CHAPTER II

THEORY AND METHOD

2.1 THEORETICAL FRAMEWORKS

2.1.1 INTRINSIC ASPECTS

2.1.1.1 CHARACTER & CHARACTERIZATION

Character, in terms of fictional works, is an individual in a narrative work of arts, mainly in novel, play, television series or film (Holman, 1985:74). A character in several literary works may be manifestation of a particular human traits instead of an entire identity. People are presented through the attitudes, moral, and emotional qualities in particular. Furthermore, the dialogue presents a message to the audience about the contents of the story (Holman, 1985:74). To highlight the value of the story specifically, the appearance of more than one character is necessary. There are two types of character, the first one is flat character which appears in a story that has a single character and does not change throughput the story. On the other hand, the round character is a character that is fully depicted and changed in character as the story follows. In addition, characterization divides into two forms which are indirect characterization and direct characterization.

2.1.1.1.1 DIRECT CHARACTERIZATION

Direct characterization presents how the author straightforwardly tells the audience about the character's quality. The characterization itself can be seen on how the author describes through the action or the introduction of the story (Holman, 1985:74)

2.1.1.1.2 INDIRECT CHARACTERIZATION

Indirect characterization implicitly conveys the character based on the character's actions, speech, internal thoughts, appearance, or how the others discover the character (Holman, 1985:74). The implicit presentation shows the wide perspective of the character persona to the audience throughout the film.

2.1.1.2 SETTING

Setting is about the time and place where the author unfolds the story. Based on how the socio-cultural context that giving impact both the story and the characters. The elements which go to make up a setting are the physical environment, time period, and socio-cultural context (Holman, 1985:413). The elements appear to support the character and theme on shaping the visualization of author imagination to uncover the story.

2.1.1.2.1 SETTING OF PLACE

Setting of place refers on the physical, geographical, and environmental location which the characters live and act (Holman, 1985:413). Moreover, setting of place tells the reader about the description of the place where some events happen in detail so that the reader can imagine what kind of place in the story that the writer of the novel wants to show. It is the physical environment like house and street where the story takes place.

2.1.1.3 CINEMATOGRAPHY ELEMENTS

Cinematography portrays more than a recorded images. Cinematography is about interpretation of ideas, emotions, tone and non-verbal subtext into visual storytelling. In this study, the writer applies the cinematography elements to the study to support on how the anxiety issue of this study portrayed by the camera shot, lighting, composition, and the shot angle.

2.1.1.3.1 SHOT ANGLE

Shot angle technique is often applied on filmmaking to enhance the message, emotion, tenseness, and mood in scenes. In addition, shot angle presents as the angle where the camera is placed, not the subject that is photographed. The technique comes in several angle of shot to give a specific meaning of a scene, such as long shot, medium shot, close-up shot, extreme close-up shot (Bordwell and Thompson, 2016:191). The following camera distance are described to uncover the analysis of this study.

1. Long shot presents to happen with framing the character from afar to the camera (Bordwell and Thompson, 2016:189). This type of shot emphasizes scale, distance, and the relativeness between the character and the environment.

2. Medium shot frames the character from waist to the upper body (Bordwell and Thompson, 2016:189). The shot highlights the atmosphere of the emotion, specific gestures, and the details shown on a frame to draw the engagement of the audience.

3. Close-up shot is focused on the character's head, hands, and other body gestures to fill most of the frame (Bordwell and Thompson, 2016:189). This shot technique is applied in order to get the deep attention of the audience through the facial expressions of the character.

4. Extreme close-up shot is intensely framed only a specific part of the subject, such as the eyes or mouth which emphasize the dramatic or the psychological of the subject (Bordwell and Thompson, 2016:189)

2.1.2 EXTRINSIC ASPECTS

2.1.2.1 THEORY OF ANXIETY

Freud examines that anxiety does not developing from repression, but instead arises from the ego's realization on facing threat that unable to handle with (Freud, 1926:88). The response can be seen as a vision of a future threat. The situation influences their anxiety in the unconscious. Anxieties are shared certain types, including the reality anxiety, neurotic anxiety, and moral anxiety.

Anxiety symptoms are arising in various kinds such as the high intensity of worrying, unpredictable mood swings, muscle tightness or even fatigue. Anxiety is also illustrated as a painful experience which is produced by excitations in the body. If the experience is out of the handle, it makes the people suffer. From external factors, anxiety tends to warn the person that they should be aware. Freud as the pioneer if psychoanalysis presented that anxiety may be the sign of being aware of both internal dangers and external dangers.

2.1.2.1.1 THE CAUSE OF ANXIETY

In the theory of anxiety by Sigmund Freud, he presents the cause of anxiety occurring as a reaction of the ego when perceiving danger or internal threats. The ego is the actual seat of anxiety which indicates that anxiety emerging from the ego conflicting with demands from the id, the superego, and the external world (Freud, 1926:88). The ego creates anxiety when unable to manage a threatening event. In addition, anxiety appears as the sign of internal system of human being. Anxiety is the signal which controls the defensive forces of the ego towards of the danger (Freud, 1926:166). Freud explains the existence of anxiety should not be avoided, but it helps to protect a person by producing defensives outcomes. Moreover, the cause of anxiety emerges not only from external factors, but also the inner conflicts and tensions.

Anxiety places ego as the main point of its origin. The situation is no longer consider anxiety as a passive outcome, but an active signal that the ego presents in the surface of perceived danger. The concept itself provides a wider perspective on the cause of anxiety where the anxiety appears as both symptom of inner conflict and a self defense mechanism. Therefore, the cause of anxiety is rooted in the ego's attempt to maintain the balance between conflicting psychological forces.

2.1.2.1.2 THE TYPES OF ANXIETY

Freud elaborates three types of anxiety based on its source, there are neurotic anxiety, reality anxiety, and moral anxiety (Hall, 1999: 62).

a. Reality Anxiety

Reality anxiety is produced by external stimulus which leads the person to experience the symptoms of anxiety. The perception of danger comes from the appearance of certain objects or condition from a person's lifetime. For example, the fear of darkness which occurs children as the effect of their thought about the danger throughout the night. The young organism is often overwhelmed by fear because his ego has not developed to the point where it can master excessive amounts of stimulations (Hall, 1999: 64).

b. Neurotic Anxiety

Neurotic anxiety is an anxiety by a perception of danger from the instincts. The phenomenon happens when the ego fails to prevent the instinctual object from discharging themselves in some impulsive actions (Hall, 1999:65). This anxiety involves the relation of conscious and unconscious. The outcome is illustrated in a violent form. It can be noticed from a person who does something outside of usual behaviour.

c. Moral Anxiety

Moral anxiety is the feeling of guilt or shame in ego, aroused by a perception of danger from the conscience (Hall, 1999:68). The conscience tends to threaten the person for doing something or thinking something which misbehaves the conscience concept from the parents. The anxiety is the effect of conflict between the conscious and conscience. For example, when a person who suffers from chronic shames or feelings of guilt over not living up to proper standards are

experiencing moral anxiety. The power of conscience leads a person to live up to higher expectations.

2.1.2.1.3 THE IMPACTS OF ANXIETY

In Freud's psychoanalytic theory, human being deploys defense mechanisms whenever anxiety threatens them with the ego as the mediator between instinctual drives and external reality (Freud, 1923:15). The impact of anxiety can be understood through numerous unique ways of individuals defend themselves against the inner conflict. Defense mechanisms appear to be used in a short term in adult life. In addition, defense mechanisms deal indirectly with the problem which lead to find an inadequate prove. In this study, the writer presents several types of defense mechanism by Sigmund Freud such as reaction formation, denial, and sublimation.

a. Reaction formation

Reaction formation presents as the most effective and extensively applied ego mechanism among the others. The ego as the main security against the id and this formation will emerge unrecognized in the ego of human being which formed of childlike state (Freud, A. 1983:8). The defense shows a countering the cause and revealing the obsession behaviour to the instinct. Reaction formation implies as the opposite of the oppressed instinctive impulses. In addition, this defense performs to how an individual encountering the unstable impulses by shifting to opposite behaviour.

b. Denial

Denial appears to be a behaviour where an individual reverts the action in their fantasies from the actual facts (Freud, A. 1983:89). The person who suffering traumatic experience that is not accepted by social, denies the traumatic feelings in the conscious mind in order to reduce the reality that have to be faced which constructed more horrible. People avoid to experience awful event and consider themselves to visualize the terrible event in their mind. In the first place, they do this without any intention, but as the time goes by, they might do it in an unconscious way. Denial disconnects the threat from the world by disguising mind that the existence of threat is gone.

c. Sublimation

Sublimation refers to a situation where an individual redirecting unacceptable impulses into suitable social valued behaviour. This defense presents the acceptance of the values and the existence of superego (Freud, A 1983:52). The ego receives a shifted behaviour from the individual's internal satisfaction into a behaviour that accepted to the social values. Sublimation appears as the unique and constructive psychological process. The instinctual energy happens to be transformed into a compatible behaviour with social norms instead of denied within the individual emotion. Moreover, this defense considered as the healthy forms of defense which representing the completed negotiation between inner desires and external demands.

2.2 RESEARCH METHOD

2.2.1 RESEARCH APPROACH

The writer uses contextual method to analyse the data of this study. The theory of anxiety approach is applied to analyse the anxiety issue suffered by the main character of this study. Contextual analysis appears as an analysis of a text with various medium. The method provides to asses that not only the text within the context of cultural setting but also in terms of its textuality. The method consists the correlation between the text itself, the author, and the reader. Moreover, it combines both intrinsic matter and extrinsic matter.

2.2.2 DATA AND DATA SOURCE

The writer composes this study using primary data and secondary data. Primary data is the main source of data information that acquires from the object of the study. Secondary data appears as the support of primary data research. The primary data is acquired from *Frankenstein* movie scenes. The secondary data is acquired from several studies with *Frankenstein* movie as the subject of the research and the journals, articles, books that discuss about the primary data.

2.2.3 METHOD OF COLLECTING DATA

In order to composing this research, the data is collected from watching the movie scenes in *Frankenstein* movie, which illustrates anxiety in the cause of anxiety, various types of anxiety, and the impact of anxiety. The writer collects numerous details and understanding by watching the movie in several times. In constructing the research, the writer uses library research as the method of the study. Library research is a method of collecting data by reading from various sources such as academic journals, publications, articles, and books (George, 2008:1). This study

also obtains data from journals on anxiety and psychanalysis and thesis that discuss about the same subject of the film. Library research is applied by the writer which consists of close reading and collecting additional data that related to the subject matter of the study.

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