

CHAPTER II

REVIEW OF RELATED LITERATURE

I would like to present the approach and theory underlying the topic of the project. I uses previous studies to support the explanation of the subject matter. I analyzed it from the reviews, journal articles, and experiences while watching the series.

2.1 Literary Theory

The intrinsic component of a work is crucial for a study. This research of main character is the center of attention. As a result, several character and characterization theories are required in order to provide answers.

2.1.1 Character

In literature, a character appears as a human or another being in a story. A fictional character may be entirely made up or based on a real-life individual. Based on Bennet & Royle (2016), Characters give literature life, and they are the focus of our interest and attraction, affection and hatred, admiration and disgust.

Our connection to literary characters is so strong that they frequently become just "objects." They have the potential to influence how we perceive ourselves and become a part of who we are through the power of connection, empathy, and dislike.

The audience always pays attention to the main character, but there is also a minor character in the story. A minor fictional character is a made-up person who either does not appear frequently or is not crucial to the plot. Typically, they are not the

primary character, a key supporting character, or a minor role. Minor characters can make or break a story, and when used well, they can give the storyline more depth and dimension and further the story's subject.

2.1.2 Characterization

Characterization is the approach an artist uses to convey personality to a viewer. Characterization in writing is accomplished through speech, deeds, and descriptions. Characterization is still accomplished in visual media through speech, deeds, and descriptions, but it can also be done through dress, hair, makeup, etc. According to Reams (2015), characterization is separated into direct and indirect types. Anything the author says directly to the reader is considered direct characterization. Anything revealed to the reader by another source is known as indirect characterization. Furthering the point, characterization is easily divided into five main categories: physical description, actions, reactions, thoughts, and speech.

- Physical description

For every character to be created, physical description is essential. When we first meet someone in person, we use their outward look as a quick assessment.

We make a quick, rough assessment of who this person is based on their look, including how they are dressed, their skin tone, and their expression.

- Action

In this context, anything a character does as their main act would be considered action.

In another way, a character's actions determine the cause rather than the outcome.

Although no behavior is fully autonomous from context, a person's actions reveal a conscious or unconscious choice.

-Reaction

A character's physical and emotional responses to the external world and the external's corresponding to the character convey a great deal of information to the viewer. They most critically provide the viewer with context.

-Thought

Thought is a characterization technique that changes depending on the narrative and point of view. Only one character's thoughts, usually the protagonist, are revealed in some stories, whereas multiple characters' thoughts is revealed in others. In specific stories, viewers are completely excluded from any character's thoughts. In the end, it impacts the viewer's relationship with the character; having direct access to a character's innermost thoughts and feelings enables the reader to connect with them on a deeply intimate level.

-Speech or Dialogue

Speech by a character or the exchange of dialogue between characters serves as a bridge between their ideas and actions. How they interact with other characters might reveal how they are feeling and details about their backgrounds and connections to other characters. A character is automatically regarded as gentle if they speak softly and warmly to the narrator. One who uses formal syntax and well-chosen words when speaking extremely eloquently would come off as intellectual and possibly distant. The

exact opposite is implied by loud or coarse speech, which the speaker is aggressive and most likely ignorant.

2.1.3 Mise en Scene

Mise-en-scene is a French term that means "place on stage" It refers to all of the visual components of a theatrical play that are contained inside the area supplied by the stage. The phrase has been borrowed by filmmakers, who have expanded its meaning to refer to the director's influence over the visual components of the film's picture.

According to Lathrop & Sutton (2008), there are four aspects of mise-en-scene, there are:

1. Setting

Setting is a crucial visual component of the film. It contains everything the audience sees that conveys time and place other than attire. In some instances, the importance of this part of mise-en-scene in a movie may equal that of the action or other major events.

2. Costume

Costume, or attire and accessories, is a crucial visual component in movies. Since costume is an essential tool for establishing authenticity, directors who care about verisimilitude (historical realism) frequently take great care to research the clothes style, fabric, and color likely to be used by people of a specific era. However, when directors control costume to serve a specific

purpose in the entire picture, costume as a component of mise-en-scene in a film becomes even more significant.

3. Figure Behavior

Figure expression and movement are essential components in mise-en-scene that the director uses to assist the story and strengthen the film's thematic coherence. Figure expression describes an actor's posture and facial expressions, whereas figure movement describes the actor's other activities, including gestures. The appropriateness of the actors' expressions and the director's ability to regulate the actors' motions are two of the most crucial elements in film analysis.

4. Lighting

Like the other elements of mise-en-scene, lighting is a technique that the filmmaker uses to give the audience a particular message about a character or the story. Lighting can emphasize character behavior in a movie or help identify the environment of a scene. By adjusting the quality and direction of the light, one can control the lighting of a scene. The director can manage the impression of the scene or the character's behavior on the viewer by adjusting the lighting quality or the relative intensity of illumination.

2.2 Critical Theory

2.2.1 Psychological Approach

In research on movie characterizations, the psychological approach is frequently applied. The psychological approach to a movie character is a subject that interests researchers, as cited by Setiawan & Puspita (2022). This study also examines the ongoing connection between literature and psychology and how a literary work uses psychological technique to conduct research.

According to Abou-Hilal (2021), there are five major approaches in psychology. They include biological, psychodynamic, behavioral, cognitive, and humanistic perspectives. Every method makes a different attempt to describe human behavior. In this research, I use the behavioral method. According to the behavioral viewpoint, all behaviors are taught through interactions with the environment. When someone pictures individuals in laboratories wearing long white coats watching rats, these are behavioral psychologists. They acknowledge emotions, but they think that only behavior can be measured in an objective, scientific way.

It also portrays how psychopathy is manipulative and dangerous. The manipulative behavior is used to hide their true identity and intention. Given the morbidity of psychopathy and its negative impacts on society, Hart and Hare (1996:) noted that "it is hard to imagine that any mental disorder, save perhaps schizophrenia, could be considered a greater public health concern."

2.2.2 Psychopathy

Personality disorders like psychopathy are characterized by deficiencies in behavior and personality. Interpersonal and affective characteristics such as pathological lying, an exaggerated sense of one's importance, a lack of regret, and callousness indicate personality deficiencies. Psychopathy is a personality condition that is characterized by a lack of guilt, pathologic lying, manipulative behavior, and frequently superficial appeal (Thompson et al., 2014).

According to Hare (1993), Most persons diagnosed with antisocial personality disorder are not psychopathic, but most psychopaths could easily be said to exhibit symptoms of antisocial personality disorder. Numerous characteristics of antisocial personality disorder are present in psychopathy, which is thought to have biological and genetic predispositions as its fundamental causes. The appearance of psychopathy may or may not be influenced by social factors (Cleckley, 1964; Hare, 1993).

Severe personality disorders like psychopathy have a profoundly harmful impact on both people and society. However, psychopathy is a spectrum disorder that can be diagnosed using the 22-item Hare Psychopathy Checklist, which features traits such as lack of empathy, pathological lying, impulsivity, and so on.

2.2.3 Hare Psychopathy Checklist

Hare Psychopathy Checklist (PCL) is a psychological evaluation tool used to determine whether someone has psychopathy. It comprises a 22-item checklist of observed behaviors and perceived personality traits. It is designed and will be finish

via a semi-structured interview and a review of supporting information. In order to make a standard and more objective measurement available to clinical and nonclinical researchers studying and writing about psychopathy, PCL is a potential option.

The PCL comprises 22 items, each of which is evaluated on a 3-point ordinal scale with a score of 0, 1, or 2. An approximately one-hour semi-structured interview and reviewing the offender's institutional file provides the data needed to assess the items. Since the PCL was created for use with criminal populations, institutional files were frequently available. The purpose of the interview portion was to learn more about the offender's interpersonal style (such as their impression management strategies, attitudes, etc.) and to collect information about their background, including their

education, job history, family life, marital status, current and previous offenses, drug and alcohol use, and health issues.

Hare Psychopathy Checklist, Table 1 Original 22 PCL items

Item
1. Glibness/superficial charm
2. Previous diagnosis as psychopath (or similar)
3. Egocentricity/grandiose sense of self-worth
4. Proneness to boredom/low frustration tolerance
5. Pathological lying and deception
6. Conning/lack of sincerity
7. Lack of remorse or guilt
8. Lack of affect and emotional depth
9. Callous/lack of empathy
10. Parasitic lifestyle
11. Short-tempered/poor behavioral controls
12. Promiscuous sexual relations
13. Early behavior problems
14. Lack of realistic, long-term plans
15. Impulsivity
16. Irresponsible behavior as parent
17. Frequent marital relationships
18. Juvenile delinquency
19. Poor probation or parole risk
20. Failure to accept responsibility for own actions
21. Many types of offense
22. Drug or alcohol abuse not direct cause of antisocial behavior

Source: Hare and Frazelle (1980)

Figure 1. Hare Psychopathy Checklist

The 22-item PCL for psychopathy showed a good match in a factor analysis utilizing both sets of criteria, indicating that they were evaluating the same construct a person's life, marital status, current and previous crimes, drug and alcohol usage, and health issues. The total scores on the PCL are derived by adding up all items, creating a range from 0 to 44. Higher scores on the PCL indicate a more significant manifestation of the traits and behaviors that underlie the concept of psychopathy (Brazil, 2016).

2.2.4 Manipulative Behavior

According to Gunderson (1984), manipulation as "those attempts to obtain control of or support from significant others through the use of covert tactics. Typical examples include somatic complaints, provocative behavior, deceptive messages, and self-destructive behavior (p. 5). Everyone has engaged in manipulative behavior at some point in their lives because it is a characteristic of humans. However, some people use manipulation more frequently and successfully than others, which can be dangerous for them and other people. Using sarcasm or humor to deflect criticism is one of the many obvious symptoms of psychological and emotional manipulation, gaslighting, guilt-tripping, playing the victim, and other tactics.

It is often indirect because it emphasizes feelings or desires in ways that are intended to elicit favorable responses from the other person rather than directly requesting what the speaker wants. One is maximizing wants and emotions rather than intentionally misleading the other. It is challenging to engage in more rational conversation when the speaker expresses their emotions in such a way. Despite believing that the emotion or need is exaggerated, the listener feels stuck since there is a perceived requirement to take the speaker seriously. It is also important to remember that manipulative behavior differs from healthy negotiation or compromise in relationships.

2.3 Earlier Studies

There are several journal articles that I use as references in order to describe that my work is original and suggests research novelty.

The first one is written by Rahmawati, et al., (2021), the journal entitled *Gangguan Kepribadian Psikopatik Tokoh Utama Dalam Film Kokuhaku*. This journal helps me to understand psychopathic personality. It uses the same theory that is theory from Robert D. Hare and can be applied in this research. The results of this journal depict the characteristics of psychopathic personality disorder and the factors that trigger the psychopathic side of the characters. Those characteristics and factors can identify a psychopath and can be applied to this research.

The second one is written by Setiawan & Puspita (2022), with their journal article entitled *Trauma on the Main Character in Get Out Movie by Jordan Peele: Psychological Approach*. The objectives of this journal article is to analyze trauma to the main character of the film based on a psychological approach that has not been widely discussed. The findings of this study are divided into some scenes, beginning with the main character's peak trauma effect and recall of the traumatic event.

The research results above are similar to the author's research. However, the difference is that this research uses a different media, *Mouse*, a K-Drama with a thriller genre. This project invites people to understand the meaning behind those dramas or films. Not only watch it, but we can also take the moral message. There are some aspects that we can learn, such as the psychological aspect that is portrayed well in

those dramas or films. This research was expected to give knowledge about a psychological issue based on the psychological approach and the main character manipulative behavior.