CHAPTER II

UNDERLYING THEORY

In Chapter II, the writer attempts to explore the theory that has relation to the problem in the story, which is the striving of the major character. In analyzing the striving of major character, namely Bella Swan, the writer uses Freud's psychoanalysis. It is considered that psychoanalysis can explore the personality on the striving her love.

A. Notion of Psychoanalysis

Psychoanalysis is treatment of mental disorder by bringing repressed fears and conflicts into conscious mind over a long course of interviews (Freud in Berry, 2001: 2). Basically, the mental of life is divided into two, which is conscious and unconscious. Feist (1981: 21) states that the fundamental assumptions of psychoanalysis are the mental life is divided into two levels, the conscious and unconscious. In this case, the conscious, in turn has two different levels, the unconscious proper and the pre conscious.

In their life, people try to seek and take a good way in order to have a good personality and well relationship with personal and society. Psychoanalytic also give theory as people direction to get it.

According to Gilmer (1984: 60), "psychoanalytic theory sees the work of our minds and emotions as a product of dynamic interaction between our instincts and the counter forces set up by external environment". As a method of psychotherapy that developed by Freud, it involves uncovering the individual conflicts, repressed memories, sexual hang-ups and many such difficulties. Gilmer (1984: 60) also states, "It aims to help the individual understand and educate himself of herself".

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B. Structure of Personality

Theory of psychoanalysis views that mental process of individual has three systems, namely, the *id*, *ego*, and *superego* (Koeswara, 1991: 321). According to Freud, the *id*, *ego*, and *superego* "are not persons, places, or physical things, they are the names given to certain motivational forces whose existence is inferred from the way people behave". (Feist, 1985: 24).

1. *Id*

According to Freud (in Burger, 1986: 56), *id* is "the most basic system of personality where innate instinct exists. Freud (in Asimov, 1983:415) states that *id* concern only with satisfying personal desires. Furthermore, Freud states that "The *id* is concerned only with reducing the tensions generated by the organism's needs: the need for warmth, food, facile stimulation, and so forth".

Freud (in Asimov, 1983: 414) states that "to satisfy the need that has been aroused, human being developed "wishes" that motivate and direct behavior". The tendency of *id* to devote itself exclusively to the immediate reduction of tension is called the pleasure principle.

Freud (in Burger, 1986: 55) states "The *id* impulses are ever presented are held in check by the other parts of the adult's personality. According to Freud (in Burger, 1986: 56) "The *id* uses wish fulfillment to satisfy the need: if a baby is hungry and does not see the food nearby, the Id imagines the food and thereby at least temporarily satisfies the need". The *id* impulses are unconscious, so that we are unaware of all the impulse we might wish to act

upon. Freud (in Burger, 1986: 56) explains, "because of many these impulses center on themes off sexuality and aggression, it is probably good that we are not aware of these ancones materials".

2. *Ego*

Freud (in Hall, 1981: 34) states that the *ego* is "the result of the creation of spiritual inner systems as the result of reciprocal relationship between an individual and his world. Freud declares that the *ego* is actions based on the reality principle. According to Freud (in Asimov, 1983: 53) "the primary job of the go is to satisfy the Id impulse, but to do so in manner that takes places into consideration the realities of the situation".

It is important to emphasize that the *ego*'s job is nor frustrating the aims of the *id*. Rather the *ego* develops in order to help the *id* get what it wants. If a person is hungry, the *id* impulse may grab whatever food is around. "The *ego* understands that this action can lead the problems and instead attempts to obtain good and this reduce tension, in such manner that the person does not end up in a lot of trouble". (Burger, 1986: 57).

Freud (in Burger, 1986: 58) states that though the *ego* lacks the strong vitality of the *id*; it regulates the instinctual drives of the *id* so that they may be released in non-destructive behavioral patterns. And though a large portion of *ego* is unconscious, the *ego* nagger the less comprises what we ordinarily think of ass the conscious mind.

Freud (in Burger, 1986: 57) states that human behavior is motivated by the instinct and directed toward tension reduction. Freud

explains that, "very young children might be allowed" to grab food off their parents' plate, and may be watched carefully enough so that they do not find something hot or sharp that might harm them. Thus, early in life and perhaps occasionally in adulthood, reflexive actions can result in the reduction of tension".

But as infants mature, it becomes necessary for them to develop and understanding of the physical and social limits on what can and cannot be done.

3. **Superego**

Superego is the internal representative or the traditional values and evaluative norms. Freud (in Hall and Lindzey, 1981: 35) states that the superego represents societies and is particularly the parents as values and standards. "*Superego* as the principle of morality consists of some values and evaluated norms".

Superego forwards to ideal world and perfection than pleasure. The *superego* thus places more restrictions or what on individual can and cannot do (Asimov, 1983: 145). The primary weapon the *superego* brings to the situation is guilt. But *superego* does not merely punish the individual for moral violations.

Superego is a morality element branch of justice from personality system. Freud (in Hall and Lindzey, 1981: 34) states "*Superego* is the internal representative of the traditional values and evaluative norms.

Superego represents the ideal world rather than pleasure or the real world it tries to reach perfection rather than pleasure".

The *superego* does not merely punish the individual for moral violations. According to Freud (in Burger, 1986: 57), "*Superego* also provides the ideals the *ego* uses to determine if a behavior is virtuous and therefore worthy of praise. Because of poor-rearing practices, some children fail to fully develop the *superego*. In other individuals, the *superego* can become too powerful, or: super-moral" and burden the *ego* with impossible standard of perfection". Here the person could suffer from relentless moral anxiety –an ever- present feeling of shame and guilt- for failing to reach standards no human can meet.

C. Structural Elements of the Movie

1. Narrative Elements

a. Character and Characterization

Character means the people told in the story, in movies it is constructed as narrative. Narrative of the film and television is balancing the character with the development of the story. According to Douglas and Harnden (1996: 96) "the action in dramas in which the character's actions are primarily driven by people and events that are external to the character, often sacrifice characterization for the sake the story complications and speed".

The moviemaker crews show a person as an actor who is doing something. They show the personality of characters through

manifestations such as the expression of face, body posture, and also their clothing (Douglass and Harnden, 1996: 95).

In general, the role of character will prosper when the characterization can show individuality in his role so that the audience will easy for narrating the nature of character itself. Characters traits can involve attitudes, skills, preferences, psychological drives, details of dress and appearance, and any other specific quality the film creates for character (Bordwell and Thompson, 1990: 58).

b. Casting

Casting is a vital the pre process of movie production for selecting an actor, dancers, singers, models, and other talent for recorded performances. The casting of character in playing the part of an act is needed the brooding. The characterization have to reach the expected of quality of character represents the special matter which needed to look for the actor capable to understand and fulfill the overall of expected quality (Douglass and Harnden, 1996: 108).

Briefly, casting is one of movie elements in which it is a process of selecting actors, dancers and others, so those actors can form breathtaking performance because of their acting.

c. Plot

The term plot is used for the describing everything that visibly and audibly presents in the movie before us (Bordwell and Thompson, 1990: 57). According to Phillips (2005, 258-259) the basic elements of dramatic

structure are consists of the beginning that is usually showing where and when the story starts, introduce the characters, in how the story will be played, the theme, the problems, and also the premise.

The middle section is typically includes a series of obstacles that prevent or delay the main characters from achieving their goals. The middle consists of two elements: Rising action and the climax. Rising action is the conflict between characters which produced suspense to climax and climax is the highest points of the conflict; it is crucial event of the movie as a whole (Douglass and Harnden, 1996:49-52).

The ending of the story is giving the problem solving all events in society or resolution. In this stage the characters present the way out for resolving their problem and giving the satisfaction to audience through the story. Finally, plot is sequence of events so the story is composed. Plot is a linking of the exposition of the beginning, the middle and the end.

d. Setting

Setting is where the audiences can meet the characters or what environment they can find the characters in the movie (Douglass and Harnden, 1996: 109). Meanwhile, according to Philips (2005, 11) "Setting is the place where filmed action occurs". Setting builds what kinds of the story and the characters that the audiences will meet and what kinds of conflicts that will be occurred during a play.

There are three kinds of setting according to Philips (2005: 12) namely: limbo set is an indistinct setting; in such a setting the background

may be will all white (Philips, 2005: 634). Realistic setting is the setting that tris to convince viewers that what they are seeing cold exist, so they get caught up in the world and action of the film (Philips, 2005: 13). Nonrealistic setting which is creating to describe the misshapen world abstract shape. It is used for convincing the audiences that they closely represent the world they know (Philips, 2005:14).

According to Phillips (2005:16-18) the functions of setting are for narrating the film, revealing the time and place of scene, reflecting character, and helping to establish mood and meaning. Thus, the setting is the environment of the movie where the audience can recognize the details environment of the movie.

e. Point of View

Point of view refers to the interests, attitudes, and a belief associated with a character's group's particular perspective (Douglass and Harnden, 1996:31). There are two kinds of point of view. The first is point of view refers to camera shot taken as if seen through the eyes of a character (Douglass and Harnden, 1996:31-32). According to Philips (2005: 441) that the point of view-shot is the camera placement at the approximate position of a character or person that gives a view similar to what that subject would see.

The second one is point of view refers to the perspective of the story teller. This point of view is divided into three categories: first person, second person, and third person (not omniscient) (Douglass an Harnden,

1996:31-35). First person narrative can shift the balance from visual and dialogue, to commentary and contemplative language (Douglass and Harnden, 1996:33). In second person point of view, when the photographer of the cinema is not established a characters in the scene, the audience feels that the direct address being made to the camera speaks to the audience directly (Douglass and Harnden, 1996:34). The meaning of third person (not omniscient) in movie production is point of view that the reader or viewer can enter the mind and hear the conscious through the character, so the viewers know all of characters (Douglass and Harnden, 1996:35).

f. Theme

In discovering theme, the movie makers will examine their attitude toward the subject, study the material and analyze their knowledge of the audience. The theme allows us for focusing our attention on the certain aspects of the subject while excluding others (Douglass and Harnden, 1996:3). Theme is the basic idea of story in which the author portrays through conflicts of characters with other characters or with other life events.

2. Technical Elements

According to Bordweel and Thompson (1990: 126) technical elements movie consists of *Mise-en-Scene*, cinematography, sound, and editing.

a. *Mise-en-Scene*

Mise-en-scene is the one with which we are most familiar. In original French, *mise-en-scene* (meez-ahn-sen) means "staging an action" and it as first applied to the practice of directing plays (Bordwell and Thompson, 1990: 127). *Mise-en-scene* sometimes can be the entire major of scenes that use only visual to convey moods, characterizations, and meaning (Philips, 2005:11). *Mise-en-scene* includes those aspects that overlap with the art of theatre: setting, lighting, and the behavior of the figures.

1) Set Dressing and Props

Set dressings are the items in everything scene of the film such as photos or pictures in the wall, knick-knack on the table, lamps, rugs, vase, and anything that dresses on the bare wall and the floor of a set (Douglass and Harnden. 1996: 131). Douglass and Harnden (1996: 131) state that "Props are refers to objects that actors use in the drama or film such as a picture of love one, a baseball gloves, a gun, a bouquet of flowers, or a pizza that delivered to the door".

Briefly, set dressing and prop are combination of movie's properties. Set dressing and prop are showing the characteristics of the period which the movie take place.

2) Costumes and Make-Up

Costume can have specific functions in the total of film performance (Bordwell and Thompson, 1990: 132). Costumes

should express the personality of the characters, revealing his social status, tastes, and idiosyncrasies. Costumes are often cut and marked in exaggerated way, so their characters can be distinguish from the theatre's back row, costumes for film usually must be believable in close up (Douglass and Harnden, 1996: 131).

Make-up in film art is not only for beautifying actor's faces, but also creates the actor's face to be older, younger, sharper, etc. (Bordwell and Thompson, 1990: 133). Make-up was originally necessary because actor's faces would register well on early film stocks, and it has been used in various ways to enhance the appearance of actors on the screen. Make up also can aim at complete realism (Bordwell and Thompson, 1990: 133).

Therefore, costume is some clothes worn by the actors to support the quality of the character in the film. Costumes also reflect the period in which the movie is going on and the social position of the character. Make-up helps the characters present the external appearance of the movie. It clearly that costumes, hair, and make-up is requiring the constant attention. They are showing in which the story takes place.

3) Lighting

Lighting design is fundamental to the photographic arts; meanwhile lighting setup is used to produce the desired lighting effects (Douglass and Harnden, 1996: 136). According to Philips

(2005: 71) lighting is used for conveying the meaning and mood in subtle yet significant ways. Clearly, in film production, lighting is more than just illumination that permits the audience to see the action.

According to Philips (2005: 71) there are two types of lighting; hard light and soft light. Hard light is the light to show the people in unflattering ways, usually focuses on spotlight and bright sunlight. For example is by creating shadow in the eye sockets. In Douglass and Harnden (1996: 136) hard light is called by high-key lighting. It is used for framing the predominantly lighter than medium gray. Soft lighting is the light which can be bright or dim or something in between. It is reflecting at least one object before it illuminates the subject. Usually time for taking the soft lighting is at twenty or twenty five minutes after sunset or sunlight before dawn. In Douglass and Harnden (1996: 136) soft light is called by low-key lighting that used for framing the predominantly darker than medium gray.

Lighting should provide a sufficient level of illumination because lighting quality refers to the relative intensity of the illumination. The source of lighting can be formed as fire, sun, lamp, candle, and so on. Lighting is clearly as a key building block of the photographic image.

b. Cinematography

A comprehensive account of cinema as an art cannot stop with simply what is put in front of the camera. The shot does not exist until light and darks pattern are inscribed on a strip of film. The moviemaker also controls what the audience will call the cinematographic qualities of the shot. It consists of three features: Photographic Qualities of Shot, Framing of Shot, and Duration of Shot.

1) Photographic Quality of Shot

Cinematography depends on large extent on photography. According to Brodwell and Thompson (1990: 156-158). The moviemaker should control all the visual qualities by manipulating movie stock and exposure. Exposure can be controlled by regulating how much light pass the camera lens, through images shot with correct exposure can also be overexposed in developing and printing.

According to Philips (2005: 63-66) the speed of the film taking, is influencing the result of quality shot. The slow film stock is often requiring considerable lighter than fast film stock usually used for documentary filmed.

The color is also giving mood description of the movie. According to Philips (2005: 67) there are two kinds of color; first is saturated color which describes the render and tension of a setting, to show the powerful emotions, and to present violent

actions. Second is the desaturated color which is muted, dull, and pale. It is used for describing the lack of energy of the draining of life.

The movie maker can select the range of the tone, manipulate the speed of motion and change point of view (Bordwell and Thompson, 1990: 156). Therefore, photography qualities of shot contain several components of film exposure. Moviemaker can control and manipulate their shot through their light, sound, tone, etc.

2) Framing of Shot

Film frame produces a certain vantage point to get the material within image (Bordwell and Thompson, 1990: 167). A frame means the positions from which the object in the image is viewed. Frame can be powerfully to the image by means of the way framing the position the angle, level, height and distance of a vantage point into the image. Angle is the positions of frame related to the image.

There are four categories of angle; the bird's eye view, high angle, eye-level angle, and low angle (Philips, 2005: 91-93). The bird's eye view is often put the camera mounted on a crane or our position is looking down the material within the frame. High angle is making the subject becomes smaller and in some contexts shut off from the surrounding. Eye-level angle is creates effects that the

viewers being on the same level as the subject. Low angle is the viewer's position is like looking up at the framed material. It is often used to shot the emphasizing a person's physic, sexual power, or power of intimidations.

The distance of camera framing of shot helps to determine what details will be noticeable in the frame, what details will be exclude, and how large subject will be appear (Philips, 2005: 84). According to Philips (2005: 85-86) there are six categories of camera distance;

> "**Extreme long shot** is the camera distance is often used to show the layout and expanse of a setting. **Long shot** is the camera distance has many possible uses, for example, to stress how small a human subject is relationship to its environment. **Medium shot** is usually taking the person as subject and just shot the body from the knees or waist up. **Medium close-up** is usually reveals the head and shoulders. Close-up is the subject that fills the height of the frame, normally reveals all nearly all of the head. **Extreme close-up** is only part of it is visible, the subject for example someone's face".

So that framing is giving bound area of setting in which it is caught in a shooting process by camera lens. In creating good framing, framing position of angle, level, height, and distance should be given attention. From all aspects, the viewer can be easy to understand the story and catch the meaning of the story.

3) Duration of Shot

To develop cinematography quality, it needs a note on the relationship of shot duration to the time consumed by the film events to understand the duration of shot. According to Bordwell

and Thompson (1990: 195) the duration of shot refers to the shot or records of one camera to take the whole in movie production.

c. Sound

There are three advantages of sound in film productions: it can make our visual attention can be accompanied by an aural attention; sound can actively shape how we interpret the image; and the sound can direct our attention quite specifically within the image (Bordwell and Thompson, 1990: 224).

Sound in the cinema takes four forms: spoken words (dialogues, monologues, and narration), sound effects (sound made by objects, by people, or ambient sound), music (instrumental, vocals, or combinations), and silence (Philips, 2005: 163). The moviemakers should consider how speech, music and noise are selected and combined for specific functions within film.

d. Editing

Editing in film production is the process of selecting the parts of shooting that are good and that serve the needs of the film and eventually discarding the rest (Mamer, 2009: 347). Editing is easy to notice, it is only because of the prevalent technique but also because the disjunction of space, time and graphics made by editing step to the eye attention (Bordwell and Thompson, 1990: 209).

Bordwell and Thompson (1990: 218) state that in continuity editing, there is spatial continuity. The purpose of continuity editing is to smooth over the inherent discontinuity of the editing process and to establish logical coherence between shots. Continuity editing can be developed into several parts:

1) Axis of action or the 180" line consist of a person walking, two people conversing, a car racing along a road is assumed to project along a discernible and predictable line (Bordwell and Thompson, 1990: 218).

2) Establishing shot is delineating the overall space of the office: the door, the intervening area, and the desk (Bordwell and Thompson, 1990: 221).

3) A reverse shot is simply a shot of the opposite end of the axis of action and the eye-line match is the expressionless actors seem to looking at whatever is in the next shot, it begins with a character looking at something off-screen, then there will be a cut to the object or person that he is looking at (Bordwell and Thompson, 1990: 221-222).

4) Reestablishing shot is one of the most common patterns of development of space in the classical continuity style (Bordwell and Thompson, 1990: 222).

5) Match on action is a tactic for ensuring spatial continuity (Bordwell and Thompson, 1990: 223).

6) Cross cutting is an unrestricted knowledge of causal, temporal, or spatial information by alternating shots, from one line of action in one place with shots of other events in other places (Bordwell and Thompson, 1990:228). Continuity editing also support the quality of picture, so the viewer can enjoy the movie.

D. Theoretical Application

In this research, the writer uses psychological approach to analyze *Twilight* movie. The writer focuses on analyzing Bella's strive for love that happened in *Twilight*

movie. There are some steps in analyzing the movie. Firstly, the researcher begins from the structural elements of the movie which consists of narrative elements and technical elements. Secondly, the writer researches the psychological approach that appropriate to analyze the social background of literary works since it analyze the social condition.