

## **CHAPTER II**

### **THEORY AND METHOD**

#### **2.1 Narrative Elements**

According to Abrams, narrative elements are components of a story. These components are a unit that has a function to describe a story. These elements include events, characters, the actions and dialogue of the characters. (Abrams, 2012: 233).

##### **2.1.1 Intrinsic Aspect**

Intrinsic aspect is one of the elements of narrative elements that are contained inside of a literary work. Abrams argues that the mentioned intrinsic elements on the previous paragraph are used in order to get the understanding of the related object of the study (Abrams, 2012: 234). The author will discuss the aspects of intrinsic elements that are relevant for the analysis; namely character, conflict, and setting.

##### **2.1.1.1 Character**

In literary works, character is an important element and greatly influences the course of the story, such as prose, drama and film. They are created by the author in the author's fictional world. These characters function as actors who are involved in an existing conflict and they influence the plot. An interesting character can make literary connoisseurs more interested in the stories and the characters in the literary work (Potter, 1967: 1). According to Abrams and Harpham (2012), the main character, often called the protagonist, is the most significant figure in a narrative, around whom the story primarily revolves. The main character typically

experiences the central conflict and undergoes development or change throughout the story. Their decisions and experiences shape the direction of the plot, and they are often the focus of the audience's emotional engagement.

In contrast, supporting or additional characters are those who, while not central to the main plot, play important roles in influencing the actions and development of the main character. These characters may serve as friends, antagonists, mentors, or symbolic figures. Perrine (2009:161) notes that supporting characters contribute to the thematic structure of a story by reinforcing or challenging the protagonist's actions and worldview. Although they do not drive the plot, their presence adds depth, context, and complexity to the narrative. When we talk about characters, we will also relate it to the characterization of the characters in a story. Characterization is the method an author uses to show the personality and nature of a character, either directly (explicitly) or through actions, dialogue, and thoughts (implicitly), so that the character feels real to the reader within the world of the story (Holman, 1980: 75).

So, characters are vital elements in literary works, as they drive the plot and engage the audience emotionally. The main character, or protagonist, serves as the central figure whose journey shapes the story's direction, while supporting characters enhance the narrative by influencing the protagonist and enriching the story's themes. Through the process of characterization, whether explicit or implicit, authors bring these characters to life, making them relatable and believable within the fictional world. Ultimately, well-developed characters are key to creating compelling and meaningful literary experiences.

### **2.1.1.2 Conflict**

Conflict in a literary work can be interpreted as a problem that arises due to friction between the protagonist and the antagonist. Conflict is very influential in the development of a story. Conflict also attracts readers in reading literary works (Brown, 2019: 3). Brown further classifies conflict into two categories namely internal conflict and external conflict. Internal conflict is a conflict that arises within the character himself/herself. The problems are triggered by the contradictions which are coming within the minds of the characters. Meanwhile external conflict is a problem that occurs as the result of things outside the character that are contrary to the character's thinking. Other characters, environment and ideology are some of the examples of things outside the character that might create external conflict (Brown, 2019: 4).

So, conflict is essential in literary works as it drives the plot and develops characters. It can be internal, involving a character's inner struggles, or external, caused by outside forces like people or environment. Both types enrich the story and engage readers.

### **2.1.1.3 Setting**

Setting is one of the important parts in making literary works. Setting describes the place, time and social conditions in a story. It can be explained in detail or not (Meyer, 1990: 107). According to Klarer (1999: 25), Setting is a fundamental aspect of literary analysis. In this case, setting includes location, historical period, and social. Setting of place refers to where the story takes place, a geographical location such as a city, village, house, school, or even an imaginary realm. Setting of time

refers to when the events of the story take place. This can include the time of day, the season, or a specific historical period while social setting refers to the cultural, societal, and ideological context in which the story unfolds. This includes social class, customs, traditions, gender roles, political systems, and religious beliefs (Klarer, 2004:25).

In conclusion, setting is a crucial element in literary works as it provides the backdrop for the story. It includes the place, time, and social environment, all of which shape the characters' experiences and influence the plot. A well-developed setting helps readers better understand the story's context and meaning.

### **2.1.2 Extrinsic Aspects**

Abrams argues that in the context of literary criticism, extrinsic aspects are often used by researchers in order to find the relations between literary works and the existence of the world outside the literary works themselves (Abrams, 2012:70). By applying extrinsic aspects in literary works, it means that the readers might take the correlations between literary works and the surrounding environments of the literary works. Some of the extrinsic aspects that are usually used are namely psychological criticism, historical criticism, and sociological criticism (Abrams, 2012: 70). In this discussion, the writer applies psychological criticism of Sigmund Freud.

#### **2.1.2.1 Psychoanalysis**

Psychoanalysis theory is a theory proposed by Sigmund Freud, a neurologist who was interested in finding effective treatments for patients with neurotic or hysterical symptoms, and first appeared in Vienna in 1893 (Freud, 1920:211). This

psychoanalytic theory is a very important theory for understanding the emotional construction of oneself in humans. In terms of psychoanalysis, Freud proposes a concept namely “self” which refers to unconscious desires which cannot be separated from fantasy, sexuality and gender (Elliot, 2002:60). Freud further divides the “self” concept into three important elements namely Id, Ego, and Superego. These aspects will be explained in details on the next paragraph.

#### **2.1.2.1.1 Id, Ego, Superego**

Sigmund Freud argues that human nature or personality consists of various components. Based on his theory, Freud explains that humans have three main elements namely Id, Ego, and Superego (Nelson, 2003: 16). These three elements create complex human traits. Each of the three elements is interrelated in every decision made by human beings. The explanation of Id, Ego, and Superego will be further described in the following paragraphs.

##### **2.1.2.1.1.1 Id**

According to Nelson, Id is the most basic human instinct and it is the oldest part of mental agent. Id is also unconscious (Nelson, 2003: 17). The existence of id begins when humans are born naturally equipped with basic desires such as the need to eat, drink, avoid pain, and get sexual pleasure (Atkinson, 1987: 429). In Freud's view, the human sexual instinct is an energy system or a life force that is important in human life. This power can be suppressed, forgotten or hidden in the unconscious mind, which can cause stress and even lead to self-destructive behaviour (Nelson,

2003: 11). This power is later called by Freud as libido, which is the energy that drives instinctive upheavals.

#### **2.1.2.1.1.2 Ego**

As the infant grows, a portion of the energy of the id is used to form the ego whose main function is to meet the demands of reality. Ego learns to satisfy the needs of the organism through the use of secondary process of thinking. Unlike the concept of id, ego involves the conscious part of human brain (Strange, 1965: 50). Thus, in fulfilling the needs of id, ego tries to fulfil the desire by considering whether the actions taken to achieve the needs of id are against the social norm or not.

#### **2.1.2.1.1.3 Superego**

Superego is the norms or standards of values that are internalized in human beings. Values possessed by every human being are obtained from the upbringing of their parents since childhood and from their social environment. The superego takes part in which it can automatically change and block the fluctuation or urge of the id (libido) (Pervin, 1984: 76). In order to achieve the desire coming from id, a human being will conduct an ego action. If the superego aspect of a human being works well, the human being will be considering whether the selected action is morally wrong or not. For instance, if a person feels hungry, his ego will ask the brain to eat. The person who is about to take the action to eat thinks that the proper way to get food is by going to a grocery store and pay for it, it means that the superego oppresses the urge to steal food from the grocery since it is considered as morally wrong based on the social norm. If the superego does not recognize it, the person

will eventually do everything get the food to oppress the hunger such as robbing the food or do other negative acts.

#### **2.1.2.1.2 Psychosexual**

According to Freud, psychosexual development is a series of stages through which individuals pass from childhood to adulthood, during which the pleasure-seeking energy of the id is focused on different erogenous zones in the body. He believed that each stage represents a major conflict that must be resolved for healthy psychological development. Failure to resolve these conflicts can lead to fixations, which can affect adult personality and behavior (Freud, 1905:116).

Psychosexual development in childhood takes place during five psychosexual stages; namely, the oral, anal, phallic, latency, and genital stages. Sexual pleasure (libido) is expressed in different ways and through different parts of the body at each stage. In describing psychosexuality in the development of human personality, Freud's psychosexual concept could not be separated with the Id, Ego, and Super Ego concepts for it could control or determine the development of psychosexual development. If one of the Id, Ego, and Super Ego concept fails to control the psychosexual stages, it could lead to a phenomenon called sexual deviation (McLeod, 2019:1) The brief examples of sexual deviations will be specifically described in the next paragraph.

#### **2.1.2.1.2.2 Incest**

According to Freud, incest can be defined as sexual relations between partners who are related within the family, or inbreeding. Freud further argued that incest is the

result of bad parenting or social pressure. As incest is widely regarded as a social taboo, individuals who engage in such behaviour often conceal it due to strong cultural and societal prohibitions. (Erwin, 2002: 273).

### **2.1.2 Cinematographic Elements**

Cinematographic elements of a movie are used in order to show the sexual deviation contained inside *Flowers in the Attic* movie. The cinematic elements involve important elements such as angle, level, height, and distance. These elements are later used to depict the mood, ambience, tone, and the feeling which are being shown throughout a movie (Bordwell & Thomson, 2008:186). This theory is implemented in this discussion by showing the important scenes throughout the movie and later examining and correlating it with the Freud's theory of psychosexual.

The implementation of shooting techniques is needed to enhance variety in the work. According to Bordwell and Thomson, the variations of the shooting have wide varieties starting from angle, level, height, and distance. Cinematic elements are responsible in creating mood, ambience, tone, and feeling in a movie (Bordwell & Thomson, 2008:186).

#### **2.1.2.1 Angle**

Angle is the placement of camera in taking frames inside a movie. Furthermore, camera angle can emphasize some sort of tone or meaning to the movie. There are three types of angle namely high angle, straight-on angle, and low angle (Bordwell & Thomson, 2017: 188).

### **2.1.2.2 Distance**

Distance refers to the placement of the camera relating to the distance between the camera itself and the object. The distance between the camera and the object can be observed through the scale of human bodies or objects inside the frame. Distance can be classified to several types namely extreme long shot, long shot, medium long shot, medium shot, medium close-up, close up, and extreme close-up (Bordwell & Thomson, 2017: 188).

### **2.1.2.3 Sound**

Bordwell and Thomson argued that sound is also considered as one of cinematic elements. According to them, sound deals with the audio component in the movie which can significantly affect how the audience perceives and experiences the film. Sound can be divided into three categories namely dialogue, music, and sound effects (Bordwell & Thomson, 2017: 272). Specifically, the writer only uses dialogues from *Flowers in the Attic* movie.

## **2.2 Research Method**

In order to make this discussion more comprehensive, the writer has determined the data and research method. The writer uses *Flowers in the Attic* (2014) movie for the primary data of this research. To examine the primary object of this study, the writer applies library research method that allows the writer to gather information related to this study from various trusted sources such as papers, thesis, e-book, and any reliable sources on the internet. After finding several data related to this study, the writer conducts a study by analyzing the primary data with psychological approach

combined with narrative approach. The details of this research will be described in following paragraph.

### **2.2.1 Data and Data Source**

In this research, the primary data are taken from *Flowers in the Attic* (2014) movie by Deborah Chow. The secondary data are taken from other sources related to this movie such as books, movie reviews, articles, and other relevant information.

### **2.2.2 Method of Collecting Data**

In this research, the writer uses the library research method to collect data related to this research. The use of library research methods is usually to identify and find sources that provide factual information or expert opinions about the research questions and essential component of any other research method at some point (George, 2006: 3). According to the definition of research library described above, the writer uses sources such as, articles, books, and other internet sources to provide data for this research.

### **2.2.3 Method of Analyzing Data**

This study uses descriptive qualitative and narrative research to analyze a problem in this study. Qualitative research is a research methodology that focuses on understanding the "how" and "why" of social phenomena, experiences, beliefs, and behaviors, rather than quantifying them with numerical data. It aims to provide deep, rich, and contextualized insights into a particular problem or topic. (Cresswell, 2018). The descriptive data of this study is obtained by observing and analyzing the dialogues of *Flowers in the Attic* movie. Meanwhile the narrative

approach, according to Cresswell, is defined as methods in which specialists depict the lives of people, gather and recount tales about these people's lives, and compose accounts about their encounters (Cresswell, 2007: 54) The data of the Cresswell's narrative approach theory is obtained through the dialogues of *Flowers in the Attic*'s characters.

The writer uses a contextual method with applying psychological approach to analyze the characters' problems depicted inside *Flowers in the Attic* movie Beard argues that the cultural factors could somehow affect the behaviours of a human being (2003: 121). To complement the data of this study, the author also includes a cinematographic approach. According to Brown, cinematographic approach is used to examine a movie for he argues that the series of pictures and scenes of a movie could create visual unity which are used to depict the story or the meaning that the movie director tries to depict (2012)