



**FORREST GUMP'S LIFE-CHANGING DECISIONS: A
PSYCHOANALYSIS STUDY OF *FORREST GUMP*
(1994) MOVIE**

A THESIS

**In Partial Fulfilment of the Requirement for
The Bachelor Degree Majoring in American Studies in English Department
Faculty of Humanities Diponegoro University**

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SEMARANG**

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PRONOUNCEMENT

I honestly state that this thesis is written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any material from other works except from the references mentioned.

Semarang, 21 June 2022



Pratama Indra Hermawan

MOTTO AND DEDICATION

“If you are first, you are first. If you are second, you are nothing.”

- **Bill Shankly**

“Stupid is as stupid does.”

- **Forrest Gump**

*This thesis is dedicated to
My beloved parents, siblings,
And those who have supported me endlessly.*

APPROVAL

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MOVIE**

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I'm conscious that my thesis is far from perfection, therefore, it will inevitably need to be refined. Therefore, any helpful remark or information would be appreciated and accepted. Finally, I wish to express my hopes that this thesis may be beneficial to individuals seeking information about psychoanalysis or any other relevant subject in general.

Semarang, 21 June 2022



Pratama Indra Hermawan

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ABSTRACT

This thesis seeks to examine the psychological side of the main character. The story of *Forrest Gump* spans many decades in the life of Forrest Gump, starring Tom Hanks, a man from Alabama with a slow-mind and a big heart who encounters noteworthy experiences over the course of American history from the 1950s to the present. The theory this thesis applied revealed the main character's unique personality. Sigmund Freud's Id, Ego, and Superego theory is implemented. The main character's personality was examined by the writer using a psychoanalytic approach using library research. The writer comes to the conclusion that Forrest Gump's slow-wittedness and personality have an impact on his life and surroundings through his decisions.

Keyword: *Psychoanalysis, Sigmund Freud, Forrest Gump, Personality Traits Theory, American Culture, Qualitative Research.*

CHAPTER 1

INTRODUCTION

1.1. Background of the Research

Movie is a visual art form which tells stories with rich inputs of music, screenplay, cast, and storyline. It reflects the society in which it exists. Cinema gets its sustenance, ideas, and imaginations from its surrounding, from emotional dramas to candy-floss romances to action thrillers. This study is based on the writer's personal interest in movies since it provides a better portrayal of a story with visual scenes. These visual scenes include a wide range of genres and topics, such as romance, action, comedy-drama, science-fiction, crime, documentary, horror, and many others, and raises specific themes as the film's conflict, such as feminist, mythology, psychology, and so on. This study is about the film *Forrest Gump* (1994) directed by Robert Zemeckis, where the dull-witted Forrest Gump has never considered himself to be underprivileged, and thanks to his devoted mother, he lives a life that is anything but limited. *Forrest Gump* is an American film telling the life of an American with interesting storyline about him and his surroundings, including American history, culture, and politics. Therefore, this study can be examined as one of the American studies, by using film as the main analysis material.

The object of the study is analysed by applying Sigmund Freud's

psychoanalytic approach, which explains three psychological structures in humans (*Id*, *ego*, and *superego*). The *id*, *ego*, and *superego* are three essential constructed aspects of the human personality, according to Freud. *Id* works on an unconscious basis, based on the pleasure idea. Individuals' egos develop from their ids during infancy. The *ego's* job is to meet the need of *id* in a way that is both healthy and socially appropriate. In contrast to the *id*, the *ego* accepts the reality principle; it exists in both the conscious and unconscious mind. Childhood is the time when *superegos* develop, and most children look up to and seek to connect with their same-sex parent. The *superegos* of people are in charge of upholding moral standards. (Sibi, K.J, 2020: 2). Forrest Gump is slightly different from the common case that most of us may have been through. He had several differences that make the writer interested in researching more about Gump in this film. Forrest's curved back made it difficult for him to walk normally as a child, so he needed leg braces. Despite his physical limitations, he was raised by his mother at a boarding home in Alabama, where she taught him the importance of always having confidence in himself and a positive outlook on life. Forrest also has a lower-than-average IQ, with 75 IQ, that made him difficult to enter normal public school. In exchange for Forrest's acceptance into a public school, Forrest's mother offered to sleep with the principal in her own house. His early life really sums up what he will do in the future life, in spite of having difficulties in understanding things, and what decision that he would make with value that he holds.

The research is conducted since the writer is interested in Gump's way of life in the movie. Gump's personality is unusual, with a lot of things happened to him. He is different with the rest of the characters in the movie, and that what makes him himself. The writer is going to examine the main character, Forrest Gump, personality using the theories that are going to be mentioned below. Gump's background, as written above, is used along with the analysis that has been conducted by the writer. By doing so, the outcome of the research can be used to reveal what his personality is about, and make the reader understand more why he took such decisions.

1.2 Research Problems

The following are the research problems with this study about which the writer tries to learn more:

1. How do *id*, *ego*, and *superego* affect Gump's decisions?
2. How do Gump's decisions change his life throughout the story?

1.3 Objectives of the Study

There are objectives of the study for this particular film:

1. To analyze intrinsic aspects in *Forrest Gump* by explaining theme, character, conflict, and setting.
2. To find out how the *id*, *ego*, and *superego* of Forrest Gump is developed all through his life within the story to look further on how Gump's decisions change his life.

3. To elaborate the reasons behind what Gump has done within the entire story of the film.

1.4 Previous Studies

There are several previous studies that the writer can mention related to psychoanalysis and the movie *Forrest Gump* itself. These previous studies will help us to understand further more about the objectives of the study, including how the writer can analyse the psychoanalysis approach in the story of *Forrest Gump* movie.

The first study is the study from Riza Alun Sudrazat's thesis, *Id, ego, and superego Represented by the Main Character of Fifty Shades of Grey Movie Christian Grey* (Faculty of Humanities, Diponegoro University, 2016). This thesis discusses the intrinsic and extrinsic aspects of the main character's personality. It is comparable to the thesis but has distinct purposes; this thesis focuses on the main character's *id, ego, and superego*, but it also addresses crucial issues. The conflict caused by the main character's characteristics is not mentioned in the thesis.

Another study to help support the research is *The Development of The Main Character in Mitch Albom's the Five People You Meet in Heaven* by Rio Eka Nugraha (Faculty of Humanities, Diponegoro University, 2016). This study, like the writer's thesis, explains the development of the main character throughout the story. It states that knowing the meaning of life requires us to recognize the concrete value of sacrifice.

The third study is about the *Forrest Gump* movie within the development from the story with the title *The Eight Stages Development Analysis of Forrest Gump in Robert Zemeckis's Forrest Gump* by Kevin Rizki (Faculty of Humanities, Diponegoro University, 2019). The stages mentioned in the study were about how the Stages of Development theory from Eric Erickson is used in the story, and it is analysed by using the primary plot of the movie.

Defence mechanism study of the movie, with the study entitled *Successful Life of Forrest Gump as the Result of His and Jenny Curran's Defence Mechanism in Robert Zemeckis' Forrest Gump Movie* by Marcelius Paskalis (Faculty of Letters, Sanata Dharma University, 2018) is the second study. The research of the study has resulted in the discovery of the effect of Gump's and Jenny's characteristics and defence mechanism toward Gump in his life until the very ending of the movie that eventually help Gump survive and become a successful person.

The last research focuses on how to identify the ideal conservative values that Forrest Gump's characters and setting represent, as well as how conservatism as a political philosophy is communicated through the movie's various historical settings. The title of the study is *Ideal Conservative Value of Forrest Gump Film* by Jalo Patra Ramadan (Faculty of Cultural Science, Mulawarman University, 2019). The researcher of the study found that the films succeeded in creating a narrative that demonstrated how old values may triumph over new ideologies and altering eras as long as the traditions

and old values attributes that underpin them stay unaltered. Changes are necessary for enhancing human life and moral grounds, but we must be attentive and cautious in our approach to change, as the goal for a decent life and happiness remains constant regardless of the age.

The studies mentioned above are used to help the writer of this thesis to look further on related studies about *Forrest Gump* movie, along with personality traits theory on several movie researches. By looking and carefully study those researches, the writer can apply the theories to be used in this study. This study is different from every previous studies that have been mentioned above since this study focus on the main character by analyzing Gump's behavior and decisions taken using Sigmund Freud's theory along with learning disability theory to support the analysis. None of the previous studies take this particular perspective used by the writer.

1.4 Scope of the Study

To make the explanation more complete, the writer limits the research on how psychoanalysis affect Forrest Gump as the main character of the film. The writer covers the study to intrinsic aspects of the film for this study: theme, character, conflict, and setting. These intrinsic elements are used to support the research of development of *id*, *ego*, and *superego* in the movie along with the learning disabilities theory of Forrest Gump as the main character. Cinematography is used to help the writer analyzing scenes on the film.

1.5 Writing Organization

The writer has divided the writing organization into four chapters, each of which covers a different topic, as seen below:

CHAPTER 1

The background of the study, the research issues or problems, the study's objectives, related studies, its scope, and the organization of the writing are all covered in chapter one.

CHAPTER 2

The theories and methods employed in the composition of this debate are later to be discussed in the second chapter.

CHAPTER 3

The third chapter gives the synopsis of the film. The movie's brief description includes the items mentioned in the second paragraph. It has to do with ideas that encompass both the intrinsic and external aspects of the film. By that, the writer is going to give the analysis of the main topic of the study in chapter 3.

CHAPTER 4

The last part concludes the research, including a short synopsis of the film's research.

CHAPTER 2

THEORY & METHOD

2.1 Theoretical Framework

2.1.1 Intrinsic Elements

Abrams says in his book that narrative parts of a literary work have included the character, events, and also the habits or occurrences that the characters in the literary work do or experience (Abrams, 2012:20). The writer will explore some of the inherent aspects, such as theme, character, conflict, and place, according to Abrams' definition.

2.1.1.1 Theme

Theme, according to Abrams, is a concept that is sometimes employed interchangeably with symbols. He goes on to say that a theme is a broad notion or doctrine that the reader or perceiver of the literary work may see. This idea can be conveyed in two ways: implicitly or explicitly (Abrams, 2012: 32). The film gradually speaks the changing meanings and images, which leads to the development of this topic.

2.1.1.2 Character

In the context of intrinsic aspects, character refers to any entity depicted in a literary work, such as humans, animals, or figures. The story's concepts are carried by the character, and the plots and conflicts are determined by the character. In other words, the storyline of the narrative is extended or developed by the employment

of character. The progression of a character can be used to determine the character's development. (Danahy, 2020:2) A character is considered to be well developed if he or she deals with, encounters, or embraces several phenomena throughout the novel. Characters are categorized into two categories based on their type: protagonists and antagonists.

2.1.1.3 Plot

Plot, according to Abrams, is a simple summary of chronological sequence relating to what happens within a narrative. The plot is utilized to see the story's premise. It may also be used to see the story's sequence. For example, if we understand the story, we can predict what will happen in the first, second, and succeeding scenes (Abrams, 2012:37). Furthermore, in what Di Yanni had written, Di Yanni proposes the plot be written and divided into five parts (Di Yanni, 2002: 50). Below are detailed descriptions of each scene.

2.1.1.3.1 Exposition (Di Yanni, 2002: 50)

Introduction, often known as exposition, is the part of a literary work that introduces the storyline. In the beginning of the story, it also gives background information or early events.

2.1.1.3.2 Complication or Conflict (Di Yanni, 2002: 50)

The scene developed through exposition is called complication. It can also lead to a conflict that develops into a crisis or tense situation. Conflict might emerge from

the character's own mind or from the outside world. When a character's sense of values differs from those of the outer world, inner conflict arises. Meanwhile, external conflict occurs when the character's ideals are incompatible with the values of the outside world. In order to have more understanding about the movie, the writer examine two forms of conflict in this paper: both internal and external conflict.

The internal conflict that arises between the character and their own mind is known as psychological conflict or internal conflict. Because the character fights with inner fears and desires, as well as personal decision-making, this form of conflict is referred to as "man versus self."

External or interpersonal conflict refers to a character's conflict against an external power, which includes "man versus man" and "man against woman" conflicts. The exact opposite of internal conflict is external conflict. Other factors that get in the way of the characters are dealt with. The most obvious example of an outside element in a story is when a character physically confronts another character. A character versus nature, society, technology, and God are examples of external forces that might be found in a narrative.

2.1.1.3.3 Climax (Di Yanni, 2002: 51)

The point at which the main problem exists is referred to as the climax. In literary works, it is the centre of the story that reveals the major plot.

2.1.1.3.4 Falling Action (Di Yanni, 2002: 51)

The point after the climax is classified as falling action. It's also classified when the plot's problems are resolved

2.1.1.3.5 Resolution (Di Yanni, 2002: 52)

The plot's conclusion is called resolution. The conclusion of the plot in the literary works is presented in this chapter.

2.1.1.3.6 Setting (Di Yanni, 2002: 52)

Setting is generally conceptualized as one of the fundamental parts that is utilized to display information about the story's surroundings. Other characteristics such as the period of time, the condition, or even exact details like the time of the story in year, week, or day, and that all are all part of the setting. Setting can also be utilized to obtain data about the literary work's characters.

We may get a sense of what type of events took place inside the movie by looking at the location. As a result, it provides some insight into the issues that the characters face. These three characteristics, according to Abrams, are the setting of time, place, and social occasions (Abrams, 1999: 284). Each section will be covered in detail below.

2.1.1.3.7 Setting of Time

Setting the time emphasizes how essential the hour and year are to the literary text.

2.1.1.3.8 Setting of Place

The idea of setting of place refers to the physical surroundings of a narrative.

2.1.1.3.9 Setting of Social Occasions

Setting of social occasion is a type of setting that describes the social context of the story's characters.

2.1.2 Cinematography

Cinema, as a medium with its own unique vocabulary, requires us to pay attention to picture and sound aspects. Understanding the film requires deciphering different auditory and visual signals offered by the narrative and subtext. While it is critical for the filmmaker to master cinematography, it is also critical for the viewer to be aware of cinematography. Every picture in a film has its own meaning; sound also plays a vital part in a film since it may complement, support, or enhance the visual picture. According to Bordwell and Thomson, there are a lot of different types of shooting, starting from edge, level, tallness, and separation. (Bordwell & Thomson, 1990).

Movie analysis demands a thorough comprehension of both film form and content. It is necessary to understand some fundamental concepts related to the cinematic media, including structure at both the micro and macro levels, structural relationships, meaning, emotional aspect and value, image production, and design in film composition. One part of a film's language is its cinematography, which includes things like colour contrast, depth of field, shallow or deep focus, exposure, pace, frame, aspect ratio, camera movement, and lighting., according to Bakilapadavu, Geetha (2018: 2). If we pay close attention to the film's structure, we'll be able to examine each individual element and attempt to explain why it is

there, as well as how the entire composition functions and affects the viewers in a way that is distinctively cinematic. As a result, the idea of film form is essential to understanding cinema. There are numerous words to explain the various representations of a single character. Since most film and short films are about specific people, shots of people are one of the fundamental elements of a movie. The same approach is used in the majority of music videos and promotional videos. (Brown, 2011)

2.1.2.1 Framing Scales

The border enclosing the image is referred to as a frame. The borders of the image create a frame that includes or excludes aspects of the activity in front of the camera. By concentrating on a certain reality-related characteristic, framing manages what is included and excluded. Therefore, framing is a sort of control. Depending on whether characters are moving in and out of the frame, it is either "open" or "moving." To create a moving frame, panning, tracking, and focus are used. With an imbalanced shot composition and strange angles, a frame can be "canted." There are several framing techniques to emphasize the current condition of certain scene in the movie, according to Bakilapadavu, Geetha (2018), as written below:

2.1.2.1.1 Extreme Close-Up

Face shots are frequently used in extreme close-ups. It can get as near as the center of the forehead to just above the chin when taking pictures. It's utilized to enhance facial expressions, highlight features, or project a threatening aura.

2.1.2.1.2 Close-Up

Above the shoulder, just below the neck, a close-up face shot is taken. We can notice the facial expressions and what a person is thinking or even feeling.

2.1.2.1.3 Medium Close-Up

Around the head and shoulders, there is a medium close-up view used. Its size is comparable to a passport photo. The technique cuts the body at the lower chest, just under the armpit. It is used to communicate feelings and show reactions to a subject. In comparison to a close-up, details are not as highlighted

2.1.2.1.4 Medium Shot

A medium shot is one that spans the top of the head and the waist. Just above/below the waist is where the body is cut. The subject of the photograph is clearly visible to viewers.

2.1.2.1.5 Medium Long Shot

Usually, a medium-long shot from the top of the head to the ankle or the area just above the knee. It is meant to show motions, especially arm movements, clearly. A four or five foot tall object would take up much of the vertical space on the screen.

2.1.2.1.6 Long Shot

A head-to-toe shot is a long shot. It depicts the complete body as well as a little distance above and below it. It establishes the scene's position and allows viewers to follow the action within the frame. The whole bodies of two-thirds of the people in the shot are visible.

2.1.2.1.7 Extreme Long Shot

In an extreme long shot, the object is portrayed at a very small scale; a building, a landscape, or a large crowd of people will fill the frame. If there were only on

character in the scenario, the backdrop would take precedence. A very long shot might be used as an opening shot.

2.1.2.2 Angle of Framing

A camera that appears to be at eye level with the subject can be seen in many movies. However, it is possible to shoot the subject from a distance that is noticeably lower or higher. To add more flavour to movie sequences, different framing angles can be employed to support the frame scales.

2.1.2.2.1 Low Angle Shot

Low angle shots provide the impression that the viewer is 'looking up' at the subject since the camera is below the subject. The subject draws more interest and is more stunning; it frequently conveys power.

2.1.2.2.2 High Angle Shot

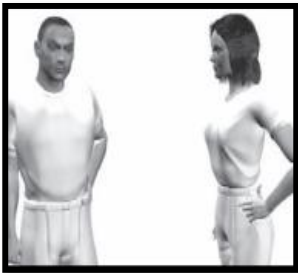
In a high angle shot, the camera is positioned above the subject, giving the impression that the viewer is gazing down on the subject. In a high angle shot, the figure seems smaller and lower within the frame. A high angle view gives the impression that the subject is weak and defenceless. As a result, the framing angle can be used to show how a character and the camera's point of view relate to one another.



Picture 2.1 (Medium Shot)
(Brown, 2011)



Picture 2.2 (Medium Long Shot)
(Brown, 2011)



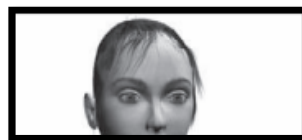
Picture 2.3 (Long Shot)
(Brown, 2011)



Picture 2.4 (Medium Close Up Shot)
(Brown, 2011)



Picture 2.5 Close Up Shot
(Brown, 2011)



Picture 2.6 (Extreme Long Shot)
(Brown, 2011)

2.1.2.3 Sound

Sound is a crucial part of a movie since without it, the experience of viewing a movie is incomplete. There are two types of sound used in the film, diegetic and non-diegetic.

2.1.2.3.1 Diegetic Sound

Diegetic sound is sound that originates in the story or narrative, — in other words, it is heard within the diegesis of the film. The characters' voices, as well as sounds from the story's setting. Film lines, a gunshot on screen, music performed inside the diegesis, and incidental sounds, for example, are all part of the diegetic sound.

2.1.2.3.2 Non-diegetic Sound

Outside of the film's world or diegesis, non-diegetic sound is heard. Non-diegetic sound includes music soundtracks, voice-overs, and film scores, among other things. It's important to note that a soundtrack can function as both a diegetic and non-diegetic sound source. The link between sound and pictures is a fundamental idea in film.

2.1.3 Extrinsic Aspects

Extrinsic aspects are the elements outside of the literary work that make it easier to interpret. Individual subjectivity makes up extrinsic elements, and the author's declared opinions, beliefs, and vision will influence the work produced. The author's biography or history, among other things, has an impact on these aspects. The extrinsic aspect is based on Sigmund Freud's psychoanalysis theory. The writer

focused on the *id*, *ego*, and *superego* aspects of personality using Theory of Personality.

2.1.3.1 Sigmund Freud's Psychoanalysis

Psychoanalytic theory contributes in the understanding of a person's personality and development, and psychoanalysis is a clinical treatment for psychopathology. Sigmund Freud is regarded as the father of psychoanalysis. He came up with this notion based on the state of physical knowledge at the time. Under the impact of today's science, psychoanalytic thought has undergone several improvements.

Conscious mind, according to Freud, is aware of current observations, memories, ideas, and feelings. It exists as the iceberg's tip. A preconscious mind carries the accessible memories under the conscious mind. A person can recall memories into the conscious mind from the preconscious mind. (Freud, 1949), the two levels of the mind are undeniably true. These two layers, according to Freud, are merely the tiniest portions of the mind. The mind's unconscious makes up the majority of it. Our instincts or drives, memories, and trauma-related emotions are all things that aren't easily accessible on a conscious level. A key component of a person's personality is their unconscious mind, which is similar to an iceberg. Natural drives and desires can be held there. This is influenced by the preconscious mind. Because it most significantly influences people's behavior, the unconscious mind is at the center of Freud's psychoanalytic theory (Freud, 1949).

According to Freud, the three main fundamental components of the human personality are the *id*, *ego*, and *superego*. *Id* operates unconsciously and follows the

Commented [AJ1]: Source?

pleasure principle. The *id* is made up of two biological impulses called Eros and Thanatos. The life instinct, Eros, helps a person survive in the world by controlling vital functions including inhaling, consuming, and having sex. Energy in the form of libido is produced by life impulses. All people possess a collection of destructive forces known as Thanatos, or death urges. Sometimes, this energy might be used to harm or be hostile against others. (Freud, 1949),

Individuals' *egos* develop from their *ids* throughout childhood. The *ego's* job is to meet the demands in a way that is both safe and morally desirable. The *ego* acts in both the conscious and unconscious mind; in contrast to the *id*, the *ego* follows the reality principle. Individuals' *superegos* are in charge of maintaining moral norms. It is based on moral ideas, and it encourages people to act in socially acceptable ways. (Freud, 1949),

What the writer tries to elaborate more about the topic is how Gump as the main character remains consistent in terms of his usage of *id*, *ego*, and *superego* based on what the writer have written in the above explanation. It is known that Gump's conscious is slightly different from normal human being around him in the movie, that explain why this study of psychoanalysis would be an interesting topic to discuss and search.

2.1.3.2 Learning Disability

In order to support the psychoanalysis of Forrest Gump behaviour, the writer also apply the study of learning disability (LD) which focuses on child academic performance. In the Learning Disabilities (1996), written by Reid Lyon, cognitive

disability, emotional disturbance, cultural difference, or deprivation turned out are not the primary causes of learning disabilities. When an individual's psychological functioning and skills—such as communication, self-care, and social skills—are impaired, it is said that they have a cognitive disability. These restrictions cause a child to learn and develop more slowly than a normal child. For kids with intellectual disabilities, learning to walk, talk, and take care of personal needs like eating and dressing may take longer. They are very prone to have academic difficulties. Although it will take longer for them, they will eventually learn. As a result, the concept of learning disability relies on the idea of a gap between a child's academic performance and students' educational ability. Gump's ability, as seen on the movie, can be analysed through two gaps between his childhood academic performance and his educational ability during school time by a thorough analysis of the movie.

2.2 Method of Study

The research method used for this study is discussed furthermore on the next subchapter, including the explanation of where or what the data, data source, method, and analysis used for research.

2.2.1 Method of Research

Utilizing library research is the method employed to gather the necessary facts. Writers are expected to thoroughly evaluate relevant information in order to assess its applicability, authenticity, and credibility in relation to the research topics they are working on (Allen, 2017: 1). By reading the movie's script and subtitle for this study, the writer used library research to align the movie's theme with study-related

theories. Also, the film needs to be watched several times in order to get more understanding in some important scenes of the film to complete the data needed. After watching the film with subtitle on it, the researcher carefully examined scenes that can be useful according to the theories used. The scenes later then compiled and delivered in the third chapter of this study with cinematography theory used for analyzing.

2.2.2 Method of Approach

The method of this research is using a narrative approach to collect the data in the movie of *Forrest Gump*. According to Phelan (2019), the narrative approach, according to the definition, is an approach that believes literary works begin with the collective assumption of human consciousness. Freud's concept of psychoanalytic will be used by analyzing the personality of Forrest Gump. In order to analyze the *id*, *ego*, and *superego* in this study, the writer will use the learning disability theory to gain more understanding and also to help the analysis in the study.

CHAPTER 3

ANALYSIS

3.1 Intrinsic Aspects

The component that can be discovered within the narrative text is the intrinsic element of a literary work. Without intrinsic elements, literary work cannot develop properly. To put it another way, intrinsic element is the foundation of literary work. Following are the analysis of intrinsic aspects in this study.

3.1.1 Theme

The meaning of life can be seen as the movie's theme. In this case, Gump's life and everyone around him. From the title of the film, which is *Forrest Gump*, it is clear to notice that the film is about the main character stated in the third minute of the movie in **Picture 3.1** below. Tom Hanks, the actor of *Forrest Gump*, said that his name is Forrest Gump, just like the title of the movie in an Extreme Long shot scene to depict the first situation of the film.



Picture 3.1 (00.03.32)

Since Gump is the focus of the movie's plot, he can be considered the main character because the story is about him speaking his whole life story with diegetic sound by doing voiceovers from the beginning of the film until 2 hours of the movie,

telling stories to people that come by at the bus stop in Savannah until he met Jenny for the invitation she gave to Gump. After he met Jenny in her house, the story continues to the present day of the film setting. Further explanations about the plot and setting are in the following subchapter.

3.1.2 Character

Characters in *Forrest Gump* that are relevant for this study are Forrest Gump, Jenny Curran, Mrs. Gump, Benjamin Bufford Blue, and Lieutenant Dan. Major and minor characters are used in this study to classify characters. The protagonist is Forrest Gump, as the major character, and the rest of the above mentioned as the minor characters.

3.1.2.1 Major Character

The main or major character is the person who takes on a central role in the narrative or film. Major character is also defined as the main character. The main character of *Forrest Gump* film is Forrest Gump itself. The title of the movie has indicated that the film will be about Gump's life story throughout the film



Picture 3.2 (00:08:07)

The protagonist, Forrest Gump played by Tom Hanks, is a mentally retarded young man whose mother taught him to think he is just like everyone else. His mental limitations are first found in the movie when he was going to enter Greenbow County Central School. As seen on the **Picture 3.2**, the principle is shown pointing IQ scores national average using Medium Close-up shot. In this scene, his mother is talking to the principle to register Gump to the school. One that makes it difficult for Gump, he does not meet the requirement to enter the school since his IQ is below normal, which is 75 IQ. Forrest is polite and compassionate. Further explanation about his personality is conducted in extrinsic element part.

3.1.2.2 Minor Character

Forrest Gump has several minor characters that helped Gump built his story in the film. They are Jenny Curran, Mrs. Gump, Benjamin Bufford Blue (Bubba), and Lieutenant Dan. More explanations about them are below.

3.1.2.2.1 Jenny Curran

Jenny Curran is Forrest's only childhood friend, a nice young lady with a gloomy past, who later become Forrest's wife. After school, the two frequently sit under a great oak tree. Jenny teaches Forrest to read as he teaches her on how to swing at the trees. She treats Forrest with kindness and pushes him to stand up to the bullies during their school time.



Picture 3.3 (00:14:58)

Picture 3.4 (00:19:59)

Although she is kind and loving to Gump all the time, she had a bad childhood at home with his drunk and sexually-abusing father that might leads her to do some bad things during his teenage days.

Forrest's Voiceover: "Now remember how I told you that Jenny never seemed to want to go home? Well, she lived in a house that was as old as Alabama. Her Momma had gone up to heaven when she was five and her daddy was some kind of a farmer. He was a very lovin' man. He was always kissing and touchin' her and her sisters. And then this one time, Jenny wasn't on the bus to go to school." (*Forrest Gump, 1994, 00:18:10*)

As a teenager, Jenny was trying to make her way in the world, whether it's with sex, drugs, or radical politics. She goes from her bad past to better days with Forrest after she decided to get back to him.

3.1.2.2.2 Mrs. Gump

Forrest's mother, Mrs. Gump, is a kind but strict single mom who pushes Forrest to believe in himself regardless of what others may think. When Forrest's leg brace became stuck in the manhole, Mrs. Gump yelled at the elderly men to defend Gump, and when Mr. Hancock, the principal, stated Forrest was 'different', Mrs. Gump always defended him.



Picture 3.5 (00:06:33)

She is willing to do everything for his only son, even if it means sleeping with the principle to bribe him to make Forrest get accepted to Greenbow County Central School. Below scenes are when the principal of the school come to Gump's house to get laid with his Mama. There are gasping and panting sound heard in the scene, which indicates that they were having sex.



Picture 3.6 (00:09:00)

3.1.2.2.3 Benjamin Buford 'Bubba' Blue

Benjamin Buford Blue, also known as Bubba, is Forrest's closest friend from his time in the military. He is the Black man from the bayou who is passionate and motivated to buy a shrimp boat.

Bubba: "I'm talkin' about a shrimp catchin' boat. I've been workin' on shrimp boats all my life. I started out my uncle's boat, that's my mother's brother, when I was about maybe nine. I was just lookin' into buyin' a boat of my own and got drafted. My given name is Benjamin Buford Blue." (*Forrest Gump, 1994, 00:32:30*)

He is the reason why Forrest decided to do shrimping business. He asked Gump to join what he planned to do, which is the shrimping business. His determination and obsession of owning a shrimp boat motivates Gump to continue what Bubba wants after he died in the Vietnam war.



Picture 3.7 (00:47:37)

3.1.2.2.4 Lieutenant Dan Taylor

In Vietnam, Lieutenant Dan is in command of Forrest, Bubba, and everyone else in the battalion. He had ancestors who were killed in each of America's wars. He is a charismatic and self-assured man who is devoted to his family's legacy during the American conflict. He gets respect from anyone from the battalion.



Picture 3.8 (00:42:01)

Because of that fact, he sets his mind to either join a war and come back alive, or die with honour just like his ancestors did.



Picture 3.9 (00:53:41)

After Forrest saves him from an ambush in Vietnam, Dan feels incredibly broken down and furious, just as seen on the **Picture 3.9**. Close-up shot is used in this scene to emphasize how mad he is to Gump after he saved him from the ambush. He is living in Manhattan on disability payments after losing both of his legs. He later gained his life back from after Gump visited and asked him to join him in the shrimping business.

3.1.3 Plot

Forrest Gump has a storyline that conveys a narrative from the past as well as a story from the present. This plot boosts to the story's complexity and provides readers with a variety of perspectives.



Picture 3.10 (00:04:33-00:04:36)

The plot of the movie is a combination between past and present in the story from the first scene of the movie. It all started with Gump telling stories during his childhood at the bus stop as the scene swapped from a close up shot of Gump's

present face trying so hard to remember when he was wearing his first shoes to scene when he had his leg braces during his childhood. This kind of plot gives freshness to people who watch the movie since it does not stick to a one-way plot. The five plot structures of the story; exposition, complication, climax, falling action, and resolution, are analyzed below.

3.1.3.1 Exposition

The exposition or introduction part of the film begins when Gump is waiting at the bus stop to get to Jenny. Gump tells his stories to people who are also waiting for the bus, from when he was a kid to the current setting of time since the plot is a combined events of past and present as the Picture 3.10 has shown. He started a conversation with a woman at the bus stop which leads to the complications of the movie with a high angle shot.



Picture 3.11 (00:03:56)

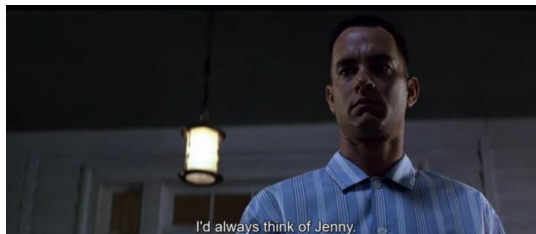
3.1.3.2 Complication

In this movie, conflict first began in the first 5 minutes of the movie when Gump trying so hard to remember his first pair of shoes. Little Forrest has to use a brace along with his new pair of shoes since he has a crooked back but strong pair of legs, according to his doctor. His disabilities are first seen in this scene since the audience would not have any idea if he is low in IQ because little is shown in the beginning of the movie. The situation will lead to the internal conflict.



Picture 3.12 (00.04.48)

What makes this movie slightly different from the other films is the internal conflict shown in the movie. Gump's biggest and only internal conflict is longing for Jenny who come and go in his life. This can be concluded since Gump is retarded and does not have any desire to do other things in life beside what his mom, friends like Bubba, Jenny, and his superior like Lt. Dan said to him. In this particular scene, Gump is wondering where Jenny could be at that moment, and immediately started to see the image of Jenny entering his front yard with a medium close-up shot to show his *missing-Jenny* expression.



Picture 3.14 (01:43:18)

Gump's external conflict happens in his early teenager time. After graduating from college, exactly after being in the All-American Football team, he enlists in the army and is sent to Vietnam, where he meets a man by the name of Bubba and is convinced to work with him in the shrimping industry after the war is over.



Picture 3.15 (00:55:18)

In this scene, an extreme long shot is used with the explosion shown everywhere behind Forrest's back. Forrest's battalion is ambushed later while on patrol. He is wounded but he tried to save everyone including Bubba by carrying them to the safe place, but it was too late to Bubba because he had a big wound on his stomach. This particular conflict then led the story to the climax of the film.

3.1.3.3 Climax

During recovery after the war from a gunshot wound to his buttock, Forrest finds his exceptional skill for ping-pong. It all started with a soldier holding a ping-pong paddle and asked Gump:

Soldier: "Good catch, Gump. You know how to play this?"

Gump: (shakes his head)

Soldier: "Come on, let me show you. Here. Now the secret to this game is, no matter what happens, never, never take your eye off the ball. (*Forrest Gump, 1994, 00:58:30*)



Picture 3.15 (00:58:40)

From playing in a hospital, he eventually rising to star status and playing ping-pong competitively against Chinese teams for his country. The story is reaching the climax when Forrest gets a lot of money from playing ping-pong and spend it to start shrimping business with Lieutenant Dan that becomes successful. The below scene is when they both finally gain some shrimps to keep the business alive, and eventually it is a turning back point for them.



Picture 3.16 (01:36:26)

3.1.3.4 Falling Action

The falling action starts when Gump became lonely after his mother died and he is alone at his home, stable financially. He comes home to witness his mother's last moments.



Picture 3.17 (01:50:09)

In this scene, his mom is shown smiling, in a close up shot, to trick the audience to think that she is fine. But the diegetic sound came from Forrest's voiceover indicates the opposite. Even though Forrest is rich, financially stable, he still needs to lose his loved one after the success he has done. He eventually settled in his house without working with Lieutenant Dan anymore, doing good things to his community at home and Bubba's family. He realized there are a lot of what he had, so he gave them away, keeping it simple for himself.

3.1.3.5 Resolution

The ending of the film is started when Jenny informs Forrest that she has a child with him, and she also told Forrest that she has a virus. The three of them, Forrest, Jenny, and Forrest Junior return to Greenbow, Alabama, and together. Jenny and Forrest ultimately make it official. After the wedding, Jenny passed away leaving Forrest Junior with his father.



Picture 3.18 (02:11:22)

Now, all Forrest has is his child. He takes care of Gump Junior, as what he said at Jenny's grave. He did all what it takes to make sure his only remaining loved one is in a good care, and he said all of that to Jenny.

Forrest's Voiceover: "You died on a Saturday morning. And I had you placed here under our tree. Little Forrest, doing just fine. About to start school again soon. I make his breakfast, lunch, and dinner. Every day, I make sure he combs his hair and brushes his teeth every day. Teaching him how to play ping pong."

Forrest Gump might does not have any goals during his life, but one thing for sure for him; his loved ones are the only things he thinks about throughout his lifetime shown in the movie. He does not care about any of his achievements, whom he met during his journey of life, or where he travels in the entire world. He only cares about Gump Junior after his Mama and Jenny died, the only loved one that remains for him to care about.

3.1.4 Setting

There are three characteristics of setting that will be explored in the research analysis, as indicated in previous chapter. They are the setting of time, place, and social circumstances.

3.1.4.1 Setting of Time

Forrest Gump sets of time is started in 1950s. Teenage Forrest participated in Vietnam war in 1967, just like what can be seen in the below scene when Bubba and Forrest just arrived at Vietnam using a helicopter with forest view around it.



Picture 3.19 (00:41:00)

Picture 3.20 (01:24:00)

Gump was given the Player of the Year plaque by President Nixon at the White House after what he did in China for playing ping-pong representing America for peace in 1971.

3.1.4.2 Setting of Place

Forrest wanders into the center of American history from the minute he enrolled in college. He was born and live in Alabama, at his iconic house called Gump House, where Elvis Presley was said to found his trademark dance from Gump when he stayed at this house.



Picture 3.21 (00:07:28)

Forrest is present when Governor George Wallace was outside of the University of Alabama to prevent black students from attending college,



Picture 3.22 (00:23:39)

He also got listed to Vietnam, where a famous war event occur during the 60s, as shown in the **Picture 3.19** and then he meets several President of the United States of America, in Washington D.C. He gets to represent America as well to play a match against China representative at China. The scene shows Gump playing in a stadium full with China flag around it.



Picture 3.23 (01:14:14)

3.1.4.3 Setting of Social Occasions

The setting of social occasions is the last setting. America, and Alabama to be specific, was led by people like George Wallace who was a pro-apartheid. He did not allow Black American to enter the University of Alabama. America was also included in a war at Vietnam in 1967, where almost every young man who is willing or is listed to get into the army will be drafted to join the war at Vietnam.

3.2 Extrinsic Aspect

3.2.1 Id

The id is a primal human instinct that has existed in every person since they were born. It is founded on the pleasure principle that lives in our subconscious mind and seeks immediate pleasure. Gump's id is limited to a few issues that are important to him. Not like anyone else, Gump does not really have a desire. His desire mostly come from what other people around him told him. He even does not run immediately when he gets thrown with rocks by some bullies from his school until Jenny told him to run.



Picture 3.24 (00:15:52)

On that scene, Gump stood still after a few rocks were thrown to him. From this scene, we can see that Gump does not have that sense of life instinct, or Eros in *Id*, to survive from what hurts him. He only processes orders from people to do activities or decisions instead of having his own life instinct taking over himself. In summary, his *id* only responds to what he sees or feels about his closed ones. Just like

when Jenny gets abused several times by people around him in some scenes when Gump is currently with her.



Picture 3.25 (00:37:51)



Picture 3.26 (01:09:08)

When Jenny gets abused by the audience of her strip show, Gump without any hesitation come to Jenny and tried to protect her, although it means Jenny will lose her job. Similar view is seen when Wesley, Jenny's current boyfriend at that time, slapped Jenny at her face in **Picture 3.26**. Gump is looking furious.

He never looks like this throughout the film. The proper close-up shot emphasized that he is angry. He becomes mad, unable to control his *id*, and get involved in the fight. He even does not give Wesley any chance to fight back. Gump never give his *ego* a chance to take over, resulting him to do everything what his *id* wishes when it comes to protect his loved ones.



Picture 3.27 (01:09:00 – 01:09:34)

Other example of when Gump's *id* is shown is in picture **3.28** and **3.29**. People will usually run away from the danger zone of war because their sense of life instinct, or Eros in *Id*, tell them to survive from what hurts them. Gump does not even run

immediately when his unit gets attacked hard from their enemy. It takes Lieutenant Dan to force him run from the warzone. Gump said it in the voiceover that he ran only because Jenny told him so after the folk-singer scene in the bridge. He run with medium long shot taken with him on it, tracking him running from the ambush.



Picture 3.28 (00:39:45) Picture 3.29 (00:50:56)

3.2.2 Ego

The *ego* is seeking to fulfil the *id's* desire in a socially acceptable manner. The *ego* sometimes loses control and allows the *Id* to take over. However, as people grew older and gained a better understanding of how society works, they were able to practically completely control it. From their *ids*, people's egos grow throughout childhood. The role of the ego is to fulfil the *id's* need in a way that is both secure and desirable in society. Both the conscious and subconscious minds are affected by the *ego*.; in contrast to the *id*, the *ego* follows the reality principle.

Forrest is seen first time using his ego to control his *id* when he met Jenny for the first time in the bus to the school. Jenny is willingly giving her seat to Forrest when no one seems want to sit next to him. In the scene, Jenny, who is looking beautiful like an angel according to Forrest, stunts him and presumably made him wanting Jenny for the rest of his life. Other than that, Forrest's voiceover said that no one really talk to him other than his Mama.

Forrest's Voiceover: "I had never seen anything so beautiful my life. She was like an angel. I just sat next to her on that bus and had conversation all the way to school. And next to Momma, no one ever talked to me or asked me questions." (00:14:19)

Jenny's kindness since that day is what makes Forrest willing to do a lot of things for Jenny, including defending her if she ever got a problem with people when Forrest is around. Without any hesitation, teenage Forrest just punches every people who is trying to hurt Jenny. He gained a better understanding of how society works; protecting his loved ones is what he needs to do.

When Jenny gets abused during her show, Gump's *id* takeover himself and proceed to use violation and defend Jenny from the abusers. His *ego* is known when he said specifically that he defended Jenny because he loves Jenny. His *id* is might what drives him to do violation to protect Jenny, simply a little spark on his mind that made him get rid of his *ego* to settle things without using any violation when it comes to protect Jenny. For this occasion, his *ego* is actually the reason why he does those actions.



Picture 3.30 (00:38:20)

. Another example of Gump's *ego* can be seen in the scene when Gump does not even doubt his appearance when he met the Presidents in the White House and he gets Medal of Honour. President Johnson asked in joking tone whether he can see

Gump's wound. Gump without hesitation opened his wound, live in a television broadcast. The scenes are using the close up shot, the viewers are meant to be shocked with the following scene where Gump's butt is shown.

President Johnson	: "I understand you were wounded. Where were you hit?"
Forrest	: "In the buttocks, sir."
President Johnson	: "Oh that must be a sight. I'd kinda like to see that."



Picture 3.31 (01:03:15)

Gump's *ego* is never 'safe and socially acceptable', just like what Freud stated in his theory. His *ego* and decisions are just how Gump would react to certain things related to his closed ones, without really considering his *superego*.

3.2.3 *Superego*

The *superego*, which is based on morality and beliefs about good and evil, is a moral part of a person's psyche that is acquired through parental influences or society standards and ideals; *Superego* supports *ego* and controls *ego's* behaviour. Every children aspires to be like their same-sex parent and makes an effort to relate to them. The *superegos* of people are in charge of upholding moral standards. It is founded on moral principles and encourages people to behave in ways that are acceptable in society. The demands made by each component of the psychological mechanism are incompatible with those of the other two. All humans have this underlying problem.

Gump does not have a father figure in his life. And along with his disability, he only looks up to his only parent, Ms. Gump. Luckily, Ms. Gump always has her way to tell Gump good things to do in his life. Because of what Mama Gump taught him, he always holds on to the words “Stupid is as stupid does” to remind him that everyone should not be judged by their appearances, but by their actions.



Picture 3.32 (00:06:40)

As what Freud stated in his theory, *superego* helps people to fit or act in socially accepted ways. This also works in what Gump's done in the film. But, Gump did what he has to do only because he was told to. One example is when he got accepted to college because of his running ability in American football.



Picture 3.33 (00:21:42)



Picture 3.34 (00:22:25)

As seen on these scenes using close up shot, people are cheering since Gump did what he was told to do: run. His run has resulted in Alabama winning the football match. Gump is accepted to the society simply because he has the tendency to listen to what people said to him. What he has done often resulted to people get satisfied instead of making Gump himself get satisfied. His action really depicts what his mother said to him, “Stupid is as stupid does”, because he listened to people, did what they want him to do, they get satisfied, and he got accepted to the society.

Another obvious example of his *Superego* taking control of himself is when he needs to go through various drills in the Army. He said in the film:

Gump’s Voiceover: “Now, for some reason, I fit in the Army like one of them round pegs. It’s not really hard. You just make your bed real neat and remember to stand up straight. And always answer every question with “Yes, Drill Sergeant!”” (00:33:46)

He realized what he has to do in the Army is simply following orders and do them well. Based on what he knows about his surroundings, although with his low IQ, he is able to understand what he had to do.

3.2.4 Learning Disability

Gump's academic performance is never shown in the film, but some scenes of him studying from Jenny when he was still a child indicates that he was still able to learn despite his low IQ score of 75 that can be seen at Picture 3.2. Gump's educational ability during schools and military is also exceptional. He is able to do a lot of things without any difficulties. He even becomes so good in sports like ping-pong and American football. He is also able to assemble weapons faster than other people during the training at the Army. But, the kids at his neighbourhood keeps on bullying him, simply because he is retarded and does not have any friend but Jenny.

All of this is because Gump's way of thinking is limited, or more known as cognitive disability. Therefore, what the principle said in the beginning of the movie about Gump needs to go to special school is kind of invalid nowadays. With his limited thinking, Gump is still able to learn although he is a slow thinker. Besides, Gump only needs 5 more score to get to the public school of Alabama since the score limitation is 80 for the students' IQ. That's why the principle is willing to let Gump enter the school, with Gump's mom doing the bribery.

CHAPTER 4

CONCLUSION

Forrest Gump becomes an award-winning film without a doubt. This movie works as a great illustration of what most people experience. Forrest faces many problems and struggles in life, yet these obstacles don't seem to stop him from doing things like being married to Jenny, helping the less fortunate, and giving it his all for his life. It gives viewers on a journey through life, starting with childhood and ending with people losing their lives.

Forrest's way of thinking simply came from his inner self, or we call it '*id*' in psychoanalysis. His limited thinking is what makes Forrest himself. He does not seem to have his own willing, apart from specific things, like longing for Jenny, or caring about his mother and Lieutenant Dan, but he sure did a lot of things to make himself get accepted into society with his achievements for his country, community, or himself. His *ego* does not really follow the reality principle of the society, but he somehow still managed to know his *superego* is what he needs to think about. Just like when he decided to take the Army as his next journey in life, or when he decided to do ping-pong and make America proud of him, and many more of his achievements.

In the *Forrest Gump* movie, even though Gump have it from the beginning, the different state of *Id*, *ego*, and *superego* may influence his decisions. Someone who is ruled by their *Id* will be happy, but society will not tolerate it. If the *ego* presses the *id* and allows the *superego* to take control, the person will kind of lose their joy, but

society will surely accept it. Because *Id* is guided by the pleasure principle, people will go to any level to obtain their joy. As a result, the *ego* must exist somewhere between the *id* and the *superego*, so *id* can enjoy themselves in a socially acceptable manner. However, people will not be pleased if they always hold their *Id* and allow the *superego* to take charge.

In conclusion, Gump's decisions may not really come from what he wanted the most, because he does not even have any goals to take, but it surely is the best for him because he follows what his *id* wanted to do, along with *superego* factors that he considered to be vital for him and his surroundings. His characteristic is different from any main character from most movies, and that what makes this movie is interesting to watch and analysed. We can learn a lot from Gump with his straightforward personality, because we all need to be straightforward and take vital decisions using our *ego* at some points of our life.

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