CHAPER II – THEORY & METHOD

2.1 Theoretical Framework

In this part the writer employs literary theory as a foundation, followed by an examination of cinematic theories and cinematography to enhance the analysis of the film subsequently.

2.1.1 Intrinsic Aspect

Intrinsic Aspects are present in every narrative including movies. According to Blain (2002), aside from utilizing technical and practical skill of cinematography, a fine movie should also have solid foundation of themes, narratives, and conflicts to delves into for audience to enjoy. There are various intrinsic aspects when analyzing a movie. However, the writer will only focus on narrative elements such as conflicts, settings, character and characterization, dialogue, and other element which is cinematography element.

2.1.1.1 Narrative Elements

Narrative elements are the parts of a story that shape the entire work. Setting, foreshadowing and characterization all contribute to a storyline in important ways (Abrams, 2009). Conflicts, settings, dialogue, and characterization of the main character, Landry de Lauzon is the main focus of this study.

2.1.1.1.1 Conflicts

Conflict arises from the interaction of two opposing forces in a story, resulting in a state of tension that requires resolution. Conflict also dictates the

progression of a narrative between different potential realities and between those realities and the actual world depicted in the story (Abrams, 2009).

2.1.1.1.2 Settings

The setting of a tale encompasses the physical environment, location, historical period, weather conditions, and social context that shape the social dynamics within the setting. These aspects, particularly the latter, typically originate from real-life incidents that serve as inspiration for the novel (Abrams, 2009).

2.1.1.1.3 Character and characterization

Characters are the individuals represented in a literary work, who are interpreted by the reader or viewer as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their instinctive ways of saying it—the dialogue—and from what they do—the action. In a story, a character has the possibility of remaining fundamentally "stable," meaning that their outlook and disposition do not undergo any significant changes. In a classic and realistic work, the reader anticipates "consistency" from a character, whether they remain stable or undergo changes. This implies that the character should not abruptly deviate from their established temperament in a manner that lacks plausibility. (Abrams, 2009:42)

Characterization is a technique employed by writers to expose the personality traits of a character. Characterization is revealed through direct characterization and indirect characterization. There are two primary approaches to defining persons in a story: through the use of showing and telling. In the showing or dramatic technique, the author presents the characters through their dialogue and actions, allowing the reader to deduce their underlying intentions and dispositions. In telling, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters.

Characterization in literature involves distinguishing between flat and round characters based on the progression of their development throughout the course of the story. Flat characters are characterized by their lack of complexity and absence of development over the course of a story, making them two-dimensional. In contrast, round characters are intricate and experience growth, occasionally to the extent of surprising the reader (Abrams, 2009).

2.1.1.1.4 Dialogue

Dialogue refers to the unique methods through which a character in a dramatic or narrative piece expresses their thoughts and feelings. It involves inferring specific moral, intellectual, and emotional attributes based on what the person said. The reader's interpretation of a character is influenced by how their image is portrayed (Abrams, 2009).

2.1.1.2 Cinematographic Elements

Cinematography is the visual narrative and photography art form that is employed in a motion picture or television program. It is a versatile art form that integrates technical proficiency with artistic ingenuity to visually convey a narrative. All on-screen visual elements, such as lighting, framing, composition, camera motion, camera angles, film selection, lens choices, depth of field, zoom, focus, colour, exposure, and filtration, are included in cinematography (Blaine, 2012: 2).

Cinematographers create stunning visuals that captivate the audience and enhance the narrative by employing lighting, camera angles, framing, composition, camera movement, and colour schemes.

2.1.2 Extrinsic Aspect

Extrinsic aspects are the parts of the story that influences a literary work, in this case a movie, whether it is intentionally or coincidentally. The extrinsic aspects are usually influenced by author's history, biography, psychology, ideas, and art (Abrams, 2009). But in films industry, aside from aforementioned aspects above, there are collective ideas from the actors, film directors, and scriptwriters for the movie. And also, agendas that may or may not requested by the film producers and/or investor may also present in the film (Blain, 2002).

2.1.2.1 Structural Personality by Sigmund Freud

The structural personality consists of three systems: the id, ego, and superego. The attitudes of an individual are the outcome of the interaction between the id, ego, and superego in the human structural personality, through which they are related.

The id refers to the biological component of an individual's personality. Subsequently, the other facets of one's personality are developed. The id consists of various innate desires and its purpose is to transform unsatisfied needs into satisfied ones.

The id might be likened to a pampered child that seeks immediate gratification, known as the pleasure principle. The id never encountered any mention of the reality or the moral aspects of society in this context. The sole focus appears to be on seeking pleasure (Freud, 1960).

The ego is a psychological aspect of personality that is present due to the individual's need to engage with real-world situations. The ego maintains a grasp on reality in its role. The ego can be seen as a component of the executive personality, as it determines the course of action and selects the achievable goals. The ego has the responsibility of regulating the desires and impulses of the id.

The ego evaluates and contrasts the statements made by the id with objective reality. For instance, when an individual experiences hunger, their Id will compel them to consume food, and subsequently, their ego will devise a

means to satisfy the Id's drive to eat. The ego functions as a protective mechanism that aims to reconcile the impulsive desires of the id with the constraints of reality.

The superego is a social component of one's personality. The traditional values and societal expectations are conveyed to children by parents through laws of prohibition. The superego can be understood as a part of the psyche that evaluates the moral dimension of actions, distinguishing between good and bad, true and false, and appropriate and inappropriate based on societal moral standards.

The superego's primary function is to repress the urges of the id, particularly those of a sexual or aggressive nature that are seen unacceptable by society. Additionally, it guides the ego towards engaging in realistic behaviours that align with higher moral norms, ultimately striving for perfection. The superego consistently engages in hostile or critical behaviour towards the ego and id in order to generate feelings of guilt (Anna Freud, 1992).

2.1.2.2 The Concept of Anxiety

Anxiety is a psychological condition characterized by feelings of frustration, despair, worry, and apprehension in response to a particular situation or circumstance. According to Freud (1960), defines anxiety as a state of arousal that compels individuals to take action. Its purpose is to serve as a cautionary signal about potential dangers, indicating that one's ego will continue to escalate unless steps are taken to alleviate anxiety levels. Anxiety should not be

disregarded as it has the potential to lead to the development of mental disorders and prolong the experience of unpleasant emotions.

Anxiety is a significant factor in nearly all personality theories. Typically, individuals experience anxiety when they are unable to confront various types of risks that they encounter. It is a commonplace occurrence in our daily lives. However, if the anxiety is not promptly resolved, it might result in significant alterations to an individual's mental well-being.

According to Freud (1992), anxiety is a function of the Ego that serves to alert individuals about potential threats, allowing them to plan an appropriate response in a timely manner. Anxiety is a negative emotional state characterized by symptoms such as worry, fear, and restlessness, which can be experienced at varying levels of intensity. Freud categorizes anxiety into three distinct types:

2.1.2.2.1 Neurotic Anxiety

This anxiety arises when the Ego becomes dependent on the Id. The experience of having an uncontrollable instinct or intuition can be somewhat unsettling (Freud, 1992). Typically, an individual experiencing this anxiety will be preoccupied with concerns about something that is not recognized or understood.

Essentially, he lacks comprehension of the source of his concerns. According to Freud, anxiety can be categorized into three components: anxiety related to adapting to the environment, irrational anxiety (phobia), and anxiety resulting from anxious sensations.

2.1.2.2.2 Moral Anxiety

This anxiety arises from the struggle between the Ego and the Superego. It is constituted as a worried feeling that comes from one's conscience (Freud, 1992). When an individual is driven to act on their innate impulses or engages in behaviour that contradicts the moral values of their superego, they experience feelings of shame and guilt. I

It is believed that there is a struggle between the desires of the Id and the actions of the Ego, which goes against the suggestions of the Superego. This would result in imperfection and evoke feelings of shame. In essence, moral anxiety manifests as an individual experiencing feeling of guilt or shame.

2.1.2.2.3 Realistic Anxiety

This anxiety is a result of the fear of real-world dangers and is referred to as "fear." Concerns about things like wild animals, natural disasters, or fire are some examples. Because of this anxiety, people are afraid of what might happen to them if they ever venture outside of their home (Freud, 1992). Individuals who suffer from this anxiety feel terrified.

2.2 Research Method

In this part, the writer briefly explains about data used and collected, its method on collecting said data, and also what method the writer uses during analyzing the data.

2.2.1 Data and Data Source

The primary data source of this study consists of the literary work itself. *Knightfall* is a historical fiction drama television series developed by Don Handfield and Richard Rayner for the History channel. This study will mostly examine the initial season of the television series, which consists of 10 episodes.

2.2.2 Method of Collecting Data

The writer meticulously analyses all ten episodes of the first season of *Knightfall* to understand the literary elements as main data. The writer will record any relevant events in the television series that are consistent with the research questions being studied.

The writer employs library research to get additional data from both online and offline sources. Library research, as defined by Mary W. George, entails the process of finding and locating sources that offer factual information or personal/expert opinions relevant to a research question. It is an essential component of every other research approach at some stage (George, 2008: 6). These sources are available in many formats such as books, e-books, papers, journals, past research, and other relevant sources applicable to the series and the study.

2.2.3 Method of Analyzing Data

The qualitative research method will be employed to select specific events or details from the TV series. The selected data will be assessed using the contextual analysis methodology to use a psychological viewpoint in analyzing the television series.