CHAPTER TWO

LITERATURE REVIEW

In this chapter the writer explained some previous studies and theories that can help for conducting this research. The previous studies used by the writer are relatable with the topic and the relevant theories which became the guideline to do the analysis and help to answer the research question in this research paper.

2.1 Previous Studies

2.1.1 The Guidance of A Mother in Achieving American Dream of the Main Characters in A Raisin in *The Sun Movie* (2012)

The first previous study is a thesis entitled "The Guidance of a Mother in Achieving American Dream of the Main Characters in A Raisin in *The Sun Movie*" from Prakosa. In his thesis, he analyzes the struggle of a mother that has a purpose as the guidance for her family in achieving American Drea

character analysis and movie analysis and using library research method for to do the analysis. As the result the writer found that there are two basic type of family function based on the way the function of the family work which are physically and emotionally (Prakosa, 2012). This paper contributes in helping the writer for conducting the research because using the same theory for analysis movie by looking at the several focuses about cinematography from this previous study.

2.1.2 The Trickster in Postmodern in Literature with Special Reference to Peter Carey's Novel *Illywhacker* (2015)

This article entitled "The Trickster in Postmodern in Literature with Special Reference to Peter Carey's Novel *Illywhacker*" was written by Conradine. By using

theory by Jung, this paper tries to analyze the relevance of Jung's interpretation of the trickster as part of an ongoing investigation of literary figures that might be seen as a trickster. The result of this paper finds out that the *Illywhacker* novel contains a trickster figure that portrays a shadow archetype and depicted the trickster as the symbol for the shadow in contemporary work of fiction is an indication for helping to contribute the psychological transformation of the reader (Conradine, 2015). This paper supports this research for understanding the trickster archetype as the topic and theory of archetype by Jung which used by the writer.

2.1.3 Carl Jung's Archetype in Malayalam Film: A case study on the film "*Urumi*" (2017)

This is a journal article from Balasubramanian and Peetham, entitled "Carl Jung's Archetype in Malayalam Film: A case study on the film "*Urumi*"" that publish in 2017. In their article is they tell about the archetype that can be seen in "*Urumi*" film. This research aim is to find the types of archetype that exist in this film. Their finding in her article is the psychoanalysis inside this film carries out the existing Archetype in this movie. There are six essential archetypes which are Hero, Anima, Animus, Mentor, Shadow and Trickster. The writer is using the theory from Jung for finding the six type of Archetype that exists in this film (Balasubramanian & Vidyapeetham, 2017). The research contributes to this paper in giving more understanding in defining the Jung's theory about an archetype.

2.1.4 Hero, Shadow and Trickster Archetypes in The *Kingkiller Chronicie* (2018)

This paper entitled "Hero, Shadow and Trickster Archetypes in the *Kingkiller Chronicle*" was written by Tikkanen, this paper examines the history of archetypes

and how the character of archetypes of hero, shadow and trickster are used in depicting the protagonist of a contemporary high fantasy series (Tikkanen, 2018). This paper used theories by Jung, Frazer, Bodkin, and Frye and find out the protagonist of the *Kingkiller Chronicie* is a multi-dimensional character in whom the archetypes of hero, shadow, and trickster co-actualize and creates a round character whose actions and behavior are portrayed as human rather than ideal. This paper helps this research in explaining the characterization of trickster archetype.

2.1.5 Coming out of the dark: The trickster archetype in "*The Black Cat*" and "*The Loves of Lady Purple*" (2018)

This article entitled "Coming out of the dark: The trickster archetype in "*The Black Cat*" and "*The Loves of Lady Purple*"" was written by Demir, this paper analyzes how the black cat pluto and the marionette Lady purple considered as trickster archetype in terms of the way they challenge the patriarchy (Demir, 2018). This paper used theory by Jung and find out that those two characters depicted the trickster character. The usage of trickster figures in those short stories is to pave the way for social and gender justice through their skills and power. This paper supports this research for understanding the theory of archetype and the characterization of trickster archetype.

From those previous studies, those paper help the writer to understand in defining the trickster archetype and explaining each characterization of a characteristic trickster archetype. Those paper also support to understand the theory about archetype form Jung which used by the writer. For the first previous study also help the writer to analyze the movie because this paper also used the same theory from

Pratista. In conclusion, each previous studies give a contribution in conducting this research.

2.2 Archetype Criticism

The writer will be using the theory from Jung to analyze the trickster archetype. Jung is a psychiatrist and psychoanalysis that found an analytical study. Based on Jung (1947 in Mcleod, 2018) stated that archetype is an image, model, or even thought that has universal meanings across a culture that can be seen in our dream, art, literature, or even religion. An archetype is like a model or an image that emerges from the part of the unconscious mind. There are three levels based on Jung's theory which are Consciousness and the ego, the unconsciousness that divided into two categories which are Personal Unconsciousness and Collective Unconscious (Bal, 2019). Archetype has a relation with our psychology because an archetype is classifying as collective unconscious in his theory, the collective unconscious is not dormant but also still active in influencing the thoughts, emotions, and action. An archetype is different from instinct but they still have a relationship and both of them can strengthen our personality. Jung also believes that the collective unconscious acted like instinct and manifested themselves in forms of universal symbol or known as an archetype (Bal, 2019). Moreover, he believes that archetype comes from the experience of our ancestors. Adamski (2011 in Bal, 2019) stated that Jung also identifies there are four mental functions such as perception, thinking, feeling, and intuition which can form unconsciousness by getting an influence from what we receive from these functions. Moreover, if the archetype being active, they will express themselves in various terms as delusion, fantasy, and prime imprinter. In our collective unconscious mind, we have certain

types of archetypes coded and the different types can require different types of action (Bal, 2019). A dream is the main source of the evidence of archetype. Hence, Archetypal or known as an accurate interpretation of dream imagery may provide insight into the meaning of unconscious mental contents (Storm, 2017).

2.3 Definition of Trickster Archetype

An archetype is something that comes from the part of our mind which is collective unconsciousness when the part is active the archetype will express in our dream or other forms that have been influenced by our experience in the past and shape our character. The figure of the trickster is an ancient one that exists in folkloric tradition and multiple cultures. This character used his knowledge to play tricks or other thing to disobey the normal rules and do a conventional behavior in a manner of alters a situation, usually for the better, but not always so (Priyadharshini, 2012). The trickster is a multicultural and multiform figure (Buettner, 2009). The characteristic of the trickster is a result of the collective unconscious by competing and dealing with nature (Covington, 2018). Cheating, cunning, deception, and trickery become the most effective and widely used or even as the oldest strategies of survival in nature (Buettner, 2009). Deception becomes their trade and trickster can be categorizing by their dissatisfaction with the social order which they seek to disturb (Tikkanen, 2018).

Jung stated that archetype comes from collective unconscious parts of our mind that people have a storehouse of latent memories of our human and prehuman ancestry. Archetype comes from ancient or archaic images that derive from the collective unconscious. The image of an archetype is associated with our emotions. So, the trickster archetype is getting influence by many things inside of our mind that can

shape our personality as someone who likes to create some tricks for getting their purposes.

2.4 An Assent of Tricksters Archetype

An archetype is like something or experience of our mind and as a memory of the ancestor in the past that will appear unconsciously. In Jung's theory, the archetype comes from the collective unconscious. Besides that, the trickster is also an alchemist, a magician, creating realities in the duality of time and illusion, moreover, Jung (1972 in Covington, 2018) argues trickster is often associated with magic, shapeshifting, and mischievousness and the trickster likes to break the rules of the god, nature, or other rules but with positive effects not always with malicious intent. Tricksters can live outside or inside time and they can become the creator, joker, truth-teller, or other things. The pattern of a trickster is hard to explain their pattern is often changed which means they are not always what they seem because they are smart and live based on their trick or minds and Clinton (2005 in Tikkanen, 2018) stated the characters of a trickster is cannot be easy to categorize. The best way to see the cheater is by looking at their personality. They always become someone who always is proud of, loved, glorified for their kindness and wisdom which can be seen from a swindler, thief, and comedian. Those are also some characteristics of a trickster.

An archetype can be an influence on someone's behavior as the fundamental of the human psyche. The ways we respond to something around us also part of archetype expression. Jung classifies that many things can force shaping someone's behavior. He believes that ever people have a lot of kind archetypes but only some of them that active in our mind that can shape our personality.

As the conclusion of assent of the trickster archetype, the writer will give a case from this example. It happens when someone around you getting sad and you make something hilarious or joke to comfort them, without realizing it, you activated the trickster archetype. So, the activation of our collective unconscious mind in the term of archetype can be shaping someone's personality which likes the trickster archetype as someone who likes making a joke or even a creator. In the literary work, there are also some examples of trickster archetype such as in mythology there is Loki as trickster character, the Cheshire cat in Alice's Wonderland, The joker from Batman film, Bugs Bunny, Charlie Chaplin, The Grinch, Willy Wonka, etc.

2.5 Theory for Movie Analysis

This research has used the movie as the data to do the analysis. The movie is known as a kind of visual communication that used a moving picture or body movement and sound to tell a story or give information or entertain the audience. Based on Lindrigin, film is better than drama by looking at the dynamic of sound, sight, and colorization (Lindrigin, 1963). The movie reveals the emotion to the audience by getting influence from some aspects which are expression, ideas, character, and other things inside of the movie that can support it. According to Petrie, he stated that the concern of the movie, it can be by the ideas, plot, effect or mood, character or style or texture of the movie and those elements can become the present focus and also the primary focus element in any kind of movie or film (Petrie, 1963).

2.6 Cinematic Film

The cinematic film is a film that used special properties and qualities and makes the film medium unique (Boggs, 1963). The film is related to the shot, so this is why each shot in the film is very important. Pratista (2008 in Prakosa, 2012) stated that these are the elements that should be considered by the writer who wants to use cinematography theory:

2.6.1 Distance of the Frame

Distance of the frame is about the distance of the camera with the object or the distance that can makesure the way the camera taking a shot of the object. Actually camera position is not really needed because zoom of the lense coul be used to cover the distance within di object and the camera (Prakosa, 2012). Pramaggiore and Wallis also stated that camera distance or shot refers to the space between the camera and the subject that can determine the emotion that involved the character and audience (Pramaggiore & Wallies, 2008). This is the important parts for analyzing movie because camera distance can help to reveal the emotion itself by looking at how far the camera take shots.

2.6.2 Extreme Long Shot

Extreme long shot is a technique that used farthest distance between the camera and the object. The function of this technique is to potray the object that the location of the object is far from the camera.

2.6.3 Long Shot

Long shot is a technique that can be used to potray the distance which depicted the body of human is dominant in the background.

2.6.4 Medium Long Shot

Medium long shot is a technique that can be used to potray the object like the example shoting a body of human, in this technique the camera taking the object could be seen from the knee to the top and the background in the frame will dominate by human object.

2.6.5 Medium Shot

Medium shot is a technique that can be used to potray the objaect of human body that could be seen from the waist to the top. By using this technique, the viewer could be seen the body gesture and the face gesture as well so that the human objcet becomes more dominant in the frame.

2.6.6 Medium Close-up

Different with medium shot, this technique used to potray the human object could be seen from the chest to the top and as the result, the human object will dominant in the frame.

2.6.7 Close-up

Close-up is a technique that can be used to potray the object of human body in more detail like showing the face, hands, feet or other small object. The distnace of the camera and the object will showing the expression of the face and the detail of the gesture in the frame.

2.6.8 Extreme Close-up

Shot of an object or an actor that taken at close range, trying to make the focus only for the object and cannot look elsewhere. In this technique, the viewer will get more detail of the object like more detail in part of body such as ear, eye or even other small part of an object.

2.6.9 Camera Angle

Every scene will have a certain message that the writer wants to send to the audience. The position of the camera when taking the picture will impact the conveying of a message is well or not. Boggs and Petrie stated that the camera angle is the position that is used to take a shot of an object which can create a sense of visual between one shoot to another (Boggs, 1963). The emotion, sense and power depends on the camera angle take a shot. There are three kinds of angle in film making which are high angle, straight on angle and low angle.

2.6.10 High Angle

High angle of the camera is a technique that can make the object seem smaller, weak, and intimidated.

2.6.11 Low Angle

Low angle is a technique that can be used to shoot an object from low position. The effect for using this technique is for illustrating the feelin that the object seems bigger, dominant and strong.

2.6.12 Straight Angle

The last is straight angle, the technique that used to shooot an object from the middle and the same position with the object.

2.6.13 Sound

Sound is the most crucial aspect in a movie because the song, music, a voice through dialogue and some voice that produced by an object will always appear inside of the movie and known as a sound. This aspect will help and build the atmosphere and the mood of a scene in a movie.

2.6.14 Dialogue

Besides, the dialogue is used as the form for delivering the story, reveal the emotion and giving some information about the character itself to the audience. The reason why, the dialogue became an important part.

2.6.15 Music

Music is one of the important parts for analyzing movies because music will help the audience know and build the moo, situation or even the emotion of a scene (Pramaggiore & Wallies, 2008). Pratista stated that music in a movie divided into two categories which are illustration music and song. Usually illustration music become the theme music and the background music to acompany an actions inside of the scene. Beside that, song is also used to shape the characteristic and the mood. Usually a movie will have a theme song that appear in the beginning of the movie.

2.6.16 Lighting and Color

The way the light and the color can help the eye get the significant object with the greatest view. High contrast and areas of light and dark create natural centers of focal interest (Boggs, 1963). In movie production, lighting categorized into three aspect such as quality, direction and source of lighting. The quality refers to the intensity of the light. Hard lighting used to reveal the clear object and the shadow, meanwhile, soft lighting is more about the way the light can spread to produce thin shadow. Lighting direction divided into five parts which are frontal lighting, side lighting, back lighting, under lighting, top lighting (Pratista in Prakosa, 2012).

Table 3.1 Movie Analysis Assesment

Sequence Number	Sequence Title	Sequence Time	Sound		Cinematography		
			Dialogue	Music	Angle	Shot	Light
Significance							

Table source is from Nurmaily's paper entitled "The Stereotype of Being Adult in Middle Class Society as Highlighted in The Language Spoken on 3 (Three) Provider Indie + Series" (Nurmaily, 2013) which found in Febriana's thesis entitled "The Potrayal of Psychosocial Crisis as Seen In The Main Character Tarzan In Tarzan 2 Movie" (Febriana, 2019).