

CHAPTER 2

THEORITICAL FRAMEWORK

In this research, I use several theories and concepts that are relevant to my research topic. Some of the theories that I use in my research entitled *Trauma That Caused Dissociative Identity Disorders in the Main Character in Sightless (2020) Movie Script by Cooper Karl* are the intrinsic and extrinsic theories of literature. I use intrinsic approaches such as characterization, plot, and setting to analyze characters in *Sightless (2020)* movie scripts. Thereafter, I use an extrinsic approach such as psychology of literature followed by the theory of Psychoanalytic Personality proposed by Sigmund Freud. I will also use the theory of trauma and Dissociative Identity Disorder (DID) by the American Psychiatric Association and theory by Nevid Jurand. In this chapter there is also a literature review which includes comparisons with previous research that has been carried out by other researchers.

2.1. Intrinsic Approach

The intrinsic approach in a literary work usually pays attention to the deepest meaning of a text and does not give importance to a writer. In the intrinsic approach, the plot and characters are given great importance while in the intrinsic approach, the theme and setting of the text are considered. To elaborate on the psychological problems contained in *Sightless (2020)* movie script, I use characterization, plot and setting as part of an intrinsic approach.

2.1.1. Characterization

According to Echols and Shadily (as cited in Minderop, 2013) character means personality, role, letter. Character can also refer to a person, society, race, mental and moral attitude, quality of reason, famous person, character in a literary work, reputation and mark, or letter, and so on. (Hornby, 1973) cited by (Minderop, 2013).

Characterization means acting out, portraying a character. (Pickering & Hoeper, 1981) state that characterization occurs when the author reveals the

character's personality. Without characters, there would be no plot and no story. There are several characterization methods that are usually used by authors as a technique for writing literary works, telling and showing.

The *telling* method includes characterization through the use of the character's name, appearance of the character, and the author's speech. In *telling*- a method preferred and practiced by many older fiction writers- the guiding hand of the author is very much in evidence. (Pickering & Hoepfer, 1981). While the *showing* method includes characterization through dialogue such as what is said by the speaker, the speaker's identity, the location and situation of the conversation, and so on. And characterization through the behavior of the characters such as facial expressions and motivations that underlie the character's actions. (Minderop, 2013)

2.1.1.1. Showing Method (Indirect)

According to (Pickering & Hoepfer, 1981) *indirect*, dramatic method of *showing*, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. With the showing method, most of the burden of character analysis is shifted to the reader, who is asked to infer the character based on the evidence provided in the narrative. However, the telling and showing methods are intertwined with each other. Most writers usually use a combination of each method, even when the exposition is limited to a few lines of descriptive details that build the scene. Indirect methods of revealing character - characterization by showing include the following:

2.1.1.1.1. Characterization through Dialogue

To find out the characterizations contained in the *Sightless (2020)* movie script, I will elaborate the psychological problems through character in the movie script using the dialogue between characters. According to (Pickering & Hoepfer, 1981:32) basically, some characters will be careful and guarded about what they say; sometimes they speak only deceptively, and we have to infer from their words what they really mean. Some of them are sometimes open and direct; they tell us,

or appear to tell us, exactly what's on their mind. Some characters are prone to exaggeration and chronic exaggeration; others to understatement and subtlety.

Pickering and Hoeper (1981:32) also state in their book that said that there are some authors who do not use dialog in their works (this is a rare thing) to reveal, build, and strengthen characters. For that reason, readers should be prepared to analyze dialogue with some of these methods; (1) what is being said by the speaker, (2) the identity of the speaker, (3) the location and the situation of the conversation, (4) the identity of the person the speaker addressing, (5) the quality of character's mentality, (6) tone of voice, dialect, emphasis, and vocabulary of the characters (Minderop, 2013:22-23)

2.1.2. Plot

Characterization and plot are actually closely related to each other, especially in a literary work. The main function of plot itself can be said to be the representation of characters in action, although as we will see, the actions involved can be internal and psychological as well as external and physical. (Pickering & Hoeper, 1981:14-15).

Most plots stem from some significant conflict. The conflict can be an external conflict, where the main character is pitted against an object outside himself, or an internal conflict, in which case the problem to be solved is one that exists within the psyche or personality of the main character. (Pickering & Hoeper, 1981:15). The plot in a literary work basically moves through five different stages, which can be described as follows:

2.1.2.1. Exposition

Exposition is the beginning of a story where the author usually provides necessary background information, sets the scene, establishes the situation, and dates of the action. Exposition can also contain the introduction of characters and conflicts, or potential conflicts. Exposition may take place in a single sentence or paragraph, or, in the case of some literary works, occupy an entire chapter or more. (Pickering & Hoeper, 1981:16-17).

2.1.2.2 Complication

Complications are also sometimes referred to as rising action which usually breaks the existing balance and introduces characters and conflicts that underlie or trigger the conflict of a story in a literary work. The conflict is then gradually developed and intensified. (Pickering & Hoeper, 1981:17).

2.1.2.3. Crisis

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

2.1.2.4. Falling Action

Pickering & Hoeper (1981) state that once the crisis, or turning point, has been reached, the tension subsides and the plot moves towards its appointed resolution. (p.17)

2.1.2.5. 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 is also referred to as the conclusion or the *dénouement*, the latter in French word that have a meaning “unknotting” or “untying”. (Pickering & Hoeper, 1981:17).

2.1.3. Setting

Setting is a term that in a broad sense can include the physical location that frames the action and the time of day or year, climatic conditions, and historical period in which the action takes place. The setting in a literary work generally helps the reader to visualize the action of the work, and thus adds credibility and a sense of authenticity to the characters. It can help create and maintain the illusion of life, to give what we call authenticity. (Pickering & Hoeper, 1981:37).

Pickering and Hoeper (1981) also state that some settings are relatively unimportant. They usually serve only as incidental and decorative settings, not unlike the forest and canvas settings we commonly encounter in modern sitcoms, which have little or no important connection to the plot or characters. (p. 37)

Setting in literary works can perform a number of desired functions. Settings can serve (1) to provide a background for the action; (2) as an antagonist; (3) as a means to create an appropriate atmosphere; (4) as a means to express character; (5) as a means of strengthening the theme. In this research, I will only elaborate the psychological problems through setting as background for action.

2.1.3.1. Setting as Background for Action

For this reason, a literary work generally requires a setting or background. Sometimes this setting is extensive and highly developed, where the setting-in the form of costumes, manners, and institutions, all of which are unique to a particular time and place-is given in great detail to give the impression of "life as it really is". In other cases, the setting is so light that it can be dispensed with in just a sentence or two, or must be inferred altogether from the dialog and action. Setting as background is a setting that exists generally for its own sake, without a clear relationship to the action or character, or at best a relationship that is only tangential and slight. (Pickering & Hoeper, 1981:38-39).

2.2. Extrinsic Approach

In a literary work, extrinsic elements are elements that are outside of literary works, but indirectly these elements affect the building or organismal system of literary works (Nurgiyantoro, 2013: 30) quoted by (Nugroho, 2018). To analyze the psychological problems contained in my research entitled *Trauma That Caused Dissociative Identity Disorder of the Main Character in Sightless (2020) Movie Script by Cooper Karl*, I used several extrinsic concepts in the form of psychiatric disorders and psychoanalytic theory by Sigmund Freud and theory of trauma and dissociative identity disorder (DID) by APA DSM IV.

2.2.1. Psychology of Literature

Psychology of literature is the study of literary works which are believed to reflect psychological processes and activities. In examining a psychological literary work, the important thing that needs to be understood is the extent to which the author's psychological involvement and the author's ability to present fictional characters are involved with mental problems. (Minderop, 2018:54-55)

Endraswara as cited in (Minderop, 2018:55) also state that psychology of literature is influenced by several things. First, literary works are the creation of a mental process and the author's thoughts are in a semi-conscious situation which is then poured into a conscious form. And the second is the study of psychology of literature is a study that examines the psychological reflection in the characters which is made in such a way by the author so that the reader feels lulled by the psychological problems of the story which sometimes feel involved in the story of a literary work.

2.2.1.1. Psychoanalysis Theory

Psychoanalysis is a science that was born around the 1900s by Sigmund Freud. Psychoanalysis theory is concerned with human mental function and development. This science is a part of psychology that has made great contributions and has been made to human psychology for many years. (Minderop, 2018:11)

Minderop (2018:66) states that throughout the 20th century, the study of literary works through a psychological approach—especially the application of the theory put forward by Sigmund Freud (852-1939) was often carried out. The unavoidable relationship between the fields of literature and psychology causes several mistakes and misunderstandings in the application of this theory.

Guerin et al., as quoted in (Minderop, 2018:67).state that first, without realizing it, sometimes researchers are very eager to lead literary studies too far into the realm of psychology, thus leaving the essence of literature itself. Second, researchers often study literary works through a psychological approach that leads to mystical analysis results. Third, those (people) who work in the field of

psychology often do not understand the principles of how to study literature comprehensively.

However, it cannot be denied that there are researchers in the field of literature who are fascinated by psychological terms such as anal eroticism, phallic symbols, Oedipal complex, trauma, dissociative identity disorder, and so on which are confused with the term clinical diagnosis in literature. problem. Although the study of literary works through a psychological approach is still being debated, nothing can prevent researchers from continuing to apply this theory to a literary study. (Minderop, 2018:67)

2.2.2. Trauma

According to Astari (2022), trauma is basically used to describe an event or situation experienced by sufferers. A person who has experienced trauma will usually receive a traumatic event or experience differently, so that the sufferer's reaction will be different when facing the incident.

Traumatic events that are experienced directly include military combat, violent personal assault (sexual assault, physical attack, robbery, mugging), being kidnapped, being taken hostage, terrorist attack, torture, incarceration as a prisoner of war or in a concentration camp, natural or manmade disasters, severe automobile accidents, or being diagnosed with a life-threatening illness. Sexually traumatic events in children can include sexual experiences that are developmentally inappropriate without actual threats or violence or injury. Events experienced by others being studied include violent personal attacks, serious accidents, or serious injury to family members or close friends; learning about the sudden and unexpected death of a family member or close friend; or learn that their child has a life-threatening illness. The disorder can be severe or long lasting if the cause of the stress is human design (eg, torture, rape). The likelihood of developing this disorder may increase as the physical intensity and proximity to the stressor increases. (APA, 1994:424)

American Psychiatric Association (1994:424) also state that the traumatic event can be reexperienced in various ways. Generally, the person has recurring and disturbing memories of distressing events or dreams that recur as long as the events

are replayed. In rare cases, the person experiences a dissociative state lasting from a few seconds to several hours, or even days, in which components of the event are relived and the person behaves as if they experienced the event at that time.

There are various kinds of trauma, one of which is psychological trauma. Psychological trauma itself is trauma that arises as a result of the impact of previous events that cause feelings of being overwhelmed, in danger or isolated. This trauma can have a long-term impact on someone who experiences it and can reappear later in a different form. Psychological trauma can also disrupt or damage the mind structure of someone who experiences it and can even affect the way sufferers see the world. It can distort our values and beliefs. Cognitive behavioral therapy has shown that it can manifest itself in other psychological disorders such as depression, anxiety, withdrawal, obsessive compulsive disorder and eating disorders. (Wisantoro, 2022).

As I said in the previous chapter that the impact of traumatized individuals is fundamentally different. It depends on the ability of each individual to form positive and meaningful interpersonal relationships. Trauma can cause a person to experience *Post-Traumatic Stress Disorder (PTSD)* which causes the sufferer to always be haunted by flashbacks, difficulty sleeping, frequent angry outbursts, and feelings of guilt. Even worse, trauma can also cause a person to experience *Dissociative Identity Disorder (DID)*, previously known as Multiple Personality Disorder (MPD). Where the sufferer becomes like having one or two or even more personalities.

2.2.3. Dissociative Identity Disorder (DID)

Dissociative Identity Disorder (DID) is a disorder that causes someone who experiences it to have two or more different identities or personalities that repeatedly control behavior. In some people there is an inability to remember important personal information, the range of which is too great to be explained by ordinary forgetfulness. The disturbance is not due to the direct physiological effects of a substance or a general medical condition. In children, the symptoms cannot be attributed to imaginary playmates or other fantasy play. (APA, 1994:484)

Dissociative Identity Disorder (DID) is a disorder that reflects a failure to integrate various aspects of identity, memory, and consciousness. Each personality state can have a distinct personal history, self-image, and identity, including a separate name. There is usually one primary identity that carries the individual's name and is passive, dependent, guilty, and repressed. Other specified identities exist under certain circumstances and may differ in reported age and sex, vocabulary, general knowledge, or predominant influence. Meanwhile, alternative identities are identities that take control sequentially, one at the expense of the other, and may deny knowledge of one another, be critical of one another, or appear to be in open conflict. Sometimes, one or the stronger identity allocates time for the other. Aggressive or hostile identities can sometimes interfere with activities or put others in uncomfortable situations. (APA, 1994:484)

The American Psychiatric Association (1994:486) also states in their book that individuals who experience this disorder usually often experience gaps in memory for personal history, both distant and recent. Identities that are more passive tend to have more limited memories, whereas identities that are more hostile, controlling, or "protective" have more complete memories. Uncontrolled identities are usually still able to gain access to consciousness by producing auditory or visual hallucinations in sufferers. Transitions between identities are often triggered by psychosocial stress. The time it takes to switch from one identity to another can usually be a matter of seconds, but, more rarely, it can be gradual. The number of identities reported ranges from 2 to over 100. Half of the reported cases include individuals with 10 identities or less.

Individuals who have Dissociative Identity Disorder often report that they experienced severe physical and sexual abuse, especially during childhood. Controversy surrounds the accuracy of such reports, since childhood memories may be distorted and individuals with this disorder tend to be highly hypnotized and highly susceptible to suggestive influences. On the other hand, those who are responsible for acts of physical and sexual violence tend to deny or change their behavior. (American Psychiatric Association, 1994:485)

According to Nevid J.S. et al (2014), there are four personality types in DID but what we will discuss is that there are only two types of DID, the two types of DID are:

A. The Host (Main) Personality

According to Nevid J.S. et al (2014: 202) the host (main) personality is unaware of the existence of the other identities, whereas the other identities are aware of the existence of the host. Nevid also state that this type of personality is characterized by a failure in the offender to recall personal information that is too important to be considered ordinary forgetfulness.

B. The Dominant Personality

According to Nevid J.S. et al (2014: 203) the dominant personality remains unaware of the existence of the alter personalities. It seems that unconscious processes control the underlying mechanism that results in dissociation, or splitting off of awareness. There may even be “interpersonality rivalry,” in which one personality aspires to do away with another, usually in ignorance of the fact that murdering an alternate would result in the death of all. Nevid also states that this type of personality characterized by the tendency of one personality to show itself, and conversely there is a personality that is marginalized and rarely appears to appear.

2.3. Previous Related Studies

This research focuses on of the trauma that caused dissociative identity disorder (DID) experienced by the main character in the *Sightless (2020)* movie script by Cooper Karl. I cannot find related research on the same object, but I have some research related to trauma and also psychiatric disorders written by several researchers, those researches are:

The first is a study written by Arga Gilang Wisantoro from Darma Persada University with the title *Trauma Leads to Death Instinct In Brett Haley's Movie Script Entitled All The Bright Places (2022)*. This study aims to analyze the trauma

that leads to the death instinct in the film script by using an intrinsic and extrinsic approach. The result of the research written by Arga is that trauma leads to a death instinct. The script of this film is about two people, Theodore Finch and Violet Markey who have past traumas. Finch is traumatized by being physically and emotionally abused by his father, then his father marries another girl. The trauma gets worse when the mother has to work for a living and leaves her children without a father and mother figure. Violet Markey feels guilty after a car accident that killed her sister. It traumatized him until he became a completely different person. In this film, as a result of these events and trauma, they lead to a death instinct and end in tragedy.

The next research is a study written by Nieske Tiara Sabila and Much Koiri from the State University of Surabaya entitled *Unresolved Childhood Trauma in Gerald's Game Movie Script*. The research contains about issues that arise regarding the effects or consequences that arise and affect a person's life after experiencing a trauma in childhood and how to deal with unresolved trauma. Jessi, the main female character, is sexually abused by her biological father as a teenager, traumatizing her into adulthood. The purpose of this research is to analyze how much influence trauma that experienced in childhood can affect a person's personal life. This research is related to the research that I do because the research used the same psychoanalytic approach as the one that I used, Sigmund Freud's psychoanalytic theory. In addition, this article also used direct quote dialogue between characters from Gerald's Game movie. The findings of the study indicate that the main character's reaction to the traumatic event and how she coped with it, even though the memory of the event is still attached to her.

The third research is a study written by Hana Nagieb Kuddah in 2021 from Darma Persada University entitled *Dissociative Identity Disorder Reflected In M. Night Shyamalan's Movie Script Entitled Split*. This term paper discussed about the theme of a movie script using the intrinsic and extrinsic approaches. Through the intrinsic approaches are applied concepts: characterization, setting and plot. Through the extrinsic approaches is *Dissociative Identity Disorder* by DSM IV and Psychoanalysis theory. The research is related to my research because it used the same concept and theory, the concept and theory are the concept of *Dissociative*

Identity Disorder (DID) and by using psychoanalytic theory in the movie script. The results of that research showed Kevin as the main character has 24 identities, and some identity more dominant than the other; Dennis, Barry, Patricia, and Hedwig. Every identity has its own character. The 24th identity arrive when the movie about to end, and make a big mess. The 24th identity name is The Beast. The Beast killed three people. It shows how dangerous this disorder is. Kevin as the main identity doesn't know what the other identity did while they are taking the light.

The difference between this research and the previous research that I have described above is seen in the object and focus of object analysis. This study uses the movie script *Sightless (2020)* as the main source. The research focuses on the trauma experienced by the main characters, Clayton Haley, which affects his psychology which results that having psychiatric disorders, *Dissociative Identity Disorder (DID)*.

