CHAPTER II

INTRODUCTION TO THE THEORIES

In this chapter the writer is going to explain about the theories. The writer is using two approaches, intrinsic and extrinsic approaches, to analyze this movie.

A.	Intrinsic approaches

1. Characterization

Characterization is the quality of thought and feeling of the character in a work of fiction which can include not only the behavior or character and habits, but also the appearance[1]. To determine the characters in this imaginative figures and determine the character of a very different characters. In this paper to be discussed is how to describe or rather how to examine the nature of the characters, the characterization method.

In presenting and determine the characters, in general, the author uses two ways or methods in his work. First, the direct method (telling) and second, indirect method (showing). *Telling method rely on the character of exposure character exposition and commentary directly from the author*[2]. Through this method of participation or the interference author figures in the present disposition is very pronounced, so that the reader understand and appreciate the disposition figure based on exposure to the author. Usually we can see the depiction of figures using the method of telling in a literary work is among the punctuation in parentheses. Showing method shows the author puts himself outside the narrative by providing opportunities to the fatherly figure to show their disposition through dialogue and action.

This is the reason why the writer chose telling and showing method. It is suite. There are dialogues between the characters and also there is a narrator too. So, when the writer tries to analyze, the telling and showing method will help the writer to analyze more about the characterization and prove the writer's assumption about this film.

2.	Settings

---

[1] James H. Pickering & Jeffrey D. Hoeper, *Concise Companion to Literature* (New York: Macmillan Publishing Co., Inc., 1981), p. 26.

[2] *Ibid., p 27.*

Setting in fiction is called on to perform a number of desired functions. There are five kinds of setting. First, setting as background for action: To see whether setting acts as an essential element in the fiction, or whether it exists merely as decorative and functionless background[3], we need ask ourselves this: Could the work in question be set in another time and another place without doing it essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole. Second, setting as antagonist: Setting in the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict and determine the outcome of events[4]. Then, Setting as a 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[5]. Next, setting as a means of revealing character: An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character[6]. The last, setting as a means of reinforcing theme: Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story[7].

The writer is not going to use these five functions of setting. The writer will choose one of them. The writer will use setting as a means of revealing character.

3.   Plot

Plot is the story from beginning to end. Brooks and Warren mentions other terms of plot or plot, which trap and dramatic conflict. These terms mean "motion of the structure or behaviour in a fiction or drama". In general, the element of plot itself consists of exposition, complication, crisis, falling action, and resolution. An explanation of each element of the plot is as follows, Exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. At this point, the author 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.[8] Then, complication is the section breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict

---

[3] *Ibid., p. 26.*
[4] *Ibid., p. 39.*
[5] *Ibid., p. 40.*
[6] *Ibid., p. 41.*
[7] *Ibid., p. 42.*
[8] *Ibid.,* p. 16.

is then developed gradually and intensified.[9] Next, crisis 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.[10] After that, falling Action is the Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.[11] Finally, resolution is 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*. [12]

4.   Theme

Theme is one of those critical terms that mean very different things to different people[13]. To some, who think of literature mainly as vehicle for teaching, preaching, propagating a favourite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work.

Theme in literature, whether it takes the form of a brief a meaningful insight or a comprehensive vision of life, can be said to represent the vehicle an author uses to establish a relationship with the larger world in which he or she lives and works. It is the author's way of communicating and sharing ideas, perceptions, and feeling with his readers or, as is so often the case, of probing and exploring with them the puzzling questions of human existence, most of which do not yield neat, tidy, and universally acceptable answers.

B.   Through the extrinsic approach I use:

Fetus during gestation in the world feel comfortable, stable and safe with every requirement can be satisfied without any delay. Suddenly when born individuals faced with a hostile environment. Individuals then have to adapt to reality, ie instinctual need not always be found. Nervous system newborns still raw and yet ready, suddenly bombarded with sensory stimuli hard and continuously.

From this experience created a pattern of reaction and degree of feeling that would happen anytime in individuals who demonstrated when faced with danger in the future. When an individual is not able to do at the time coping of the anxiety in danger or excessive, then it is called as traumatic anxiety. What Freud meant by this is an individual, not calculated how

---

[9] *Ibid*., p. 17.
[10] *Ibid*.p 17
[11] *Ibid*.p 17
[12] *Ibid*.p 17
[13] *Ibid*., p. 61.

old, retired at a stage entirely helpless, as the state of the fetus. In adult life, infantile helplessness reinstated, to some degree, where the ego is threatened.

Freud saw anxiety as an important part of the personality system; things are a foundation and center of the development of neuroses and psychoses behavior[14]. Freud said that the prototype of all anxiety is the time of birth trauma (an idea first proposed by a colleague Otto Rank).

Sigmund Freud was born in Austria-Hungarian in 1856[15]. He was a Jewish descent. His father was a merchant. Freud was his mother's second wife. Freud family moved to Vienna when Freud was 4 years old. In the past he often complains about not welcome to stay there. Freud family was Jewish family. Although his father was a "Freethinker" and Freud himself was an atheist.

C.   Theory of Anxiety by Sigmund Freud

According to Freud, personality structure consists of three elements, namely the id, ego, and super ego. Id symbolize instinct and primitive impulse, super ego reflect the individual conscience and controlled by individual cultural norms, while the ego is described as a mediator between the demands of the id and super-ego. Anxiety is an emotional conflict between the id and super-ego ego that serves to warn about the dangers of something that needs to be addressed.

Anxiety theory by Freud was first revealed in 1890, originated from an idea that anxiety is a libido or sexual desire buildup that cannot be distributed. There are three kinds of anxiety, namely: the fear or objective or reality of anxiety, neurosis anxiety, and moral anxiety. Neurotic anxiety has three distinct parts, namely anxiety obtained due to factors inside and outside which frightening, anxiety associated with certain objects which manifest as phobias, neurotic anxiety that are not associated with harmful factors from inside and outside.

Anxiety is a thought which based on the analogy of the body response which has the same intervals as at the time of sexual intercourse (palpitations, heavy breathing). Keep in mind, anxiety is different from the anxiety itself. Anxiety is a natural response in the system of the human personality, whereas anxiety is exaggerated state of qualm which cannot be resolved or look for a solution within a certain time.

---

[14] http://www.academia.edu/6492375/PSIKOANALISIS_KLASIK_Sigmund_Freud, accessed on Sunday, March 22, 2015.

[15] http://www.pbs.org/wgbh/aso/databank/entries/bhfreu.html, accessed on Friday, March 10, 2015

Freud said that the prototype of all anxiety is future birth trauma. Unborn fetus, while in the womb, feels that he is in a comfortable, stable and safe world with any needs that can be satisfied without any delay. However, after birth, individuals faced with a hostile environment, that where the main enemy is the reality, that instinctual needs that are not always to be found. The individual nervous system (baby) newborn is still not ready, and suddenly attacked with a sensory stimulus that harsh and persistent. As proof that the individual (the baby) not ready is by crying loudly.

Freud divides anxiety in to three parts, which are:

1. Fear or Objective reality

This anxiety comes from the fear of danger in the real world (enter ma'am al footnote book again). Anxieties like this, for example: the fear of fires, tornadoes, earthquakes, or wild animals. This is the kind of anxiety that lead individuals to behave how to deal with the danger. There are also cases where the fear which rooted in this reality becomes extreme. For example, a person can become very afraid to leave the house for fear of an accident on her; or someone afraid to light a match for fear of fire.

2. Neurotic

This anxiety has no basis in childhood, the conflict between instinctual gratification and reality. While still small, sometimes a child is experiencing punishment from parents due to the fulfillment id impulsive, especially those related to the fulfillment of sexual or aggressive instincts. Children usually penalized for excessive sexual or aggressive impulses as expression of it. The growing anxiety or fear is because of the expectation to satisfy certain id impulses.

3. Moral

Anxiety is the result from a conflict between the Id and the Super Ego, or more commonly known as the fear of the individual's own conscience. In one case where the individual is motivated to expression instinctual impulses which assessed against the moral values mentioned in the Super Ego, the individual would feel guilty. Individuals who have a strong conscience will experience greater inner conflict rather than the individual which has the moral condition of the lower tolerance.

Whatever the type, anxiety is a sign of warning to the individual. This can cause pressure on the individual and can an encouragement for the sated against individuals. This pressure must be reduced. This pressure is a warning that the Ego is under threat and therefore if there is no further action, the Ego will be wasted as a whole. There are various ways for the ego to protect and defend itself. Individuals will try to escape from a threatening situation and seek to limit needs impulses which are a source of danger. Individuals can also follow her heart. Or if there is no rational technique that works, people can wear a defense mechanism.

Anxiety often continues or evolves into a panic attack. It arises because the expansion of qualm without a solution being pressed by a certain bureaucracy called time, situation and environment.

D.   Defense mechanism against Anxiety

Anxiety serves as a sign of impending danger, a threat to the ego which should be avoided or resisted. In this case the ego must reduce conflict between willingness Id and Superego. This conflict will always exist in human life because, according to Freud, instinct will always seek the satisfaction of social and moral environment while gratification is restrict. So according to Freud a defense will always operate widely in terms of human life. Like all behavior is motivated by instinct, as well as all behavior has a natural defense, within case against anxiety.

Usually people would use some defense mechanisms at the same time. There are two important characteristics from a defense mechanism. The first is that they are a form of denial or interruption of reality. The second is that the defense mechanisms take place unnoticed.

We actually lying to ourselves, but do not realize have been enacted so. Of course, if we knew that we were lied to then defense mechanism will not be effective. If the defense mechanism works well, the defense will keep all threats remain outside our awareness. As a result we do not know the truth about ourselves. We have been split by the image of desire, fear, and all sorts of other ownership. Several defense mechanisms used to combat anxiety include repression, regression, projection, sublimation, isolation, and so on.

Individuals will try to reduce or eliminate the dangers that threaten it in many ways a defense mechanism. Defense mechanisms do not always work alone, sometimes several defense mechanisms will work together in dealing with anxiety. The purpose of all this is a defense mechanism to keep the individual off from the pressure so that it can still live their lives better.

A person will suffer anxiety disorders are concerned when unable to cope with stressors faced. But in certain people even though there is no psychosocial stressor in question showed anxiety as well, which is characterized by a pattern or anxious personality type[16].

An anxious personality types, include:

1. Anxious, worried, uneasy, hesitant and indecisive.
2. Look to the future with a sense of misgivings (worried).
3. Lack of confidence, nervousness when appearing in public (stage fright).
4. Often feel no guilt, and blame others.
5. Not easily succumb or insistent.
6. Motion often go awry, not quiet when sitting and restless.
7. Often complain of this and that (somatic complaints), worry excessively against the disease.
8. Irritability, likes to exaggerate small issues (dramatization).
9. In taking the decision is often overcome with indecisive and hesitant.
10. When presented something or ask often repeated.
11. If the emotions are often acting hysterical.

People with an anxious personality type is not always complain things that are psychic but often also accompanied by physical complaints (somatic) and also overlap with depressive personality traits, or other words often have limitations.

E.   Summary of the Chapter

In this chapter, entitled Introduction to the theories which consist of definitions of intrinsic approaches, and explanation of extrinsic theory that using Sigmund Freud theory of anxiety. Anxiety is a thought which based on the analogy of the body response which has the same intervals as at the time of sexual intercourse (palpitations, heavy breathing).

---

[16] Hawari, Dadang. *Manajemen Stres, Cemas dan Depresi. Balai Penerbit FKUI. 2001.*