

CHAPTER 2

FRAME WORK OF THE THEORIES

Based on the objective of the research above, to understand the meaning and the construction of the novel, I use some concepts and theories to analyze it. In order to achieve it, this chapter consist three parts. The first part is literature review that consist previous research to support this thesis which was taken from other three researchers. The second is, intrinsic approach. I use characterization, plot, and setting to analyze the character of the movie. The last part is, extrinsic approach. I use the concepts of trauma and rationalization support the theme of my analysis. This chapter tells about a further explanation of the concepts and theories that both have told in the previous chapter, and I will explain those frameworks of the theories:

2.1. Literature Review

Before we get into the concepts and the theories, i have gathered literature review that consist previous research to support this thesis. For the previous studies, I do not find any research that uses this movie. However, there are several previous studies using the same topic. Those previous studies are:

The first, Francesca's Anorexia Nervosa and Unconscious Regression in Steven Levenkron's *The Best Little Girl in The World* by Amanda Destyanti (2017), the student of Sanata Dharma University. In this thesis, She focuses on characters and main character conflicts using psychoanalytic approaches, defense mechanisms, eating disorders and social learning theory to describe personality and prove the regression of anorexia nervosa suffered by Francesca. Working through the analysis, the results of the analysis show that anorexia nervosa suffered by Francesca as a mechanism of her own defense. In her sexual development, Francesca refused to become an adult. Therefore, he unconsciously regresses himself to look like a child again. Being anorexic keeps her body from growing properly and makes her body look like a child.

The second, Fleming's Defense Mechanisms in Stephen Crane's *The Red Badge of Courage* by Adam Anshori (2011), the student of Islamic University

of Indonesia. In this thesis, She analyzes the personality of Henry Fleming in the novel *Red Badge of Courage*. She tries to describe Henry's growth and maturity as a soldier through the changes in his personality and behavior. The result of this research is that there are a total of 25 acts of defense mechanisms conducted by Fleming in this novel. Henry acts all of the ten defense mechanisms from Anna Freud's theory. The study is focused on Fleming's personality. Henry's emotions changes dramatically from glory to fear to depression to anger to exhilaration to courage to honor. His personality and behavior move from innocence to experience, in essence from doubt to duty. Henry's maturing process occurs very quickly. In only a few days, Henry experiences a lifetime's worth of growth from his enlisting for self-centered reasons of glory, to the exhilaration of his first battle, to his running from his second battle, for fear of being killed, and, ultimately, to his facing the enemy and leading a charge as he becomes one of the bravest soldiers in his regiment.

The third, *Defense Mechanisms Used by Secret Keepers As Seen in The Secret Of Midwives* by Sally Hepworth by Tri Kafi Abdillah Kauna, Elfiondri, Mariati (2020), the student of Universitas Bung Hatta. In this thesis, he used descriptive qualitative methods and psychological approaches in analyzing anxiety and avoiding fighting the character's self-esteem in the novel. The findings show that the effects to psychology of the secret keepers because of keeping secrecy are stress, anxiety, depression, loneliness and low self-esteem. The defense mechanisms used are displacement, denial, sublimation, projection and avoiding. The characters as the secret keepers used displacement to counter stress, anxiety and loneliness. Denial is used by the secret keepers to reduce the anxiety. Sublimation is used to fight the depression after keeping a big secret for years. Projection is used to reduce anxiety. The last defense mechanism used is avoiding to counter low self esteem.

The difference between this research and previous research is in the object and the focus of the object analysis. The previous research used *The Best Little Girl in The World* Novel, *Red Badge of Courage* Novel, *The Secrets of Midwives* Novel, but this research uses *To The Bone* film. And in this

research, I focus on analyzing Ellen's trauma and the effect of her anorexia nervosa in the form as Defense mechanisms of Rationalization. The analysis is describing the Defense Mechanisms characteristic that Ellen shows as the effect of her anorexia nervosa in *To The Bone* film.

2.2. Intrinsic Approaches

To analyze the character of a film, I use some concepts through intrinsic approach, they are characterization, setting, and plot. From the language is used, there are words that contain a certain meaning, and this should be analyzed to find out and explain the meaning that contained in this film, I use the intrinsic approach to analyze the element of literary work. I use the concepts of James H. Pickering and Jeffrey D. Hooper in his book titled *Concise Companion to Literature*. Those concepts will be explained in this chapter.

2.2.1 Characterization

Character is one of the important thing in a story. Character has a relation with plot, without character there is no plot, no setting and no story. Pickering and Hooper explained some terms of character in literary work. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has a good character, and antagonist has a bad character. Characterization appears when the author reveals the personality of the character. Character can be presented by their action, speech and also their minds. It includes the process of giving some information about them (Pickering and Hooper, 1981: 24).

2.2.1.1 Showing Method

The dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and their actions. (Pickering & Hooper, 1997: 27).

2.2.1.1.1 Characterization through The Dialogue

Some characters are careful and guarded in what they say; they speak only by indirection, and we must infer from their (the character) words what they actually mean. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. (Pickering & Hooper, 1997: 32) There are several things which we should prepare when we analyze characterization through dialogue, such as:

2.2.1.1.2 What is Being Said

The reader must pay close attention to the substance of the dialogue itself. In this case, we need to know whether the dialogue will be discussed is something that is important and can influence the events in the story. (Pickering & Hooper, 1997: 32)

2.2.1.1.3 The Identity of the Speaker

Something conveyed by the main character, which in this case is more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters. The conversation of a minor role often provides crucial information and sheds important light on the personalities of the other character. (Pickering & Hooper, 1997: 33)

2.2.1.1.4 The Occasion

Location or situation of the discussion can also affect a person's character, usually they will show their character when talking to people which closest to, and we will know more about the character of the particular way of seeing them talk to other people around them. And also usually dialogue during the night is more serious and dialogue during the day is more revealing and more information on it. (Pickering & Hooper, 1997: 33)

2.2.1.1.5 The Identity of the Person or Persons the Speaker Addressing

This narrative presented by characters in the story, where a certain figure says something about the other character. And also dialogue between friends is more open and long than the dialogue between strangers. It is depends who is more comfortable to talk. (Pickering & Hooper, 1997: 33)

2.2.2 Plot

Plot defined the sequence of connected event that represent the basic narrative structure of a novel or a short story. Events of any kind, of course, certainly involve people, and for this reason, it is almost impossible to discuss plot in isolation from character. Most plots contain more than one conflict. Some conflicts, in fact, are never made explicit by the author or the characters do or say as the plot unfolds. Conflict, then, is the basic opposition, or tension, that sets the plot of a novel or short story in motion; it engage the reader, builds the suspense or mystery of the work, and arouses expectation for the events that are to follow. (Pickering & Hooper, 1997: 16) There are five-stage structures in plot, such as:

2.2.2.1 Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the postential for conflict. The exposition may be accomplished in a single sentence or pharagraph, or, in the case of novel, occupy an entire chapter or more. (Pickering & Hooper, 1997: 16)

2.2.2.2 Complication

The complication sometimes referred as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified.

The conflict in a story will developed slowly and escalated. (Pickering & Hooper, 1997: 17)

2.2.2.3 Crisis

The crisis also referred as the climax is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of plot, directly precipitating its resolution. (Pickering & Hooper, 1997: 17)

2.2.2.4 Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering & Hooper, 1997: 17)

2.2.2.5 Resolution

The final section of the plot is resolution. It records the outcome of the conflict and establishes some new equilibrium or stability. The resolution is also referred to as the conclusion. (Pickering & Hooper, 1997: 17)

2.2.3 Setting

Setting encompasses both the physical locale that frames the action and the time of day or year, the climatic conditions, and the historical period during which the action take place. As its most basic, setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters. (Pickering & Hooper, 1997: 37) Settings are divided by several parts, such as:

2.2.3.1 Setting as a Background

Setting may consist of costume, manners, events, and institutions that have relation to a certain time and place. Setting must be inferred altogether from dialogue and action. When we speak of setting as background, then, we have in mind a kind of setting that exists by and large for its own sake, without

any clear relationship to action or characters, or at best a relationship that is only tangential and slight. (Pickering & Hooper, 1997: 39).

2.2.3.2 Setting as Antagonist

Setting may also serve as a kind of casual agent or antagonist, helping to establish plot conflict and determine the outcome of events. (Pickering & Hooper, 1997: 39).

2.2.3.3 Setting as a Means of Creating Appropriate Atmosphere

Many authors manipulate their setting as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. (Pickering & Hooper, 1997: 40)

2.2.3.4 Setting as a Means of Revealing Character

Very often the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering & Hooper, 1997: 41).

2.3. Extrinsic Approaches

After explaining intrinsic approach above, I will explain the extrinsic approach. In this paper, I will use the concept of trauma and rationalization as defense mechanism through psychological approach as the theme of my analysis to analyze Ellen character in this film. I will explain the concept below:

2.3.1 Psychology

Psychology is the scientific study of mind and behavior. The word "psychology" comes from Greek words "psyche" meaning life and "logos" meaning explanation. According to Rod Plotnik & Haig Kouyoumdjian in their

book entitled Introduction to Psychology, states that psychology is the science of the experiences that arises from human self, such as mind and behavior. It embraces all aspects of unconscious and conscious experience as well as thought. It is an applied science and academic discipline, which looks to understand individuals or groups by establishing general principles and researching specific cases. (Plotnik, 2010: 6)

2.3.2 Psychology in Literature

Psychology and literature has deep connection in human life. Both deals with the human behaviors, expression, thought, and motivation. Kartono describes psychology as the science of human behavior (Kartono, 1980: 94).

Literature is a product of human thought. It can be influenced by the environment of the author; even it may contain the author's way of life. Whilst, most people consider that literary works are mirror of human life. In other words, literary works are used by authors for telling what they feel and see and what they face in the social life involving human activities. Literary works are known by people in the written form, those are novel, poetry, and also play (Sangidu, 2004: 2)

Like psychology, literature especially novel also related to human life. Novels are works of art that contain value in life. It is the author's feelings of encouragement and expression. Albertine Minderop, states that the study of literary works reflecting the concepts of psychology is presented in a way, first, presented the summary of the stories of each literary works reviewed. Second, there is review the characterization of figures relevant to the purpose of this analysis. (Minderop, 2010: 98)

Therefore, I use the concept of defense mechanism as rationalization and trauma as the theme of my analysis to analyze the character of this film. These concept will be explained as follow:

2.3.2.1 Trauma

Trauma is defined as an emotional response to a distressing event, such as a physical attack, sexual abuse or natural disaster (American Psychological Association [APA], 2020).

MSF-Holland, defines that trauma as an event that is shocking and unexpected, an unusual situation (outside of everyday life), creates a feeling of helplessness, threatens life, both physically and emotionally. (Holland, 2001)

Nancy Boyd Webb states that: (1) trauma is expressed as pain experienced by someone who can damage physical and psychological so that it brings difficulties to life such as decreased levels of productivity and daily activities, (2) trauma occurs due to bitter physical and mental events which cause immediate damage to the body or shock to the brain, (3) trauma occurs because there is excessive indecision or traumatic uncertainty due to physical and psychological damage that can cause emotional disturbances triggered by an acute bitter event, (4) trauma is a symptom of increased stress that causes emotional distress to children or school students, causing changes in behavior, emotions and thoughts, (5) trauma is also said to be bodily injury caused by external physical stress such as gunfire, fire, misfortune, sharp weapon stabbing, injury due to fighting, raping, technological neglect and so on. (Webb, 2004)

According to Medical News Today, there are several types of trauma, including:

- Acute trauma: This results from a single stressful or dangerous event.
- Chronic trauma: This results from repeated and prolonged exposure to highly stressful events. Examples include cases of child abuse, bullying, or domestic violence.
- Complex trauma: This results from exposure to multiple traumatic events. (Medical News Today [MNT], 2020)

Furthermore, a person who has experienced trauma may feel:

1. Emotional & psychological response, including: denial, anger, fear, sadness, shame, confusion, anxiety, depression, numbness, guilt, hopelessness, irritability, difficulty concentrating. (MNT, 2020)
2. Physical response, including: headaches, digestive symptoms, fatigue, racing heart, sweating, feeling jumpy. (MNT, 2020)

According to International Journal of Law and Psychiatry, adverse environment such as childhood trauma, parent anti-sociality and low parental warmth can negatively influence a child's developing personality and emotions, affect them with the emergence of psychopathic traits. (Ireland et al., 2020)

In contrast, academics provided answers that considered more contextual and external factors that may be present for a child experiencing developmental trauma (e.g. severity of trauma, environmental factors), and how these may impact on the child as well as potentially linking to psychopathy development. (Ireland et al., 2020)

2.3.2.2 Defense Mechanism

A defense mechanism in which a drive or feeling is shifted to a substitute object, one that psychologically more available. For example, aggressive impulses may be displaced, as in scapegoating, upon people (or even inanimate objects) who are no sources of frustration but are safer to attack. Freud uses the term defense mechanism to refer to the unconscious process of a person questioning anxiety, this mechanism protects him from external threats or impulses that arise from internal anxiety by distorting reality in various ways Hilgard, et al., 1975 (as cited by Minderop).

Defense mechanisms are psychological constructs inferred from observations of the way people behave. They are useful ways of summarizing what we think is going on when we observe behaviour. But although some of the mechanisms are supported by experimental evidence, others have little scientific verification Hilgard, et al., 1975 (as cited by Minderop)

Sigmund Freud divided defense mechanism into several categories. In this context I will only use two out of many categories of defense mechanisms, that

are Rationalization, and Denial. Both of these defense mechanisms will be my main focus on analyzing the anxiety which occurs within the main character.

2.3.2.2.1 Rationalization

Rationalization is a defense mechanism proposed by Anna Freud involving a cognitive distortion of "the facts" to make an event or an impulse less threatening. We do it often enough on a fairly conscious level when we provide ourselves with excuses. (Simply Psychology, 2020).

But for many people, with sensitive egos, making excuses comes so easy that they never are truly aware of it. In other words, many of us are quite prepared to believe our lies.

2.3.2.2.2. Denial

An unpleasant defense mechanism in which thoughts, feelings, desires, or events are ignored or excluded from conscious awareness. It may take such form as a refusal to acknowledge the reality of a severe illness, financial problem, addiction, or partner's infidelity. Rejection is an unconscious process that serves to resolve emotional conflicts or reduce anxiety. (VandenBos, G. R. (ed.). (2007)

2.3.3 Anorexia Nervosa

Anorexia nervosa is an eating disorder characterized by weight loss (or lack of appropriate weight gain in growing children); difficulties maintaining an appropriate body weight for height, age, and stature; and, in many individuals, distorted body image. People with anorexia generally restrict the number of calories and the types of food they eat. Some people with the disorder also exercise compulsively, purge via vomiting and laxatives, and/or binge eat.

Anorexia can affect people of all ages, genders, sexual orientations, races, and ethnicities. Historians and psychologists have found evidence of people displaying symptoms of anorexia for hundreds or thousands of years.

To be diagnosed with anorexia nervosa according to the DSM-5, the following criteria must be met:

1. Restriction of energy intake relative to requirements leading to a significantly low body weight in the context of age, sex, developmental trajectory, and physical health.
2. Intense fear of gaining weight or becoming fat, even though underweight.
3. Disturbance in the way in which one's body weight or shape is experienced, undue influence of body weight or shape on self-evaluation, or denial of the seriousness of the current low body weight.

Even if all the DSM-5 criteria for anorexia are not met, a serious eating disorder can still be present. Atypical anorexia includes those individuals who meet the criteria for anorexia but who are not underweight despite significant weight loss. Research studies have not found a difference in the medical and psychological impacts of anorexia and atypical anorexia.

The exact cause of anorexia is unknown. As with many diseases, it's probably a combination of biological, psychological and environmental factors.

- **Biological.** Although it's not yet clear which genes are involved, there may be genetic changes that make some people at higher risk of developing anorexia. Some people may have a genetic tendency toward perfectionism, sensitivity and perseverance — all traits associated with anorexia.
- **Psychological.** Some people with anorexia may have obsessive-compulsive personality traits that make it easier to stick to strict diets and forgo food despite being hungry. They may have an extreme drive for perfectionism, which causes them to think they're never thin enough. And they may have high levels of anxiety and engage in restrictive eating to reduce it.
- **Environmental.** Modern Western culture emphasizes thinness. Success and worth are often equated with being thin. Peer pressure may help fuel the desire to be thin, particularly among young girls.

Certain factors increase the risk of anorexia, including:

- a) **Genetics.** Changes in specific genes may put certain people at higher risk of anorexia. Those with a first-degree relative — a parent, sibling or child — who had the disorder have a much higher risk of anorexia.
- b) **Dieting and starvation.** Dieting is a risk factor for developing an eating disorder. There is strong evidence that many of the symptoms of anorexia

are actually symptoms of starvation. Starvation affects the brain and influences mood changes, rigidity in thinking, anxiety and reduction in appetite. Starvation and weight loss may change the way the brain works in vulnerable individuals, which may perpetuate restrictive eating behaviors and make it difficult to return to normal eating habits.

- c) Transitions. Whether it's a new school, home or job; a relationship breakup; or the death or illness of a loved one, change can bring emotional stress and increase the risk of anorexia.

