

CHAPTER II

FRAMEWORK OF THEORIES

As stated in the previous chapter to understand the meaning and the construction of the film, I use some concepts and theories to analyze it. In order to achieve it, this chapter consists of three parts. First, I use characterization, plot, and setting as intrinsic approach for this movie. The second is, extrinsic approach, I use Psychoanalysis which is Anxiety and Guilty Feeling by Sigmund Freud. The last part is literature review that consists of previous research to support this term paper which is taken from other three researchers. This chapter talks 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. Intrinsic Approach

To analyze the character of a film, I use some concepts through intrinsic approach, they are characterization, plot and setting. From the language is used, there are words that contain a certain meaning, and this should be analyze 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. Hoepfer in his book titled *Concise Companion to Literature*. Those concepts will be explained in this chapter

2.1.1. Characterization

According to Pickering and Hoepfer (1981:278), “Characterization is concerned with fundamental character traits and express expectation that the actions of the characters should be plausible, consistent and adequately motivated. Character are consistent generally unrealistic, tells us that real people are full of surprises and tend to demand characters who are capable of surprise us in a convincing way”

According to Pickering and Hoepfer (1981:27), “There is a method of characterization that the author usually uses as a guide or technique for writing literary work, that are telling and showing. One method is telling, which is done directly by the author, and relies on exposition and direct commentary by the author. The other method is the indirect, the showing method, which involves the author’s stepping aside, as it were, to allow the

characters to reveal themselves directly through their dialogues and actions. Most author employ a combination of each, even when the exposition.”

2.1.1.1. Showing Method

According to Pickering and Hoepfer (1981:27-28), “The other 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 their dialogues and actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer character on the basis of the evidence provided in the narrative.”

2.1.1.1.1. Characterization Through the Dialogue

According to Pickering and Hoepfer (1997:32). “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.”

a. What is Being Said

According to Pickering and Hoepfer (1997:32), “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.”

b. The Quality of the Exchange

According to Pickering and Hoepfer (1997:33), “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 the conversation will not last long. Characters can also take a look through their mental quality is through rhythm or flow when they speak.”

2.1.1.1.2. Characterization Through Action

According to Pickering and Hoepfer (1981:34), “We can also know someone's character from someone's actions. Because most action from many people is formed from the habits of the person itself. (Minderop, 2013, p.38). Actions and behavior are logically the development of psychology and personality; shows how the character's character is shown in his actions.”

a. Through Behavior

According to Pickering and Hoepfer (1981:34), “To build a character with a behavioral basis, it is important for the reader to observe in detail the various events in the plot because these events can reflect the character's character, emotional and psychic conditions that follow him unconsciously and the values displayed.”

b. The Underlying Motivation

According to Pickering and Hoepfer (1981:35), “In either case, whether the action is large or small, conscious or unconscious, it is necessary to identify the common pattern of conduct and behavior of which each separate action is part. One helpful of doing so is on the basis of motive, the attempt to trace certain effects back to their underlying causes. If we are successful in doing so, if a consistent pattern of motivation appears, then it is fairly safe to assume that we have made some important discoveries about the character.”

c. Gesture or Facial Expressions

According to Pickering and Hoepfer (1981:34). “Gesture or facial expressions are usually not very significant when compared with behavior; but it is not always like that. Sometimes vague or spontaneous and unconscious behavior can often give the reader an idea of the inner condition, mental turmoil or feelings of the character.”

2.1.2. Plot

According to Ansen Dibell (1988:5), “The common definition of plot is that it’s whatever happens in a story. That’s useful when talking about completed stories, but when we are considering stories being written, it is about as useful as saying that a birthday cake is a large baked confection with frosting and candles. It does not tell you how to make one.”

2.1.2.1. Exposition

According to Pickering and Hoepfer (1981:269-270), “The exposition is the section at the start of the story in which the author gives background information, introduces the

cast, begin the characterization, and initiates the action. The situation at the outset play usually gives important clues to its direction and meaning.”

2.1.2.2. Complication

According to Pickering and Hoepfer (1981:270), “The complication introduces and develops the conflict. It commences when one or more of the main characters become aware of difficulty when their relationships begin to change.”

2.1.2.3. Crisis

According to Pickering and Hoepfer (1981:271), “The crisis, also identified as the moment of peak emotional intensity and usually involve a decision, a decisive action, or an open conflict between protagonist and antagonist.”

2.1.2.4. Falling Action

According to Pickering and Hoepfer (1981:271), “The falling action of the plays results from the protagonist loss of control and a final catastrophe often appears inevitable.”

2.1.2.5. Resolution

According to Pickering and Hoepfer (1981:273), “The resolution includes some unexpected twist in the plot. Twist cuts sharply through all difficulties and allows the play to end on a happy ending. The resolution often contain a clear statement of the theme and a full revaluation of character.”

I can conclude from Pickering and Hoepfer ideas regarding plot that plot is the chain of connected events that comprise narrative. It refers to what happens in reality and is one of the major pillars of storytelling. The story will be incomplete and feel empty whether it lacks a plot.

2.1.3. Setting

According to Pickering and Hoepfer (1997:37), “Fiction can be defined as character in action at a certain time and place. Setting is a term that in its broadest sense, encompasses both physical locale that frames the action and the time of the day, the climatic conditions

and the historical period during which the action takes place. Setting helps the reader to visualize the action of the work. However, there are many kinds of setting in fiction.”

2.1.3.1. Setting as Background of the Action

According to Pickering and Hoepfer (1997:38), “Setting in the form of costume, manners, events, and institutions, all peculiar to a certain time and place-is rendered in minute detail to give a sense of “life as it was”. 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 relationship that is only tangential and slight.”

2.1.3.2. Setting as An Antagonist

According to Pickering & Hoepfer (1997: 39), “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.”

2.1.3.3. Setting as Means of Revealing Character

According to Pickering and Hoepfer (1997:42), “Very often the way in which a character perceives the setting, and the way of character react 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 deliberate making setting a metaphoric or symbolic extension of character.”

2.2. Extrinsic Approaches

After explaining intrinsic approach above, I will explain the extrinsic approach. In this paper, I will use the guilt concept through psychological approach as the theme of my analysis to analyze Liz’s character in this film. I will explain the concept below:

2.2.1. 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 (2010:6) in their book entitled *Introduction to Psychology*, “Psychology is the science of the experiences that arise from

human self, such as mind and behavior. It embraces all aspects of unconscious and conscious experience as nice as thought. It is an applied science an academic discipline, which looks to understand individuals or groups by establishing general principles and researching specific cases.”

According to the definition above, I can conclude that psychology is a science derive from human experience which is specialize in human mind and behavior, either unconscious and conscious experience and also being use into human.

2.2.1.1.Psychoanalysis

Psychoanalysis is a branch of science developed by Sigmund Freud and his followers, as the study of human psychological function and behavior. Psychoanalysis has three applications:

1. a research method of the mind.
2. a systematic science of human behavior.
3. a method of treating psychological or emotional illness.

Psychoanalytic theory is develop by Sigmund Freud. Psychoanalysis can be view as a therapeutic technique. According to Freud, “the life of the soul has three levels of consciousness, namely conscious, preconscious, and unconscious. Until the 1920s, the theory of psychological conflict only involved these three elements. In the 1923 that Freud introduced three other structural models, namely *das Es*, *das Ich*, and *das Ueber Ich*. This new structure does not replace the old structure, but completes the mental picture, especially in its function and purpose” (Awisol, 2005, p.17). Freud argued that personality is a system consisting of 3 elements, namely *das Es*, *das Ich*, and *das Ueber Ich* (the Id, the Ego, and the Super Ego), each of which has an origin, aspect, function, operating principle and the equipment itself.

According to Hjelle & Ziegler (1992) “Psychoanalysis is a theory of personality and psychopathology, which is a method of therapy for personality disorders regarding the problem of unconscious thoughts & feelings of individuals.”

2.2.1.1.1 Anxiety

Base on Albertine Minderop’s book, *Psikologi Sastra* (Minderop, 2016, p.28), “Anxiety is a condition when an organism feels threaten from any form of conflicts and frustrations to hinder the progress of individuals to achieve goals. The threats are in the form of physical, psychological, and other pressures who leads to the appearance of anxiety. This condition will follows with uncomfortable feelings such as; worries, fears, and unhappiness in any level”.

According to Sigmund Freud (1856-1939), Anxiety is an important variable of almost all personality theories. Anxiety as a result of conflict which is an unavoidable part of life, is seen as a major component of personality dynamics. Anxiety is the function of the ego to warn individuals about the possibility of a danger coming so that appropriate adaptive reactions can be prepared. Usually the individual's reaction to threats of displeasure and harm that he has not yet faced is to become anxious or afraid. Anxiety serves as a mechanism that secures the ego because it signals that danger is in sight.

Anxiety will arise when people are not ready to face threats. Only the ego can produce or feel anxiety. However, both the id, the superego, and the external world are involved in one of three types of anxiety: realistic, neurotic and moral. The ego's dependence on the id causes neurotic anxiety, the ego's dependence on the superego gives rise to moral anxiety, and its dependence on the outside world causes realistic anxiety. Realistic Anxiety is the fear of the real danger in the outside world. This anxiety is the origin of neurotic anxiety and moral anxiety. Neurotic Anxiety is the fear of the punishment one will receive from one's parents or other authority figure if one satisfies one's instincts in one's own way, which one believes will be punished. The punishment is not necessarily accepted, because parents do not necessarily know the violation they have committed, and for example, parents know that they do not necessarily impose punishment. Thus,

punishment and punishment figures in neurotic anxiety are imaginary. Moral anxiety is the fear of the individual's own conscience. When individuals to express instinctual impulses that are contrary to moral values, then the individual will feel ashamed and guilty. Moral anxiety explains how the superego develops, usually individuals with strong consciences will experience more intense conflict than individuals with looser moral tolerance conditions.

In this concept of anxiety, Freud concentrated on strengthening the ego through psychoanalysis and gave his ideas about anxiety. Freud also defined three main types of anxiety that explain the difference between reality anxiety, neurotic anxiety, and moral anxiety. In this research I will just focused on the moral anxiety.

2.2.1.1.2. Guilty Feeling

The emphasis on the concept of guilt that was previously more focused on the act of violation, is now more focused by guilt psychologists on feelings towards oneself when a person's behavior violates the boundaries of moral behavior.

According to Sigmund Freud (Semiu, 2006,p.67) feelings of guilt occur when the ego acts – or even intends – to act contrary to the moral norms of the superego. Freud also stated that guilt feelings are a function of conscience, which is the result of experience with punishments given by parents for inappropriate behavior. The superego is the ideals and values of children that are learned from their parents and culture. When the ego responds to stimuli from the id that violate the superego, feelings of guilt can occur. Sigmund Freud called it moral anxiety, in the form of guilty feeling.

Guilty feelings can also take the form of erroneous behavior. For example he commits a forbidden act, crime, or sin. Even though he didn't get a direct sanction, or was not known to many people, he could remember feeling guilty for a very long time. Because it is important to control yourself, namely by means of repression: suppressing unpleasant or painful memories that can trigger anger. Also, judgment: that is holding back bad attitudes and behavior, while remaining rational so as not to take actions that make mistakes in the future and cause feelings of guilt.

According to Freedman (1967), “guilt is a feeling that comes from the knowledge of an individual because he or she behaves against ethical or moral standards that are owned”.

2.2.2. Psychology in Literature

According to Sangidu (2004:2), “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.”

According to Albertine Minderop (2010:98), “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.”

According to the definitions above, I can conclude that psychology of literature is a science of human mind and behaviour through reviewed summary of each literary works and the characterization from it character. Mostly fiction, but literary works come from the mind from of the creator and sometimes it reflects their real experiences.

2.2.3. Previous Related Studies

This study focus on moral anxiety caused the guilty feeling in “Extremely Wicked, Shockingly Evil and Vile” movie script. There are other related studies which also focus on psychoanalysis.

The first similar research is a term paper titled “ Displacement and Anxiety on Patrizio Solitano’s Character in David O. Russell’s Script Entitled *Silver Linings Playbook* written by Raihan Ramzy Prastio from Darma Persada University in 2021. This research focused on psychological aspects with the using of anxiety and human defense mechanism concept by Sigmund Freud. Freud’s psychology of personality theory can be used to analyze the movie script *Silver Linings Playbook*. I conclude the

main character who has a problem on his marriage and it makes him feeling anxious and depressed. The effect of his problem is an emerges of anxiety of the possibility to not rebuild his marriage again with his wife.

The second similar research is a term paper titled “Revenge Reflected Through Personality Structure In Ian Graham In The Novel *The Huntress* By Kate Quinn” by Elbert Jolio from Darma Persada University 2021 . This research describes the three personality structures that consist of id, ego, and superego traits that Ian the main character shows his revenge in the novel. He chose not to kill Lorelai Vogt, Ian’s anger was queller by the ego and superego. I conclude every person has three personality structures that are formed in their personality. These three structures have their respective roles in influencing the way individuals think and behave in their lives. As in personality, Ian shows how *id*, *ego*, and *superego* describe revenge as their behavior.

The last similar research is a journal titled “ Psikoanalisis Sigmund Freud dan Implikasinya dalam Pendidikan ” by Helaluddin Syahrul Syawal from Sultan Maulana Hasanuddin Islamic State University 2018. This research explains about Psychoanalysis which is a theory developed by Sigmund Freud in analyzing human psychology. According to Freud, human behavior is dominated by the subconscious which contains the id, ego, and super ego. I conclude Psychoanalytic theory is a theory that seeks to explain the nature and development of the human personality. The elements that are prioritized in this theory are motivation, emotion and other internal aspects. This theory assumes that personality develops when there are conflicts from these psychological aspects, which generally occur in children or at an early age.

The difference between me from the three reasearches above is that I analyzed my research through Sigmund Freud's psychoanalytic theory which is the main character, Liz Kendall, experienced moral anxiety which resulted in deep of guilty feeling. My analysis uses intrinsic and extrinsic approaches.

CHAPTER III

RESEARCH METHOD