

CHAPTER 2

FRAMEWORK OF THE THEORIES

In this research, in order to understand the meaning and the construction of the movie script, I use some concepts and theories to analyze it. I apply two approaches, which are intrinsic and extrinsic to analyze the character of a movie script. Especially characterization, plot, and setting as intrinsic approach. The extrinsic approaches are repression, acute stress disorder and anxiety. In this chapter, I will tell a further explanation of the theories and concepts which both have been written in the previous chapter. The further explanation will be done as follows:

2.1 Intrinsic Approach

To analyze the character of a movie script I uses some concepts through intrinsic approach, they are characterization, setting and plot. The word intrinsic means something that is related to the essential nature of a thing. The writer uses the concepts of James H. Pickering and Jeffrey D. Hooper in his book titled *Concise Companion to Literature*. These theories are to analyze the characterization of Rachel Watson. Those concepts will be explained in this chapter.

Analyzing a character from fictional works is crucial to determine the behavior and actions they take, by using this theory provided within Metode Karakterisasi Telaah Fiksi by Professor Albertine Minderop. To further understand the explicit and implicit aspects of the character, this book will help this research to understand the characters within the movie script.

2.1.1 Characterization

Pickering and Hooper explained some terms of character in literary work. Character is an important thing in literary work. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean

protagonist always has good nature and also antagonist always has bad nature. Characterization is when the writer reveals the personality of the character. It may be happening in every their conversation. Characters can be presented by the description in their action, speech, and also their mind. It includes the process of giving some information about them (Pickering & Hoeper, 1997: 28)

2.1.1.1 Telling Method

There are two methods of characterization, telling method and showing method. To analyze these movie script the writer use showing and telling methods. Telling Method is a method that show the Author, the Author will be the narrator and tell the reader about the character in the novel and direct commentary (Pickering & Hoeper, 1997: 28).

1) Characterization trough Appearance

Appearances can give the reader a clue to a character although sometimes appearances are often deceiving those who see it. But in literature a character can be seen from the appearance. And also the way the character dress or clothes can be clues for the character, such as background, education and economic. (Pickering & Hoeper, 1997: 29).

2) Characterization by the Author

This method was told by the Author. The Author interrupts the narrative and reveals directly (the nature and personality), through a series of editorial comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the characters' mind. The Author not only directs our attention to a given character but tells us exactly what our attitude toward that character ought to be. (Pickering & Hoeper, 1997: 30).

2.1.1.2 Showing Method

There are two methods of characterization, telling method and showing method. To analyze this movie script, I use showing and telling methods. Showing method is the indirect, the dramatic method of showing, which involves the Author's stepping aside, as it were, to allow the characters to reveal themselves directly through and their actions. (Pickering & Hoeper, 1997: 27).

1) Characterization through Dialogue

To know characterization in literary work the writer has to analyze characters through dialogue between characters. Some characters are open and candid; they tell us, or appear to tell us, exactly what is on their minds. Others 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. (Pickering & Hoeper, 1997: 32) For this reason the reader must be prepared to analyze dialogue in a number of different ways.

a) What is Being Said

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 & Hoeper, 1997: 32)

b) The Identity of speaker

Something conveyed by a 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 minor role often provides crucial information and sheds important light on the personalities of the other characters (Pickering & Hoeper, 1997: 32)

c) 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 the 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 & Hoeper, 1997: 33)

d) The Identity of the Person or Persons of 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 to (Pickering & Hoeper, 1997: 33)

e) The Quality of The Exchange

The way how the conversation going or flow is important, it is better if there are give and take in the conversation with someone. But in the other is more passive the conversation will not last long. Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hoeper, 1997: 33)

f) The Speaker's Ton of Voice, Stress, Dialect and Vocabulary

Important clues of the character we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully. And also speaker's tone of voice when the character talk to the other can also reveal the attitude such as friendly and arrogant (Pickering & Hoeper, 1997: 33)

2) Characterization through Action

Characterization through action is as important as characterization through dialogue. Pickering and Hooper, stated that to establish character on the basic of action, it is necessary to several events of the plot for what they seem to reveal about the characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. A gesture or a facial expression usually carries

with it less significance than some large and overt act. Some actions, of course, are inherently more meaningful in this respect than others. (Pickering & Hoepfer, 1997: 34)

2.1.2 Plot

The plot is a series of events structure in a story arranged as a sequence of sections in the overall fiction. The plot is what governs how actions must relate to each other, how an event is related to other events, and how the characters are portrayed and play a role in the event. When we refer to the plot of a work of fiction, we are referring to the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or movie or short story. (Pickering and Hoepfer, 1981: 14). A plot usually flows in five certain stages or section as follows.

- **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 potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more. (Pickering and Hoepfer, 1981: 16).

- **Complication**

Complication refers to 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. (Pickering and Hoepfer, 1981: 16).

- **Crisis**

The crisis also refers to as the climax, is the moment at which the plot reaches its point of greatest emotional intensity; it is turning point of the plot, directly precipitating its resolution. (Pickering and Hoepfer 1981: 17)

- **Falling Action**

The crisis of turning point has been reached, the tension subsides and the plot moves towards its appointed conclusion. (Pickering and Hoeper, 1981: 17)

- **Resolution**

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution also refers to as the conclusion. (Pickering and Hoeper, 1981: 17)

Based on opinion from Pickering and Hoeper, can be concluded that plot is a series events in a story arranged as a sequence of pats in fictions as a whole ploy also governs how action should relate to one another. Then if we refer to the plot of a work of fiction, there is a sequence of interrelated events that is deliberately arranged is the basic narrative structure of a novel, movie and short story.

2.1.3 Setting

Setting is a term that includes both the physical area that frames the action and the time of day or year, the climactic condition, and the historical period during which the action take place. Setting has five possible functions, setting as background of action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme. (Pickering & Hoeper, 1997: 37)

- **Setting as Background of The Action**

Every event always happens somewhere. They require a setting or background of some kind, even if it is only as simple as a stage of theatre. As a background for action, setting may consist of costume, manners, events, and institutions that have relation to a certain time and place. (Pickering and Hoeper, 1981: 38-39)

- **Setting as an Antagonisrt**

Setting may also serve as a kind of individual or antagonist that help to build a conflict and control the outcome of the story's events. (Pickering & Hoepfer, 1997: 39)

- **Setting as Means of Revealing Character**

Many authors manipulate their settings as a means of arousing the reader's expectations and an author can also use the setting to simplify and reveal character by intentionally making setting a metaphoric or symbolic extension of character. (Pickering & Hoepfer, 1997: 41)

- **Setting as Means of Creating Appropriate Atmosphere**

Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come to. (Pickering and Hoepfer, 1981: 40)

- **Setting as Reinforcing of The Theme**

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. (Pickering and Hoepfer, 1981: 42)

2.1.4 Theme

Theme is one of those critical terms that mean very different things to different people. To some, who think of literature is the tool for teaching, preaching, propagating a favorite idea, theme may mean the moral or lesson that can be extrapolated from the work. (Pickering and Hoepfer, 1981: 61)

2.2 Extrinsic Approaches

Different with intrinsic, extrinsic has other elements in it. If the former is a trait within the character, extrinsic is the thing that influences and conditions within the character broadly. Relating to the environment, economy, politics and the history of the characters life or writer itself. After explaining intrinsic approach above, I will explain the extrinsic approach. In this paper, I will use psychological approach through

the concept of anxiety and repression theory to analyze the character in the movie script. Through extrinsic approach, I will use the concept of psychology of literature through Anxiety, Repression as Defense Mechanism. I will explain the concept below:

2.2.1. Psychology

The word psychology is derived from two Greek words “psyche” and “logos.” Psyche means soul and logos means the study. Thus, originally psychology was defined as the study of “soul” or “spirit.” But later on philosophers defined psyche as mind. Because of this, psychology began to be regarded as the study of an individual’s mind or mental process. Psychology is the scientific study of the mind and how it influences our behaviour, from communication and memory to thought and emotion. The psychological perspectives stated that most emotional and mental disorders arise from inadequate or inappropriate learning. It assumes Psychological disorder as arising partly from a person's relationship, one of the most important being the family. From psychological point of view mental health is the ability of the individual to make personal and social adjustment. In broader terms of psychological, mental health refers to decision-making abilities, ability to carry responsibilities, finding satisfaction, success and happiness in life. Psychological also forces underlying human behaviour, feelings and emotions, and how they may relate to early childhood experience. (Goerge, 2016: 227)

2.2.2 Psychology in Literature

According to Khazar Journal of Humanities and Social Sciences, literature and psychology are two branches of science that study human soul. Psychology researches human behaviors and their causes while literature depicts human behavior through fiction. These two branches of social science studying human behavior are interrelated and mutually beneficial. And the basic building block of the correlation between literature and psychology is a literary work. Literary works study human beings and describe their inner world with all its aspects. The reason is that a literary work is at the same time a product of a certain psychological condition. A literary work supports

psychology in terms of depicting human psychological conditions. A literary work benefits from psychology in terms of successfully presenting characters, expressing their moods, and bringing the reader into the psychological dimension of human reality. Psychology and study of literature meet in their focus on phantasies, emotions and human soul. Thus there exists a two-way relationship based on mutual interaction between literature and psychology, in the form of evaluation of a literary work with the resources of psychology and obtaining psychological truths from a literary work. (Khazar, 2006: 3)

According to Aras, there is a very strong correlation between literature and psychology for the fact that both of them deal with human beings and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts and reconciliations; individual and social concerns, by means of varied concepts, methods, and approaches. An author represents life according to his/her objectives, perceptions, ideologies, and value judgments and opens the doors of the unknown and invisible worlds to readers not only by arousing feelings and emotions but also by helping them to discover the meaning of life and existence. Clearly, literature enables individuals to know and question their identities by raising consciousness and awareness. It is to be noted that man and existence have always been fundamental elements in most scientific studies, fine arts and literature (Aras, 2014: 15).

2.2.3. Psychological of Personality by Sigmund Freud

Psychoanalytic theory helps to understand the personality and personality development of the person and psychoanalysis is a clinical method to treat psychopathology. Sigmund Freud was known as the founder of psychoanalytic theory. He developed the theory based on the development of the physical science. Now the psychoanalytic theory has undergone many refinements under the influence of modern science. According to Freud, the conscious mind is aware of the present perceptions, memories, thoughts, and feelings. Freud's psychoanalytic theory emphasizes the importance of the unconscious mind and it governs the behavior to the greatest degree

in persons. According to Freud, three important conceptualized parts of the human personality are the id, ego, and superego. Based on the pleasure principle, id operates at the unconscious level. The id consists of two kinds of biological instincts: Eros and Thanatos. The life instinct, Eros helps the person to survive in the world and directs life-sustaining activities such as respiration, eating, and sex in individuals. Life instincts create energy, which is known as libido. Death instincts, Thanatos are a set of destructive forces visible in all human beings. Sometimes, this energy is directed towards others in the form of aggression or violence. Freud strongly believed that Eros is stronger than Thanatos. It always helps people to survive. During infancy, the ego develops from the id in individuals. The purpose of the ego is to satisfy the demands of the id in a very safe and socially acceptable way. The ego operates both in conscious and unconscious mind; ego follows the reality principle in contrast to the id. During childhood, the superego develops in individuals. Every child follows the same-sex parent and tries to identify with them. The superego is responsible for ensuring moral standards in individuals. It operates on moral principles and motivates them to behave in socially acceptable ways. The fundamental dilemma of all human beings is that every part of the psychic apparatus makes demands, which are incompatible with the other two. Therefore, every person is under inner conflict. Freud compares the relationship between the structure of personality and the levels of consciousness to an iceberg floating on water. The unconscious mind controls the conscious mind of the person. (Langlit, 2020: 76-77) Freud's theory of psychoanalysis holds two major assumptions; (1) that much of mental life is unconscious (i.e., outside of awareness), and (2) that past experience, especially in early childhood, shape how person feels and behaves throughout life. Much of Freud's theory was based on his investigations of patient suffering from 'hysteria'. Hysteria was an ancient diagnosis that was primarily used for women with a wide variety symptoms, including physical symptom and emotional disturbances. And it can lead to measure of obsessive-compulsive personality traits.

2.2.3.1 Anxiety

Albertine Minderop, situasi apapun yang mengancam kenyamanan suatu organisme diasumsikan melahirkan suatu kondisi yang disebut anxitas. Berbagai konflik dan bentuk frustrasi yang menghambat kemajuan individu untuk mencapai tujuan merupakan salah satu sumber anxitas. Kondisi ini diikuti oleh perasaan tidak nyaman yang dicirikan dengan istilah khawatir, takut, tidak bahagia yang dapat kita rasakan melalui berbagai level. (Minderop, 2016: 28)

Albertine Minderop, defines that any situation that threatens the comfort of an organism is assumed to create a condition called Anxiety. Various conflicts and forms of frustration that hinder the progress of individuals to achieve goals is one source of anxiety. The threat referred to can be in the form of physical, psychological, and various pressures that cause anxiety. This condition is followed by an uncomfortable feeling characterized by worries, fears and unhappiness that we can feel through various levels. (Minderop, 2016: 28)

According to General Psychology Journal, Personality structure Freud divided the human mind into three separate but interacting elements. They are not totally separate parts. They are not physical divisions of the brain; instead they are names given to psychological forces and hypothetical concepts created by Freud to explain his theory. The existence of these structures is inferred from the ways that people behave in their lives. Freud's structural model of personality divides the personality into three parts- the id, ego, and the superego. Id is a psychic energy and instinct that pressures humans to fulfill basic needs. Id related to the principle of pleasure, which is always seeking pleasure and avoiding discomfort. Ego is a realistic and rational part of the mind. Ego works to give place to the main mental functions, for example: reasoning, problem solving, and decision making. Ego helps someone to consider whether they can satisfy themselves without causing difficulties. Superego refers to morality in personality. A superego is like a "conscience" that recognizes good and bad values. (Minderop, 2016: 21)

How does the ego then try to reconcile the opposing goals of the id and the superego? When the ego loses its energy to resolve the divergent demands of the id, anxiety is signaled. Anxiety is a feeling of apprehension or tension that hinders our daily functioning. Anxiety arises when Ego realizes that expression of an id impulse will lead to some kind of harm to the personality. Anxiety as an alarm signal tells ego that something must be done to resolve the conflict and to protect the personality from danger. The ego, therefore, uses defense mechanism, a mental strategy to block the harmful forces while at the same time reducing anxiety. It protects the individual from overwhelming anxiety, punishment of the superego and other unpleasant experiences.

2.2.3.2 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 behavior. 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 mechanism, that are sublimation, and aggression. Both of these defense mechanisms will be my main focus on analyzing the anxiety which occurs within the main character.

2.2.3.3 Repression

According to General Psychology Journal, the ego's most powerful and pervasive defense mechanisms include repression.

Represi merupakan fondasi cara kerja semua mekanisme pertahanan ego. Tujuan dari semua mekanisme pertahanan ego adalah untuk menekan atau mendorong impuls-impuls yang mengancam agar keluar dari alam sadar. Menurut Freud, pengalaman masa kecil kita, yang diyakini banyak pakar, bersumber dari dorongan seks, sangat mengancam dan konfliktual untuk diatasi secara sadar oleh manusia. Oleh karenanya, manusia mengurangi anxitas dari konflik tersebut melalui mekanisme pertahanan ego represi.

Repression pushes the unacceptable id impulses out of the conscious and back into the subconscious. Repression is the foundation of the workings of all ego defense mechanisms. The purpose of all ego defense mechanisms is to repress or push threatening impulses out of consciousness. According to Freud, our childhood experiences, which many scholars believe, stem from the sex drive, there are very threatening and conflict for humans to consciously resolve. Therefore, humans reduce the anxiety of the conflict by means of the repressive ego defense mechanism. (Minderop, 2016: 33)

2.3 Literature Review

In order to conduct this study, I use literature review around characterization and setting, psycology literature approaches surrounding Anxiety and repression concept (Minderop, 2013) (Pickering & Hoeper, 1997).

The first similar research is a journal titled *The Main Character's Anxiety Disorder In The Catherine Anderson's Novel Blue Skies* by Ulfah Norma Asyifa, 2019. The purpose of this research is to show the type of anxiety and the psychological impact

on the main character in the novel *Blue Skies* by Catherine Anderson. Anxiety that occurs in the main character is also influenced by internal factors, where internal factors come from within the character himself. The impact that occurs due to internal factors is blindness from birth experienced by the main character, Carly. In addition to this explanation, when the character learns that she is pregnant and must return to blindness, is also one aspect that caused her anxiety. This research definitely different with my concepts research, because I use the concept of the psychology of personality to prove my analysis through the anxiety and defense mechanism concept. While, this research is focus to the anxiety disorder.

The second similar research is a journal titled *Anxiety and Defense Mechanism Analysis Based on Sigmund Freud's Theory in the Main Character of The Memory Keeper's Daughter Novel* by Nurul Apriningsih, 2018. This final project analyzes the anxiety and defense mechanism of the main character namely Dr. David in *The Memory Keeper's Daughter* novel written by Kim Edwards. The aim of this study is to analyze the anxiety and defense mechanism of the main character according to psychoanalysis theory of Sigmund Freud. This research is similar my research which is the same as the focus on the anxiety and defense mechanism concepts.

The last journal that I use is *Anxiety and Defense Mechanism of Will Hunting* by Nur Laeli Masykuroh. This journal has the same subject to my research paper. The first she uses the concepts of anxiety, the second, she used the concepts of defense mechanism. The concept of anxiety in here is explaining about how the character becomes somehow anxious which is the same concept that I use analyze, the extrinsic portion of the research. Also, the concepts of defense mechanism is also use here which analyze the defense mechanism against anxiety. These are basically the same problem and tool that I use to analyze in my term paper.

In the three journals of literature review above each discusses about anxiety, but the causes of them research is different. The first one is the journal from Ulfah

Norma Asyifa, 2019. Ulfa's research is just focus to the anxiety disorder. The second one is journal from Nurul Apriningsih 2018. Nurul's journal is focus on the anxiety and defense mechanism concepts. The last one is from Nur Leli Masykuroh. So, Nur Leli's journal is about analyze the defense mechanism against anxiety. Meanwhile my research is concern to the anxiety and repression as defense mechanism on the main character in Tate Taylor's Movie Script.

The first secondary sources I use is a book entitled "*Metode Karakterisasi Telaah Fiksi*" by Albertine Minderop. This book consists of methods to analyze characters in novels, plays, and short stories. This book is a book that explain about the intrinsic approach method to analyzed novel. In this book there is a method which is used to analyze the novel. The concepts apply is characterization, plot, and setting. These concepts are used to get the intrinsic structure of the novel.

The second secondary sources I use is a book entitled "*Psikologi Sastra: Karya Sastra, Metode, Teori, dan Contoh Kasus*" by Albertine Minderop. This books consists of methods, theories, and example of cases in the psychology literature field. This book explain about how the extrinsic method, especially psychoanalysis in analyzing the novel. The concepts I used in this extrinsic analysis are anxiety and repression. Anxiety according to this book is divided into two category, the first is objective anxiety which is an anxiety that occurs in the real situation. And neurotic anxiety, which is a type of anxiety which makes the person to be anxious towards the thing or situation that is not endangering. The next concepts that I use is defense mechanism which repression. These two are my most fundamental concepts that I use to analyze this Movie script.