, auditory, or tactile symbols of communication and the rules used to manipulate them. Language can also refer to the use of such systems as a general phenomenon. Language is considered to be an exclusively human mode of communication; although other animals make use of quite sophisticated communicative systems, none of these are known to make use of all of the properties that linguists use to define language.

*2.2.2.1. Properties of language*

A set of agreed-upon symbols is only one feature of written language; all languages must define the structural relationships between these symbols in a system of grammar. Rules of grammar are what distinguish language from other forms of communication. They

allow a finite set of symbols to be manipulated to create a potentially infinite number of grammatical utterances.

Another property of language is that the symbols used are arbitrary. Any concept or grammatical rule can be mapped onto a symbol. Most languages make use of sound, but the combinations of sounds used do not have any *inherent* meaning - they are merely an agreed-upon convention to represent a certain thing by users of that language. For instance, there is nothing about the Spanish word *nada* itself that forces Spanish speakers to use it to mean "nothing". Another set of sounds - for example, English *nothing* - could equally be used to represent the same concept. Nevertheless, all Spanish speakers have memorized that meaning for that sound pattern. But for Croatian, Serbian/Kosovan or Bosnian speakers, *nada* means "hope".

However, even though in *principle* the symbols are arbitrary, this does not mean that a language cannot have symbols that are iconic of what they stand for. Words such as "meow" sound similar to what they represent, but they do not necessarily have to do so in order to be understood. Many languages use different as the agreed convention to represent the sounds a cat makes.

### 2.2.3. Language and thought

An important problem which touches both philosophy of language and philosophy of mind is to what extent language influences thought and vice-versa. There have been a number of different perspectives on this issue, each offering a number of insights and suggestions.

Linguists Sapir and Whorf suggested that language limited the extent to which members of a "linguistic community" can think about certain subjects. In other words, language was analytically prior to thought. Philosopher Michael Dummett is also a proponent of the "language-first" viewpoint (Bunnin., 1997 p. 120).

The stark opposite of the Sapir-Whorf position is the notion that thought (or, more broadly, mental content) has priority over language. The "knowledge-first" position can be found, for instance, in the work of Paul Grice (Bunnin., 1997, p. 121). Further, this view is closely associated with Jerry Fodor and his language of thought hypothesis. According to his argument, spoken and written language derive their intentionality and meaning from an internal language encoded in the mind (Fodor., 1975). The main argument in favor of such a view is that the structure of thoughts and the structure of language seem to share a compositional, systematic character. Another argument is that it is difficult to explain how signs and symbols on paper can represent anything meaningful unless some sort of meaning is infused into them by the contents of the mind. One of the main arguments against is that such levels of



language can lead to an infinite regress (Fodor., 1975). In any case, many philosophers of mind and language, such as Ruth Millikan, Fred Dretske and Fodor, have recently turned their attention to explaining the meanings of mental contents and states directly.

Another tradition of philosophers has attempted to show that language and thought are coextensive: that there is no way of explaining one without the other. Donald Davidson, in his essay "Thought and Talk", argued that the notion of belief could only arise as a product of public linguistic interaction. Daniel Dennett holds a similar *interpretationist* view of propositional attitudes. To an extent, the theoretical underpinnings to cognitive semantics (including the notion of semantic **framing**) suggest the influence of language upon thought (Lakoff., 1987). However, the same tradition views meaning and grammar as a function of conceptualization, making it difficult to assess in any straightforward way.

Some thinkers, like the ancient sophist Gorgias, have questioned whether or not language was capable of capturing thought at all.

“ ...speech can never exactly represent perceptibles, since it is different from them, and perceptibles are apprehended each by the one kind of organ, speech by another. Hence, since the objects of sight cannot be presented to any other organ but sight, and the different sense-organs cannot give their information



to one another, similarly speech cannot give any information about perceptible. Therefore, if anything exists and is comprehended, it is incommunicable." (Giorgias., 1961, c. 375 )

#### 2.2.4 Conversation (Cook, 1989, p. 51)

Talk may be classed as conversation when:

1. It is not primarily necessitated by a practical task.
2. Any unequal power of participants is partially suspended.
3. The number of participants is small.
4. Turns are quite short.
5. Talk is primarily for the participants and not for an outside audience.

When we communicate (spoken) using languages, we want to send message to the hearer so the hearer can understand what we mean. In doing that, we have to use correct symbols (words), in proper grammar, semantic, pragmatic, also syntactic that can represent what we mean, so the hearer will not be misunderstand, or misinterpretation. That is when framing is very important.

### 2.2.5 Framing

In communication theory, and sociology, framing is a process of selective control over media content or public communication. Framing defines how a certain piece of media content or rhetoric is packaged so as to allow certain desirable interpretations and rule out others. Media frames can be created by the mass media or by specific political or social movements or organizations. The concept is generally attributed to the work of Erving Goffman, especially his 1974 book, *Frame analysis: An essay on the organization of experience*.

In media studies, sociology and psychology, the term *framing* refers to an inevitable process of selective influence over the individual's *perception* of the meanings attributed to words or phrases. Framing defines the packaging of an element of rhetoric in such a way as to encourage certain interpretations and to discourage others. ([www.wikipedia](http://www.wikipedia); 18-3-'07)

The concept of framing is found in the literatures of numerous academic disciplines across the social, behavioral and cognitive sciences. Put simply, framing refers to the construct of a communication — its language, visuals and messengers — and the way it signals to the listener or observer how to interpret and classify new information. By framing, we mean how messages are encoded with meaning so that they can be efficiently interpreted in relationship to existing beliefs or ideas. Frames trigger meaning.

**These are some theories about Framing:**

1. Fairhurst & Sarr (1996) (Fairhurst, G. & Sarr, R. ;1996)

Framing is not per se a bad thing and in fact is an unavoidable part of human communication. We find it in the media as events are presented within a field of meaning. We find it in politics as politicians attempt to characterize events as one thing or another, we find it in religion, and we find it in negotiating when one side tries to move another towards a desired outcome. Finally it can also be used by leaders of organizations with profound effects on how organizational members understand and respond to the world in which they live. It is a skill that most successful leaders possess, yet one that is not often taught.

According to Fairhurst & Sarr (1996) Framing consists of three elements:

1. Language,
2. Thought, and
3. Forethought

Language helps us to remember information and acts to transform the way in which we view situations. To use language, people must have thought and reflected on their own interpretive frameworks and those of others. Leaders can and should learn framing spontaneously in certain circumstances. Being able to do so has to do with having the forethought to predict framing opportunities. In other words, leaders must plan in order to be spontaneous.

Fairhurst and Sarr (1996) described the following **Framing Techniques**:

- a) **Metaphor**: To give an idea or program a new meaning by comparing it to something else.
- b) **Stories** (myths and legends): To frame a subject by anecdote in a vivid and memorable way.

c) **Traditions** (rites, rituals and ceremonies): To pattern and define an organization at regular time increments to confirm and reproduce organizational values.

d) **Slogans, jargon and catchphrases**: To frame a subject in a memorable and familiar fashion.

e) **Artifacts**: To illuminate corporate values through physical vestiges (sometimes in a way language cannot).


f) **Contrast**: To describe a subject in terms of what it is not.

g) **Spin**: to talk about a concept so as to give it a positive or negative connotation.

## 2. Snow and Benford (1988) ([www.wikipedia](http://www.wikipedia): 18-3-'07)

Snow and Benford regard frame-alignment as an important element in social mobilization or movement. They argue that when individual frames become linked in congruency and complementariness, "frame alignment" occurs, producing "frame resonance", a catalyst in the process of a group making the transition from one frame to another (although not all framing efforts prove successful). The conditions that affect or constrain framing efforts include:

- "The robustness, completeness, and thoroughness of the framing effort". Snow and Benford (1988) identify three core framing-tasks, and state that the degree to which framers attend to these tasks will determine participant mobilization. They characterize the three tasks as:
  1. Diagnostic framing for the identification of a problem and assignment of blame.
  2. Prognostic framing to suggest solutions, strategies, and tactics to a problem.
  3. Motivational framing that serves as a call to arms or rationale for action.
- The relationship between the proposed frame and the larger belief-system; centrality – the frame cannot be of low hierarchical significance and salience within the larger belief system. Its range and interrelatedness – if the framer links the frame to only one core belief or value that, in itself, has a limited range within the larger belief system, the frame has a high degree of being discounted.
- Relevance of the frame to the realities of the participants; a frame must seem relevant to participants and must also inform them. Empirical credibility or testability can constrain relevancy: it relates to participant experience, and has narrative fidelity, meaning that it fits in with existing cultural myths and narrations.

- 
- Cycles of protest; the point at which the frame emerges on the timeline of the current era and existing preoccupations with social change. Previous frames may affect efforts to impose a new frame.

Snow and Benford (1988) propose that once someone has constructed proper frames as described above, large-scale changes in society such as those necessary for social movement can be achieved through frame-alignment.

Frame-alignment comes in four forms:

1. *Frame bridging* involves the "linkage of two or more ideologically congruent but structurally unconnected frames regarding a particular issue or problem". It involves the linkage of a movement to "unmobilized sentiment pools or public opinion preference clusters" of people who share similar views or grievances but who lack an organizational base.
2. *Frame amplification* refers to "the clarification and invigoration of an interpretive frame that bears on a particular issue, problem, or set of events". This interpretive frame usually involves the invigorating of values or beliefs.
3. *Frame extensions* represent a movement's effort to incorporate participants by extending the boundaries of the proposed frame to include or encompass the views, interests, or sentiments of targeted groups.

4. *Frame transformation* becomes necessary when the proposed frames "may not resonate with, and on occasion may even appear antithetical to, conventional lifestyles or rituals and extant interpretive frames".



## CHAPTER III

### PRESENTATION AND ANALYSIS

The writer presents the description of framing from result of watching David Copperfield movie, which based on the novel written by Charles Dickens. For the first, the writer presents little bit about the writer of the novel which the story made into movie, and presents the description about the characters in the movie, also the synopsis. Then, the writer presents the framings that writer found and the data of each kind of framing technique based on the framings and the theories in literary reviews. Finally, the writer presents the analysis for each function of each framing used in the movie.

#### 3.1 Biography of Charles Dickens

Charles John Huffam Dickens was the foremost English novelist of the Victorian era, as well as a vigorous social campaigner. Considered one of the English language's greatest writers, he was acclaimed for his rich storytelling and memorable characters, and achieved massive worldwide popularity in his lifetime.

Later critics, beginning with George Gissing and G. K. Chesterton, championed his mastery of prose, his endless invention of memorable characters and

his powerful social sensibilities, but fellow writers such as George Henry Lewes, Henry James and Virginia Woolf fault his work for sentimentality, implausible occurrence and grotesque characters.

The popularity of Dickens' novels and short stories has meant that not one has ever gone out of print. Dickens wrote serialized novels, the usual format for fiction at the time, and each new part of his stories was eagerly anticipated by the reading public.

Charles Dickens was born in Landport, Portsmouth in Hampshire, the second of eight children to John Dickens (1786–1851), a clerk in the Navy Pay Office at Portsmouth, and his wife Elizabeth Dickens (née Barrow, 1789–1863) on February 7 1812. When he was five, the family moved to Chatham, Kent. In 1822, when he was ten, the family relocated to 16 Bayham Street, Camden Town in London.

Although his early years seem to have been an idyllic time, he thought himself then as a "very small and not-over-particularly-taken-care-of boy". He spent his time outdoors, reading voraciously with a particular fondness for the picaresque novels of Tobias Smollett and Henry Fielding. He talked later in life of his extremely poignant memories of childhood and his continuing photographic memory of the people and events that helped to bring his fiction to life. His family was moderately wealthy, and he received some education at the private William Giles' school in Chatham. This time of prosperity came to an abrupt end, however, when his father, after spending far

too much money entertaining and retaining his social position, was imprisoned at Marshalsea debtors' prison.

The 12-year-old Dickens began working ten-hour days in a Warren's boot-blackening factory, located near the present Charing Cross railway station. He earned six shillings a week pasting labels on the jars of thick polish. This money paid for his lodgings in Camden Town and helped him to support his family. The shocking conditions of the factory made an ingrained impression on Dickens.

After a few months, his family was able to leave Marshalsea, but their financial situation did not improve until later, partly due to money inherited from his father's family. Dickens's mother did not immediately remove him from the boot-blackening factory, owned by a relation of hers, and he never forgave her for this. Resentment of his situation and the conditions under which working-class people lived became major themes of his works, championing the causes of the poor and oppressed. As Dickens wrote in *David Copperfield*, his personal favorite as well as his most patently autobiographical novel, "I had no advice, no counsel, no encouragement, no consolation, no assistance, no support, of any kind, from anyone, that I can call to mind, as I hope to go to heaven!" He eventually attended the Wellington House Academy in North London.

In May 1827, Dickens began work in the office of Ellis and Blackmore as a law clerk. This was a junior office position, but it came with the potential of helping

him up to the Bar. It was here that he gained his detailed knowledge of the law and the poor's suffering at the hands of its many injustices, together with a loathing of inefficient bureaucracy which stayed with him for the rest his life. He showed his contempt for the lawyer's profession in his many literary works.

At the age of seventeen, he became a court stenographer and, in 1830, met his first love, Maria Beadnell. It is believed that she was the model for the character Dora in *David Copperfield*. Maria's parents disapproved of the courtship and effectively ended the relationship when they sent her to school in Paris.

### 3.2 Characters in the movie "David Copperfield"

#### 1. David Copperfield

David is the main character in the movie, he as a boy, naive, and innocent. His name changed becomes Trotwood Copperfield when he lives with his aunty. He is Clara Copperfield son, and his father already died before he was born.

#### 2. Agnes Wickfield

Agnes is the daughter of Mr. Wickfield and David's second wife. She is almost a perfect person. She loves her father and David. Even when David marries Dora, Agnes never is jealous.

### 3. James Steerforth

Steerforth is David's friend at Mr. Creakle's school. He is handsome, charming, and wealthy. David loves him and believes him to be a true friend. But the incident in which Steerforth scarred Rosa Dartle's face for life by throwing a hammer at her reveals a disturbing streak of violence in his character.

### 4. Dora Spewlow

Dora is David's first wife. She is childish, frivolous and silly. More importantly, she is unsuited to being David's wife, in that her mind is no match for David's and she is utterly incapable of the most basic housekeeping tasks. On the other hand, she is a joyous, playful, and beautiful woman who adores David and inspires all who know her to love and protect her - including David.

### 5. Betsey Trotwood

Betsey is David's aunt. Betsey is an irascible but kindly woman who mistrusts the male sex, having been betrayed by a husband she loved. Her eccentricities include a fastidious dislike of donkeys trampling on her lawn; an absolute confidence in the remarkable qualities of the simple-minded

Mr. Dick, another of her adoptees; and a concern that people should not make unwise matches, as she did. But her acts show that her heart is warm.

#### 6. Clara Peggotty

Peggotty is David's nurse when he is a child. She loves David and cares for him her whole life. After Mr. Murdstone marries Clara Copperfield, Peggotty is main source of motherly love and support. After Clara Copperfield's death, Peggotty and Betsey become surrogate mothers to David. Peggotty marries Mr. Barkis.

#### 7. Mr. Daniel Peggotty

Mr. Peggotty is Clara Peggotty's brother. He is a fisherman who lives in a house made from an overturned boat on the beach in Yarmouth. Mr. Peggotty's household is made up of orphans (Little Emily and Ham) and a widow (Mrs. Gummidge) whose fathers and husband were drowned at sea. He generously cares and provides for them all.

#### 8. Little Emily

Little Emily is Peggotty's niece. She was taken in and brought up by Mr. Peggotty when her father drowned at sea. As a boy, David falls in love with Little Emily. She is vain, and has a strong desire to be a lady, which

proves her downfall. Though she is engaged to Ham, she is enchanted by Steerforth's wealth and charm, and allows him to seduce her and take her away from her family. When he abandons her, she is a disgraced woman. Eventually, she is found by Mr. Peggotty, who takes her with him to Australia to escape her ruined reputation and make a fresh start. There, she refuses all marriage proposals and devotes herself to hard work on the family farm and acts of kindness and charity to her neighbors. With Mrs. Gummidge, Little Emily is the character who most transforms herself through suffering.

#### 9. Ham

Ham is a young fisherman who was taken in and looked after by Mr. Peggotty when his father was drowned at sea. He courts Little Emily and they become engaged, but then Little Emily runs away with Steerforth. Ham is heart-broken. He drowns while selflessly trying to save Steerforth from a shipwreck.

#### 10. Mrs. Gummidge

Mrs. Gummidge is a sailor's widow who was taken in and looked after by Mr. Peggotty when her husband was drowned at sea. She complains constantly of being a poor "lone and lorn" creature since her husband died.



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## 11. Uriah Heep

Uriah is a devious and hypocritical villain who stands in contrast to David. The contrast is made more visible by the fact that Uriah has a similar background to David's, in that both came from poor families. However, they have responded to the challenges of their upbringing in opposite ways. Uriah has become bitter and manipulative, putting on a false show of being "umble" when he is really controlling others for his own ends. He feels that he is entitled to rewards to make up for the humiliations he suffered in his youth. To this end, he ensnares Mr. Wickfield, robbing him of his power and authority and embezzling his money. David, on the other hand, has responded to his difficult childhood by remaining trusting, loving, and honest. He gains his ends not by cheating others but by working hard and maintaining his integrity.

## 12. Clara Copperfield

Clara Copperfield is David's mother. Like Dora, she is beautiful, gentle, and loving, but also like Dora, she is childlike and impractical. Her second husband, Mr. Murdstone, and his sister, Miss Murdstone, are cruel to her, crushing her joyful spirit and eventually making her fatally ill. Betsey nicknames her "poor baby," conveying her immaturity and helplessness in the face of the Murdstones.



13. Mr. Edward Murdstone and Miss Jane Murdstone

Mr. Murdstone is Clara Copperfield's second husband, and Miss Murdstone is his sister. Mr. Murdstone is a strict and cruel man whose motive in marrying Clara appears to be to crush her spirit and control her, under the pretence of improving her mind and "firmness" of character. In this, he is aided by his sister, Miss Murdstone, who is a female version of him. The Murdstones treat David with equal brutality, and make it clear from the beginning that they want him out of the way. After Clara's death, Mr. Murdstone takes David out of school and sends him away to work in a factory; David never returns to his household.

14. Mr. Spenlow

Mr. Spenlow is the father of Dora Spenlow and David's employer during his days as a proctor at the Doctors' Commons. He dies suddenly, immediately after opposing David's planned marriage to Dora.

15. Mr. Dick

Mr. Dick is a simple-minded man who lives in Betsey's house. His family wanted to have him put in a lunatic asylum, but Betsey is confident that he has a remarkable mind that only she fully recognizes. Mr. Dick has an obsession with King Charles I, which distracts him from doing any useful

work, and is trying to write his autobiography ("Memorial"). He has a gentle and loving heart; this, and his lack of intellectual rigor often enable him to know and do the right thing when more intelligent people are paralyzed by complexities. When David turns up, ragged and covered in dust, on Betsey's doorstep, it is Mr. Dick who suggests that the next step is to give him a bath.

#### 16. Mr. Wickfield

Mr. Wickfield is Agnes's father. He and Agnes are devoted to each other. As a friend, lawyer, and financial advisor to Betsey, Mr. Wickfield provides a home to David when he attends for school. Mr. Wickfield employs Uriah Heep as a clerk in his law firm. Uriah exploits Mr. Wickfield's weakness for alcohol in order to gain power over him. But everything is ok after Mr. Micawber exposes Uriah's frauds.

#### 17. Mr. Wilkins Micawber

Mr. Micawber is a well-meaning man who is always in financial difficulties. He is unable to find reasonably paid employment and frequently receives visits from bailiffs and debt collectors, who seize his property to offset unpaid debts. He spends some time in the debtors' prison. Mr. Micawber swings between despair at his money problems and cheerful optimism that "something" will "turn up" to save him from ruin.

The turnaround in Mr. Micawber's life comes when Uriah Heep gives him a job as his clerk. Mr. Micawber is expected to collude in Uriah's frauds. His conscience makes him miserable for a time and at last prompts him to gather evidence and expose Uriah. This is an act of selflessness because it involves losing his job. He is rewarded for his sacrifice when Betsey, grateful for the return of the money that Uriah stole from her, encourages him to emigrate to Australia with his family and loans him the money for his journey. He does so, and becomes successful and respected there.

#### 18. Mrs. Micawber

Mrs. Micawber is Mr. Micawber's wife. she is devoted to her husband, standing by him in his difficulties and never losing faith in his abilities. Her favorite expression is, "I never will desert Mr. Micawber." Students of the psychoanalytical theory of the unconscious may wonder if this is because the possibility of deserting Mr. Micawber is ever-present at the back of her mind, however unacceptable it may be to her conscious awareness.

#### 19. Mrs. Steerforth

Mrs. Steerforth is James Steerforth's wealthy mother. A proud and arrogant woman, she dotes on her son to such an extent that she has spoiled him. Mrs. Steerforth treats David contemptuously when he is not occupying

his role of admirer of Steerforth. When Steerforth takes away Little Emily, Mrs. Steerforth blames Little Emily for bringing disgrace upon the Steerforth family. Mrs. Steerforth never recovers from Steerforth's death, remaining bitter and quarreling with Rosa about who loved him best.

#### 20. Rosa Dartle

Rosa Dartle is a distant relative of the Steerforths, Mrs. Steerforth's companion. She has a deep scar on her face, made by Steerforth as a boy when he threw a hammer at her because she exasperated him. The wound is symbolic of the inner hurt that she nurses as a result of years of unreturned and concealed love for Steerforth. She has become bitter and sarcastic. Like Mrs. Steerforth, Rosa fails to move on from Steerforth's death, and the two continue to quarrel about which of them loved him best.

#### 21. Mr. Creakle

Mr. Creakle is the brutal headmaster of the school to which Mr. Murdstone sends David. He never speaks above a whisper, gives beatings for the slightest misdemeanor, and is much feared by the boys.

## 22. Mr. Barkis

Mr. Barkis is a wagon-driver who marries Peggotty. He is a man of few words, and his courtship of Peggotty consists mostly of a single phrase: "Barkis is willing," conveyed to her via David. He is a good man, though mean with money, which he keeps in a box.

### 3.3 Synopsis of David Copperfield

The day David Copperfield is born, his rich, eccentric Aunt Betsey Trotwood storms away in disapproval because the new baby is not a girl. David is raised by his pretty young mother, widowed before he was born, and their loyal servant, Clara Peggotty. But this peaceful childhood is interrupted when Mr. Murdstone begins to date with Mrs. Copperfield. David happily goes with Peggotty to visit her family in Yarmouth-her fisherman brother, Daniel, and his adopted nephew and niece, Ham and Little Emily. When David returns home, however, Murdstone and David's mother have married, and not long after, Murdstone's sister Jane moves in. The Murdstones intimidate David's mother and terrorize David, until one day he bites Mr. Murdstone's hand in a rebellious rage. As punishment, David is sent to Salem House, a boarding school near London, where he is miserable. However, he does make friend, with brilliant James Steerforth, an older student whom David idolizes.

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David's schooldays are interrupted by the news that his mother and her new baby have died. After their funeral, David is not sent back to Salem House. Peggotty is fired and marries the local wagon-driver, Barkis. Eventually Murdstone announces that he has provided for David by getting him a job, working in the London blacking factory. David, who is only ten, begins to work several hours a day, six days a week, alongside grimy, uneducated boys, for only a few shillings. The only light in this grim period is his friendship with the debt-ridden Micawber family, who rent a bedroom in their apartment to David. When the Micawbers leave London, David decides to run away to his Aunt Betsey, whom he has never met. On foot, penniless, David makes the journey to Aunt Betsey's cottage in Dover.

Though disconcerted by this ragged child on her doorstep, Betsey soon warms to him, especially after the Murdstones come to collect him and she sees what his alternative is. David settles happily into a new circle of friends: simpleminded Mr. Dick, who lives at Betsey's; Betsey's lawyer Mr. Wickfield, his sweet daughter Agnes, and his fawning law clerk Uriah Heep.

David grows to young manhood, and, once he has finished school, his aunt sends him to London to choose a career. In London, David runs into his old friend James Steerforth, who takes David home to meet his proud, possessive mother and her companion, the intense Rosa Dartle. In turn, David takes Steerforth with him to



Yarmouth, to visit Peggotty and her family. Steerforth is a great hit with everyone, and he buys a boat so he can sail down there regularly.

Back in London, David and Betsey go to the law offices of Spewlow and Jorkins; in Doctors' Commons, where David is taken in as a trainee in the firm. David meets Mr. Spewlow's pretty daughter Dora and falls madly in love. Her father against their relationship, and orders David to leave his daughter and burns his entire letter to her. Then David is called to Yarmouth because of Barkis condition that getting worst. But, before go to Yarmouth David stop by in Doctors' Commons to convince Dora's father one more time, but David find him dead by heart attack in his office. Dora blames their relationship which made her father died. She doesn't want to meet David.

Barkis then died, and leave some money for Mr. Peggotty and his wife, that he kept in his box. After the funeral they all gathered In Mr. Peggotty house, Ham brings news about Emily, who has been engaged to him, she disappears, leaving a note that she has run off with Steerforth with no plans to be married.

David and Emily's uncle goes to Steerforth house and talk to his mother and companion to ask about Steerforth responsibility and information about Emily, but they don't get any good result, because steerforth family also doesn't have any information about them, and they also blame Emily for destroying steerforth future, because Emily isn't good enough for him. They even try to give money as compensation of what Steerforth did so Emily doesn't have to follow him anymore.

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Aunt Betsey arrives in London with the news that she has lost all her money and is moving in to live with David on a tiny income. After Mr. Spenlow's sudden death, David get letter that inform Mr. Spenlow left Dora without any money, he go and see her and agree to announce their engagement. But David must work hard to earn enough money to marry. David begins working as a writer. He finally marries Dora, and they move into a cottage across the street from Aunt Betsey. David discovers that his adorable bride is totally unfit to manage a household, and, though he still loves her, he despairs about their domestic life. He throws himself into his work and begins to win some fame as a fiction writer. David wonders if his own marriage will survive so well.

News from Canterbury, from David's old friends the Wickfields, becomes steadily gloomier. Mr. Wickfield, who is depressed and drinking too much, has had his business virtually taken over by Uriah Heep, who also has hopes of marrying Agnes. The usually unemployed Mr. Micawber now works for Heep, and his personality has become strangely secretive and harsh, to Mrs. Micawber's despair. But he intends, with help, to expose the villain. David helps Daniel Peggotty find Emily, who has returned, a ruined woman, to London. She and her uncle make plans to immigrate to Australia, where her past will be unknown.

Meanwhile, after a stillbirth, Dora has fallen gravely ill. David leaves her bedside to go to Canterbury to watch Micawber confront Heep with his knowledge of Heep

schemes. Heep is thrown out, Mr. Wickfield's name is cleared, and Betsey's "lost" investments are recovered. Betsey suggests to Micawber that he and his family emigrate to Australia, too, and lends him some money for a fresh start.

Back in London, David nurses Dora, but it is Agnes, who is with her when she finally dies. Numb with grief, David helps the emigrants prepare to leave, and agrees to take a letter from Emily to Ham. But a wicked storm hits Yarmouth that night, and David sees Ham, who seems indifferent to life now, swim out to save people from a shipwreck. David alone recognizes the ship's last victim as Steerforth. Ironically, Ham drowns trying to save the man who ruined his happiness. Steerforth's and Ham's lifeless bodies are washed up on shore.

The emigrants leave for Australia, and David goes to Switzerland for several months to recover from his grief. Eventually he writes a novel about his experiences. He also thinks a lot about Agnes Wickfield, realizes that he has always been in love with her, and regrets that she has shown only sisterly feelings to her. Returning to England, he finally confesses his feelings to Agnes and learns that she has always loved him, too. They marry, have children, and live happily ever after.

### 3.4 Framings in the movie

After the writer watched the discs of the movie several times, the writer found some framings that used in the movie. Their descriptions and analysis' are as follows:

#### A. First

The first framing that writer finds is in disc 1 scene 1 that is when Betsy Trotwood leave David's house when he was born, the narrator says:

**"She vanished from our life like discontented fairy..."**

#### 1. The meaning

In this sentence the writer can see that there is special meaning that speaker wants to express by using the bold words. Even though the normal meaning is a **fairy that angry or disappointed**, but why the speaker uses the word **fairy**?

Fairy is a creature that we can not be sure of its existence, it easily comes and goes without we notice, because it can disappears in front of our eyes very fast and usually it does not show up in front of human, it does that only in special circumstances (based on stories and fairy.tales).

So, if a human is tell the same as fairy that means the human has almost the same characteristic as fairy in this case is fairy's attitude that comes and

goes surprisingly. We have never seen the person, suddenly he/she comes, and unexpectedly he/she goes, and we do not know when we can see the person again.

By that we can make conclusion about the right interpretation of the sentence. That is Ms. Betsy Trotwood is the person who people in the house seldom meet, suddenly she comes, and then goes with disappointed feeling, and people in the house do not have any idea when they can meet again with her.

## 2. The framing technique and function

Based on the Fairhurst and Sarr (1996) theories about framing technique, this first framing that writer finds, uses **Metaphor** that is to give an idea or program a new meaning by comparing it to something else. An idea or program in this case is **Ms. Betsy Trotwood**, and the something else is **fairy**.

The function of this framing uses in disc 1 scene 1 is to explain David's family opinion about Ms. Betsy Trotwood for the first time she shows up, because this opinion is going to change drastically along the movie, and the opinion about her is going to be the opposite of this first opinion in the end of the movie.

### **B. Second**

The second framing that writer finds is in disc 1 as follows:

"Be as quite as mouse or cat will hear use"

(By looking at other direction when say cat)

### 1. The meaning

In this sentence the writer can see there is different interpretation of the word **cat**, than the meaning of cat in the real meaning, supported by Ms. Peggotty's body language when say it to David.

Mouse enemy is cat, if Mouses are Ms. Peggotty and David, the cat must be their enemy in the same place or building that possible to hear their conversations, they are Mr. and Ms. Murdstone.

So the meaning of the sentence is **be silent or our enemy Ms. and Mr. Murdstone will hear our conversations.**

### 2. The framing technique and function

Based on the Fairhurst and Sarr (1996) theories about framing technique, this second framing that writer finds, uses **Metaphor** that is to give an idea or program a new meaning by comparing it to something else. An idea or program in this case is **Ms. and Mr. Murdstone**, and the something else is **cat**.



The function of this framing is to explain Ms. and Mr. Murdstone position to Ms. Peggotty and David are as enemy, an enemy that can put them into trouble, because as we know mouse is a cat food, cat hunts mouse.

### C. Third

The third framing that writer finds is in disc 4 that is:

**"Dark clouds had begun gathered around us"**

#### 1. The meaning

Dark clouds are something that we see before the rain, when there are dark clouds the situation around us will be dark. Rain in most of literary works is described as a symbol of disaster, and sadness. So, dark clouds are the beginning of a great sadness.

By explanation above and the scene when it occurs, that is the time when David's wife, Dora failed deliver the baby, the writer interpretations of the sentence that is; **The beginning of our great sadness start now, by this event**, Which means that there will be "rain" or great sadness after this; and that is what happen, because start that day Dora is sick until the day she dies.



## 2. The framing technique and function

Based on the Fairhurst and Sarr (1996) theories about framing technique, this third framing that writer finds, uses **Spin** that is to talk about a concept so as to give it a positive or negative connotation. A concept in here is **Dark clouds** and the negative connotation is **the beginning of a great sadness**.

The function of this framing is to explain the beginning of misfortune, and give expectation of another misfortune in the future; because the speaker already knows that there will be another misfortune.

## D. Fourth

The forth framing is in disc 4 that is:

“Soundless that if you needed a missionary”

## 1. The meaning

This sentence occurs in a conversation between Ms. Peggotty and Ms. Betsy after the death of Ms. Peggotty husband, Barkis. Ms. Betsy hears David Mention Ms. Peggotty's name and she surprised, and ask her married name, and Ms. Peggotty says “Barkis mam,” and the next sentence is the sentence above.

This shows that Ms. Betsy does not like Peggotty's name and rather choose using Barkis, but why she has to say the expression above? Why Missionary?

Missionary is a service duty to tell or inform the bible, if the person already accepts bible and says Jesus is his/her God he / she will be baptized. This is for Christian. Ms. Peggotty and Ms. Betsy are Christians, and both of them must know it.

By that the interpretation that writer has is that Ms. Betsy is trying to say that Peggotty is a bad name, and no one deserve that name, If she does not have married name she needs to be baptized in a new name; But because she has married name that is Barkis, she soundless need to be baptized.

## 2. The framing technique and function

Based on the Fairhurst and Sarr (1996) theories about framing technique, this fourth framing that writer finds, uses **Spin** that is to talk about a concept so as to give it a positive or negative connotation. A concept in here is **soundless** that if you needed a **missionary** and the negative connotation is **Barkis is better than your real name** by that you don't really need to be baptized anymore.

The function of this framing only to show that Ms. Betsy does not like the name, and as reason why she will not call Ms. Peggotty by her name, but by her husband's name from the time she says the sentence.

#### E. Fifth

The fifth framing that writer finds is:

"You speak of your **injury**"

##### 1. The meaning

This sentence by the word **injury** gives different interpretation than the real meaning of the word. It occurs in conversation between Mrs. Steerforth and Mr. Peggotty about Emily and Steerforth in her house. It is when Mrs. Steerforth talks about her feelings of losing her son.

The word **injury** has the real meaning of physically wounded. But in this scene no one is physically wounded but mentally. It means that the word **injury** uses in this scene to explain or tell about mentally sickness that really deep, so hurtful.

## 2. The framing technique and function

Based on the Fairhurst and Sarr (1996) theories about framing technique, this fifth framing that writer finds, uses **Contrast** that is to describe a subject in terms of what it is not. A subject in this case is mentally sickness that really hurtful and terms of what it is not is physically wounded (injured).

The function of the use of this framing is to emphasize the feeling of Mrs. Steerforth in that time of speaking, so Emily's uncle know not only him that hurt, even his hurt not as much as Mrs. Steerforth hurt feeling.

## F. Sixth

The last framing that writer finds in the movie is:

".....and my children I author of their being once more meet in an equal term"

## 1. The meaning

This sentence occurs in the scene when Mr. Micawber reveals Uriah Heep bad intention, and what he has done to make David's aunty broke, and traps Mr. Wickfield so he can marry with his daughter Agnes. Mr. Micawber when helping

Uriah Heep does his dirty work he changes. According to Mrs. Micawber, Mr. Micawber has secret because he changes in his way of dealing with their children.

This explains that after he reveals everything, he becomes the same as he used to be. Why he used the word **in an equal term**?

The writer interpretations that **equal term** in the sentence support the expression before that is **I author of their being** that has meaning **their father**. So the meaning of the sentence is **I can be a father for my children again as I used to be**.

## 2. The framing technique and function

Based on the Fairhurst and Sarr (1996) theories about framing technique, this last framing that writer finds, uses **Spin** that is to talk about a concept so as to give it a positive or negative connotation. A concept in here is an **equal term** and the positive connotation is a **father that they know**.

The function of this framing is to explain that Mr. Micawber has become Mr. Micawber that we know before he met Uriah Heep, and how he feels not a real father for their children in the time he works for him and feels that he was not deserve to be their father that time.

## CHAPTER IV

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

Based on the presentation and description of the data, the writer puts forward conclusions are as follows:

1. The framing techniques that used in the movie only two kinds, they are Spin and Metaphor.
2. Spin and Metaphor are the easiest framing techniques that we can use and recognize.
3. All the framings used have future and past explanations, which are going to happen and have happened in the movie, explain the meaning of the framings.
4. Each framing in each scene has different function depends on the speaker.
5. According to what the writer found in the two discs, they do not use framing very often in their conversations.

## **B. Suggestions**

Based on the chapters above, the writer put forward suggestions as follows:

1. All the speakers should pay attention on framing that they want to use in conversation, so the hearers can recognize and understand it easily. It is better if they use the easiest framing techniques in their conversation, they are spin and metaphor.

2. When readers want to watch the movie and really want to understand all the conversations please put dictionary beside, because there are some difficult words in the movie.

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