

## CHAPTER 2

### THEORETICAL FRAMEWORK

This chapter describes the theory that will be used as a basis for research as described in the previous chapter. The theory applied in this study includes an intrinsic and extrinsic approach with the aim of better understanding the composition and meaning of the movie script. The intrinsic approach includes characterization, plot, setting, and theme. And the extrinsic approach is the psychology of literature that focuses on Depression.

#### **2.1 Intrinsic Approaches**

This movie script is analyzed by using concepts through intrinsic approaches. They are characterization, setting, plot, and theme. In this research, I applied Pickering and Hoepfer's (Pickering, 1981) theory of fiction from their book titled *concise companion to literature*. The concept will be explained in this chapter below.

##### **2.1.1 Characterization**

In literary work, Character is such an important thing. The relationship between plot and character is a very vital one. Without character, there would be no plot and no story. Characters can be presented by the description of their action, speech, and also their mind (Pickering, 1981). Pickering and Hoepfer provide an explanation for The major, or central, persona of the plot is the protagonist; his opponent, the personality towards whom the protagonist struggles or contends is the antagonist (Pickering, 1981). Minderop (Minderop, 2016) in her book titled *psikologi sastra* stated that in presenting and determining the character (character) of the characters, in general, the author uses two methods or methods in his work. first, the direct method (telling), and second, the indirect method (showing). The telling method relies on the exposure of the character's character to the exposition and direct comments from the author. this method is usually used by writers of ancient fiction-not modern fiction. Through this method, the participation or interference of the author in presenting the character's character is very pronounced, so that readers understand and appreciate the character's character based on the author's exposure (Minderop, 2016). The

showing method shows the author placing himself outside the story by providing opportunities for the characters to display their character through dialogue and action (Pickering, 1981).

#### **2.1.1.1 Telling Method**

The telling method is based on the author's exposition and direct pronouncements, which stimulates the audience to understand and focus on what the author wants them to see (Pickering, 1981). Telling method consists of 3 elements such as; characterization through the use of names, characterization through appearance, and characterization by the author (Pickering, 1981).

##### **2.1.1.1.1. Characterization Through the Use of Name**

The name of a character is often used to visualize the author's interpretation of the character. The author gives a character a unique name to reinforce the characteristics that set it apart from others (Pickering, 1981).

##### **2.1.1.1.2. Characterization Through Appearance**

According to Pickering and Hoeper, both in real life and in literary works, the specifics of character appearances serve as significant and valuable indications of a character. In real life, appearance has a significant impact on a person's first impression of a relationship or someone they have just met. The specifics of a character's attire might provide information about their origin, profession, and social and economic standing. A character's physical characteristics can also provide information about their age, the overall level of physical health and wellbeing, and mental stability. (Pickering, 1981).

##### **2.1.1.1.3. Characterization by the Author**

According to Pickering and Hoeper, a character's description is given by the author in their own words. The narrative can be interrupted by the author to disclose the nature and personalities of the characters, as well as the ideas and emotions they are experiencing. The

reader's focus and presumptive attitude toward the characters are entirely under the author's control. (Pickering, 1981).

### **2.1.1.2 Showing Method**

Showing methods let the character reveal themselves through their dialogue and their actions. Showing methods include as follows:

#### **2.1.1.2.1. Characterization Through Dialogue**

Dialogue is one of the key elements of fiction. The dialogue and characters are closely intertwined. Since in reality, people are always talking about themselves and others, giving pieces of information. People are listening to the conversation and are motivated to identify the speaker. Based on Pickering and Hoepfer (Pickering, 1981) Dialogue often represents and carries the speaker's attitude, values, and beliefs.

##### **a. What is being said**

According to Pickering and Hoepfer, We must determine whether the dialogue in question is significant and capable of affecting the course of the story in this instance. (Pickering, 1981).

##### **b. Who is the Speaker**

According to Pickering and Hoepfer, Something presented by the main character, who in this situation is more important than a subordinate figure, yet information provided by subordinate leaders can sometimes convey essential information about main characters. (Pickering, 1981).

##### **c. What is the Occasion**

Based on Pickering and Hoepfer (Pickering, 1981) Location or situation of the conversation can also affect a person's character, we will know more about the character of the particular way of seeing them talk to the people around them, usually, they will show their character when talking to people which closest to them.

#### **d. Whom the Speaker is Addressing**

According to Pickering and Hoepfer, The narrative is performed by characters in the story, where a certain figure says something about the character of the other (Pickering, 1981).

#### **e. The Quality of the Interaction**

According to Pickering and Hoepfer, The quality of how an interaction progresses could also affect the quality of the information given by the character (Pickering, 1981).

#### **f. The Speaker's Tone of Voice, Stress, Dialect, and Vocabulary**

According to Pickering and Hoepfer, The quality of information given by one character could differ depending on the way it is produced (Pickering, 1981). For example, a high voice tone might reflect a rude or playful attitude and a low voice tone might reflect a polite or shy attitude.

#### **2.1.1.2.2. Characterization Through Action**

According to Pickering and Hoepfer, an action can show the character of a character, even if it's just a gesture or facial expression. What a character does or how a character responds might indicate a lot about who he or she is. An action usually represents their unconscious emotional and psychological states as well as their conscious attitudes and values (Pickering, 1981).

#### **2.1.2 Plot**

According to Pickering and Hoepfer, a Plot is a series of events that create the basic narrative framework of literature. Events are purposefully placed in a particular order to help readers grasp the plot and pique their interest. A plot is usually designed to be as realistic and lifelike as possible in order to avoid confusing readers with random and unclear events. (Pickering, 1981). The structures of the plot also introduce the characters of the story. Almost every plot has five structures, as follows:

### **2.1.2.1 Exposition**

According to Pickering and Hoepfer, Exposition is the first section of a story in which the author presents background information, sets the setting, establishes the scenario, and dates the action. The characters, conflict, or possibility for conflict may also be introduced. (Pickering, 1981)<sup>4</sup>

### **2.1.2.2 Complication**

According to Pickering and Hoepfer, Complications sometimes referred to as rising action, break the existing equilibrium and introduce the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict then developed gradually and intensified (Pickering, 1981).

### **2.1.2.3 Crisis**

According to Pickering and Hoepfer, The crisis is the stage of the story when the emotional intensity of the conflict that has been built up and intensified then reaches its peak in the major milestone of the plot (Pickering, 1981). During this stage, the plot shortly leads to its conflict resolution. The crisis also refers to as the climax, is the moment at which the plot reaches its point of greatest emotional intensity, it is the turning point of the plot, directly precipitating its resolution. (Ibid, p. 17)

### **2.1.2.4 Falling Action**

According to Pickering and Hoepfer, The falling action comes when the crisis, or turning point, is reached, the tension reduces and the story moves to its intended conclusion, or the end story (Pickering, 1981).

### **2.1.2.5 Resolution**

According to Pickering and Hoepfer, The final section of the plot is its resolution, the ending of the story, which recounts the conclusion that ends the conflict and establishes a new harmony (Pickering, 1981).

### **2.1.3 Setting**

According to Pickering and Hoeper, Setting in fiction is called upon to serve numerous purposes. Setting in a story is usually supplied in the form of a descriptive paragraph that discusses the setting in depth. The setting is a concept that places the action of characters in a certain moment or time while the storyline of the story is unfolding. Setting has five possible functions, set as the background of the action, as an antagonist, as a means of creating an appropriate atmosphere, as a means of revealing character, and as a means of reinforcing the theme. It may serve five elements. These five elements are:

#### **2.1.3.1 Setting as Background for Action**

According to Pickering and Hoeper, when we speak of setting as background, we mean a setting that exists primarily for its own sake, with no clear relationship to action or characters, or at best a tangential and minor relationship. (Pickering, 1981).

#### **2.1.3.2 Setting as Antagonist**

According to Pickering and Hoeper, Setting could be the provider of the groundwork for the action, it could also be against what the protagonist intended. The setting is effective for establishing tension and drama and shaping the direction of situations since it introduces a better natural appearance of a character in defeat than in victory (Pickering, 1981).

#### **2.1.3.3 Setting as a Means of Creating Appropriate Atmosphere**

According to Pickering and Hoeper, Setting could be used to create a suitable atmosphere. In the author's effort to manipulate it, the audience's assumptions and an appropriate frame of mind for events to come arise as a result of this composition (Pickering, 1981).

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 (Pickering, 1981).

#### **2.1.3.4 Setting as a Means of Revealing Character**

According to Pickering and Hoeper, The setting could be used to create a suitable atmosphere. In the author's effort to manipulate it, the audience's assumptions and an appropriate frame of mind for events to come arise as a result of this composition (Pickering, 1981).

#### **2.1.4 Theme**

According to Pickering and Hoeper, Theme is one of those key concepts that may represent a lot of various ideas to different people. The theme also might refer to a moral or lesson that could be learned from the work, or it could encourage some form of correct conduct. The term "theme" could also refer to the main focus, problem, or issue of the work (Pickering, 1981).

#### **2.2 Extrinsic Approach**

In this chapter, after explaining the intrinsic approach above, I will explain the extrinsic approach. The extrinsic approach is used to analyze the relationship between literary works and the evolving situation at the time, the work is created. The suspicion that studying literature alone might be an inadequate means of grasping the truths it contains led some critics to draw on other academic disciplines to illuminate the multiple truths in a literary work.

Those critics who consider a piece of literature the product of an individual artist use biography and psychology as a means to explain the presence of facts and experiences in the work. On the other hand, critics who consider a literary work as determined by the author's economic, social, or political environment look to sociology, history, economics, and anthropology for insights into the substance and sense of the work. Critics of a more humanistic inclination will connect the literary work to the history of the arts or the history of ideas. All these extrinsic approaches assume literature encompasses truths either as an expression of its environment or as an example of the culture from which the literary work sprang (Strauch, 2001).



I will explain more about the extrinsic approach in this research, and the writer will put some theories that I use as the extrinsic element so it can support the relationship between the reflection of depression from a psychoanalytic perspective thin is research.

### **2.2.1 Psychoanalysis theory**

For several reasons, psychoanalysis is a hotly disputed and contentious subject. Sigmund Freud (1856–1939) developed this scientific field to treat patients with neurosis in the late nineteenth century. He is frequently referred regarded as "the father of psychoanalysis," and his ideas, which helped make unconscious defensive mechanisms popular, have had a significant impact.

Psychoanalysis itself is a form of therapy that aims to cure mental disorders by investigating the interaction of the conscious and unconscious in the mind (Barry, 2002)

According to Freud, there are three main systems that make up the entire psyche. These are known as the id, ego, and super-ego. These three systems combine to create a solid and mentally balanced organization in a healthy person. All three enable individuals to carry out satisfying and efficient exchanges with their surroundings by cooperating. These transactions are made with the intention of satiating fundamental human needs and desires. On the other side, the individual will be deemed inadequate if these personality systems conflict with one another. He will feel dissatisfied with himself as much as with the world, and his effectiveness will suffer as a result (Hall, 2019).

Finally, Psychoanalysis is a learning process. According to Freud, human development has a more-or-less predetermined path from birth. He divided the process into a number of stages that every person must go through, and he believed that an individual's early development is the most important factor in determining his or her mature personality (Zaviera, 2007).

#### **2.2.1.1 The Id**

The id is an innate human trait from birth, as a system it has a function to fulfill the principles of life thoroughly or known as instinctive impulses. According to Sumadi, the Id is a biological aspect that is a system original in personality. Freud gave the term reality



(the true psychic reality), because Id is a feeling within the individual (emotion) or feeling subjective to humans, and has nothing to do with the objective world. Instead, the id contains traits that exist or are carried from birth, including instincts as a reservoir of psychic energy that moves the Ego and Superego. so, it can be concluded that Id is a basic character that was brought by humans since their birth and ignores all obstacles to achieve their goals, for the Id the most important thing is that satisfaction can be fulfilled. Thus, the id can be said as a source of human behavior in acting or as a driving force for human behavior (Suryabrata, 1995). The id works by adhering to the pleasure principle. The id seeks instant gratification from human wants and needs. If these two are not met, a person can become tense, anxious, or angry (Fitria, 2020)

#### **2.2.1.2 Ego**

Ego is a psychological aspect of personality that arises because of the individual's need to relate well to the real world. In its function, the ego adheres to the principle of reality. the ego develops from the id and ensures that the impulses of the id can be expressed in a way that is acceptable in the real world. Its function is both in the conscious, preconscious, and unconscious minds. Because the ego determines the course to be pursued and the demands that can be satisfied and the means to do so, it is possible to think of the ego as the executive part of personality. The conflict between the id and the superego is something that the ego frequently struggles to resolve. The ego's function is to act as a mediator between instinctual desires and external circumstances. (Suryabrata, 1995).

The ego recognizes that other people have needs and desires as well. Since being self-centered is ultimately bad, the ego works to satiate the needs d's in a way that is acceptable to society. For example, delaying satisfaction and assisting in relieving the tension d's if a desire is not instantly realized (Fitria, 2020).

#### **2.2.1.3 Superego**

The superego is the moral and ethical force of personality, which operates on the idealistic principle as opposed to the gratification principle of the id and the realistic principle of the ego. The superego is essentially an element that represents parental values

or parental interpretations of social standards, which are taught to children through various prohibitions and commands (Alwisol, 2007).

Although the superego and ego can reach the same decision about something, the superego's reasons for making decisions are based more on moral values. While ego decisions are based more on what other people think (Fitria, 2020).

### **2.2.2 Anxiety**

Anxiety is an emotion characterized by feelings of tension, worried thoughts, and physical changes like increased blood pressure. People with anxiety disorders usually have recurring intrusive thoughts or concerns. They may avoid certain situations out of worry (Kazdin, 2000).

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 are 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 on various levels. (Minderop, 2016: 28).

People will experience anxiety when they are not prepared to deal with threats. Anxiety can only be created or felt by the ego. However, the id, superego, and external environment all play a role in one of three forms of anxiety: realistic, neurotic, or moral. The ego's dependency on the id creates neurotic anxiety, the ego's dependence on the superego causes moral anxiety, and the ego's dependence on the outer world causes realistic worry.

#### **2.2.2.1. Realistic Anxiety**

According to (Andri & Yenny, 2007) Realistic Anxiety is a form of anxiety that originates from the fear of dangers that threaten the real world. An example of realistic anxiety is the fear of fires, tornadoes, earthquakes, or animals wild. This type of anxiety, such as reality anxiety, leads us to prepare ourselves to behave in case we face danger. Not infrequently the fear that comes from realistic anxiety becomes very extreme. A person can

be very afraid to leave the house for fear of an accident or because of trivial things such as being afraid to light a match for fear of fire.

#### **2.2.2.2 Neurotic Anxiety**

According to (Andri & Yenny, 2007) Neurotic Anxiety appears in childhood. on the conflict between instinctual gratification and reality. Sometimes a child experiences punishment from parents due to the fulfillment of an impulsive id need, especially those

related to the fulfillment of sexual or aggressive instincts. Children are usually punished for overexpressing sexual or aggressive impulses. Anxiety or fear eventually develops because of the hope of satisfying certain Id impulses. Neurotic anxiety that will arise is usually a fear of being punished for showing impulsive behavior that is dominated by the Id. The thing to note is that fear occurs not because of fear of the instinct but is a fear of what will happen if the instinct is satisfied. The conflict that occurs is between the Id and the Ego which we know has a basis in reality.

#### **2.2.2.3 Moral Anxiety**

According to (Andri & Yenny, 2007) This anxiety is the result of the conflict between the id and the superego. It is a fear of the individual's conscience. When individuals are motivated to express instinctual impulses that are contrary to the moral values referred to in the individual's superego, they will feel ashamed or embarrassed. Children will be punished if they violate the rules set by their parents. Adults will also get punished if they violate the norms that exist in society. Shame and guilt accompany moral anxiety. It could be said that what caused the anxiety was that individual's conscience alone. Freud said that the superego can be recompensed for violating the moral code.

Whatever the type, anxiety is a warning sign to the individual. This causes pressure on the individual and becomes an impetus for the individual motivated to satisfy. This pressure must be reduced. Anxiety warns the individual that the ego is under threat and therefore if there is no action then the ego will be completely discarded. There are various ways the ego protects and defends itself. Individuals will try to run from threatening situations and try to limit the impulse needs that are the source of danger. Individuals can also follow their hearts.

Or if no rational technique works, the individual can use non-rational defense mechanisms to defend the ego (Andri & Yenny, 2007).

### **2.2.3 Defense mechanism**

A defense mechanism in which a drive or feeling is shifted to a substitute object, one that is 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)

According to Sigmund Freud, the defense will always operate widely in terms of human life. Just as all behavior is motivated by instinct, so all behavior has a natural defense, when it comes to fighting anxiety.

Freud postulated several mechanisms of defense, however, notes that it is rare for individuals to use only one defense alone. Usually, individuals will use several defense mechanisms at the same time. There are two important characteristics of defense mechanisms. The first is that they are a form of denial or interference with reality. The second is that the defense mechanism goes unnoticed. We lie to ourselves but don't realize we have done so of course if we know that we are lying then the defense mechanism will not be effective. If the defense mechanism works properly, the defense will keep any threat out of our consciousness. As a result, we don't know the truth about ourselves. We have been torn apart by images of desire, fear, possession, and all kinds of other things (Andri & Yenny, 2007).

Sigmund Freud divides defense mechanisms into several categories, but in this context, I will only use defense mechanisms namely, repression. This self-defense mechanism will be the main focus in analyzing the anxiety that occurs in the main character in Tully's movie

### **2.2.3.1 Repression**

Repression is the involuntary detachment of something from consciousness. Repression is an unconscious rejection of something that makes you uncomfortable or painful. The concept of repression is the basis of Freud's personality system and is associated with all neurotic behavior (Andri & Yenny, 2007).

### **2.2.4 Literature review**

There are several thesis and journals that have similar themes and movies that can help the writer to develop an analysis. The first research is “Hierarchy of Needs Reflected by Marlo in Diablo Cody’s Tully Movie Script” by Dio Wahyu Pratama. In this study, the writer is focusing to analyze a character named Marlo in a psychological approach with the hierarchy of needs theory that is reflected in the character.

The second research is “Repression and Anxiety Create a Defense Mechanism in Tate Taylor’s Movie Script THE GIRL ON THE TRAIN” by Okthavianig Risky Hermayanti. This study discusses a movie script The Girl on The Train directed by Tate Taylor which tells about a woman 23 years old named Rachel Watson. She feels panicked and anxious, and sometimes she feels afraid. She becomes a drunken woman to survive and has a sense of safety toward those sentiments. And she uses repression to forget the bad memory, and she changes to a good memory, for the analysis, Sigmund Freud's theory is used to analyze the research.

The third research is “Batman as Wayne's defense mechanism in Goyer's *Batman Begin*” by Jati Kumbara. This study discusses the character of Bruce Wayne who has several types of defense mechanisms and creates a medium name *Batman* as a mysterious figure that helps the city fight and fight crimes, Sigmund Freud's theory is being used to analyze this research.

The fourth research is “Defense Mechanism of the main character in Laurie halse anderson’s *speak* novel” by Ritsnaini Zulfaisya and Hasnini Hasra. This study discusses how defense mechanisms are experienced by Melinda Sordino the main character of Speak's novel in overcoming her anxiety after being bullied physically and verbally at school. This study relies on Sigmund Freud's defense mechanism theory.

The difference between my research and the first research is the themes and problems examined in this research. The writers use different theories and approaches in analyzing Marlo's character in this movie. While the difference between mine and the second, third and fourth research is the character and the movie used in this research.

