

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **B.1 Theoretical Framework**

This chapter explains the theoretical studies used in this research namely Freud's psychoanalysis theory, the plot of the film, revenge from a psychological perspective, cinematography, and a review of related studies. Narrative structure theory is used to see the storyline and interaction between characters in the film, and Freud's psychoanalysis theory is used to see the psychoanalytic conflict experienced by characters.

##### **B.1.1 Sigmund Freud Theory of Psychoanalysis**

Psychoanalysis theory seeks to explain the nature and development of a personality. The elements prioritized in this theory are motivation, emotions, and other internal aspects. This theory assumes that personality develops when there is conflict between psychological aspects.

Psychoanalysis is a theory proposed by Freud regarding human behavior. Sigmund Freud was the first originator of psychoanalytic theory. According to Freud, the most important factor in the human mind is the unconscious. Freud's understanding of human personality is based on experiences that have occurred in his

patients, the analysis of his dreams, and his diverse and extensive reading of various scientific and humanitarian literatures.

According to Kanisius (2006), in the midst of a psychology that prioritizes the study of consciousness, consciousness is viewed as a major aspect of mental life. Sigmund Freud, who put forward the idea that consciousness is only a small part of mental life while the largest part is the unconscious, Freud viewed humans as deterministic beings, which is an idea that states that human activities are basically determined by irrational forces, unconscious forces, and biological drives.

Freud's psychoanalysis can be categorized as a new science on humans that has experienced a lot of opposition. This theory is still criticized by opposing experts. For example, the opinion of H.J. Eysenck (a German professor of psychology) that psychoanalysis cannot be considered a science, Sigmund Freud's psychoanalysis can be viewed as a therapeutic technique and as a school of psychology. As a school of psychology, psychoanalysis focuses on personality. Specifically, it focuses on its structure, dynamics, and development.

According to Sigmund Freud, mental life has three levels of consciousness: conscious, preconscious and unconscious. This level of consciousness is used to describe the element of awareness in every mental event, such as thinking and fantasizing. Until in the 1920s, the theory of psychological conflict only involved

these three elements of consciousness. In 1923, Freud introduced three other structural models: id, ego, and superego. This new structure does not replace the old structure but complements the mental picture, especially in its function and purpose (Alwisol, 2005).

### **B.1.2 Sigmund Freud's Structure of Personality**

Structurally, humans have an id, ego, and superego system, and the ID is located in the unconscious. The ego is located in the conscious, preconscious, and unconscious realms, and serves as a mediator that reconciles the demands of the id and superego. as a mediator that reconciles the demands of the id and the superego's prohibitions. The superego is located partly in the conscious and partly in the conscious part and partly in the unconscious part which is responsible for monitoring and preventing the perfect gratification of those pulses which are the result of education and identification of parents (Minderop, 2010). The three personality structures are described as follows:

#### **1. Id**

The id is the psychic energy and instincts that pressure humans to fulfill basic needs.

Id, also known as "libido," is the most fundamental human personality system.

The id is the personality, which is the "darkest" The human subconscious, which contains instincts and passions, knows no values and becomes "blind energy" because it has not been controlled. For example, the need to eat, to have sex, or to resist pain or discomfort Id resides in the unconscious and has no contact with social reality. The way the Id works is related to the pleasure principle, which is always seeking pleasure and avoid discomfort. (Minderop, 2010)

The characteristics of the id are that it has no morality because it cannot distinguish between good and evil, so it is amoral and primitive. All its energy is only used for one purpose: seeking pleasure, regardless of whether it is appropriate or not. As the area that stores instincts (primary motivators). (Semiun, 2006)

## 2. Ego

Freud in Minderop (2010) argues that the ego is caught between two conflicting forces and is guarded and obedient to the reality principle by trying to fulfill the pleasures that are limited by reality. For example, someone who is only interested in self-gratification will be restrained and hampered by life's realities.

According to Freud (Semiun, 2006) the ego is said to follow the principle of reality and operates according to secondary process. The purpose of the reality principle is to prevent the occurrence of stress until a suitable object is found for need satisfaction. For the time being, the reality principle postpones the pleasure principle, although the

pleasure principle is eventually fulfilled when the object of needed is found and thus the tension is reduced. The reality principle asks whether the experience is true or false, whether the experience exists in the reality of the external world or not. While the enjoyment principle is only interested in whether the experience is painful or pleasant. Freud also argued that the ego is differentiated from the id when the infant learns to distinguish himself from the outside world. Although the id remains unchanged change, the ego is constantly changes. Although the id remains follows the guidance of unrealistic and unyielding in seeking pleasure, the ego must be realistic. The id provides the energy for a person, while the ego must do the control.

### 3. Superego

Superego activities express themselves in conflict with the ego which is felt in the form of emotions such as guilt, regret, and so on, while according to Freud in (Moesono, 2003) the superego is formed through internalization, meaning that prohibitions or orders that come from outside (for example society). This is processed in such a way that finally emanate from within. By Thus, the prohibition that was considered "strange" to the subject, finally perceived as coming from the subject himself. Superego is the moral basis of a person.

### **B.1.3 Revenge in Psychology Perspective**

Revenge is an intrapersonal phenomenon, and the extent to which people need revenge has a certain degree of stability. A healthy way of dealing with revenge can restore a previously disturbed psychological balance. However, the desire for revenge can be long-lasting and dysfunctional due to, among other things, early problems in development and certain personality traits (Grobbink, 2014).

### **B.1.4 Plot of the Film**

The movie begins by showing the childhood of Estella Miller (played by Selfert-Cleveland) who lives with her mother, Catherine (Emily Beecham). Since childhood, Estella had ambitions and dreams of becoming a designer. She was known as a creative, intelligent and rebellious girl. One day, Estella is expelled from school which makes her and her mother move to London. However, a tragic event occurs that causes Estella's mother to be killed. Catherine died after being pushed off a cliff by three Dalmatian dogs. Little Estella was left homeless. In London she meets two little thieves, Jasper and Horace. Estella grows up and lives with them. Ten years on, young Estella (Emma Stone), Jasper (Joel Fry) and Horace survive by working as pickpockets. On the other hand, Estella has not forgotten her dream of becoming a fashion designer. Estella ends up working with London's most prestigious fashion designer, The Baroness (Emma Thompson).

Thanks to her fashion skills, she becomes the Baroness' right-hand woman. But all that changes after she sees the red-eyed pendant, inherited from her late mother, on the Baroness. Estella turns into a cold-hearted, ruthless, and unforgiving figure. She creates a new persona by making a character charm in the name of *Cruella*. *Cruella* was determined to take revenge on Baroness. However, Baroness managed to find out *Cruella's* identity. She also intended to kill *Cruella*. Unfortunately, *Cruella* revealed Madam Baroness' crime first. *Cruella* also managed to throw Madam Baroness into prison.

#### B.1.5 Cinematography

Cinematography is the art and craft of making movies by telling stories through images or visual. There are two elements in Cinematography those are Kinds of shots and Camera Movements.

##### 1. Kinds of shots

###### a. Extreme long shot (XLS)

Typically used to show subjects of relatively massive scale. Picture a mountain climber represented as a tiny speck against a vast expanse of snow, the extreme long shot conveying the relative insignificance of the character struggling against their environment. (Heiderich,2023)

b. Long shot

The distance of the camera from its subject also reflects an emotional distance; the audience doesn't get as emotionally involved in what's going on as they would if they were closer. In a way, it makes viewers a casual bystander, somewhat aloof to what's happening. (Heiderich,2023)

c. Medium shot

This type of shots falls between far and close shot, it is more informative rather than emotional. It is too close for the epic scale of a long shot and too far away to convey the intimacy of a close up shot, making it emotionally neutral (Heiderich,2023).

d. Close-up shot

Close-ups are often used to show a character from the top of the shoulders to the top of the head. It is used to show the main character's expression (Heiderich,2023).

e. Extreme Close-up

Extreme Close –up when an object, thing or body part fills the frame, which is used for emphasis, showing details and, again, enhancing emotions. The camera puts the camera right in front of the actor's face (Heiderich, 2023).

f. High Angle

High angles are used to make the subject in the frame appear small, isolated, vulnerable, or underpowered. The extremities of the angle can be changed, often causing the desired effect to be more or less impactful (Heiderich, 2023).

g. Low Angle

The camera positioned low at an angle facing upwards at the subject. Generally, a low angle is used to make the subject in the frame appear large, impressive, scary, or more powerful. The extremities of the angle can be changed, often causing the desired effect to be more or less impactful. (Heiderich, 2023)

**2. Camera movements**

a. Static

A static shot has no camera movement at all. This is achieved by locking the camera in a fixed position, usually with a tripod. The stability of a static shot makes it unobtrusive. (Srisathyadeep, 2022)

b. Pan

Pan/Panning is moving the camera to the left (Pan left) and right (Pan right). This pan movement can also be used to capture images on stationary objects. (Srisathyadeep, 2022)

c. Zoom

It is done by optically approaching or moving away from an object by changing the focal length of the lens from a narrow angle of view to a wide angle of view, or vice versa. The image resulting from this movement is either the camera approaching the object (zooming in) or the object as if it were moving away (zooming out). (Srisathyadeep, 2022)

d. Dolly

This technique intends to approach or move away from the subject by moving the camera on a tripod or dolly. This technique is usually better able to give the impression that the camera is the audience's eyes; the camera movements can represent the movements of the audience's eyes as if they are carried along in the movie. (Srisathyadeep, 2022)

e. Crab

This is a lateral or sideways camera movement, walking parallel to the subject who is walking. It is almost the same as the dolly technique; the difference is only in the direction of camera movement. If Dolly moves back and forth, then this crab has left (Crab left) and right (Crab right) movements. (Srisathyadeep, 2022)

f. Tilt

Tilt/Tilting is a vertical camera movement, moved from face down to face up (Tilt up) or vice versa from top to bottom (Tilt down). (Srisathyadeep, 2022)

g. Arc

Arc is a camera movement that tracking shots that follow curved path by orbiting the camera around the subject with a curve path camera positions. (Srisathyadeep, 2022)

## **B.2 Review of Related Framework**

There are some researches which correlated to the present research study. The first study is from the thesis of Ghinaa Andrea Sigid Somosoediro. She was a student at Universitas Muhammadiyah Surakarta with the Department of English Education Faculty of Teacher Training and Education, the title of her thesis is “Revenge in Disney’s *Cruella* Movie (2021) directed by Craig Gillespe: A feminist Approach”. The purpose of this research are: a. to determine the indicators of revenge in *Cruella* movie, b. to describe the revenge in *Cruella* Movie, and c. to find out what is the

specific reasons for the *Cruella* movie inserting revenge. This thesis used the Feminist theory, the results are the researcher found the causes behind the revenge of *Cruella* is because her ambition to take revenge in a very unique and even creative way because the revenge is carried out in a competitive manner and not murder.

The second study is from the article written by Dean Rahmat & Suhendar published in 2019 with the title "An Analysis Of David and Emily Callaway's Psychopath Problems in Hide and Seek movie viewed from Sigmund Freud's Psychoanalysis theory" as the result David and Emily's characteristics problem as the main character in Hide and Seek movie are the consequence from the trauma. Both David and Emily have their own traumatic events.

The third study is from the article written by Izzah Afkarina & Dwi Taurina Mil (2020) with the title "Psychoanalysis of the main character's personality in the movie *Moana*", the purpose of this research is to explain the id, ego, and super-ego of the main character in the movie *Moana*. The result of this journal is Moana has a big desire to go the ocean or the most of her is because of her (id), but the super-ego from her family and the rule of the Island made ego cannot controlled id and a rule from super-ego.

The fourth study is from the article written by Desi Pratama & Merry Rullyanti (2020) with the title "An Analysis of Kevon's ego in *Split*" Movie (A

psychoanalysis study)”, the result of this study is that the highest value of frequently emerging ego goes to the character of Hedwig is Childish. It was mostly used the writer wants the character to be cared more seriously.

The fifth Study is from the thesis written by Nurul Hikmah Maulanie (2011), with the title “An Analysis of Esther’s Psychopath Problem in *Orphan* Film Viewed from Psychoanalysis Theory by Sigmund Freud”. The result of this study is Esther’s characteristic problem is the the effect of the imperfect of her psychosexual development which stops phallic stage.

The sixth study is from the article written by Ni Kadek Jenni Lestari, Ida Ayu Made Puspani & I Wayan Resen (2016) with the title “Psychological Analysis Of The Main Character In The Movie Script *Frozen*”. The purpose of this Journal is: a. To find out the psychological aspects of the main character in movie *Frozen*, b. To describe some important conflicts which the main character faced. The result is there were found three psychological aspects in Elsa’s character in the movie, they are: Attitude, Feeling and Emotion and Human Motivation.

The seventh study is from the article written by Kicki Herdayanti & Robby Satria (2021) with the title “Psychological Conflict Of The Main Character Reflected In *Lady Bird* Movie”. The writers are using the Psychology Theory By Sigmund Freud, the result of this study is Lady Bird dominates the id. The id is something that

is in people born from birth, and in this film the character Lady Bird tried to fulfill the id in her way.

The eighth study is from the article written by Naila Chasnah, Jihan Fatina Bella ]& Affi Riskiana (2019) with the title “3 *Idiot* Movie by Rjkhumar Hirani Analysis Based On Sigmund Freud’s Psychoanalysis”. The result of this study is there is a prominent distribution of id, ego, and superego among the characters of the eminent of the 3 idiots movie.

The ninth study is from the article written by Erna Wardani (2020) with the title “The Piano: A Psychoanalytic Approach to Movie as A Media of Reflective Teaching. This study used Sigmund Freud psychoanalytic approach. The result of this study is Sigmund Freud’s psychoanalysis idea helped to understand the origin of ailing behavior.

Last, the tenth study is from the article written by Tuti Apriani, Zainal Rafli & Zuriyati (2019), with the title “Self-Integrity of the main character In The Movie *The Ron Clark* Story by Randa Haines ( A Study Of Psychoanalysis Theory)”. The result of this study is Ron Clark is someone who has self-integrity according to the personality theory of Carl Gustav Jung relating to consciousness, personal consciousness, and collective unconsciousness.

Based on previous research above, there were few several similarities and differences between those articles with the researcher's study. The studies above used the theory of Psychoanalysis by Sigmund Freud to analyze the characters in the movie, as well as the research topic in analyzing of the main character in the *Cruella* movie. The researcher main focus on her study is how is the main character's (Estella) revenge in the movie *Cruella* by using the Psychoanalysis theory by Sigmund Freud.

