CHAPTER 2

THEORY AND METHOD

2.1 Psychoanalytic Film Theory

The writer uses the psychoanalytic film theory by Toby Miller as a guidance to analyze the writings. Toby Miller says in his book *A Companion to Film Theory* that film theorists, critics, and commentators have been drawn to psychoanalytic ideas to explain cinema, because cinema seems to display a fundamental kinship with the irrational that psychoanalysis seeks to explain. This kinship between cinema and irrationality is suggested by two distinct aspects of the cinema: the distinctive visual properties of the medium, and the character and quality of mass cultural narratives (Miller, 1999: 123). In this study, the narratives about character development will be the center of the writings.

Characters depicted in the film have personalities that aim to suit the storyline as well as to entertain the audience. That way the audience can feel the elements that match as well as the reality. This follows the practice of Freud's disciplines, who analyzed art not simply as a method of investigating the psychology of the artist behind the work but to demonstrate the ways in which character's personalities are written based on psychoanalytic structures (Miller, 1999: 125). This psychoanalytic structure which this study is concerned with will be the character's Id, Ego, and Superego.

2.1.1 Psychodynamics

The writer uses the theory of psychodynamics as a psychoanalytic approach to describe the character's personality in the film. Psychodynamic theory is a determined psychological theory emphasizing the importance of impulses and other forces, primarily unconscious impulses, in human functioning. The approach holds that childhood experience is the basis for adult personality and relationships. The psychodynamic theory originated in Freud's psychoanalytic theories and includes any theories based on his ideas, including those by Anna Freud, Erik Erikson, and Carl Jung (Mcleod, 2017: 1).

2.1.1.1 Psychoanalytic Structures

The writer uses theory of psychoanalytic structures by Sigmund Freud. Psychoanalytic theory is a theory that seeks to explain the nature and development of personality. The priority element in this theory is motivation, emotions, and other internal aspects. This theory assumes that personality develops when there are conflicts from these psychological aspects. Psychoanalysis is a branch of science developed by Sigmund Freud and his followers, as the study of human psychological functions and behavior (Rennison, 2015: 35). Freud's personality theory (1923) saw the psyche structured into three parts the Id, Ego, and Superego, all developing at different stages in our lives. These are stages, either parts of the brain, or in any way physical.

1.   **Id**

The Id in Freud's psychoanalysis is the mind that we are born with, it is full of selfish desire and the impulse that aimed immediately to complete the gratification of those desires. It is also the driving force behind what Freud called the pleasure principle (Rennison, 2001: 39).

2.   **Ego**

The part that reacts to the outside world, the reality for the individuals to adapt, and to concede the principle of reality. Ego, the part of the mind and comes from id. The Id gives rise to the ego, which eventually gains authority over it (Rennison, 2001: 39).

3.   **Superego**

The third element of Freud's most developed mind structure is the Superego. This element focusing to take control on the Ego in the same way that the Ego take control the Id. This Superego expects the Ego to reach high standards of thought and conduct in order to be flawless (Rennison, 2001: 39).

2.1.1.2 Ego Defense Mechanism

Defense mechanisms are psychological strategies that are unconsciously used to protect a person from unacceptable thoughts or feelings (McLeod, 2017:1). According to Freudian theory, defense mechanisms involve a distortion of reality in

some way so that we are better able to cope with a situation. Within numbers of defense mechanism those recognized by Freud, there are several related to this research:

1. **Rationalization**

   Rationalization is a defense mechanism that operates in several ways to reduce discomfort feeling by denial or reality distort. Which allows a person to justify with internal or external emotional conflicts by look for ways to analyze their thought and diminish the feeling of discomfort (Hall, 1999: 96).

2. **Avoidance**

   Avoidance is when the person uses this defense mechanism to avoid dealing with a stressful problem. With avoidance they dismiss any discomfort, negative thoughts or feeling without trying to understand them. They might also stay away from individuals that make them uncomfortable and disturbs their personal life (Perry, 1995: 286).

3. **Fixation**

   Fixation is when a person passes through numbers of psychological development in a secured progression. The person sometimes may come to a halt and being attached to one referred stage in a period of development. Fixated person is terrified in facing hardship of life and eventually revolves the person entire personality to something that feels familiar (Hall, 1999: 93-94).

2.2   Theory of Film in Literature

According to George Bluestone in his book entitled *Novels into Film* (1971). A Film is also a thing of the past, not a new which existst in overnight from somewhere in society. In fact, the Adaptation of film is not a recent phenomenon. It is right there from the down of the film industry. Film and literature are general in certain points of contact, as both of it are the narrative structure and impression of reality. Both the narrator of the text and the director of the film adapts the theme in accordance with their goals and ideology. The writer use literary language whereas in film adaptation the director uses a language fit to visual imagination for the appreciation of the audience. The act of filmmaking is considered a work of literary art (Bluestone, 1971: 92-102). The film may be combined with performing arts. It is true that all film is art, though some are better art or higher art. The film has an interest of an aesthetic value more broadly and clearly.

2.2.1 Characters in the Film

Literary works have many essential elements to build a story. For example, character is an important element that has unique function in a story of film to maintain as a piece of literature. Character could be a person, animal, figures, or animated object based on the type of the film story (Florman, 2017: 03). There are many different types of characters and each of them have its own function in a

literary works especially films, such as dynamic character, static character, antagonist, protagonist, round character, flat character, and stock character. The concept of character and character development is inducted in characterization. How a character is determined in the film is inseparable through how she or he is characterized.

2.2.2 Characterization

Character's psychology, traits, and motives in a narrative are represented as characterization. Based on journals in literary terms, the writer founds out that characterization is a description of a character qualities which described by another character, the character itself or described by the narrator. It could be described in two ways, direct or indirect which reveals the character qualities by thoughts, dialogue or they behavior throughout the stories.

2.2.3 Character Development

Character development is about how the character in the story that growth and could seem as complex as a real-life human being. This is illustrated from the character approach in the film based on personality, treatment, behavior, act of speech and the environment that influences the character (Literary terms, 2015: 01). The development presented by the author is made in order to make the character seem closer to the audiences and they could understand or feel what the characters going through. The development of these characters can be seen clearly, usually the development of these characters leads to a better direction. In particular, this can be seen from the significant personality changes, in order to create an interesting story.

2.3   Method of Research

2.3.1 Library Research

The writer uses library research in this study to collect the data in order to support the analysis. Library research implicates in gather the identification and locater the sources that provide the information on a research question remarked in a study (George, 2008: 05). The writer uses available journals, books, digital books, articles, and other studies to collect the theory needed to analyze the data for the writing.

2.3.2 Approach Method

The writer uses the qualitative method to interpret the data, by collecting the data that comes from the object which is later arranged into the text (Lambert & Lambert, 2012: 08). The writer analyzes and explain findings from the data of Freudian's psychoanalysis as an approach to psychology to analyze the character related to the topic of the writing. The writer's explanation comes into two stages: psychoanalytic structures and character development of August Pullman.