

CHAPTER 2

THEORETICAL FRAMEWORK

To address the research problem effectively and maintain a focused scope, this study will employ a combination of intrinsic and extrinsic approaches. The intrinsic analysis will delve into characterization through point of view, plot development, and the significance of the setting within the narrative. Complementing this, the extrinsic analysis will draw upon the field of literature psychology, specifically utilizing Freudian psychoanalytic theory to examine the underlying psychological motivations and defense mechanisms of the characters

2.1 Intrinsic Approach

Wellek and Warren (1956) suggest that the most intuitive and logical approach to literary analysis begins with a direct examination of the work itself. This involves engaging with the text directly to form interpretations and analyses, prioritizing the inherent qualities and content of the work as the primary foundation for understanding.

In line with this approach, this study adopts the intrinsic method, also referred to as formalism, which focuses on analyzing a literary work's internal elements like structure, language, symbolism, and plot (Eaglestone, 2000). This method is particularly useful for understanding the core components of a work and how they contribute to its overall meaning and impact.

To analyze *A Haunting in Venice* movie script by Michael Green, this research utilizes the theories of characterization, plot development, and setting as outlined by James H. Pickering and Jeffrey D. Hooper (1981) in *Concise Companion to Literature* and Albertine Minderop (2013) in *Metode Karakterisasi Telaah Fiksi*. This intrinsic approach enables a thorough examination of the characters and their development within the narrative framework.

2.1.1 Characterization

Gill in *Mastering English Literature* distinguishes between character and characterization. A character is a fictional person within a literary work, while characterization is the method used by the author to create and portray that character. Gill suggests that characters in literature often resemble people we encounter in everyday life, as they are ultimately products of the author's deliberate choices in depicting their conversations, actions, appearances, and other attributes (Gill, 1984: 127). This notion is echoed by (Diyanni, 2004: 55), who emphasizes that characters are constructed through specific techniques employed by the author to shape their personalities and interactions.

Authors typically employ two primary methods of characterization when crafting literary works: telling and showing. The telling method involves direct exposition and commentary from the author, explicitly revealing character traits and motivations. Conversely, the showing method, also known as indirect characterization, allows characters to reveal themselves through their dialogue and actions, with the author taking a less intrusive role. While both methods can be effective, most authors utilize a combination of telling and showing to create well-rounded and engaging characters (Pickering and Hooper, 1981).

2.1.2 Plot

The plot serves as the structural framework of a story, guiding the reader through the narrative and generating anticipation for subsequent events. (Diyanni, 2004: 61), highlights that an effective plot comprises a series of incidents linked by cause-and-effect relationships, enabling readers to comprehend the motivations behind each action. The plot typically commences by establishing background information, delineating the setting, and introducing the central characters. This foundation sets the stage for the unfolding of events, creating a coherent and engaging narrative that captivates the reader's attention.

Conflict stands as the most crucial element within a plot, serving as its very essence. Roberts emphasizes that conflicts intensify human energy, driving the tensions that captivate readers' interest in a novel's narrative. Furthermore, conflicts generate suspense, compelling readers to remain engaged due to their curiosity about the story's resolution. The pinnacle of this heightened tension is the climax, a pivotal moment that marks a significant turning point in the plot's overall action.

2.1.2.1 Exposition

Exposition, as a fundamental literary device, serves to provide readers with essential context and background information. (Pickering and Hoepfer, 1981: 16) note that the extent of exposition can vary depending on genre and narrative requirements, with historical novels often demanding more extensive details compared to contemporary works. Beyond establishing the setting and characters, exposition can also introduce potential conflicts or reveal existing tensions within the narrative. While authors primarily utilize two distinct methods for characterization – telling (direct exposition) and showing (indirect characterization through actions and dialogue) – a combination of both is often employed to craft well-rounded and compelling characters.

2.1.2.2 Complication

The rising action, also referred to as the complication, marks a pivotal point in the narrative where the initial equilibrium is disrupted, thrusting the characters into the central conflict that gradually escalates in intensity (Pickering and Hoepfer, 1981: 17).

2.1.2.3 Crisis

The crisis, or climax, is the pinnacle of narrative tension, the point of no return where the conflict reaches its highest intensity. This pivotal moment marks a turning point in the story, leading swiftly toward the resolution of the central conflict (Pickering and Hoeper, 1981: 17). It is the culmination of the rising action, where all the events and complications that have been building throughout the narrative converge and explode. The crisis often involves a major decision, action, or revelation that fundamentally alters the course of the story. It is a moment of intense emotional engagement for the reader, as they witness the characters grappling with the most challenging and consequential events of the narrative.

2.1.2.4 Falling Action

Following the crisis, or climax, where the narrative tension reaches its peak, the story begins to unravel, and the intensity gradually subsides as the plot moves towards its inevitable resolution (Pickering and Hoeper, 1981: 17). This stage, often referred to as the falling action, is characterized by a gradual decrease in tension and a sense of inevitability as the consequences of the crisis unfold. It is during this phase that the reader witnesses the aftermath of the pivotal moment, observing how the characters react to the events that have transpired and how the central conflict begins to resolve. The falling action ultimately leads to the denouement, the final resolution of the conflict, and the conclusion of the story.

2.1.2.5 Resolution

The resolution, marking the conclusion of the plot, details the resolution of the central conflict and the establishment of a new equilibrium within the narrative (Pickering and Hoeper, 1981: 17). This final stage often involves the protagonist overcoming the main obstacle or antagonist, leading to a sense of closure and a return to stability, though not necessarily a happy ending. The resolution also serves to reveal the consequences of the character's actions and choices throughout the story, highlighting the thematic significance of the narrative.

2.1.3 Setting

Setting, as defined by Pickering and Hoeper (1981: 37), encompasses not only the physical location of a literary work but also the climatic conditions and historical context in which the story takes place. It acts as a multifaceted backdrop that provides crucial information about the time period, geographical location, atmosphere, nature of challenges faced, and the overall context in which the characters exist. The setting plays a vital role in enhancing the reader's visualization of the story, deepening their understanding of the characters' motivations and behaviors, and revealing how the societal and historical context shapes the narrative, characters, and themes.

2.2 Extrinsic Approach

The extrinsic approach in literary analysis concentrates on evaluating external factors beyond the text itself. Eagleton (2017: 57) likens this method to "viewing through a window into another realm." By considering external elements like the author's background, cultural and historical milieu, and considerations of gender, among others, one can achieve a more profound comprehension of the work's meaning and interpretation.

2.2.1 Psychoanalysis

Freud's psychoanalytic theory, recognized for its dynamic approach to personality, posits a tripartite division of the psychic structure into the id, ego, and superego, as described by Mischel (1999: 34).

Pervin (1996: 36) characterizes the id as the innate, unconscious aspect of personality that drives primal impulses and instincts. It serves as the reservoir of psychic energy, fueling our most fundamental motivations. Freud conceptualized the id as having a source (bodily tension or excitation), an aim (tension reduction and pleasure), and an object (the means of satisfying the need). The id operates according to the pleasure principle, relentlessly seeking immediate gratification of all desires and needs. Unsatisfied needs result in a state of anxiety, illustrated by the instinctive desire for rest when one feels tired.

Freud's conception of the ego (Pervin, 1996) posits it as the rational, pragmatic aspect of personality that develops from the id to mediate between instinctual drives and the demands of reality. Operating across conscious, preconscious, and unconscious levels, the ego adheres to the reality principle, seeking to satisfy the id's desires in ways that are both practical and socially acceptable. This often involves delaying gratification, strategically postponing the fulfillment of impulses until a more appropriate time or context. Additionally, the ego engages in reality testing, attempting to align external objects with the mental representations of desires generated by the id's primary process.

The superego, the last component of personality to emerge, embodies our internalized moral compass, encompassing the values and ideals instilled by parents and society (Mischel, 1999). It serves as both a guide towards aspirational behavior and a punitive force when we violate our ethical principles. This internalized sense of right and wrong, comprising the ego ideal (standards for good behavior) and the conscience (knowledge of

prohibited actions), operates across conscious, preconscious, and unconscious levels, influencing our judgments and actions.

Psychological approaches are frequently employed to dissect literary works, as psychology delves into human behavior, closely tied to our struggles. Notably, Sigmund Freud, a pioneer in psychological thought, laid the groundwork for understanding how the human mind operates (Mischel, 1999). Freud introduced the concept of two levels of the human mind: the conscious and the unconscious.

The conscious level encompasses what individuals are aware of in their surroundings, including feelings and sensations. In contrast, the unconscious level comprises thoughts, memories, and responses that people are not consciously aware of. The interplay between the conscious and unconscious minds is crucial in shaping how people act, think, and feel. The unconscious mind may harbor repressed feelings, thoughts, memories, and tendencies that remain hidden from conscious awareness (Mischel, 1999).

2.2.2 Defense Mechanism

Cramer (2006: 23) notes that defense mechanisms are unconscious strategies employed by the ego to protect the individual from psychological distress or anxiety. They function as a shield against painful experiences or emotions, often originating in childhood interactions with significant figures such as parents, siblings, or peers. To address these defense mechanisms effectively in adulthood, it is crucial to recognize their protective function and understand how they continue to influence behavior. In this research, only a select few of these mechanisms will be examined, given their particular relevance to the character under analysis.

Freud classified a few kinds of defense mechanisms when that people would have when they struggle to fight against anxiety and fear (Masykuroh, 2017).

2.2.2.1 Repression

Repression is a defense mechanism used to eliminate traumatic experiences from the past. It represents a form of denial where unacceptable feelings or memories are suppressed into the unconscious. Individuals tend to retain and recall pleasant memories and experiences over unpleasant ones (Kiatpattananon, 2017: 33). Past traumatic memories can significantly impact one's current mental state by pushing painful or traumatic memories into the unconscious, thus remaining unaware of these distressing thoughts. Additionally, Repression. It is a key factor in the operation of the unconscious. Repression keeps information out of conscious awareness, and rejection from consciousness (Mischel, 45).

2.2.2.2 Denial

Denial is a defensive mechanism employed when individuals cannot confront reality or truth (Freud, 1923). In this state, they reject acknowledging facts or realities that have occurred. Denial is commonly observed as a defense mechanism in everyday life. Those affected may act as if nothing has happened, exhibiting behaviors that seem unusual to others. For instance, a child might deny lying to their parents, despite their actions. This mechanism aims to safeguard the ego from facing realities that could harm their self-esteem or pride.

2.2.2.3 Displacement

Freud proposed that displacement, a fundamental defense mechanism, entails the redirection of intense emotions or impulses from a threatening or unacceptable target onto a more neutral or less threatening one (Freud, 1923). This mechanism, frequently employed by individuals with obsessive-compulsive tendencies, serves to mitigate anxiety and preserve

psychological equilibrium. In essence, displacement allows individuals to indirectly express their emotions by transferring them onto a safer target. This can be observed, for instance, when students, frustrated by a teacher's perceived unfairness on an exam, suppress their anger towards the teacher and instead vent their frustrations on family members upon returning home (Grohol, 2016).

This mechanism can be seen as a compromise between the id's primal urges and the ego's need to maintain social acceptability. While the original target of the emotion or impulse is deemed unacceptable by the superego, displacement allows for a partial expression of these feelings in a way that is less likely to result in negative consequences (McWilliams, 1994). However, while displacement may offer temporary relief from anxiety, it does not address the underlying issue and can potentially lead to strained relationships with the substitute targets.

2.2.2.4 Sublimation

Sublimation is like displacement but with a positive twist. While displacement involves taking out your frustrations on someone or something else in a harmful way, sublimation takes those same feelings and turns them into something good. It's a way of channeling your inner turmoil into something productive and socially acceptable (Freud, 1923).

Think of it like this: you're angry at your boss for being unfair, but instead of yelling at them (which wouldn't end well), you go for a run or hit the gym. You're still releasing that pent-up energy, but in a way that's healthy and beneficial. Or maybe you're feeling heartbroken after a breakup, but instead of wallowing in sadness, you pour your emotions into writing a

song or painting a picture. You're transforming your pain into something beautiful and meaningful.

This idea isn't new. Sigmund Freud talked about it back in the early 1900s, and his daughter Anna Freud expanded on it in her own work. They both saw sublimation as a mature defense mechanism, a way of coping with difficult emotions healthily and constructively (Jaffe, 1968)

2.2.2.5 Reaction Formation

Reaction formation, a defense mechanism identified by psychoanalytic theory, manifests as a paradoxical behavior where individuals act in direct opposition to their true feelings or desires. This often stems from a need to suppress socially unacceptable impulses, as noted by (Baumeister, 1998). A classic example is the person who displays exaggerated friendliness towards someone they secretly dislike, driven by an underlying fear of social disapproval for expressing negative emotions. This mechanism allows individuals to mask their true feelings, maintaining a facade of acceptability while internally grappling with conflicting emotions.

2.2.2.6 Projection

Projection is basically when someone sees their own flaws or issues in someone else, like a mirror reflecting one's stuff (Ornston, D. 1978). It's a defense mechanism, something your brain does without you even realizing it, to protect you from uncomfortable feelings. For example, imagine you're super competitive and secretly feel insecure about your abilities. Instead of admitting that to yourself, you might accuse someone else of being overly competitive and trying to one-up you all the time. In reality, you're the one with those feelings, but it's easier to project them onto someone else.

This happens all the time, and we all do it to some extent. It's a natural way of coping with difficult emotions, but it's important to be aware of it so we can understand ourselves and our relationships better. As the saying goes, "We see the world not as it is, but as we are." Projection can be a sneaky way our minds try to protect us, but it can also lead to misunderstandings and conflict if we're not careful (Ornston, D. 1978).

Famous psychologist Sigmund Freud was the first to really talk about projection, and his daughter Anna Freud went even deeper into it. They saw it as a way our unconscious minds try to keep us safe from things we don't want to deal with, but it's not always the healthiest way to cope (Freud, 1966).

2.2.2.7 Intellectualization

Intellectualization is a defense mechanism described by Sigmund Freud in his psychoanalytic theory. It involves using analytical or intellectual thought processes to manage uncomfortable or stressful feelings or situations (Freud, 1936). By focusing on abstract thinking and details, individuals employing this mechanism attempt to reduce the emotional impact of a situation by ignoring or isolating their feelings.

Freud defined intellectualization as "the process by which an idea or event that would typically trigger emotional feelings is transformed into something completely devoid of emotional content" (Freud, 1936). This means that individuals using intellectualization tend to think logically and analytically about the situation they face, rather than responding with feelings such as fear, anger, or sadness.

Other psychologists, such as Anna Freud, also discussed this defense mechanism in the context of individual development. She pointed out that intellectualization is often

used by children to manage feelings they do not yet understand or find too intense. In this case, children may talk in detail about a particular event without realizing they are trying to avoid the feelings associated with it (Anna Freud, 1966).

Karl Menninger, a psychiatrist known for his work in psychotherapy, also highlighted the importance of intellectualization in the healing process. He believed that intellectualization could be a very effective tool to help individuals manage stress and trauma, especially when done in a supportive therapeutic context (Menninger, 1959).

However, while useful, intellectualization also carries potential risks. If used excessively or without adequate therapeutic support, individuals may become trapped in an overly analytical thinking pattern, hindering their ability to respond emotionally and intimately to situations or other people. Therefore, it is important for individuals to learn when to use intellectualization and when to allow themselves to respond emotionally (Horney, 1937).

In conclusion, intellectualization is a complex defense mechanism that plays a significant role in how individuals manage stress and internal conflicts. By understanding how this mechanism works, both individuals and mental health professionals can utilize intellectualization as a tool in the healing process and adaptation to life's various challenges.

2.2.2.8 Regression

Regression, a defense mechanism characterized by a reversion to earlier developmental stages, can manifest in response to overwhelming stressors or unacceptable impulses (Vaillant, 1992). This retreat to familiar behaviors provides temporary relief and a sense of security. While occasional

regression is a common response to acute stress, as evidenced by behaviors like crying (Wallace, 1983), prolonged or severe regression can become problematic.

For example, an adolescent overwhelmed by fear, anger, or emerging sexual impulses might regress to earlier childhood behaviors like bedwetting or clinging to caregivers. Similarly, an adult facing significant stress may exhibit regressive behaviors such as withdrawal from responsibilities and a return to childlike dependency.

2.3 Previous Related Studies

This research, focusing on the psychological aspects of literature, will explore the utilization of defense mechanisms within the movie script of *A Haunting in Venice* movie script. To provide a solid foundation and demonstrate the validity of this theoretical approach, several prior studies employing similar methodologies but analyzing different literary works will be referenced. This will establish the applicability of defense mechanism theory in literary analysis and highlight the unique contributions of this research to the existing body of knowledge.

The first research Anxiety Through Id, Ego, Superego Defense Mechanisms The Last House On The Left Movie written by Mark Haslett by Dewi Saputri Meiranti, Sudirman Maca, Asyrafunnisa (2019). The study concludes that the main characters in "The Last House on the Left," Mari and Justin, experience three types of anxiety: neurotic, realistic, and moral. They utilize various defense mechanisms to cope with these anxieties, including repression, compensation, sublimation, reaction formation, rationalization, displacement, altruism, and undoing. This research provides evidence that psychoanalytic theory can be successfully applied to understand the psychological complexities of characters in film. This study serves as a valuable reference for this thesis. Writer can adopt a similar methodology and theoretical framework to analyze Hercule Poirot's defense mechanisms in *A Haunting in Venice* movie script (2023).

The second research The Manifestations of Anxiety and Defense Mechanism of The Main Character of A Film Entitled The Perks of Being a Wallflower (2016) by Padma Dewi Nugraheny. The study concluded that the main character, Charlie, experiences anxiety due to past sexual abuse, which manifests as moral and reality anxieties. To cope, Charlie employs defense mechanisms such as repression and regression. The research demonstrated how Freud's concepts can effectively illuminate the psychological complexities of a character and their actions within a narrative. This study reinforces the applicability of Freudian psychoanalysis in analyzing film characters' psychological states and coping mechanisms. It provides a model for identifying and interpreting various types of anxiety and defense mechanisms, which can be directly applied to your analysis of Hercule Poirot in A *Haunting in Venice* movie script. It also highlights the importance of considering past traumas in understanding a character's present anxieties and defenses

The third research by Oktaviani Arnanta Putri's 2015 study on "Frankenstein" is a good starting point for understanding how anxiety and defense mechanisms work in characters. She used Freudian ideas to look at how these things show up in the novel. This study, though, is different. It's about Charlie in the movie script A *Haunting in Venice* movie script and how he deals with his own anxieties.