

CHAPTER 2

THEORITICAL FRAMEWORK

In conducting this research, I use theories by the experts in literature as a foundation in analysing a literary work. These theories are also required to support the data findings for this research. There are two approaches which are being used in this research; intrinsic and extrinsic approaches. The intrinsic approach focuses on the structure of a certain literary works. Meanwhile extrinsic approach analyses literary work's extrinsic aspects, and, for this research, is the defence mechanism.

2.1 Intrinsic Approach

Intrinsic elements in literature are the structures that form literary works that play an important role in meaning through the plot of a literary work (Nurgiyantoro, 2018). Nurgiyantoro (2018, p. 58) states that the structure of literature has no tangible form but is very important. It is the main link in all the elements in a literary work. The elements of literature's intrinsic aspect according to Teeuw (1998, p. 135) are including plot, characterisation, setting, theme, and point of view. For this study, the discussion of intrinsic elements is focusing on plot, characterisation, and setting.

2.1.1 Character and Characterization

Characters in a literary work become a very central aspect because they carry various messages that the author tries to convey both implicitly and explicitly, through the narration delivered or through dialogue. And in a work of literature, it is common to have two central characters; the protagonist and the antagonist. The protagonist usually refers to the main character and is easily recognisable, because the character is so important, the storyline does not feel complete without them (Pickering & Hoeper, 1981). Explained further by Pickering and Hoeper (1981, p. 27) the protagonist is important because they will convey most of the author's intended message and plot. Meanwhile antagonist plays the exact opposite roles against the protagonist. On almost every scene, antagonist will always have different point of views, opinions and acts. To show and reinforce a character, according to Pickering and Hoeper (1981, p. 27) there are two methods of characterisation used by the authors: the telling method and the showing method.

One approach is "telling," characterized by the use of exposition and direct commentary from the author. In this method, often favoured and used by numerous experienced fiction writers, the author's influence is distinctly apparent. This method usually shown when there is only narrative text with no dialogues of the characters. The other method is showing method, a method that is indirect and dramatic, where the author recedes, allowing characters to express themselves through their dialogue and actions.

2.1.1.1 Characterization Through Dialogue

Characterisation through dialogue is not an easy thing, because character recognition through dialogue requires a series of clear and directed dialogues so that the original character of a character can be clearly recognised. For example, some characters seem closed and do not have much dialogue, or characters who when speaking do not go directly to their true intentions, some seem dramatic and exaggerated. Writers also sometimes do not use dialogue directly in building, revealing and strengthening characters. (Pickering & Hoeper, 1981)

2.1.1.2 Characterization Through Action

Characterisation through action is a straightforward way of characterisation. In characterisation through action, a series of events in the storyline needs to be considered as it will be in line with the attitudes and values of the character being portrayed. Some actions are more closely related to meaning than other aspects. (Pickering & Hoeper, 1981)

This research is using characterization through dialogues and characterization through action as this research using movie script to analyse the characterization of the main characters of the movie script *Sicario: Day of the Soldado*.

2.1.2 Setting

Setting, in its broadest sense, includes the physical place where the action takes place, the time, conditions, and historical events when a scene takes place. In simple terms, setting helps the reader to visualise the circumstances of a scene or event, it also helps the reader visualise the action in a scene to the extent that it adds points

to the credibility and authenticity of a character (Pickering & Hoeper, 1981). There are five types of settings, which are setting as background for action, setting as a means of creating appropriate atmosphere, setting as antagonist, setting as a means of revealing character, and setting as a means of reinforcing theme. For this research, I choose setting as background for action and setting as a means of creating appropriate atmosphere.

2.1.2.1 Setting as Background for Action

The setting as the background to an action serves to see if it helps to strengthen a scene or is just a setting that does not have any meaning. (Pickering & Hoeper, 1981)

2.1.2.2 Setting as A Means of Revealing Character

The writer can reveal the true character of a character through a symbolic setting as an addition. For example, a rich character would live in a mansion as a setting. (Pickering & Hoeper, 1981)

2.1.3 Plot

The plot, basically, is the relationship between events in each scene in the story. The plot is divided into five parts in writing a story, which are exposition, complication, crisis, falling action, resolution (Pickering & Hoeper, 1981). The sequence of events requires events that change the balanced or static state which then gives direction to the plot and focuses the reader's attention. (Pickering & Hoeper, 1981)

2.1.3.1 Exposition

Exposition, or commonly known as introduction part, is the beginning of a story which includes information about the background, events, introduction of situations and actions. It also usually includes the introduction of characters and conflicts that are or might be occurring. Exposition is usually written in paragraphs, or if in a novel it can be written in a whole chapter. (Pickering & Hoeper, 1981)

2.1.3.2 Complication

Complication, also known as rising action, is a part of a story when the conflicts get more intense. Complications usually begin with a series of conflicts that break up an otherwise flat atmosphere. The conflict then develops gradually and intensifies. (Pickering & Hoepfer, 1981)

2.1.3.3 Crisis

The crisis, also known as the climax, is the part of the storyline that has reached the culmination of conflict and emotional intensity. The crisis is also the turning point of the plot which is then related to the resolution. (Pickering & Hoepfer, 1981)

2.1.3.4 Falling Action

After the storyline reaches a climax or crisis, the tension then subsides and the plot then moves on to the final part of the story, the resolution. (Pickering & Hoepfer, 1981)

2.1.3.5 Resolution

Resolution, or resolution, is the final part of a storyline. It contains the outcome of the culmination of the conflict or climax which then creates new stability. (Pickering & Hoepfer, 1981)

2.2 Extrinsic Approach

The extrinsic approach in this research uses a psychology of literature approach with Sigmund Freud's defence mechanism theory which then focusing on the main character on the movie *Sicario: Day of the Soldado* through its movie script.

2.2.1 Psychology of Literature

Psychology of literature, according to Endraswara (Asmillah, Nensilanti, & Syamsudduha, 2021, p. 180) involves examining literature as a creative endeavour connected to the mind. The pioneer in developing concepts related to human psychology was Sigmund Freud, and the concept he advanced is known as psychoanalysis. The psychological perspective in literary works, as cited from

Setiaji (2019, pp. 23-24), focusing on the characters of a literary work. Through these characters, Setiaji continues, we can learn into and examine their internal conflicts. Hence, the literary psychology approach becomes essential for analysing and uncovering signs that may be concealed or intentionally hidden by the author within the literary works.

2.2.2 Personality Structure by Sigmund Freud

The psychoanalytic theory is related to the functions and mental evolution of humans at all stages of life. This constitutes a crucial aspect within the field of psychology, making significant contributions, and serving as the foundation for the psychology discipline as known today. Freud identified three structures in the psychic life as processes of consciousness, unconscious, and subconscious processes. (Rachman & Wahyuniarti, 2021)

Freud learned the division of the human psyche and distinguished it into three parts: the id (located in the unconscious) is the primary component of the human personality and typically endeavours to fulfil all its needs. The ego (positioned between the conscious and unconscious realms) is responsible for addressing issues that arise in reality. The superego (morality) has the capacity to discern between right and wrong. (Freud, 2009)

The id operates on the pleasure principle, continually seeking satisfaction and pleasure. In a more illustrative sense, the id can be conceived as a dominant force that, when it desires something, must be fulfilled. This explanation serves educational purposes in understanding Freud's psychoanalytic concepts (Utami, Uswati, & Khuzaeman, 2022, p. 84).

Freud states that the ego is placed between two opposing forces and is guarded and obedient to the reality principle (Wulandari, Dahlan, & Purwanti, 2021, p. 558). Positioned between the id and superego, the ego finds itself entangled in their conflicting demands. It endeavours to channel the desires and impulses of the id while simultaneously striving to meet the ethical standards imposed by the superego. The delineation between these two aspects is ultimately constructed by the ego through the interpretation of reality. Consequently, if the id is innately

governed by the principle of satisfaction, the ego is inherently guided by the principle of reality (Asmillah, Nensilanti, & Syamsudduha, 2021, p. 180)

The superego takes on the role of determining ethical distinctions, akin to a moral figure consistently weighing good and bad values. It acts as a constant reminder to the id, cautioning against greed and impulsive fulfilment of desires. In a roundabout way, the superego aids an individual in understanding the moral values and cultural context in their surroundings, instilling these principles to shape one's identity for eventual integration into social life (Utami, Uswati, & Khuzaeman, 2022, p. 84)

More about personalities that related to defence mechanism are conflict and anxiety. According to Nurgiyantoro (in Wulandari et al, 2021, p.559) Conflict is a crucial aspect in a story, involving functional events, main occurrences, and core events. It plays a significant role in literary works as it is a fundamental element in a storyline. According to Freud, human psychological experiences are shaped by various conflicts, and in real life, conflicts can arise from issues like betrayal, differences, interests, greed, revenge, and more. Meanwhile, according to Wither and Keami (2003, p. 31), conflicts happen between two people or groups and that conflicts occurring among different types of communication process.

In psychoanalytic theory, anxiety is one of important aspects, as it is one of the aspects that influence an individual's psychological development. According to Freud, anxiety is central to his theory of nervous and psychiatric illness and the treatment required for such illness (Hall, 2017, p. 107). Furthermore, regarding anxiety, Freud (in Hall, 2017, p.107) defines that anxiety is a painful experience caused by tensions both from within the body or mind of the individual and external influences.

2.2.3 Defence Mechanism

Quoted from Neisya and Karindrati (2022, p. 64), Cramer describes defence mechanism as the main form of self-defence when facing a conflict. This defence mechanism is a natural psychological response in humans to shield themselves from feelings of anxiety, discomfort, and conflicts that may disrupt a sense of calm and security. It also helps in avoiding things that might become burdensome or disturb

the mind. Freud divided defence mechanism into ten parts, which are aggression, projection, sublimation, rasionalization, denial, repression, regression, displacement, reaction-formation, and fantasy.

In order to keep this research stays within the objectives, I choose five forms of defence mechanism to be analysed using the movie script *Sicario: Day of the Soldado*, which are aggression, projection, sublimation, rasionalization, and denial. The reason I choose those five forms of defence mechanism is because they are reflected by the main characters of the movie script and I found that those forms matched with the characterization of the main characters.

2.2.5.1 Aggression

This approach involves the reversal of adult behavioural patterns when they are under psychological distress, reverting to primitive and aggressive behaviours that often lead to destructive actions and aggression. In its initial phases, this aggression is typically expressed verbally. (Asmillah, Nensilanti, & Syamsudduha, 2021, p. 181)

2.2.5.2 Projection

Projection occurs when an individual covers up their shortcomings, mistakes or problems which are then delegated to other factors/individuals. Projection involves expressing hidden emotions onto external objects, including other individuals. This happens when one can no longer completely suppress or deny their feelings. The intensity of the expressed emotions corresponds directly to the perceived threat; if someone senses a negative threat, they will likely project it in a negative manner as well. (Zulfaisya & Hasra, 2020, p. 316)

2.2.5.3 Sublimation

Sublimation, according to Koswara (1991, p. 46), is defined as a defence mechanism of the ego that aims to prevent and/or relieve anxiety by changing and adjusting the natural urges of the id that cause anxiety into a form of behaviour that is acceptable and appreciated by society. Quoted from Zulfaisya and Hasra (2020, p. 317), Sublimation is a process of transforming a repressed emotion and release it by doing something appropriate and acceptable with a positive social value.

2.2.5.4 Rasionalization

If someone makes an error and seeks a reasonable explanation to justify their unacceptable actions, it's referred to as rationalization. Freud, in Zulfaisya and Hasra (2020, p. 318), Rationalization might sound like sensible and clear explanations, but it's actually a way to hide the deeper emotions and motives. So, that can be said, rasionalization is trying to reduce a disappointment when people fail something and is also trying to provide an acceptable motive for their unacceptable behaviour. And according to Koeswara (1991, p. 48), rationalisation is an attempt by an individual to manipulate reality that threatens the ego, with certain pretexts that seem to be acceptable to reason so that reality no longer threatens the ego or individual

2.2.5.5 Denial

Denial is a form of self-defence mechanism by rejecting reality, rejecting unpleasant reality stimuli by eliminating or replacing these perceptions with fantasies or hallucinations. Denial denies and considers the danger or threat that comes from outside does not exist. (Alwisol, 2018, p. 31)

2.3 Previous Related Studies

Defence mechanism has been studied many times before by other researches. To keep this research clear from plagiarism and also to help me finding other references to develop this research, I have gathered three studies that brought up defence mechanism by Sigmund Freud as the main extrinsic topic.

The first research related to defence mechanism is a journal article written by Wulandari, et. al in 2021. This research is entitled “*Mekanisme Pertahanan Diri Tokoh-Tokoh Dalam Novel Magic Hour Karya Tissa Ts Dan Stanley Meulen: Tinjauan Psikologi Sastra*”. Using qualitative method, this research focused on the self-defence mechanisms of the characters in the novel. From the results of the research, it was found how the external conflict and internal conflict of the characters in the novel. And this research also uses Sigmund Freud's defence mechanism theory in studying and analysing the characters.

The second related research that discussed about defence mechanism is conducted by Cahyati in 2022 for her term paper. Her research is entitled “The Analysis of Anxieties and Defence Mechanisms Toward Marlin as The Main Character in *Finding nemo*”. In this research, Cahyati found that Marlin, the main character of *Finding Nemo* suffered and experienced anxiety because he lost his son. Then Marlin used defence mechanisms to reduce his anxiety while trying to find his son. The defence mechanisms he used were regression, displacement, reaction-formation, and sublimation.

The third research related to the topic of this research is written by Zulfaisya and Hasra in 2020. This journal article research is entitled Defence Mechanism of The Main Character In Laurie Halse Anderson’s *Speak Novel*. This research used qualitative method to analyse the data collected to support the research. It also aimed at revealing how defence mechanisms are experienced and done by the main character of *Speak Novel*, Melinda Sordino, to overcome her anxiety after being physically and verbally bullied. Using Sigmund Freud’s theory of defence mechanism and using narrative text as well as the dialogues, writers tried to find the anxieties and defence mechanism occurred to the main character.