

CHAPTER 5

CONCLUSION

The movie script of *A Real Pain* (2024), which was written and directed by Jesse Eisenberg, highlights the different emotional struggles that the main protagonists, Benji and David, encounter throughout their adventure. According to David Krech's theory of emotions, the characters' emotional experiences may be categorized based on the analysis's findings. Krech's theory covers basic emotions like happiness, sadness, fear, and anger as well as complex emotions like love, guilt, and shame. Human emotional reactions may be rather complex, as shown by how these emotions form dynamically and frequently overlap rather than appearing one after the other. Characterization, plot, setting, and other intrinsic narrative components are used to show the emotions. An extrinsic psychological method is used to interpret the emotional categories, based on Krech's theory. Through the dialogue, actions, and narrative scenarios it depicts, the movie script makes each emotion classification clearly apparent.

Characterization has significance when it comes to intrinsic aspects. It displays Benji and David's emotional emotions. The scriptwriter depicts the emotional contrasts between the two characters using language and both internal and exterior actions. Benji is shown to be open-minded, reckless, and emotionally vulnerable. He frequently expresses feelings including happiness, anger, and sadness through his open conversations and impulsive actions. David, on the other hand, has an ability to suppress his feelings, expressing sadness, fear, and guilt through nervousness, quiet, and internal conflict. By highlighting how personal experiences and emotional awareness influence reactions to everyday situations, these characterization techniques effectively highlight Benji and David's emotional problems and psychology differences.

Additionally, the plot structure helps to show how classification of emotion develops throughout the course of the narrative. The script presents Benji and David's emotional distance and unresolved tension in the exposition, reflecting underlying discomfort and sadness. The issue draws attention to the growing

emotional conflict that occurs during the trip, especially at confrontational and argumentative times that expose feelings of anger, guilt, and fear.

The emotional intensity peaks during the climax because it represents the end result of unsolved tensions that have steadily developed throughout the story yet do not provide resolution. At this moment, both characters are forced to confront deeply hidden emotions connected to their family history and personal recollections, resulting in increased emotional sensitivity and introspection. The climax features an overlap of emotions particularly present sadness and suppressed grief in Benji, and fear followed by sadness in David, as well as secondary emotions such as anger, guilt, and shame that arise as emotional reactions. The lack of resolution, leaves these emotions unresolved in the climax, highlighting the characters' mental pain and emotional instability. The purpose of this unresolved emotional intensity is to clearly show the dominant emotions at the peak of narrative conflict and to lay the emotional foundation

Furthermore, the setting has a significant role in shaping and mirroring the characters' emotions. The emotional atmosphere created by historical monuments include concentration camps and memorials heightens emotions of sadness, guilt, and reflection, especially when it comes to family history and shared memory. In the meanwhile, characters can have brief moments of emotional closeness and happiness in more intimate and peaceful circumstances. The setting therefore serves to both enhance the narrative and represent the emotional burden that Benji and David endure while traveling.

In conclusion, this study shows that the movie script for *A Real Pain* (2024) effectively represent a variety of emotional experiences that are consistent with David Krech's theory of emotion classification. Human reactions to memory, grief, interpersonal conflict, and forgiveness are reflected in the script's portrayal of emotions. This study emphasizes how emotions serve as important elements in character development and narrative growth by combining intrinsic and extrinsic techniques. It is anticipated that this study will encourage future researchers to examine similar works from various theoretical perspectives, such as sociological

or cultural approaches, and contribute to future research in literary psychology, especially those that concentrate on emotional representation in movie scripts.

