

REFERENCES

Abrams, M. H., & Harpham, G. (2012). *A glossary of literary terms*. Michael Rosenberg.



fiction and truth: In an inclusive sense, **fiction** is any literary *narrative*, whether in prose or verse, which is invented instead of being an account of events that actually happened. In a narrower sense, however, fiction denotes only narratives that are written in prose (the *novel* and *short story*), and sometimes is used simply as a synonym for the *novel*. Literary prose narratives in which the fiction is to a prominent degree based on biographical, historical, or contemporary facts are often referred to by compound names such as “fictional biography,” the *historical novel*, and the *nonfiction novel*.

Both philosophers and literary critics have concerned themselves with the logical analysis of the types of sentences that constitute a fictional text, and especially with the question of their **truth**, or what is sometimes called their “truth-value”—that is, whether, or in just what way, they are subject to the criterion of truth or falsity. Some thinkers have asserted that “fictional sentences” should be regarded as referring to a special world, “created” by the author, which is analogous to the real world, but possesses its own setting, beings, and mode of coherence. (See M. H. Abrams, *The Mirror and the Lamp*, 1953, pp. 272–85, “The Poem as Heterocosm”; James Phelan, *Worlds from Words: A Theory of Language in Fiction*, 1981.) Others, most notably I. A. Richards, have held that fiction is a form of **emotive language** composed of **pseudostatements**; and that whereas a statement in “referential language” is “justified by its truth, that is, its correspondence . . . with the fact to which it points,” a pseudostatement “is justified entirely by its effect in releasing or organizing our attitudes” (I. A. Richards, *Science and Poetry*, 1926). Most current theorists, however, present an elaborated logical version of what Sir Philip Sidney long ago proposed in his *Apology for Poetry* (published 1595), that a poet “nothing affirms, therefore never lyeth. For, as I take it, to lye is to affirm that to be true which is false.” Current versions of this view hold that fictive sentences are meaningful according to the rules of ordinary, nonfictional discourse, but that, in accordance with conventions implicitly shared by the author and reader of a work of fiction, they are not put forward as assertions of fact, and therefore are not subject to the criterion of truth or falsity that applies to sentences in nonfictional discourse. See Margaret MacDonald, “The Language of Fiction” (1954), reprinted in W. E. Kennick, ed., *Art and Philosophy* (rev. 1979).

In *speech-act theory*, a related view takes the form that a writer of fiction only “pretends” to make assertions, or “imitates” the making of assertions, and so suspends the “normal illocutionary commitment” of the writer of such utterances to the claim that what he asserts is true. See John R. Searle, “The Logical Status of Fictional Discourse,” in *Expression and Meaning: Studies in the Theory of Speech Acts* (1979, reprinted 1986). We find in a number of other theorists the attempt to extend the concept of “fictive utterances” to include all the genres of literature—poems, narratives, and dramas, as well as novels; all these forms, it is proposed, are imitations, or fictive representations, of some type of “natural” discourse. A novel, for example, not only is made up of fictional utterances, but is itself a fictive utterance, in that it “represents the verbal action of a man [that is, the narrator] reporting, describing, and

Highly elaborated versions of this conception of Platonic love are to be found in Dante, Petrarch, and other writers of the thirteenth and fourteenth centuries, and in many Italian, French, and English authors of sonnets and other love poems during the Renaissance. See, for example, the exposition in Book IV of Castiglione's *The Courtier* (1528), and in Edmund Spenser's "An Hymn in Honor of Beauty." As Spenser wrote in one of the sonnets he called *Amoretti* (1595):

Men call you fayre, and you doe credit it...
 But only that is permanent and free
 From frayle corruption, that doth flesh ensew.
 That is true beautie: that doth argue you
 To be divine and borne of heavenly seed:
 Derived from that fayre spirit, from whom al true
 And perfect beauty did at first proceed.

From this complex religious and philosophical doctrine, the modern notion that Platonic love is simply love that stops short of sexual gratification is a drastic reduction.

The concept of Platonic love fascinated many later poets, especially Shelley; an example is his poem "Epipsychidion" (1821). But his friend Byron took a skeptical view of such lofty claims for the human Eros-impulse. "Oh Plato! Plato!" Byron sighed,

— you have paved the way,
 With your confounded fantasies, to more
 Immoral conduct by the fancied sway
 Your system feigns o'er the controlless core
 Of human hearts, than all the long array
 Of poets and romancers....

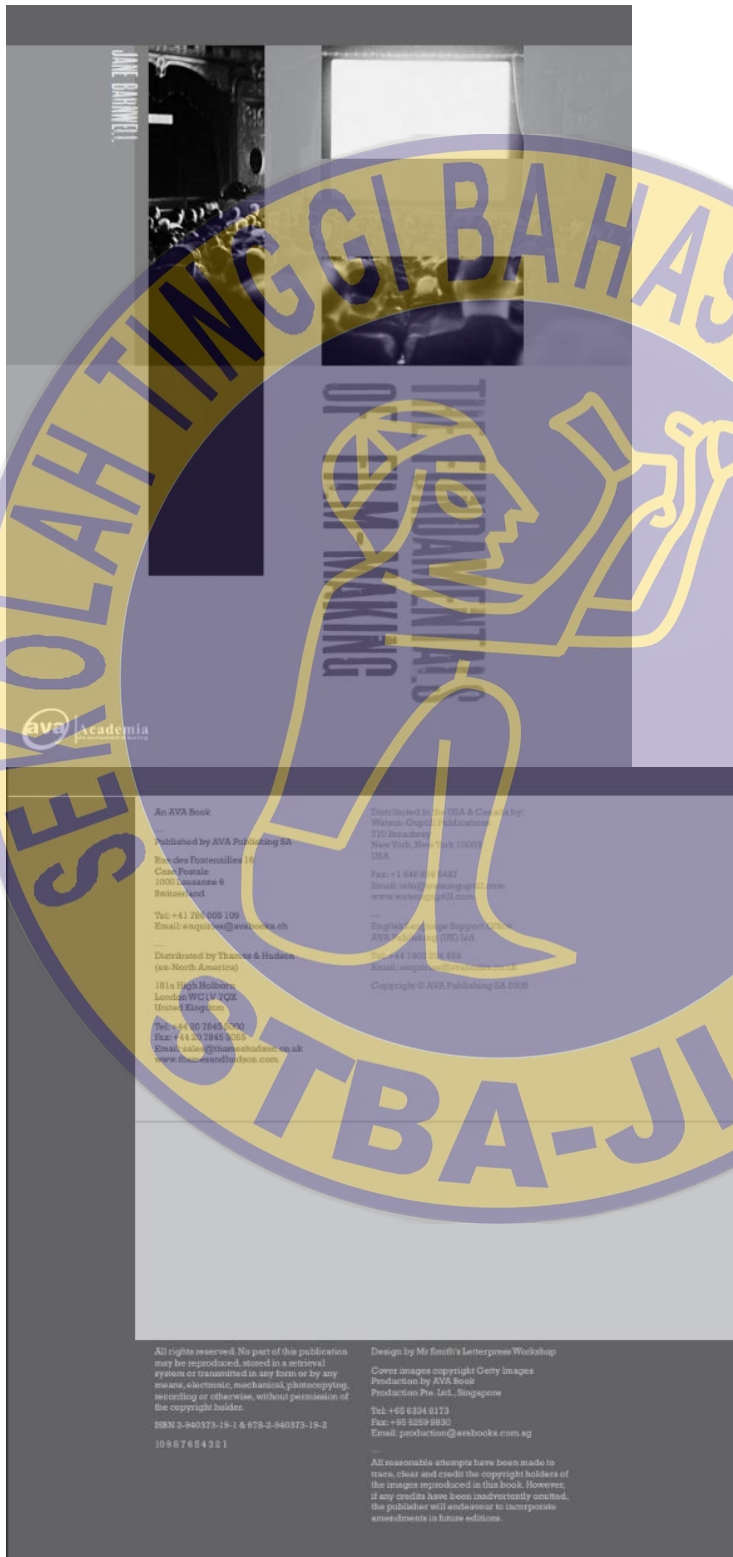
(*Don Juan*, I. cxvi)

See Plato's *Symposium* and *Phaedrus*, and the exposition of Plato's doctrine of Eros (which Plato applied to male/male relationships) in G. M. A. Grube, *Plato's Thought* (1935), chapter 3. For a cognitive and moral assessment of Plato's doctrines of love and desire, see Martha Craven Nussbaum, *Love's Knowledge: Essays on Philosophy and Literature* (1990), especially chapter 3. Refer to Paul Shorey, *Platonism Ancient and Modern* (1938); George Santayana, "Platonic Love in Some Italian Poets," in *Selected Critical Writings*, ed. Norman Henfrey (2 vols., 1968), I, pp. 41–59. See *courtly love*.

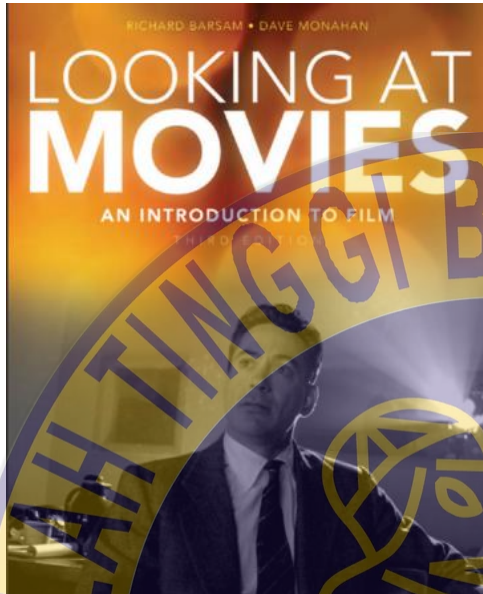
play (drama): 93.

plot: The plot (which Aristotle termed the *mythos*) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in a work,

Barnwell, J. (2008). *The Fundamentals of Film Making*. AVA Publishing.



Barsam, R. M., & Monahan, D. (2010). *Looking at Movies: An Introduction to Film* (3. Baskı). Londra: WW Norton & Company.



W. W. Norton & Company has been independent since its founding in 1923, when William Warder Norton and Mary D. Herter Norton first published lectures delivered at the People's Institute, the adult education division of New York City's Cooper Union. The firm soon expanded its program beyond the Institute, publishing books by celebrated academics from America and abroad. By mid-century, the two major pillars of Norton's publishing program—trade books and college texts—were firmly established. In the 1950s, the Norton family transferred control of the company to its employees, and today—with a staff of four hundred and a comparable number of trade, college, and professional titles published each year—W. W. Norton & Company stands as the largest and oldest publishing house owned wholly by its employees.

Copyright © 2010, 2007, 2004 by W. W. Norton & Company, Inc.

Since this page cannot accommodate all the copyright notices, the Permissions Acknowledgments section beginning on page 559 constitutes an extension of the copyright page.

All rights reserved.
Printed in the United States of America.
Third Edition

Editor: Peter Simon
Senior Project Editor: Thomas Foley
Senior Production Manager: Benjamin Reynolds
Developmental/Manuscript Editor: Carol Flechner
Electronic Media Editor: Eileen Connell
Managing Editor, College: Marian Johnson
Assistant Editor: Conor Sullivan
Book design: Lisa Sigillo
Index by Cohen Carrott, Inc.

Developmental Editor for the First Edition: Kurt Wildermuth
Authors' photograph: Joshua Curry
Cover design: Leo Hageman

The text of this book is composed in Benton Modern Two, with the display set in Interstate Bold Composition by TeXtTech International.
Digital art file manipulation by Jay's Publishers Services.
Drawn art by ElectroGraphics, Inc.
Manufacturing by the Courier Companies—Kendallville, IN.

Library of Congress Cataloging-in-Publication Data

Barsam, Richard Meran.
Looking at movies : an introduction to film / Richard Barsam and Dave Monahan.—3rd ed.
p. cm.
Includes bibliographical references and index.

ISBN 978-0-393-93279-9 (pbk.)

1. Motion pictures. 2. Cinematography. I. Monahan, Dave, 1962– II. Title.
PN1994.B313 2009
791.43—dc22

2009033758

ISBN 978-0-393-11652-6 (ebook)
W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, NY, 10110
www.wwnorton.com

W. W. Norton & Company Ltd., Castle House, 75/76 Wells Street, London W1T 3QT

1 2 3 4 5 6 7 8 9 0

itself turns on the theme of the “sins of the fathers”—the cycle of genetic or behavioral influences that pass from one generation to the next (here, it’s the sins of the mothers).

 "Lighting and Familiar Image" (Chapter 5)

Characters

Characters, another essential element of film narrative, play functional roles within the plot, either acting or being acted on. Stories can't exist if either plot or characters are missing. But at their best, characters don't have merely a technical function, as if they were just pieces on a chessboard. After all, we go to movies in large part to witness stories about characters whom we can imagine as real people, with complex personalities and lives. When we infer a story from a plot, we employ our imagination to enlarge our sense not only of what has happened, but also of the personalities within the world of that story. Thus, when we talk about characters in our analyses of movies, we should consider them both as beings who (much like living, breathing people) have discernible traits, habits, and dispositions and as formal elements that help develop the narrative.

One way to discuss characters, then, is in terms of the complexity of their traits. Making a very useful distinction, English novelist and literary theorist E. M. Forster said that there were two kinds of characters: round and flat.¹ **Round characters** are complex and three-dimensional, possessing several traits, sometimes even contradictory ones. Because they are lifelike and believable, round characters are unpredictable, capable of surprising us in a convincing way. Both Charlotte (Scarlett Johansson) and Bob (Bill Murray) are round characters in Sofia Coppola's *Lost in Translation* (2003; screenwriter: Coppola). Although the typical cinematic portrayal of a young woman and an older man ends in a romantic relationship between them, Coppola avoids this approach to show the independent, unpredictable nature of her characters.

¹ E. M. Forster, *Aspects of the Novel* (New York: Harcourt, Brace, 1927), pp. 103–118.



[1]



[2]

Round and flat characters [1] Charlotte (Scarlett Johansson) and Bob (Bill Murray) are round characters in Sofia Coppola's *Lost in Translation* (2003). We recognize them as “real” people by their natural appearance, contemporary clothing and overall look, fashionable lifestyle, and, most of all, the free will with which they make their own choices in life. Here, at a contentious dinner in a Japanese restaurant that is as foreign as their relationship, their friendship begins to unravel over the issue of their age differences. [2] By contrast, Frodo (Elijah Wood) in Peter Jackson's *The Return of the King* (2003; the final movie in the “*Lord of the Rings*” trilogy) is a flat character who is nonetheless the ideal hobbit in looks and manner. The character of Frodo is costumed and made up with slightly pointed ears and large furry feet; to this character, actor Elijah Wood brings his preternaturally sweet smile and large eyes (sometimes gray-blue as here, sometimes emerald green). This image is from the penultimate scene, in which Frodo says good-bye to his fellow hobbits. Sweet, dedicated, and adventurous as he is, Frodo is a one-dimensional character whose actions are controlled by the overall mythical tale in which he is caught.

By contrast, **flat characters** are one-dimensional, possessing one or very few discernible traits, and their motivations and actions are generally predictable. Identifying a character as “flat” is not necessarily a criticism or a derogatory designation. It

is simply a way of understanding how the character's limitations affect his or her narrative functions. Frodo (Elijah Wood) in Peter Jackson's "Lord of the Rings" trilogy (2001-03; screenwriters: Fran Walsh, Philippa Boyens, Stephen Sinclair, and Jackson) is a flat character. For one thing, he is not a "real" human being, but a member of the imaginary race of hobbits, albeit the ideal hobbit for the quest. His motivations—dedication and the urgings of his pure heart—help him to resist temptation, but in the end, he gives in and is saved not by his own free will, but by the intervention of fate. All of the characters in Frank Miller and Robert Rodriguez's *Sin City* (2005; screenwriter: Miller) are as flat as the one-dimensional comic-book characters that inspired them.

We also distinguish between major characters and minor characters—categories that signal the relative importance of characters within the narrative. **Major characters**, the most important characters to the plot, make the most things happen or have the most things happen to them. Because plots depend on conflict, major characters—male or female—are often further described as **protagonists and antagonists**.

Although the protagonist is the central figure of a story and is often referred to as the hero, a protagonist is not necessarily a hero. Recognizing that the very idea of a hero has evolved significantly through time, we should consider the changing attitudes of different cultures about the notion of heroism when we use the term. We once saw the protagonist-as-hero as someone like Jefferson Smith (James Stewart) in Frank Capra's *Mr. Smith Goes to Washington* (1939; screenwriter: Sidney Buchman) or Sister Elizabeth Kenny (Rosalind Russell) in Dudley Nichols's *Sister Kenny* (1946; screenwriters: Alexander Knox, Mary McCarthy, and Nichols), both characters who exemplified courage and good deeds. In the last two decades, however, the evolution and influence of the independent film has made it virtually impossible to draw a composite figure of the American movie hero. In the movies, today's hero can be a virtuous person—Captain Jack Aubrey (Russell Crowe) in Peter Weir's *Master and Commander: The Far Side of the World* (2003; screenwriters: Weir and John

Collee), who commands his British ship in major naval victories over the Napoleonic fleet, or Lieutenant Ellen Ripley (Sigourney Weaver) in Ridley Scott's *Alien* (1979; screenwriter: Dan O'Bannon), who vanquishes man-eating creatures.

There are also heroes who show a darker, more hostile nature, such as Travis Bickle (Robert De Niro) in Martin Scorsese's *Taxi Driver* (1976; screenwriter: Paul Schrader), who lashes out at the depravity he finds on New York's streets, or Aileen Wuornos (Charlize Theron) in Patty Jenkins's *Monster* (2003; screenwriter: Jenkins), a prostitute who becomes a serial killer. (Be careful not to confuse the actor's reputation with the role being played; actors can be cast in roles that conform with the audience's experience and expectations of them, as well as cast against type or audience expectation.)

In summary, a protagonist can be a hero, and those heroes can either be good guys or bad guys in their struggle with whatever they oppose or that opposes them. No matter what type of character the protagonist is, the story is ordinarily about this person, whose actions are essential to the action and programs of the plot. In any event, the protagonist should have clear convictions and well-motivated actions, and be able to change and evolve in response to events and other characters.

The antagonist is a character opposing the protagonist, and thus, in all likelihood, the one who provokes the protagonist's actions or reactions. The scenario can be as simple as the hero (protagonist) versus the villain (antagonist). But because we know that life is more complicated than that, we should be prepared to see the antagonist as not just one character, but also as a group of characters (a political party, members of a street gang, residents of a neighborhood, etc.) such as the CIA versus Jason Bourne (Matt Damon) in Paul Greengrass's *The Bourne Supremacy* (2004; screenwriter: Tony Gilroy) or a force of nature such as the shark in Steven Spielberg's *Jaws* (1975; screenwriters: Peter Benchley and Carl Gottlieb) or the iceberg in James Cameron's *Titanic* (1997; screenwriter: Cameron). Notice how different the protagonists and antagonists are in these movies: Jason Bourne, a renegade CIA agent, evades the agency's evil

Benyahia, S. C., Gaffney, F., & White, J. (2006). *A2 Film Studies: The Essential Introduction*. Routledge.

AS FILM STUDIES

THE ESSENTIAL
INTRODUCTION

Sarah Casey Benyahia, Freddie Gaffney
and John White

 Routledge
Taylor & Francis Group



First published 2006
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Simultaneously published in the USA and Canada
by Routledge
270 Madison Ave, New York, NY 10016

This edition published in the Taylor & Francis e-Library, 2006.

"To purchase your own copy of this or any of Taylor & Francis or Routledge's collection of thousands of eBooks please go to www.eBookstore.tandf.co.uk."

Routledge is an imprint of the Taylor & Francis Group, an Informa business

© 2006 Sarah Casey Benyahia, Freddie Gaffney and John White

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

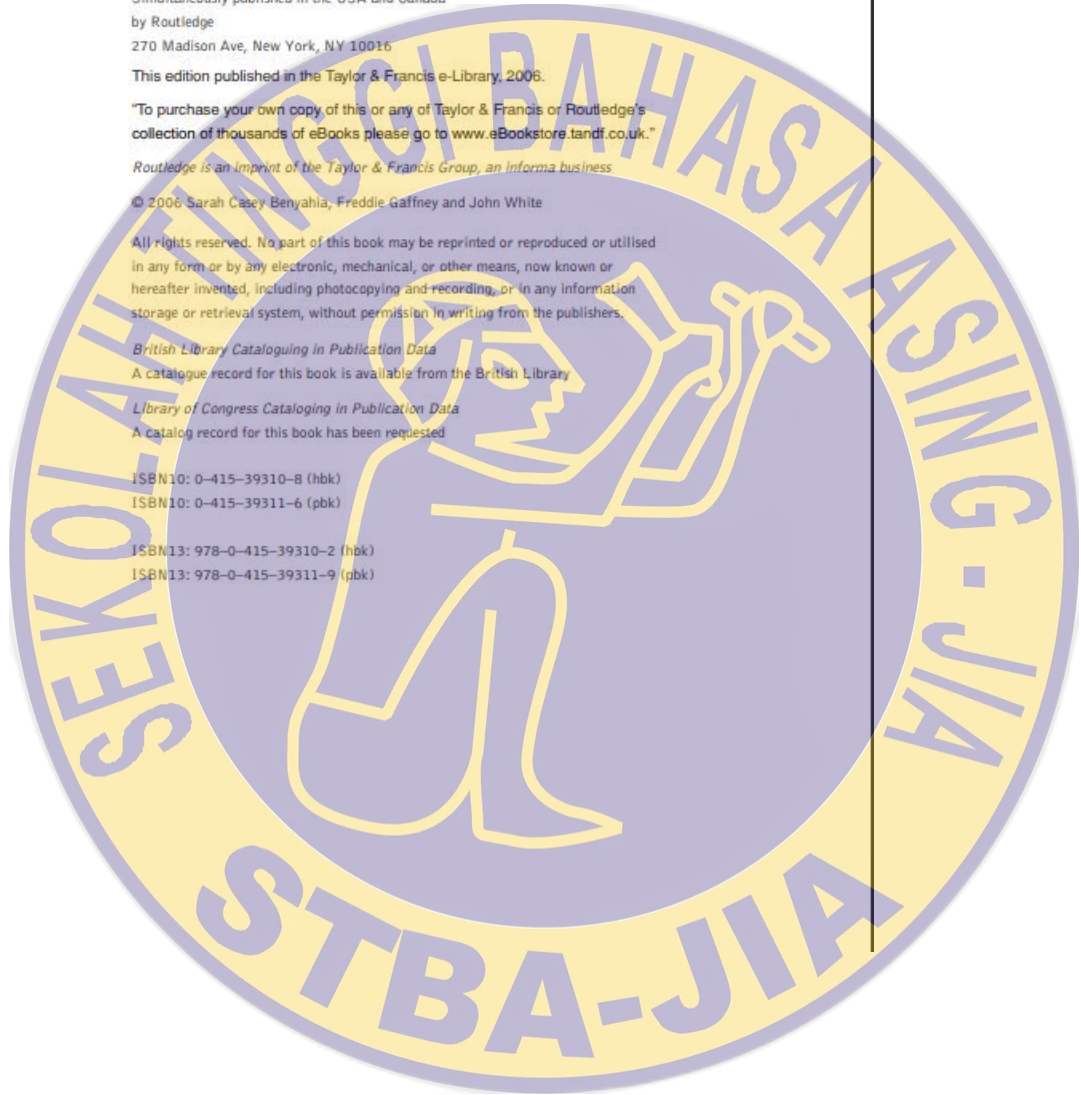
Library of Congress Cataloging in Publication Data
A catalog record for this book has been requested

ISBN10: 0-415-39310-8 (hbk)

ISBN10: 0-415-39311-6 (pbk)

ISBN13: 978-0-415-39310-2 (hbk)

ISBN13: 978-0-415-39311-9 (pbk)



of a beginning, middle and end to the story). Within this prior experience, our knowledge of genres (or different types of film and storytelling) will be responsible for the creation of a major component of audience expectation. So, if we are talking about storytelling forms in general we will know that fairy tales, for example, tend to follow certain conventions while novels follow slightly different 'rules'. And, if we are talking about types of film we will know that the conventions attaching to horror might in certain ways be different from those associated with sci-fi films. Within each genre there is a slightly different set of rules of narrative construction at work, a slightly different language of narrative structure that is known to both the filmmaker and the audience. The filmmaker may follow these rules, or (and this is a major part of the pleasure of narrative for the audience) they may subvert our expectations, creating surprise for the viewer.

EXPECTATIONS The set of ideas each of us brings with us when we watch any film. These may be expectations to do with story structure, character development, or themes we anticipate will be dealt with; and they will be based upon our previous experience of these things.

KEY TERM

GENRE This term has at least a double usage here. It can be used to denote different general types of storytelling extending across a range of different media such as fairy tales, plays and TV soaps; so, simply different types of storytelling. But it can also be used to refer to the classification of films into types such as horror, romantic comedy, thriller or science fiction.

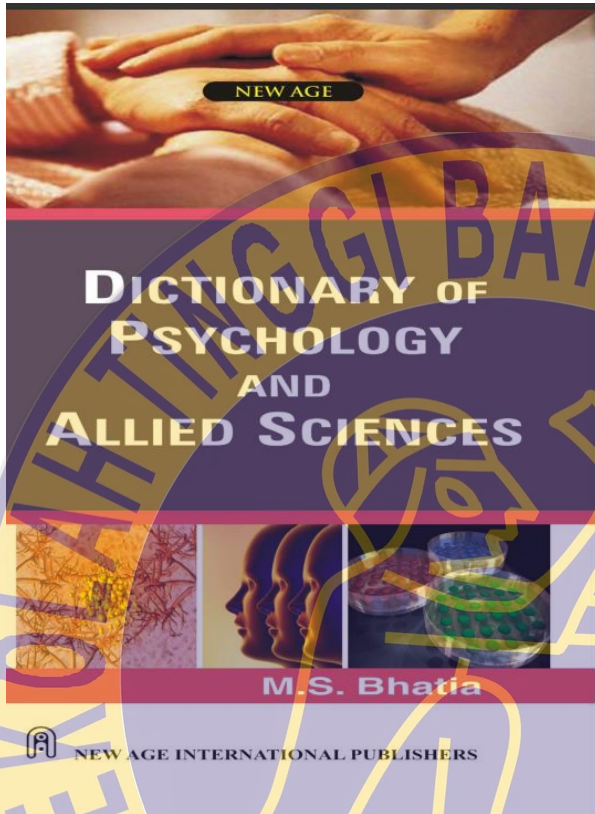
KEY TERM

ACTIVITY

- Think about a film you saw recently and jot down the outline of the plot structure (that is what happened in the order in which it happened in the film) perhaps in the form of a flow chart using arrows to show how one thing followed another.
- Try to decide what expectations you had when you went to see the film and whether the opening confirmed or challenged these expectations. Then, work your way through the narrative and decide at which points your expectations were fulfilled as you had expected and at which points you were surprised by what happened next.
- How did your expectations change and develop as the film progressed and what caused these changes?

NARRATIVE

Bhatia, M. S. (2009). *Dictionary of Psychology and Allied Sciences*. New Age International.



Copyright © 2009, New Age International (P) Ltd., Publishers
Published by New Age International (P) Ltd., Publishers

All rights reserved.

No part of this ebook may be reproduced in any form, by photostat, microfilm, xerography, or any other means, or incorporated into any information retrieval system, electronic or mechanical, without the written permission of the publisher. *All inquiries should be emailed to rights@newagepublishers.com*

ISBN (13) : 978-81-224-2949-7

PUBLISHING FOR ONE WORLD
NEW AGE INTERNATIONAL (P) LIMITED, PUBLISHERS
4835/24, Ansari Road, Daryaganj, New Delhi - 110002
Visit us at www.newagepublishers.com

whether as the behaviourists claim it is just a by-product of behaviour. As developments like information theory have provided a language for describing private mental events, psychologists are returning to the study of phenomena like consciousness. See also unconscious, sensorium.

Consciousness, clouded: A state of impaired consciousness representing mild stages of disturbance on the continuum from full awareness to coma. Disorders of awareness, orientation and perception are associated with cerebral or other physical organic disease. Although the term has been employed to cover a wider range (including the restricted perceptual field following acute emotional stress) it is best used to designate the early stage of an organically determined con-fusional state. See also confusion; consciousness.

Consciousness, narrowing (restriction) of the field of: A form of disordered consciousness in which the field is restricted to and dominated by a small group of ideas and emotions to the virtual exclusion of other content. This condition occurs in extreme fatigue and hysteria; it also may be associated with some forms of cerebral disorders, especially the twilight states of epilepsy. See also: consciousness; consciousness clouded; twilight state.

Consensual validation: The continuous comparison of the thoughts and feelings of group members towards one another that tend to modify and correct interpersonal distortions. The term was introduced by Harry Stack Sullivan to refer to the dyadic therapeutic process between doctor and patient. Previously, Trigant Burrow had referred to consensual observation to describe the process, which results in effective reality testing.

Consensus: A common or generalized agreement, usually concerning social norms or acceptable behaviour; also used to refer to agreement between theories or ideas.

Preventive psychiatry: Branch of preventive medicine dealing with mental disorders. Encompassed within its scope are measures to prevent mental disorders (primary prevention); measures to limit the severity of illness, as through early case finding and treatment (secondary prevention); and measures to reduce disability after a disorder (tertiary prevention).

Primal repression: See Repression.

Primal scene: In psychoanalysis, the real or fantasied observation by a child of sexual intercourse, particularly between his parents.

Primal therapy: A system of psychotherapy developed by Arthur Janov. The patient undergoes a short period (2 to 3 weeks) of intensive individual therapy, preceded by a 24 hour period of isolation and followed by a few months of group therapy with other post primal patients. During the therapy the patient is encouraged to experience a series of what Janov calls primal, in which the patient relieves the prototypical traumatic events that originally crystallized his suffering and thereby created his neurosis.

Primary degenerative dementia, presenile onset: See Alzheimer's disease. Pick's disease, Presenile dementia

Primary gain: Reduction of anxiety achieved by a defense mechanism; relief from tension or conflict through neurotic illness. See also Secondary gain.

Primary prevention: See preventive psychiatry.

Primary process: In psychoanalysis, the mental activity directly related to the functions of the id and characteristic of unconscious mental processes. The primary process is marked by primitive, prelogical thinking and by the tendency to seek immediate discharge and gratification of instinctual demands. It is seen in infancy and in dreams.

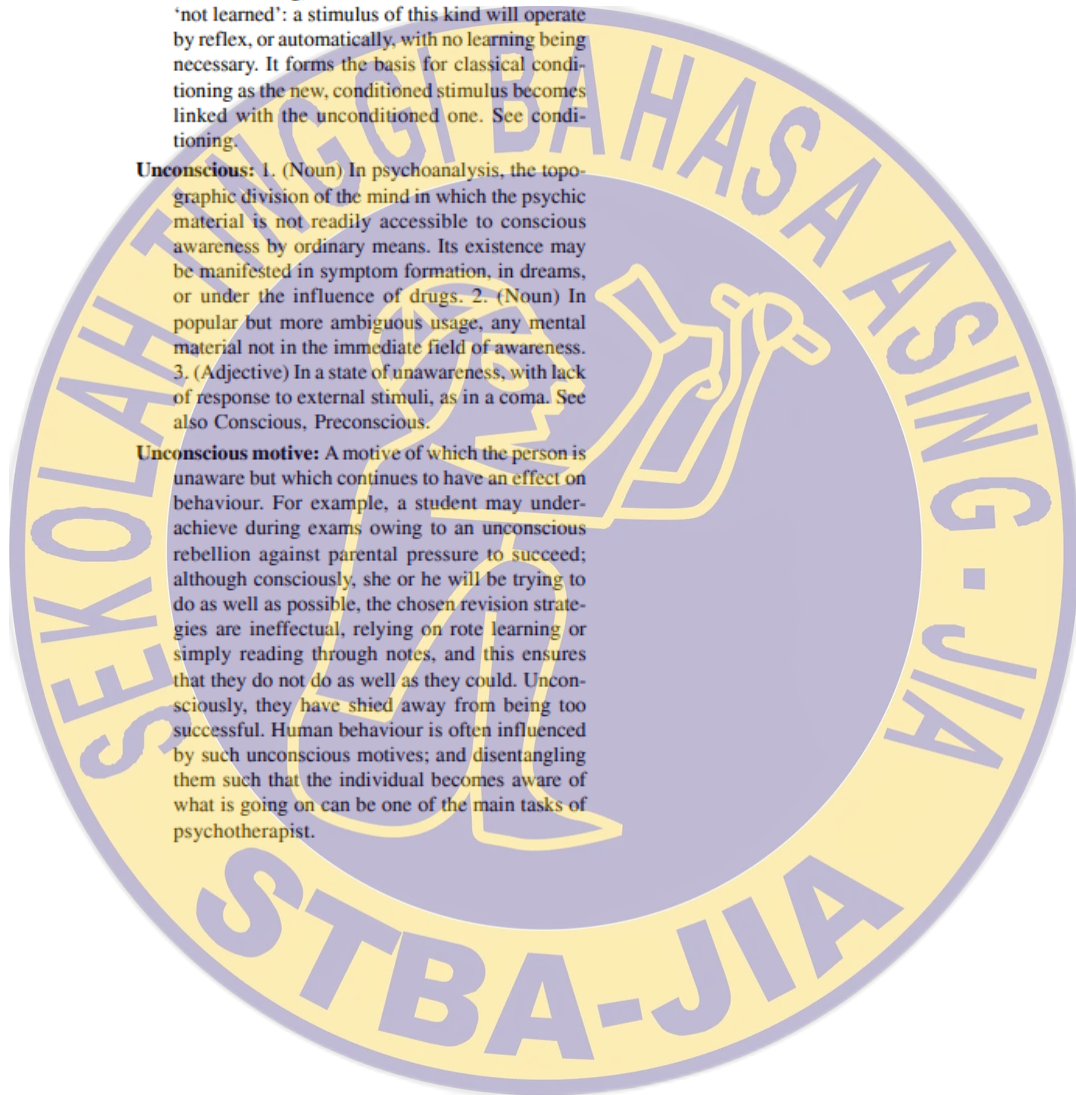
Primary reinforcer: See Reinforcement.

for conscious recognition of what is happening. See also unconditioned stimulus, conditioned response, conditioned stimulus, classical conditioning, conditioning.

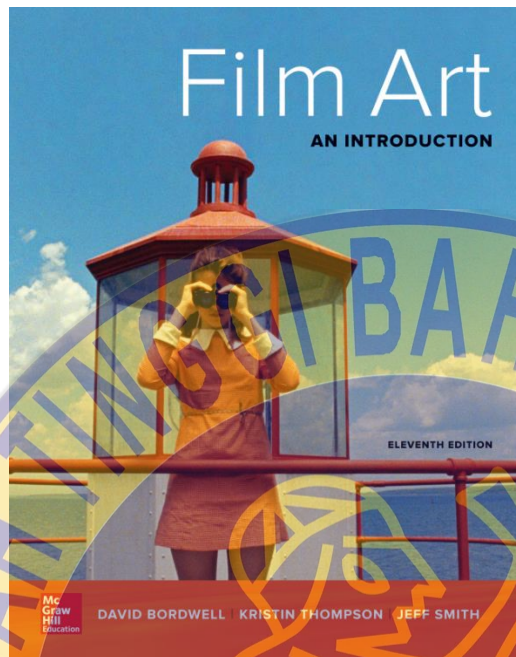
Unconditioned stimulus: A stimulus which automatically produces a response in an organism (animal or human being). The term 'unconditioned' means 'not learned': a stimulus of this kind will operate by reflex, or automatically, with no learning being necessary. It forms the basis for classical conditioning as the new, conditioned stimulus becomes linked with the unconditioned one. See conditioning.

Unconscious: 1. (Noun) In psychoanalysis, the topographic division of the mind in which the psychic material is not readily accessible to conscious awareness by ordinary means. Its existence may be manifested in symptom formation, in dreams, or under the influence of drugs. 2. (Noun) In popular but more ambiguous usage, any mental material not in the immediate field of awareness. 3. (Adjective) In a state of unawareness, with lack of response to external stimuli, as in a coma. See also Conscious, Preconscious.

Unconscious motive: A motive of which the person is unaware but which continues to have an effect on behaviour. For example, a student may underachieve during exams owing to an unconscious rebellion against parental pressure to succeed; although consciously, she or he will be trying to do as well as possible, the chosen revision strategies are ineffectual, relying on rote learning or simply reading through notes, and this ensures that they do not do as well as they could. Unconsciously, they have shied away from being too successful. Human behaviour is often influenced by such unconscious motives; and disentangling them such that the individual becomes aware of what is going on can be one of the main tasks of psychotherapist.



Bordwell, T. (2017). *Film Art: An Introduction (11th ed.)*. McGraw Hill.





FILM ART: AN INTRODUCTION, ELEVENTH EDITION

Published by McGraw-Hill Education, 2 Penn Plaza, New York, NY 10121. Copyright © 2017 by McGraw-Hill Education. All rights reserved. Printed in the United States of America. Previous editions © 2013, 2010, and 2008. No part of this publication may be reproduced or distributed in any form or by any means, or stored in a database or retrieval system, without the prior written consent of McGraw-Hill Education, including, but not limited to, in any network or other electronic storage or transmission, or broadcast for distance learning.

Some ancillaries, including electronic and print components, may not be available to customers outside the United States.

This book is printed on acid-free paper.

1 2 3 4 5 6 7 8 9 0 DOW/DOW 1 0 9 8 7 6

ISBN 978-1-259-53495-9
MHID 1-259-53495-2

Senior Vice President, Products & Markets: *Keri L. Strand*
Vice President, General Manager, Products & Markets: *Michael Ryan*
Vice President, Content Design & Delivery: *Kimberly Meriwether David*
Managing Director: *William Glass*
Brand Manager: *Sarah Remington*
Lead Product Developer: *Dawn Groundwater*
Marketing Manager: *Kelly Odum*
Editorial Coordinator: *Christina Grimm*
Director, Content Design & Delivery: *Terri Schiesl*
Program Manager: *Debra Hash*
Content Project Managers: *Sandy Wille; Jodi Banowetz*
Buyer: *Susan K. Culbertson*
Designer: *Srdjan Savanovic*
Content Licensing Specialists: (photo) *Shawntel Schmitt*; (text) *Ann Marie Jannette*
Cover Image Courtesy of *Universal Studios Licensing LLC and Moonrise LLC*
Compositor: *MPS Limited*
Printer: *R. R. Donnelley*

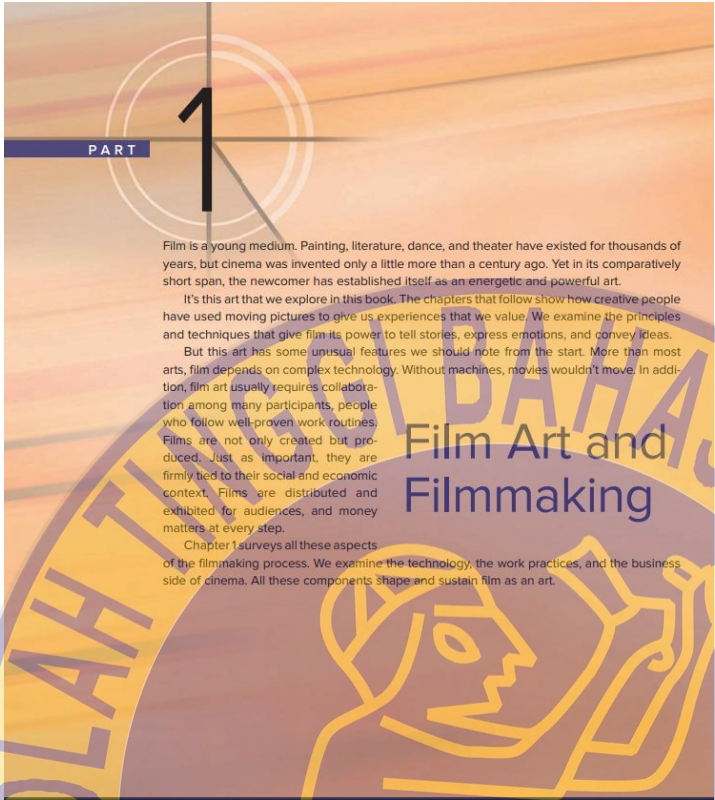
All credits appearing on page or at the end of the book are considered to be an extension of the copyright page.

Library of Congress Cataloging-in-Publication Data

Bordwell, David.
Film art : an introduction / David Bordwell, Kristin Thompson, Jeff Smith.
University of Wisconsin, Madison.—11
pages cm
Includes bibliographical references and index.
ISBN 978-1-259-53495-9 (paperback)
I. Motion pictures—Aesthetics. I. Thompson, Kristin, 1950- II. Title.
PN1995.B617 2015
791.4301—dc23
2015032809

The Internet addresses listed in the text were accurate at the time of publication. The inclusion of a website does not indicate an endorsement by the authors or McGraw-Hill Education, and McGraw-Hill Education does not guarantee the accuracy of the information presented at these sites.

mheducation.com/highered



PART

1

Film is a young medium. Painting, literature, dance, and theater have existed for thousands of years, but cinema was invented only a little more than a century ago. Yet in its comparatively short span, the newcomer has established itself as an energetic and powerful art.

It's this art that we explore in this book. The chapters that follow show how creative people have used moving pictures to give us experiences that we value. We examine the principles and techniques that give film its power to tell stories, express emotions, and convey ideas.

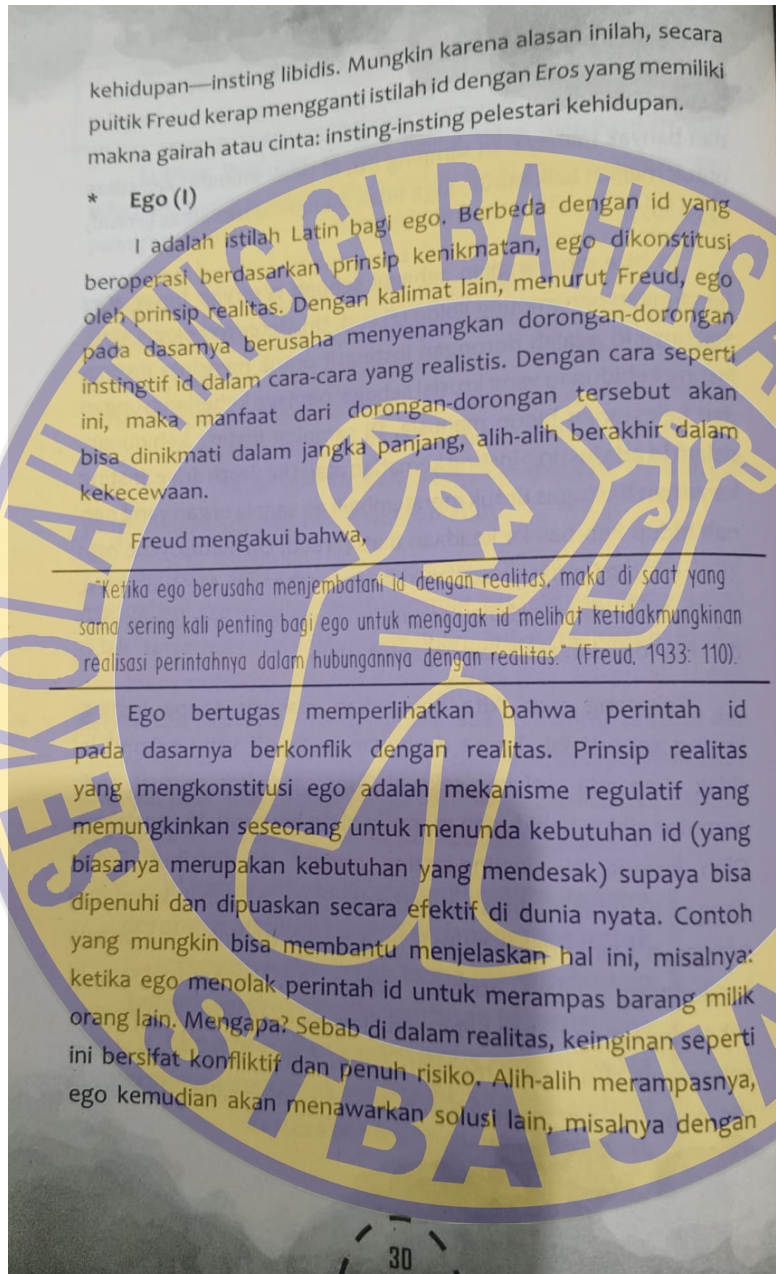
But this art has some unusual features we should note from the start. More than most arts, film depends on complex technology. Without machines, movies wouldn't move. In addition, film art usually requires collaboration among many participants, people who follow well-proven work routines. Films are not only created but produced. Just as important, they are firmly tied to their social and economic context. Films are distributed and exhibited for audiences, and money matters at every step.

Chapter 1 surveys all these aspects of the filmmaking process. We examine the technology, the work practices, and the business side of cinema. All these components shape and sustain film as an art.

Film Art and Filmmaking



Febriani, R. (2022). *Sigmund Freud vs Carl Jung From A to Z*. Anak Hebat Indonesia.



cara membeli barang-barang tersebut.

Solusi untuk 'membeli' tidak serta-merta menafikan esensialitas perintah id, yaitu keinginan untuk memiliki, namun keinginan untuk mempunyai itu bisa dilakukan dengan cara yang lebih diterima di dunia nyata, dalam hal ini dengan jalan membelinya. Ego, dengan demikian, bukan sepenuhnya menolak perintah id, melainkan mendeformasi perintah itu supaya berkesesuaian dengan prinsip realitas.

Contoh barusan akan membantu kita memahami apa yang diucapkan Freud terkait ego dan fungsinya terhadap id berikut ini:

"Ego adalah bagian dari id yang telah termodifikasi oleh pengaruh langsung dari dunia eksternal." (Freud, 1923/1961: 25)

Ego dibangun dalam rangka memediasi perintah id (yang tidak realistis) untuk direalisasikan di dunia nyata. Dalam sudut pandang seperti ini, ego adalah salah satu komponen pembuat keputusan dalam kepribadian seseorang. Jika id bersifat irasional, tanpa aturan, dan kacau, maka ego idealnya bekerja berdasarkan nalar atau akal sehat yang dikonstitusi oleh prinsip realitas.

Ego beroperasi dengan berpedoman pada prinsip realitas. Ia merancang cara-cara yang realistis untuk memenuhi permintaan id.

Sering kali dengan jalan mengompromikannya atau dengan cara menjadwalkan ulang/menunda realisasinya guna menghindari akibat-akibat sosial yang mengiringinya. Dalam memutuskan suatu tindakan, ego mempertimbangkan realitas sosial, norma, etika, serta aturan.

Sebagaimana id, ego juga mencari kesenangan dan menghindari kesakitan. Namun berbeda dari id, dalam pencarian kesenangannya ego mempersenjatai diri dengan strategi yang realistis. Ego tidak memiliki konsep tentang benar dan salah. Artinya sesuatu bisa dinyatakan baik jika hasilnya bisa diraih tanpa menimbulkan bahaya, baik bagi dirinya sendiri (dalam hal ini ego) atau membahayakan id.

Tidak jarang ego terkesan inferior ketika berhadapan dengan perintah dari id yang sangat kuat. Hal paling baik yang bisa dilakukan ego dalam situasi seperti ini adalah menunjukkan arah yang tepat kepada id. Dalam situasi semacam ini, Freud menganalogikan id sebagai kuda, sementara ego penunggangnya.

Ego seperti seorang joki, ia harus mengendalikan kekuatan sang kuda. (Freud, 1923: 15).

Jika ego gagal menerapkan prinsip realitas, seseorang akan merasakan kecemasan. Di saat yang sama, mekanisme pertahanan diri akan bekerja untuk meredakan perasaan yang tak menyenangkan, atau untuk membuat perasaan seseorang menjadi lebih baik.

Ego beroperasi di dalam proses berpikir sekunder yang bersifat rasional, realistis, dan berorientasi terhadap penyelesaian masalah. Jika rencana aksi tidak berjalan, sistem berpikir ini akan terus beroperasi hingga menemukan jalan keluar. Hal ini dikenal sebagai uji realitas, dan memungkinkan seseorang untuk mengontrol impuls-impuls dan mendemonstrasikan kontrol diri melalui penguasaan ego.

keselamatan dirinya sendiri (ego) dan membiarkan beberapa gairah id terekpresikan—dengan catatan dampak-dampak tindakan id tersebut bersifat marginal. Dengan demikian, ego sebenarnya didorong oleh id, dihalangi oleh superego, dan diserang secara bertubi-tubi oleh realitas eksternal. Kegagalan dalam menemukan titik keseimbangan akan berakibat pada terjadinya tiga hal, yakni;

1. Ego bisa saja menderita *realistic anxiety*, yang bersumber dari kegagalan dalam mencari titik tengah dengan realitas.
2. Ego mungkin saja menderita kecemasan moral (*moral anxiety*) sebagai akibat dari gagalnya ego memenuhi tuntutan superego.
3. Ego bisa jadi menderita *neurotic anxiety* sebagai akibat dari kegagalannya menemukan titik keseimbangan dari berbagai tuntutan pemuasan gairah yang diperintahkan id (Freud, 1933: 110-111).

Hal terbaik yang bisa dilakukan ego adalah menemukan keseimbangan di antara ketiganya. Meskipun begitu, Freud menyebut bahwa ego lebih setia kepada id, yang sering dilakukannya dengan menyamakan detail-detail tertentu dari aspirasi instingtif id demi meminimalkan ketidaksesuaiannya dengan realitas. Namun, superego pun terus-menerus waspada mengawasi dan mengintai setiap gerak-gerik ego. Jika ego terlalu tunduk pada tekanan pemuasan gairah id, superego akan menghukumnya dengan perasaan bersalah, marah, dan perasaan inferior.

* **Superego (above I)**

Sama halnya dengan id dan ego, superego adalah satu bagian tersendiri dari kepribadian seseorang. Jika id sama

sekali tidak mengalami perubahan, maka ego dan superego dimungkinkan untuk mengalami perubahan. Ego dan superego tidak kebal terhadap pengaruh luar. Dengan demikian, di setiap tahap perkembangan psikoseksual seseorang, ego dan superego dimungkinkan menerima pengaruh dari dunia luar dan mengalami perkembangan.

Berbicara tentang kepribadian yang baik, dalam sudut pandang id, kepribadian yang baik adalah kepribadian yang— meminjam istilah agama—menuruti hawa nafsunya, atau kepribadian yang memenuhi dengan segera segala macam tuntutan instingtif manusia yang primitif (seks, makan, minum, dsb.). Dalam sudut pandang ego, kepribadian yang baik adalah kepribadian yang mampu menyesuaikan aspirasi instingtifnya dengan dinamika realitas dunia di luar dirinya. Adapun dalam sudut pandang superego, kepribadian yang baik adalah kepribadian yang mampu menundukkan, baik gairah internal maupun pertimbangan akan realitas eksternalnya ke hadapan duli moralitas dan nilai-nilai. Pendeknya, dari perspektif superego, kepribadian yang baik adalah kepribadian yang mampu menundukkan dirinya di hadapan pertimbangan moral.

Secara bebas superego bisa diterjemahkan sebagai 'above I', yang secara harfiah mengandung arti 'di atas aku'. Istilah latin bagi ego adalah I, dalam bahasa Indonesia berarti 'aku'. Kombinasi frasa 'above I' kira-kira sebangun semakna dengan kombinasi frasa 'ada yang melebihi aku' atau 'ada yang berada di atas aku'.

Dalam totalitas narasi struktur psike Freudian, kedudukan ego bersifat inferior terhadap superioritas superego. Kesimpulan-



Feist, J., Feist, G. J., & Roberts, T. A. (2006). *Theories of Personality (6th ed.)*.

New York: McGraw-Hill.



Sixth Edition

Jess Feist Gregory J. Feist

Theories of Personality



THEORIES OF PERSONALITY

Published by McGraw-Hill, a business unit of The McGraw-Hill Companies, Inc., 1221 Avenue of the Americas, New York, NY 10020. Copyright © 2006, 2002, 1998 by The McGraw-Hill Companies, Inc. All rights reserved. No part of this publication may be reproduced or distributed in any form or by any means, or stored in a database or retrieval system, without the prior written consent of The McGraw-Hill Companies, Inc., including, but not limited to, in any network or other electronic storage or transmission, or broadcast for distance learning.

Some ancillaries, including electronic and print components, may not be available to customers outside the United States.

Ⓢ This book is printed on acid-free paper.

2 3 4 3 6 7 8 9 0 DOC / DOC 0 9 8 7 6

ISBN-13: 978-0-07-296980-1

ISBN-10: 0-07-296980-6

Publisher: *Stephen Rutter*
Executive editor: *Mike Sugarman*
Developmental editor: *Mary Kate Ellenton*
Marketing manager: *Melissa S. Caughlin*
Senior media producer: *Stephanie George*
Project manager: *Ruth Smith*
Lead production supervisor: *Randy L. Hurst*
Associate designer: *Srdjan Savanovic*
Media project manager: *Alexander Rolis*
Photo research coordinator: *Nora Aghayani*
Art editor: *Katherine McNab*
Permissions editor: *Marty Granahan*
Cover design: *Srdjan Savanovic*
Cover image: © Corbis
Typeface: *10/12 Times New Roman*
Compositor: *ElectraGraphics, Inc.*
Printer: *R. R. Donnelley and Sons Inc.*

Library of Congress Cataloging-in-Publication Data

Feist, Jess.
Theories of personality / Jess Feist, Gregory J. Feist.—4th ed.
p. cm.
Includes bibliographical references and index.
ISBN 0-07-296980-6 (alk. paper)
1. Personality—Textbooks. I. Feist, Gregory J. II. Title.

BF698 .F365 2006
155.2—dc22 2004058760

www.mhhe.com



unconscious proper and the **preconscious**. In Freudian psychology the three levels of mental life are used to designate both a process and a location. The existence as a specific location, of course, is merely hypothetical and has no real existence within the body. Yet, Freud spoke of *the* unconscious as well as unconscious processes.

Unconscious

The unconscious contains all those drives, urges, or instincts that are beyond our awareness but that nevertheless motivate most of our words, feelings, and actions. Although we may be conscious of our overt behaviors, we often are not aware of the mental processes that lie behind them. For example, a man may know that he is attracted to a woman but may not fully understand all the reasons for the attraction, some of which may even seem irrational.

Because the unconscious is not available to the conscious mind, how can one know if it really exists? Freud felt that its existence could be proved only indirectly. To him the unconscious is the explanation for the meaning behind dreams, slips of the tongue, and certain kinds of forgetting, called *repression*. Dreams serve as a particularly rich source of unconscious material. For example, Freud believed that childhood experiences can appear in adult dreams even though the dreamer has no conscious recollection of these experiences.

Unconscious processes often enter into consciousness but only after being disguised or distorted enough to elude censorship. Freud (1917/1963) used the analogy of a guardian or censor blocking the passage between the unconscious and preconscious and preventing undesirable anxiety-producing memories from entering awareness. To enter the conscious level of the mind, these unconscious images first must be sufficiently disguised to slip past the *primary censor*, and then they must elude a *final censor* that watches the passageway between the preconscious and the conscious. By the time these memories enter our conscious mind, we no longer recognize them for what they are; instead, we see them as relatively pleasant, non-threatening experiences. In most cases, these images have strong sexual or aggressive motifs, because childhood sexual and aggressive behaviors are frequently punished or suppressed. Punishment and **suppression** often create feelings of anxiety, and the anxiety in turn stimulates **repression**, that is, the forcing of unwanted, anxiety-ridden experiences into the unconscious as a defense against the pain of that anxiety.

Not all unconscious processes, however, spring from repression of childhood events. Freud believed that a portion of our unconscious originates from the experiences of our early ancestors that have been passed on to us through hundreds of generations of repetition. He called these inherited unconscious images our **phylogenetic endowment** (Freud, 1917/1963, 1933/1964). Freud's notion of phylogenetic endowment is quite similar to Carl Jung's idea of a collective unconscious (see Chapter 4). However, one important difference exists between the two concepts. Whereas Jung placed primary emphasis on the collective unconscious, Freud relied on the notion of inherited dispositions only as a last resort. That is, when explanations built on individual experiences were not adequate, Freud would turn to the idea of collectively inherited experiences to fill in the gaps left by individual experiences. Later we will see that Freud used the concept of phylogenetic endowment to explain several important concepts, such as the Oedipus complex and castration anxiety.

Unconscious drives may appear in consciousness, but only after undergoing certain transformations. A person may express either erotic or hostile urges, for example, by teasing or joking with another person. The original drive (sex or aggression) is thus disguised and hidden from the conscious minds of both persons. The unconscious of the first person, however, has directly influenced the unconscious of the second. Both people gain some satisfaction of either sexual or aggressive urges, but neither is conscious of the underlying motive behind the teasing or joking. Thus the unconscious mind of one person can communicate with the unconscious of another without either person being aware of the process.

Unconscious, of course, does not mean inactive or dormant. Forces in the unconscious constantly strive to become conscious, and many of them succeed, although they may no longer appear in their original form. Unconscious ideas can and do motivate people. For example, a son's hostility toward his father may masquerade itself in the form of ostentatious affection. In an undisguised form, the hostility would create too much anxiety for the son. His unconscious mind, therefore, motivates him to express hostility indirectly through an exaggerated show of love and flattery. Because the disguise must successfully deceive the person, it often takes an opposite form from the original feelings, but it is almost always overblown and ostentatious. (This mechanism, called a *reaction formation*, is discussed later in the section titled Defense Mechanisms.)

Preconscious

The preconscious level of the mind contains all those elements that are not conscious but can become conscious either quite readily or with some difficulty (Freud, 1933/1964).

The contents of the preconscious come from two sources, the first of which is conscious perception. What a person perceives is conscious for only a transitory period; it quickly passes into the preconscious when the focus of attention shifts to another idea. These ideas that alternate easily between being conscious and preconscious are largely free from anxiety and in reality are much more similar to the conscious images than to unconscious urges.

The second source of preconscious images is the unconscious. Freud believed that ideas can slip past the vigilant censor and enter into the preconscious in a disguised form. Some of these images never become conscious because if we recognized them as derivatives of the unconscious, we would experience increased levels of anxiety, which would activate the final censor to repress these anxiety-loaded images, forcing them back into the unconscious. Other images from the unconscious do gain admission to consciousness, but only because their true nature is cleverly disguised through the dream process, a slip of the tongue, or an elaborate defensive measure.

Conscious

Consciousness, which plays a relatively minor role in psychoanalytic theory, can be defined as those mental elements in awareness at any given point in time. It is the only level of mental life directly available to us. Ideas can reach consciousness from two different directions. The first is from the perceptual conscious system, which is

turned toward the outer world and acts as a medium for the perception of external stimuli. In other words, what we perceive through our sense organs, if not too threatening, enters into consciousness (Freud, 1933/1964).

The second source of conscious elements is from within the mental structure and includes nonthreatening ideas from the preconscious as well as menacing but well-disguised images from the unconscious. As we have seen, these latter images escaped into the preconscious by cloaking themselves as harmless elements and evading the primary censor. Once in the preconscious, they avoid a final censor and come under the eye of consciousness. By the time they reach the conscious system, these images are greatly distorted and camouflaged, often taking the form of defensive behaviors or dream elements.

In summary, Freud (1917/1963, pp. 295–296) compared the unconscious to a large entrance hall in which many diverse, energetic, and disreputable people are milling about, crowding one another, and striving incessantly to escape to a smaller adjoining reception room. However, a watchful guard protects the threshold between

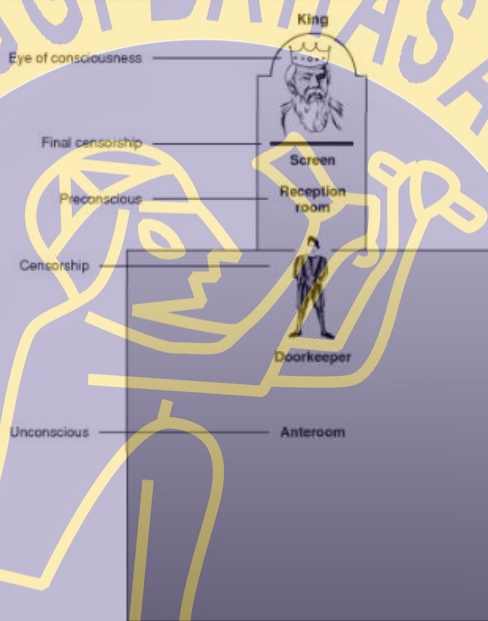


FIGURE 2.1 *Levels of Mental Life.*

the large entrance hall and the small reception room. This guard has two methods of preventing undesirables from escaping from the entrance hall—either turn them back at the door or throw out those people who earlier had clandestinely slipped into the reception room. The effect in either case is the same; the menacing, disorderly people are prevented from coming into view of an important guest who is seated at the far end of the reception room behind a screen. The meaning of the analogy is obvious. The people in the entrance hall represent unconscious images. The small reception room is the preconscious and its inhabitants represent preconscious ideas. People in the reception room (preconscious) may or may not come into view of the important guest who, of course, represents the eye of consciousness. The doorkeeper who guards the threshold between the two rooms is the primary censor that prevents unconscious images from becoming preconscious and renders preconscious images unconscious by throwing them back. The screen that guards the important guest is the final censor, and it prevents many, but not all, preconscious elements from reaching consciousness. The analogy is presented graphically in Figure 2.1.

Provinces of the Mind

For nearly 2 decades, Freud's only model of the mind was the topographic one we have just outlined, and his only portrayal of psychic strife was the conflict between conscious and unconscious forces. Then, during the 1920s, Freud (1923/1961a) introduced a three-part structural model. This division of the mind into three provinces did not supplant the topographic model, but it helped Freud explain mental images according to their functions or purposes.

To Freud, the most primitive part of the mind was *das Es*, or the "it," which is almost always translated into English as *id*; a second division was *das Ich*, or the "I," translated as *ego*; and a final province was *das Über-Ich*, or the "over-I," which is rendered into English as *superego*. These provinces or regions have no territorial existence, of course, but are merely hypothetical constructs. They interact with the three levels of mental life so that the *ego* cuts across the various topographic levels and has conscious, preconscious, and unconscious components, whereas the *superego* is both preconscious and unconscious and the *id* is completely unconscious. Figure 2.2 shows the relationship between the provinces of the mind and the levels of mental life.

The Id

At the core of personality and completely unconscious is the psychological region called the *id*, a term derived from the impersonal pronoun meaning "the it," or the not-yet-owned component of personality. The *id* has no contact with reality, yet it strives constantly to reduce tension by satisfying basic desires. Because its sole function is to seek pleasure, we say that the *id* serves the **pleasure principle**.

A newborn infant is the personification of an *id* unencumbered by restrictions of *ego* and *superego*. The infant seeks gratification of needs without regard for what is possible (that is, demands of the *ego*) or what is proper (that is, restraints of the *superego*). Instead, it sucks when the nipple is either present or absent and gains pleasure in either situation. Although the infant receives life-sustaining food only by

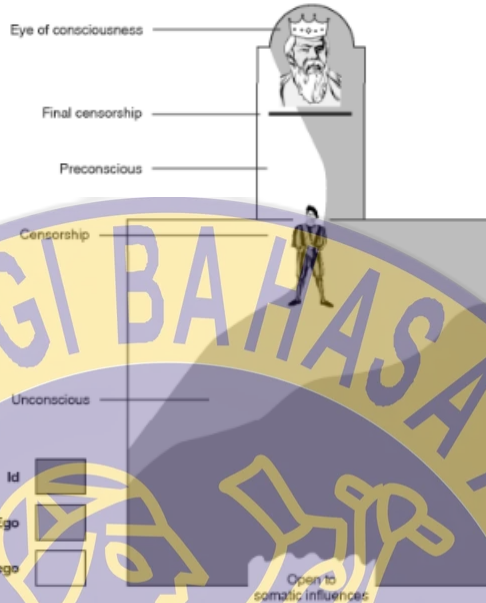


FIGURE 2.2 Levels of Mental Life and Provinces of the Mind.

sucking a nurturing nipple, it continues to suck because its id is not in contact with reality. The infant fails to realize that thumb-sucking behavior cannot sustain life. Because the id has no direct contact with reality, it is not altered by the passage of time or by the experiences of the person. Childhood wish impulses remain unchanged in the id for decades (Freud, 1933/1964).

Besides being unrealistic and pleasure seeking, the id is illogical and can simultaneously entertain incompatible ideas. For example, a woman may show conscious love for her mother while unconsciously wishing to destroy her. These opposing desires are possible because the id has no morality; that is, it cannot make value judgments or distinguish between good and evil. However, the id is not immoral, merely amoral. All of the id's energy is spent for one purpose—to seek pleasure without regard for what is proper or just (Freud, 1923/1961a, 1933/1964).

In review, the id is primitive, chaotic, inaccessible to consciousness, unchangeable, amoral, illogical, unorganized, and filled with energy received from basic drives and discharged for the satisfaction of the pleasure principle.

As the region that houses basic drives (primary motivates), the id operates through the **primary process**. Because it blindly seeks to satisfy the pleasure principle, its survival is dependent on the development of a **secondary process** to bring it into contact with the external world. This secondary process functions through the ego.

The Ego

The ego, or I, is the only region of the mind in contact with reality. It grows out of the id during infancy and becomes a person's sole source of communication with the external world. It is governed by the **reality principle**, which it tries to substitute for the pleasure principle of the id. As the sole region of the mind in contact with the external world, the ego becomes the decision-making or executive branch of personality. However, because it is partly conscious, partly preconscious, and partly unconscious, the ego can make decisions on each of these three levels. For instance, a woman's ego may *consciously* motivate her to choose excessively neat, well-tailored clothes because she feels comfortable when well dressed. At the same time, she may be only dimly (i.e., *preconsciously*) aware of previous experiences of being rewarded for choosing nice clothes. In addition, she may be *unconsciously* motivated to be excessively neat and orderly due to early childhood experiences of toilet training. Thus, her decision to wear neat clothes can take place in all three levels of mental life.

When performing its cognitive and intellectual functions, the ego must take into consideration the incompatible but equally unrealistic demands of the id and the superego. In addition to these two tyrants, the ego must serve a third master—the external world. Thus, the ego constantly tries to reconcile the blind, irrational claims of the id and the superego with the realistic demands of the external world. Finding itself surrounded on three sides by divergent and hostile forces, the ego reacts in a predictable manner—it becomes anxious. It then uses repression and other *defense mechanisms* to defend itself against this anxiety (Freud, 1926/1959a).

According to Freud (1933/1964), the ego becomes differentiated from the id when infants learn to distinguish themselves from the outer world. While the id remains unchanged, the ego continues to develop strategies for handling the id's unrealistic and unrelenting demands for pleasure. At times the ego can control the powerful, pleasure-seeking id, but at other times it loses control. In comparing the ego to the id, Freud used the analogy of a person on horseback. The rider checks and inhibits the greater strength of the horse but is ultimately at the mercy of the animal. Similarly, the ego must check and inhibit id impulses, but it is more or less constantly at the mercy of the stronger but more poorly organized id. The ego has no strength of its own but borrows energy from the id. In spite of this dependence on the id, the ego sometimes comes close to gaining complete control, for instance, during the prime of life of a psychologically mature person.

As children begin to experience parental rewards and punishments, they learn what to do in order to gain pleasure and avoid pain. At this young age, pleasure and pain are ego functions because children have not yet developed a conscience and ego-ideal: that is, a superego. As children reach the age of 5 or 6 years, they identify with their parents and begin to learn what they should and should not do. This is the origin of the superego.

The Superego

In Freudian psychology, the superego, or above-I, represents the moral and ideal aspects of personality and is guided by the **moralistic and idealistic principles** as opposed to the pleasure principle of the id and the realistic principle of the ego. The superego grows out of the ego, and like the ego, it has no energy of its own. However, the superego differs from the ego in one important respect—it has no contact with the outside world and therefore is unrealistic in its demands for perfection (Freud, 1923/1961a).

The superego has two subsystems, the **conscience** and the **ego-ideal**. Freud did not clearly distinguish between these two functions, but, in general, the conscience results from experiences with punishments for improper behavior and tells us what we *should not do*, whereas the ego-ideal develops from experiences with rewards for proper behavior and tells us what we *should do*. A primitive conscience comes into existence when a child conforms to parental standards out of fear of loss of love or approval. Later, during the Oedipal phase of development, these ideals are internalized through identification with the mother and father. (We discuss the Oedipus complex in a later section titled Stages of Development.)

A well-developed superego acts to control sexual and aggressive impulses through the process of *repression*. It cannot produce repressions by itself, but it can order the ego to do so. The superego watches closely over the ego, judging its actions and intentions. Guilt is the result when the ego acts—or even intends to act—contrary to the moral standards of the superego. Feelings of inferiority arise when the ego is unable to meet the superego's standards of perfection. Guilt, then, is a function of the conscience, whereas inferiority feelings stem from the ego-ideal (Freud, 1933/1964).

The superego is not concerned with the happiness of the ego. It strives blindly and unrealistically toward perfection. It is unrealistic in the sense that it does not take

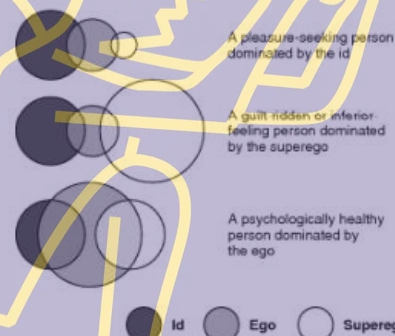


FIGURE 2.3 *The Relationship among Id, Ego, and Superego in Three Hypothetical Persons.*

the superego produces moral anxiety; and its dependence on the outer world leads to realistic anxiety.

Neurotic anxiety is defined as apprehension about an unknown danger. The feeling itself exists in the ego, but it originates from id impulses. People may experience neurotic anxiety in the presence of a teacher, employer, or some other authority figure because they previously experienced unconscious feelings of destruction against one or both parents. During childhood, these feelings of hostility are often accompanied by fear of punishment, and this fear becomes generalized into unconscious neurotic anxiety.

A second type of anxiety, **moral anxiety**, stems from the conflict between the ego and the superego. After children establish a superego—usually by the age of 5 or 6—they may experience anxiety as an outgrowth of the conflict between realistic needs and the dictates of their superego. Moral anxiety, for example, would result from sexual temptations if a child believes that yielding to the temptation would be morally wrong. It may also result from the failure to behave consistently with what they regard as morally right, for example, failing to care for aging parents.

A third category of anxiety, **realistic anxiety**, is closely related to fear. It is defined as an unpleasant, nonspecific feeling involving a possible danger. For example, we may experience realistic anxiety while driving in heavy, fast-moving traffic in an unfamiliar city, a situation fraught with real, objective danger. However, realistic anxiety is different from fear in that it does not involve a specific fearful object. We would experience fear, for example, if our motor vehicle suddenly began sliding out of control on an icy highway.

These three types of anxiety are seldom clear-cut or easily separated. They often exist in combination, as when fear of water, a real danger, becomes disproportionate to the situation and hence precipitates neurotic anxiety as well as realistic anxiety. This situation indicates that an unknown danger is connected with the external one.

Anxiety serves as an ego-preserving mechanism because it signals us that some danger is at hand (Freud, 1933/1964). For example, an anxiety dream signals our censor of an impending danger, which allows us to better disguise the dream images. Anxiety allows the constantly vigilant ego to be alert for signs of threat and danger. The signal of impending danger stimulates us to mobilize for either flight or defense.

Anxiety is also self-regulating because it precipitates repression, which in turn reduces the pain of anxiety (Freud, 1933/1964). If the ego had no recourse to defensive behavior, the anxiety would become intolerable. Defensive behaviors, therefore, serve a useful function by protecting the ego against the pain of anxiety.

Defense Mechanisms

Freud first elaborated on the idea of **defense mechanisms** in 1926 (Freud, 1926/1959a), and his daughter Anna further refined and organized the concept (A. Freud, 1946). Although defense mechanisms are normal and universally used, when carried to an extreme they lead to compulsive, repetitive, and neurotic behavior. Because we must expend psychic energy to establish and maintain defense mechanisms, the more defensive we are, the less psychic energy we have left to satisfy id

impulses. This, of course, is precisely the ego's purpose in establishing defense mechanisms—to avoid dealing directly with sexual and aggressive impulses and to defend itself against the anxiety that accompanies them (Freud, 1926/1959a).

The principal defense mechanisms identified by Freud include repression, reaction formation, displacement, fixation, regression, projection, introjection, and sublimation.

Repression

The most basic defense mechanism, because it is involved in each of the others, is *repression*. Whenever the ego is threatened by undesirable id impulses, it protects itself by repressing those impulses; that is, it forces threatening feelings into the unconscious (Freud, 1926/1959a). In many cases the repression is then perpetuated for a lifetime. For example, a young girl may permanently repress her hostility for a younger sister because her hateful feelings create too much anxiety.

No society permits a complete and uninhibited expression of sex and aggression. When children have their hostile or sexual behaviors punished or otherwise suppressed, they learn to be anxious whenever they experience these impulses. Although this anxiety seldom leads to a complete repression of aggressive and sexual drives, it often results in their partial repression.

What happens to these impulses after they have become unconscious? Freud (1933/1964) believed that several possibilities exist. First, the impulses may remain unchanged in the unconscious. Second, they could force their way into consciousness in an unaltered form, in which case they would create more anxiety than the person could handle, and the person would be overwhelmed with anxiety. A third and much more common fate of repressed drives is that they are expressed in displaced or disguised forms. The disguise, of course, must be clever enough to deceive the ego. Repressed drives may be disguised as physical symptoms, for example, sexual impotency in a man troubled by sexual guilt. The impotency prevents the man from having to deal with the guilt and anxiety that would result from normal enjoyable sexual activity. Repressed drives may also find an outlet in dreams, slips of the tongue, or one of the other defense mechanisms.

Reaction Formation

One of the ways in which a repressed impulse may become conscious is through adopting a disguise that is directly opposite its original form. This defense mechanism is called a **reaction formation**. Reactive behavior can be identified by its exaggerated character and by its obsessive and compulsive form (Freud, 1926/1959a). An example of a reaction formation can be seen in a young woman who deeply resents and hates her mother. Because she knows that society demands affection toward parents, such conscious hatred for her mother would produce too much anxiety. To avoid painful anxiety, the young woman concentrates on the opposite impulse—love. Her "love" for her mother, however, is not genuine. It is showy, exaggerated, and overdone. Other people may easily see the true nature of this love, but the woman must deceive herself and cling to her reaction formation, which helps conceal the anxiety-arousing truth that she unconsciously hates her mother.

Displacement

Freud (1926/1959a) believed that reaction formations are limited to a single object; for example, people with reactive love shower affection only on the person toward whom they feel unconscious hatred. In **displacement**, however, people can redirect their unacceptable urges onto a variety of people or objects so that the original impulse is disguised or concealed. For example, a woman who is angry at her roommate may displace her anger onto her employees, her pet cat, or a stuffed animal. She remains friendly to her roommate, but unlike the workings of a reaction formation, she does not exaggerate or overdo her friendliness.

Throughout his writings, Freud used the term "displacement" in several ways. In our discussion of the sexual drive, for example, we saw that the sexual object can be displaced or transformed onto a variety of other objects, including one's self. Freud (1926/1959a) also used displacement to refer to the replacement of one neurotic symptom for another; for example, a compulsive urge to masturbate may be replaced by compulsive hand washing. Displacement also is involved in dream formation, as when the dreamer's destructive urges toward a parent are placed onto a dog or wolf. In this event, a dream about a dog being hit by a car might reflect the dreamer's unconscious wish to see the parent destroyed. (We discuss dream formation more completely in the section on dream analysis.)

Fixation

Psychical growth normally proceeds in a somewhat continuous fashion through the various stages of development. The process of psychologically growing up, however, is not without stressful and anxious moments. When the prospect of taking the next step becomes too anxiety provoking, the ego may resort to the strategy of remaining at the present, more comfortable psychological stage. Such a defense is called **fixation**. Technically, fixation is the permanent attachment of the libido onto an earlier, more primitive stage of development (Freud, 1917/1963). Like other defense mechanisms, fixations are universal. People who continually derive pleasure from eating, smoking, or talking may have an oral fixation, whereas those who are obsessed with neatness and orderliness may possess an anal fixation.

Regression

Once the libido has passed a developmental stage, it may, during times of stress and anxiety, revert back to that earlier stage. Such a reversion is known as **regression** (Freud, 1917/1963). Regressions are quite common and are readily visible in children. For example, a completely weaned child may regress to demanding a bottle or nipple when a baby brother or sister is born. The attention given to the new baby poses a threat to the older child. Regressions are also frequent in older children and in adults. A common way for adults to react to anxiety-producing situations is to revert to earlier, safer, more secure patterns of behavior and to invest their libido onto more primitive and familiar objects. Under extreme stress one adult may adopt the fetal position, another may return home to mother, and still another may react by remaining all day in bed, well covered from the cold and threatening world. Regressive behavior is similar to fixated behavior in that it is rigid and infantile. Regressions,

however, are usually temporary, whereas fixations demand a more or less permanent expenditure of psychic energy.

Projection

When an internal impulse provokes too much anxiety, the ego may reduce that anxiety by attributing the unwanted impulse to an external object, usually another person. This is the defense mechanism of **projection**, which can be defined as seeing in others unacceptable feelings or tendencies that actually reside in one's own unconscious (Freud, 1915/1957b). For example, a man may consistently interpret the actions of older women as attempted seductions. Consciously, the thought of sexual intercourse with older women may be intensely repugnant to him, but buried in his unconscious is a strong erotic attraction to these women. In this example, the young man deludes himself into believing that he has no sexual feelings for older women. Although this projection erases most of his anxiety and guilt, it permits him to maintain a sexual interest in women who remind him of his mother.

An extreme type of projection is **paranoia**, a mental disorder characterized by powerful delusions of jealousy and persecution. Paranoia is not an inevitable outcome of projection but simply a severe variety of it. According to Freud (1922/1955), a crucial distinction between projection and paranoia is that paranoia is always characterized by repressed homosexual feelings toward the persecutor. Freud believed that the persecutor is inevitably a former friend of the same sex, although sometimes people may transfer their delusions onto a person of the opposite sex. When homosexual impulses become too powerful, persecuted paranoiacs defend themselves by reversing these feelings and then projecting them onto their original object. For men, the transformation proceeds as follows. Instead of saying, "I love him," the paranoid person says, "I hate him." Because this also produces too much anxiety, he says, "He hates me." At this point, the person has disclaimed all responsibility and can say, "I like him fine, but he's got it in for me." The central mechanism in all paranoia is projection with accompanying delusions of jealousy and persecution.

Introjection

Whereas projection involves placing an unwanted impulse onto an external object, **introjection** is a defense mechanism whereby people incorporate positive qualities of another person into their own ego. For example, an adolescent may introject or adopt the mannerisms, values, or lifestyle of a movie star. Such an introjection gives the adolescent an inflated sense of self-worth and keeps feelings of inferiority to a minimum. People introject characteristics that they see as valuable and that will permit them to feel better about themselves.

Freud (1926/1959a) saw the resolution of the Oedipus complex as the prototype of introjection. During the Oedipal period, the young child introjects the authority and values of one or both parents—an introjection that sets into motion the beginning of the superego. When children introject what they perceive to be their parents' values, they are relieved from the work of evaluating and choosing their own beliefs and standards of conduct. As children advance through the latency period of development (approximately ages 6 to 12), their superego becomes more personalized;

that is, it moves away from a rigid identification with parents. Nevertheless, people of any age can reduce the anxiety associated with feelings of inadequacy by adopting or introjecting the values, beliefs, and mannerisms of other people.

Sublimation

Each of these defense mechanisms serves the individual by protecting the ego from anxiety, but each is of dubious value from society's viewpoint. According to Freud (1917/1963), one mechanism—sublimation—helps both the individual and the social group. **Sublimation** is the repression of the genital aim of Eros by substituting a cultural or social aim. The sublimated aim is expressed most obviously in creative cultural accomplishments such as art, music, and literature, but more subtly, it is part of all human relationships and all social pursuits. Freud (1914/1953) believed that the art of Michelangelo, who found an indirect outlet for his libido in painting and sculpting, was an excellent example of sublimation. In most people, sublimations combine with direct expression of Eros and result in a kind of balance between social accomplishments and personal pleasures. Most of us are capable of sublating a part of our libido in the service of higher cultural values, while at the same time retaining sufficient amounts of the sexual drive to pursue individual erotic pleasure.

In summary, all defense mechanisms protect the ego against anxiety. They are universal in that everyone engages in defensive behavior to some degree. Each defense mechanism combines with repression, and each can be carried to the point of psychopathology. Normally, however, defense mechanisms are beneficial to the individual and harmless to society. In addition, one defense mechanism—sublimation—usually benefits both the individual and society.

Stages of Development

Although Freud had little firsthand experience with children (including his own), his developmental theory is almost exclusively a discussion of early childhood. To Freud, the first 4 or 5 years of life, or the **infantile stage**, are the most crucial for personality formation. This stage is followed by a 6- or 7-year period of **latency** during which time little or no sexual growth takes place. Then at puberty, a renaissance of sexual life occurs, and the **genital stage** is ushered in. Psychosexual development eventually culminates in **maturity**.

Infantile Period

One of Freud's (1905/1953b, 1923/1961b) most important assumptions is that infants possess a sexual life and go through a period of pregenital sexual development during the first 4 or 5 years after birth. At the time Freud originally wrote about infantile sexuality, the concept, though not new, was met with some resistance. Today, however, nearly all close observers accept the idea that children show an interest in the genitals, delight in sexual pleasure, and manifest sexual excitement. Childhood sexuality differs from adult sexuality in that it is not capable of reproduction and is exclusively autoerotic. With both children and adults, however, the sexual impulses

Freud, S., & Hall, G. S. (1920). *A General Introduction to Psychoanalysis*. Horace Liveright.

A General Introduction to Psychoanalysis

Written by
Sigmund Freud

making too abrupt a break with his more advanced pupils like Adler or the Zurich group. It is rather precisely just the topics that Wundt neglects that Freud makes his chief corner-stones, viz., the unconscious, the abnormal, sex, and affectivity generally, with many genetic, especially ontogenetic, but also phylogenetic factors. The Wundtian influence has been great in the past, while Freud has a great present and a yet greater future.

In one thing Freud agrees with the introspectionists, viz., in deliberately neglecting the "physiological factor" and building on purely psychological foundations, although for Freud psychology is mainly unconscious, while for the introspectionists it is pure consciousness. Neither he nor his disciples have yet recognized the aid proffered them by students of the autonomic system or by the distinctions between the epicritic and protopathic functions and organs of the cerebrum, although these will doubtless come to have their due place as we know more of the nature and processes of the unconscious mind.

If psychologists of the normal have hitherto been too little disposed to recognize the precious contributions to psychology made by the cruel experiments of Nature in mental diseases, we think that the psychoanalysts, who work predominantly in this field, have been somewhat too ready to apply their findings to the operations of the normal mind; but we are optimistic enough to believe that in the end both these errors will vanish and that in the great synthesis of the future that now seems to impend our science will be made vastly richer and deeper on the theoretical side and also far more practical than it has ever been before.

G. STANLEY HALL

Clark University,
April, 1920.

FIRST LECTURE

INTRODUCTION

I DO not know how familiar some of you may be, either from your reading or from hearsay, with psychoanalysis. But, in keeping with the title of these lectures—*A General Introduction to Psychoanalysis*—I am obliged to proceed as though you knew nothing about this subject, and stood in need of preliminary instruction.

To be sure, this much I may presume that you do know, namely, that psychoanalysis is a method of treating nervous patients medically. And just at this point I can give you an example to illustrate how the procedure in this field is precisely the reverse of that which is the rule in medicine. Usually when we introduce a patient to a medical technique which is strange to him we minimize its difficulties and give him confident promises concerning the result of the treatment. When, however, we undertake psychoanalytic treatment with a neurotic patient we proceed differently. We hold before him the difficulties of the method, its length, the exertions and the sacrifices which it will cost him; and, as to the result, we tell him that we make no definite promises, that the result depends on his conduct, on his understanding, on his adaptability, on his perseverance. We have, of course, excellent motives for conduct which seems so perverse, and into which you will perhaps gain insight at a later point in these lectures.

Do not be offended, therefore, if, for the present, I treat you as I treat these neurotic patients. Frankly, I shall dissuade you from coming to hear me a second time. With this intention I shall show what imperfections are necessarily involved in the teaching of psychoanalysis and what difficulties stand in the way of gaining a personal judgment. I shall show you how the whole trend of your previous training and all your accustomed mental habits must unavoidably have made you opponents of psychoanalysis, and how much you must overcome in yourselves in order to master this instinctive

9

Gonthier, H. (2015). Creswell, J.W. (2013). *Qualitative Inquiry and Research Design. Choosing Among Five Approaches (3rd ed.)*. Sage. Approches inductives, 2015, Hakim Ben Salah, Note de lecture : 1-4. *Approches Inductives*.



Copyright © 2014 by SAGE Publications, Inc.

All rights reserved. No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Printed in the United States of America

Library of Congress Cataloging-in-Publication Data

Creswell, John W.

Research design : qualitative, quantitative, and mixed methods approaches / John W. Creswell. — 4th ed.

p. cm.

Includes bibliographical references and index.

ISBN 978-1-4522-2609-5 (cloth) —

ISBN 978-1-4522-2610-1 (pbk.)

1. Social sciences—Research—Methodology.
2. Social sciences—Statistical methods. I. Title.

H62.C6963.2014

300.721—dc23 2012043521

This book is printed on acid-free paper.

13 14 15 16 17 10 9 8 7 6 5 4 3 2 1

Qualitative Methods

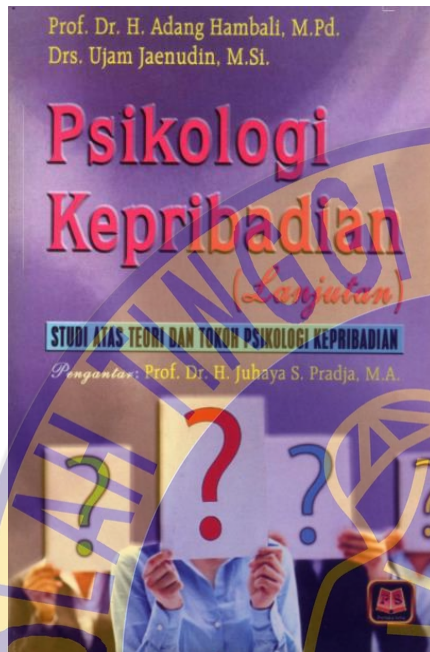
Qualitative methods demonstrate a different approach to scholarly inquiry than methods of quantitative research. Although the processes are similar, qualitative methods rely on text and image data, have unique steps in data analysis, and draw on diverse designs. Writing a method section for a proposal for qualitative research partly requires educating readers as to the intent of qualitative research, mentioning specific designs, carefully reflecting on the role the researcher play in the study, drawing from an ever-expanding list of types of data sources, using specific protocol for recording data, analyzing the information through multiple steps of analysis, and mentioning approaches for documenting the accuracy—or validity—of the data collected. This chapter addresses these important components of writing a good qualitative methods section into a proposal. Table 9.1 presents a checklist for reviewing the qualitative methods section of your proposal to determine whether you have addressed important topics.

Table 9.1 A Checklist of Questions for Designing a Qualitative Procedure

	Are the basic characteristics of qualitative studies mentioned?
	Is the specific type of qualitative design to be used in the study mentioned? Is the history of, a definition of, and applications for the design mentioned?
	Does the reader gain an understanding of the researcher's role in the study (past historical, social, cultural experiences, personal connections to sites and people, steps in gaining entry, and sensitive ethical issues) and how they may shape interpretations made in the study?
	Is the purposeful sampling strategy for sites and individuals identified?
	Are the specific forms of data collection mentioned and a rationale given for their use?
	Are the procedures for recording information during the data collection detailed (such as protocols)?
	Are the data analysis steps identified?
	Is there evidence that the researcher has organized the data for analysis?
	Has the researcher reviewed the data generally to obtain a sense of the information?
	Has the researcher coded the data?
	Have the codes been developed to form a description and/or to identify themes?
	Are the themes interrelated to show a higher level of analysis and abstraction?
	Are the ways that the data will be represented mentioned—such as in tables, graphs, and figures?
	Have the bases for interpreting the analysis been specified (personal experiences, the literature, questions, action agenda)?
	Has the researcher mentioned the outcome of the study (developed a theory, provided a complex picture of themes)?
	Have multiple strategies been cited for validating the findings?

Hambali, A., & Jaenudin, U. (2013). *Psikologi Kepribadian Lanjutan: Studi Atas*

Teori dan Tokoh Psikologi Kepribadian. CV. Pustaka Setia.



KUTIPAN PASAL 72:
Ketentuan Pidana Undang-Undang Republik Indonesia
Nomor 19 Tahun 2002 tentang Hak Cipta

1. Barang siapa dengan sengaja dan tanpa hak melakukan perbuatan sebagaimana dimaksud dalam Pasal 2 ayat (1) atau Pasal 49 ayat (1) dan ayat (2) dipidana dengan pidana penjara masing-masing paling singkat 1 (satu) bulan dan/atau denda paling sedikit Rp1.000.000,00 (satu juta rupiah), atau pidana penjara paling lama 7 (tujuh) tahun dan/atau denda paling banyak Rp5.000.000.000,00 (lima miliar rupiah).
2. Barang siapa dengan sengaja menyiarkan, memamerkan, mengedarkan, atau menjual kepada umum suatu ciptaan atau barang hasil pelanggaran Hak Cipta atau Hak Terkait sebagaimana dimaksud dalam ayat 1, dipidana dengan pidana penjara paling lama 5 (lima) tahun dan/atau denda paling banyak Rp500.000.000,00 (lima ratus juta rupiah).

Prof. Dr. H. Adang Hambali, M.Pd.
Drs. Ujam Jaenudin, M.Si.

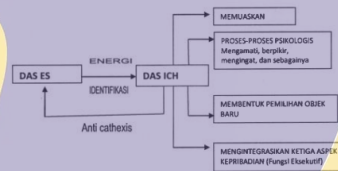
PSIKOLOGI KEPERIBADIAN Lanjutan (Studi atas Teori dan Tokoh Psikologi Kepribadian) / Prof. Dr. H. Adang Hambali, M.Pd.,
Drs. Ujam Jaenudin, M.Si.
- Cet. 1, - Bandung, Pustaka Setia, 2013
292 hlm.; 16 × 24 cm

ISBN : 978 - 979 - 076 - 309 - 8

Copy Right © 2013 CV PUSTAKA SETIA
Dilarang mengutip atau memperbanyak sebagian atau seluruh isi buku ini tanpa izin tertulis dari Penerbit.
Hak penulis dilindungi undang-undang.
All right reserved.

Design Cover : Tim Pustaka Setia
Khat Arab : Drs. Maman Abd. Djaliel, M.Ag.
Setting, Layout, Montase : Tim Redaksi Pustaka Setia
Cetakan 1 - Januari 2013

Diterbitkan oleh
CV PUSTAKA SETIA
Jl. BKR (Lingkar Selatan) No. 162-164
Telp. : (022) 5210588 - 5224105
BANDUNG 40253
(Anggota IKAPI Cabang Jabar)



b. Mekanisme pertahanan ego

Untuk menghadapi tekanan kecemasan yang berlebihan, sistem ego terpaksa mengambil tindakan ekstrem untuk menghilangkan tekanan itu. Tindakan itu disebut mekanisme pertahanan, sebab tujuannya adalah mempertahankan ego terhadap tekanan kecemasan.

Menurut Freud, mekanisme pertahanan ego (*ego defence mechanism*) sebagai strategi yang digunakan individu untuk mencegah kemunculan terbuka dari dorongan-dorongan *das es* ataupun untuk menghadapi tekanan *das uber ich* atas *das ich*, dengan tujuan kecemasan yang dialami individu dapat dikurangi atau diredakan.¹⁵ AS ES DAS ICH

Freud menyatakan bahwa mekanisme pertahanan ego itu rumit dan banyak macamnya. Berikut ini adalah tujuh macam mekanisme pertahanan ego yang menurut Freud umum dijumpai (Koeswara, 2001: 46-48).¹⁶

1. *Repressi*, yaitu mekanisme yang dilakukan ego untuk meredakan kecemasan dengan cara menekan dorongan-dorongan yang menyebabkan kecemasan tersebut ke dalam ketidaksadaran, atau sarana pertahanan yang dapat mengusir pikiran serta perasaan yang menyakitkan dan mengancam keluar dari kesadaran.

Salah satu caranya adalah dengan menciptakan suasana belajar dengan cara menyenangkan peserta didik. Akan tetapi, hal ini kurang dipahami oleh para pendidik. Sebagian besar dari mereka mengajar dengan metode ceramah dan "menjeksi" anak dengan materi pelajaran untuk mengejar target kurikulum. Akibatnya, hasil pembelajaran kurang signifikan sesuai dengan kompetensi yang diharapkan sesuai kurikulum. Sebaliknya, para tenaga pendidik mulai berbenah diri agar memiliki beberapa kompetensi guru profesional sehingga akan berpengaruh terhadap peningkatan mutu pembelajaran.

1. Pengertian Landasan Psikologi

Psikologi berasal dari dua kata bahasa Yunani, yaitu *psyche* yang berarti jiwa dan *logos* yang berarti ilmu. Secara harfiah, psikologi dapat diartikan sebagai ilmu tentang jiwa atau ilmu jiwa. Branca menyatakan bahwa psikologi sebagai ilmu tentang perilaku.¹¹

11) Nyayu Khadijah, *Psikologi Pendidikan*, Palembang: Grafika Telindo Press, 2009, hlm. 2.

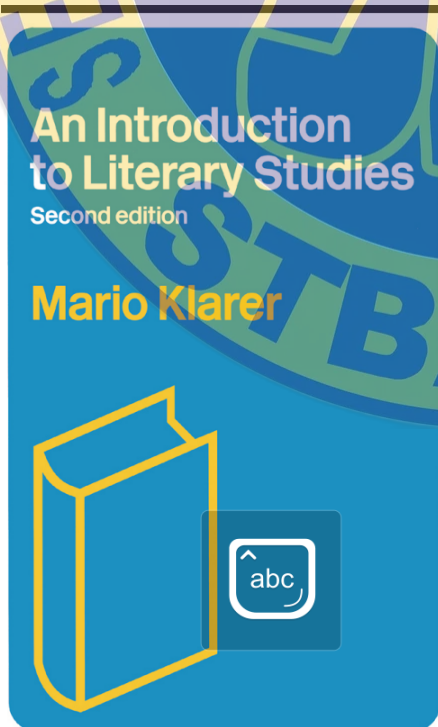
15) Koeswara, E., *Teori-teori Kepribadian*, Bandung: Eresco, 2001, hlm. 46.

16) Koeswara, E., *Teori-teori Kepribadian*, hlm. 47-48.

2. *Sublimasi*, yaitu mekanisme pertahanan *ego* yang ditujukan mencegah atau meredakan kecemasan dengan cara mengubah dan menyesuaikan dorongan primitif *das es*, yang menjadi penyebab kecemasan ke dalam bentuk tingkah laku yang bisa diterima, bahkan dihargai oleh masyarakat, atau cara untuk mengalihkan energi seksual ke saluran lain, yang secara sosial umumnya bisa diterima, bahkan ada yang dikagumi.
 3. *Proyeksi*, yaitu pengalihan dorongan, sikap, atau tingkah laku yang menimbulkan kecemasan kepada orang lain, memantulkan sesuatu yang sebenarnya terdapat dalam diri kita sendiri ke dunia luar.
 4. *Displacement*, yaitu pengungkapan dorongan yang menimbulkan kecemasan kepada objek atau individu yang kurang berbahaya dibanding individu semula.
 5. *Rasionalisasi*, menunjuk pada upaya individu memutar-balikkan kenyataan. Dalam hal ini kenyataan yang mengancam *ego*, melalui dalih tertentu yang seakan-akan masuk akal. Rasionalisasi sering dibedakan menjadi dua, yaitu *sour grape technique* dan *sweet orange technique*.
 6. *Pembentukan reaksi*, yaitu upaya mengatasi kecemasan karena individu memiliki dorongan yang bertentangan dengan norma, dengan cara berbuat sebaliknya.
 7. *Regresi*, yaitu upaya mengatasi kecemasan dengan bertingkah laku yang tidak sesuai dengan tingkat perkembangannya dan berbalik kembali kepada perilaku yang dulu pernah mereka alami.
 8. *Memungkir*, yaitu cara mengacaukan segala hal yang dipikirkan, dirasakan, atau dilihat seseorang dalam mimpi situasi traumatik.
 9. *Penggeseran*, yaitu cara untuk menangani kecemasan dengan menyalurkan perasaan atau impuls dengan jalan menggeser dari objek yang mengancam kepada "sasaran yang lebih aman".
 10. *Rasionalisasi*, yaitu cara beberapa orang menciptakan alasan yang "masuk akal" untuk menjelaskan disingkirnya *ego* yang babak belur.
11. *Introjeksi*, yaitu mekanisme untuk mengundangi serta "menelaah" sistem nilai atau standar orang lain.
3. **Pandangan Freud terhadap Kecemasan**
- Bagian yang tidak kalah penting dari teori Freud adalah tentang kecemasan. Gerald Corey mengartikan kecemasan sebagai keadaan tegang yang memaksa kita untuk berbuat sesuatu. Kecemasan ini menurutnya berkembang dari konflik antara sistem *id*, *ego*, dan *superego* tentang sistem kontrol atas energi psikis yang ada. Fungsinya adalah mengingatkan adanya bahaya yang datang.
- Menurut Calvin S. Hall dan Lindzey, kecemasan ada tiga, yaitu sebagai berikut:
- a. *Kecemasan realita*, yaitu rasa takut terhadap bahaya yang datang dari dunia luar dan derajat kecemasan semacam itu sangat bergantung pada ancaman nyata. Misalnya, kecemasan menjelang ujian, wawancara, tes kerja.
 - b. *Kecemasan neurotik* adalah rasa takut kalau-kalau insting akan keluar jalur dan menyebabkan seseorang berbuat sesuatu yang dapat membuatnya terhukum, misalnya manusia tidak kuat bahwa hasrat seksual harus dipuaskan, hasrat lapar harus dipuaskan, hasrat tidur, hasrat terhindar dari sakit harus dipuaskan, tetapi pemuasannya sangat sulit dan perlu perjuangan berat.
 - c. *Kecemasan moral* adalah rasa takut terhadap hati nurani sendiri. Orang yang hati nuraninya cukup berkembang cenderung merasa bersalah apabila berbuat sesuatu yang bertentangan dengan norma moral. Misalnya, melakukan masturbasi, mencuri, korupsi, berbohong.¹⁷
4. **Perkembangan Kepribadian**
- a. Faktor-faktor yang memengaruhi perkembangan kepribadian. Perkembangan kepribadian individu menurut Freud, dipengaruhi oleh kematangan dan cara-cara individu mengatasi ketegangan. Menurut Freud, kematangan adalah pengaruh asli

¹⁷ Calvin S. Hall dan Gasmr Lindzey, *Teori-teori Psikodinamik (Klinis)*, Yogyakarta: Kanisius, 1993, hlm. 81.

Klarer, M. (2013). *An Introduction to Literary Studies*. Routledge.



Published 2004 (fourth revised and expanded edition)
by Wissenschaftliche Buchgesellschaft, Darmstadt
as *Einführung in die anglistisch-amerikanische
Literaturwissenschaft*

© 2004 Wissenschaftliche Buchgesellschaft, Darmstadt

First published in English in 1999
by Routledge

This edition first published 2004
by Routledge
11 New Fetter Lane, London EC4P 4EE

Simultaneously published in the USA and Canada
by Routledge

29 West 35th Street, New York, NY 10001

Routledge is an imprint of the Taylor & Francis Group

This edition published in the Taylor & Francis e-Library, 2005.

"To purchase your own copy of this or any of Taylor & Francis or Routledge's
collection of thousands of eBooks please go to
www.eBookstore.tandf.co.uk."

© 1999, 2004 Routledge

All rights reserved. No part of this book may be reprinted or reproduced or
utilized in any form or by any electronic, mechanical, or other means, now
known or hereafter invented, including photocopying and recording, or in
any information storage or retrieval system, without permission in writing
from the publishers.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Library of Congress Cataloguing in Publication Data

Klarer, Mario, 1962-
[*Einführung in die anglistisch-amerikanische Literaturwissenschaft*. English]
An introduction to literary studies / Mario Klarer.—2nd ed.
p. cm.

Published 1998 (3rd revised edition) by Wissenschaftliche
Buchgesellschaft, Darmstadt as *Einführung in die anglistisch-amerikanische
Literaturwissenschaft*.—1. p. verso.

Includes bibliographical references and index.

1. English literature—History and criticism—Theory, etc. 2. English

56 MAJOR GENRES IN TEXTUAL STUDIES

strong connections with the traditional performing arts and its links
with fiction's textual features.

4

FILM

At the beginning of the twenty-first century, it is impossible to
neglect **film** as a semi-textual genre both influenced by and exerting
influence on literature and literary criticism. Film is predetermined by
literary techniques; conversely, literary practice developed particular
features under the impact of film. Many of the dramatic forms in the
twentieth century, for example, have evolved in interaction with
film, whose means of photographic depiction far surpass the means of
realistic portrayal in the theater. Drama could therefore abandon its
claim to realism and develop other, more stylized or abstract forms of
presentation. Photography and film have also had a major influence on
the fine arts; novel, more abstract approaches to painting have been
taken in response to these new media. The same can be said for post-
modern fiction, which also derives some of its structural features from
film.

Film's idiosyncratic modes of presentation—such as camera angle,
editing, montage, slow and fast motion—often parallel features of
literary texts or can be explained within a textual framework.
Although film has its own specific characteristics and terminology, it
is possible to analyze film by drawing on methods of literary criticism,
as film criticism is closely related to the traditional approaches of
textual studies. The most important of these methodologies coincide
with the ones that will be discussed in the next chapter on literary
theory. There are, for example, approaches similar to text-oriented
literary criticism which deal with material aspects of film, such as film
stock, montage, editing, and sound. Methodologies which are
informed by *reception aesthetics* focus on the effect on the spectator,
and approaches such as psychoanalytical theory or feminist film theory
regard film within a larger contextual framework. The major
developments of literary theory have therefore also been borrowed or
adapted by film studies.

In spite of their differing forms and media, drama and film are often
categorized under the heading **performing arts** because they use

actors as their major means of expression. The visualization of the action is not left merely to the imagination of a reader, but rather comes to life in the performance, independent of the audience. In both genres, a performance (in the sense of a visual representation by people) stands at the center of attention. It is misleading, however, to deal with film exclusively in the context of drama, since categorizing it under the performing arts does not do justice to the entire genre, which also includes non-narrative subgenres without performing actors.

The study of film has existed for quite some time now as an independent discipline, especially in the Anglo-American world. Since its invention a hundred years ago, film has also produced diverse cinematic genres and forms which no longer permit a classification of film as a mere by-product of drama. Because of its visual power—the visual element plays only a secondary role in fiction—film is hastily classified as a dramatic genre. If film is dealt with from a formalist-structuralist point of view, however, its affinity to the novel often overshadows its links to the play. Typical elements of the novel—varied narrative techniques, experimental structuring of the plot, foreshadowing and flashback, the change of setting and time structure—are commonly used in film. The stage offers only limited space for the realization of many of these techniques.

The most obvious difference between film and drama is the fact that a film is recorded and preserved rather than individually staged in the unique and unrepeatable manner of a theater performance. Films, and particularly video tapes, are like novels, which in theory can be repeatedly read, or viewed. In this sense, a play is an archaic work of art, placing the ideal of uniqueness on a pedestal. Every theatrical performance—involving a particular director, specific actors, and scenery—is a unique event that eludes exact repetition. A film, on the other hand, can be shown in different cities at the same time, and it would be impossible to judge one screening as better or worse than any other one since the film always remains the same in its thousands of identical copies. In sum, one can say that although performance is at the heart of both drama and film, it takes on a completely different character in film, due to the idiosyncrasies of a mechanically reproducible medium.

14 MAJOR GENRES IN TEXTUAL STUDIES

has to be highly selective, entailing an idiosyncratic temporal dimension that usually focuses on one central moment of action. The slow and gradual build-up of suspense in the novel must be accelerated in the short story by means of specific techniques. The action of the short story therefore often commences close to the climax (*in medias res*—"the middle of the matter"), reconstructing the preceding context and plot development through flashbacks. Focusing on one main figure or location, the setting and the characters generally receive less detailed and careful depiction than in the novel. In contrast to the novel's generally descriptive style, the short story, for the simple reason of limited length, has to be more suggestive. While the novel experiments with various narrative perspectives, the short story usually chooses one particular point of view, relating the action through the eyes of one particular figure or narrator. The **novella** or **novelette**, such as Joseph Conrad's (1857–1924) *Heart of Darkness* (1902), holds an intermediary position between novel and short story, since its length and narratological elements cannot be strictly identified with either of the two genres.

As this juxtaposition of the main elements of the novel and the short story shows, attempts to explain the nature of these genres rely on different methodological approaches, among them reception theory with respect to reading without interruption, formalist notions for the analysis of plot structures, and contextual approaches for delineating their boundaries with other comparable genres. The terms plot, time, character, setting, narrative perspective, and style emerge not only in the definitions and characterizations of the genre of the novel, but also function as the most important areas of inquiry in film and drama. Since these aspects can be isolated most easily in prose fiction, they will be dealt with in greater detail in the following section by drawing on examples from novels and short stories. The most important elements are:

Plot	What happens?
Characters	Who acts?
Narrative perspective	Who sees what?
Setting	Where and when do the events take place?

a)
Plot

Plot is the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative. An ideal traditional plot line encompasses the following four sequential levels:

exposition—complication—climax or turning point—
resolution

The **exposition** or presentation of the initial situation is disturbed by a **complication** or **conflict** which produces suspense and eventually leads to a climax, crisis, or turning point. The **climax** is followed by a resolution of the complication (French **dénouement**), with which the text usually ends. Most traditional fiction, drama, and film employ this basic plot structure, which is also called linear plot since its different elements follow a chronological order.

In many cases—even in linear plots—**flashback** and foreshadowing introduce information concerning the past or future into the narrative. The opening scene in Billy Wilder's (1906–2002) *Sunset Boulevard* (1950) is a famous example of the **foreshadowing** effect in film: the first-person narrator posthumously relates the events that lead to his death while drifting dead in a swimming pool. The only break with a linear plot or chronological narrative is the anticipation of the film's ending—the death of its protagonist—thus eliminating suspense as an important element of plot. This technique directs the audience's attention to aspects of the film other than the outcome of the action (see also Chapter 2, §4: Film).

The *drama of the absurd* and the *experimental novel* deliberately break with linear narrative structures while at the same time maintaining traditional elements of plot in modified ways. Many contemporary novels alter linear narrative structures by introducing elements of plot in an unorthodox sequence. Kurt Vonnegut's (1922–) postmodern novel *Slaughterhouse-Five* (1969) is a striking example of experimental plot structure which mixes various levels of action and time, such as the experiences of a young soldier in World War II, his life in America after the war, and a science-fiction-like dream-world in

the facade of his characters by dwelling solely on exterior aspects of dialogue and actions without further commentary or evaluation. Dramatic presentation, however, only pretends to represent objectively while it always necessarily remains biased and perspectival.

As shown above, one can distinguish between two basic kinds of characters (round or flat), as well as between two general **modes of presentation** (showing or telling):

Kinds of characters	
typified character	individualized character
flat	round
Modes of presentation	
explanatory method	dramatic method
narration	dialogue—monologue

Similar to typification and individualization, explanatory and dramatic methods hardly ever appear in their pure forms, but rather as hybrids of various degrees, since the narrator often also acts as a character in the text. Questions concerning character presentation are always connected with problems of narrative perspective and are therefore hard to isolate or deal with individually. The following section on point of view thus inevitably touches upon aspects already mentioned.

c)
Point of view

The term **point of view**, or narrative perspective, characterizes the way in which a text presents persons, events, and settings. The subtleties of narrative perspectives developed parallel to the emergence of the novel and can be reduced to three basic positions: the action of a text is either mediated through an exterior, unspecified narrator (omniscient point of view), through a person involved in the action (first-person narration), or presented without additional commentary (figural narrative situation). This tripartite structure can

narratological changes when Marian says: "Now that I was thinking of myself in the first person singular again I found my own situation much more interesting" (ibid.: 290). Atwood's novel is an obvious example of how thematic aspects of a text, in this case the protagonist's loss of identity, can be emphasized on a structural level by means of narratological techniques such as point of view.

d)

Setting

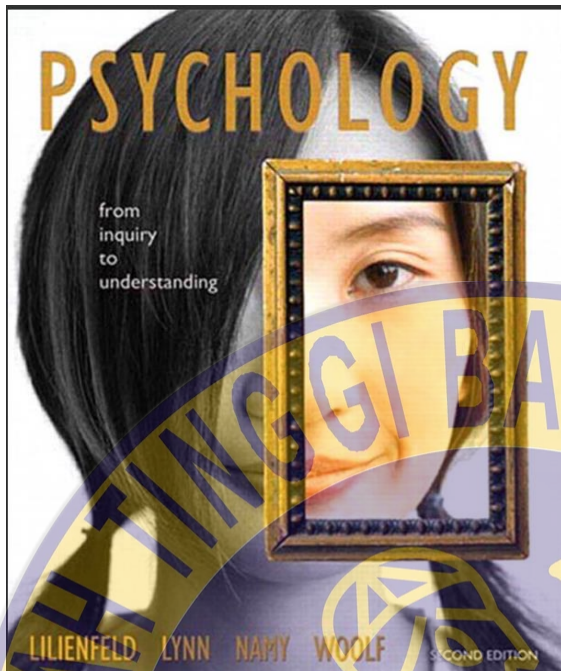
Setting is another aspect traditionally included in analyses of prose fiction, and it is relevant to discussions of other genres, too. The term 'g' "setting" denotes the location, historical period, and social surroundings in which the action of a text develops. In James Joyce's *Ulysses* (1922), for example, the setting is clearly defined as Dublin, 16 June 1904. In other cases, for example William Shakespeare's (1564–1616) *Hamlet* (c. 1601), all we know is that the action takes place in medieval Denmark. Authors hardly ever choose a setting for its own sake, but rather embed a story in a particular context of time and place in order to support action, characters, and narrative perspective on an additional level.

In the gothic novel and certain other forms of prose fiction, setting is one of the crucial elements of the genre as such. In the opening section of "The Fall of the House of Usher" (1840), Edgar Allan Poe (1809–49) gives a detailed description of the building in which the uncanny short story will evolve. Interestingly, Poe's setting, the House of Usher, indirectly resembles Roderick Usher, the main character of the narrative and lord of the house.

I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. [...] I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation [...]. Perhaps the eye of a scrutinising observer might have discovered a barely perceptible fissure, which, extending

Lilienfeld, S., et al. (2014). *Psychology: From Inquiry to Understanding* (Vol. 2).

Pearson Higher Education AU.



PSYCHOLOGY

from
inquiry
to
understanding

LILIENFELD LYNN NAMY WOOLF SECOND EDITION

Editor in Chief: Jessica Mosher
Executive Editor: Stephen Paul
Editorial Assistant: Kerri Hart-Morris
Director of Development: Sharon Garry
Senior Development Editor: Julie Sawrey
Director of Marketing: Brandy Dawson
Executive Marketing Manager: Tamara Koshkin
Marketing Assistant: Shauna Fahrebrecher
Managing Editor: Marianne Richardson
Project Manager: Marianne Peterson-Randall
Senior Operations Manager: Nick Skilton
Senior Operations Specialist: Sherry Lewis
Senior Art Director: Nancy Wells

Text and Cover Designer: Anne DiMartino
Manager, Visual Research: Beth Brivett
Photo Researcher: Nancy Lubin
Manager, Rights and Permissions: Peter Venetis
Manager, Cover Visual Research/Permissions: Karen Senatore
Cover Art: Smiling Lady - Masterfile; BF Frame: iStockphoto
Divisional Digital Media: Brian Holland
Senior Digital Media Editor: Paul Velva
Full-Service Project Management: Francesca Monaco/Prepress
Composition: Prepress, Inc.
Printer/Binder: Courier Corporation, Inc.
Cover Printer: Lehigh/Phoenix
Text Font: Minion 9/11

Credits and acknowledgments borrowed from other sources and reproduced, with permission, in this textbook appear on appropriate page within text (or on [starting on page CR-1](#)).

Copyright © 2011, 2009 Pearson Education, Inc., publishing as Allyn & Bacon, 75 Arlington Street, Boston, MA 02116. All rights reserved. Manufactured in the United States of America. This publication is protected by Copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or likewise. To obtain permission(s) to use material from this work, please submit a written request to Pearson Education, Inc., Permissions Department, 75 Arlington Street, Boston, MA 02116.

Many of the designations by manufacturers and seller to distinguish their products are claimed as trademarks. Where those designations appear in this book, and the publisher was aware of a trademark claim, the designations have been printed in initial caps or all caps.

Library of Congress Cataloging-in-Publication Data
Psychology : from inquiry to understanding / Scott O. Lilienfeld . . . [et al.] . --
2nd ed.
p. cm.
ISBN 10: 0-205-83206-7
ISBN 13: 978-0-205-83206-4
1. Psychology. I. Lilienfeld, Scott O. II. [et al.]
BF121.P7625 2011
150--dc22
2010034862

10 9 8 7 6 5 4 3 2 1

Allyn & Bacon
is an imprint of
PEARSON

www.pearsonhighered.com

Student Edition
Case: ISBN 10: 0-205-83206-2
ISBN 13: 978-0-205-83206-4
Paper: ISBN 10: 0-205-00146-2
ISBN 13: 978-0-205-00146-6

Exam Edition
ISBN 10: 0-205-00146-X
ISBN 13: 978-0-205-00147-5

A 14-Cover Edition
ISBN 10: 0-205-00175-0
ISBN 13: 978-0-205-00177-0



TABLE 14.4 Major Freudian Defense Mechanisms and an Example of Each.

DEFENSE MECHANISM	DEFINITION	EXAMPLE
Repression	Motivated forgetting of emotionally threatening memories or impulses	A person who witnesses a traumatic combat scene finds himself unable to remember it.
Denial	Motivated forgetting of distressing experiences	A mother who loses a child in a car accident insists her child is alive.
Regression	Returning psychologically to a younger and safer time	A college student starts sucking his thumb during a difficult exam.
Reaction-formation	Transforming an anxiety-producing experience into its opposite	A married woman who's sexually attracted to a coworker experiences hatred and revulsion toward him.
Projection	Unconscious attribution of our negative qualities onto others	A married man with powerful unconscious sexual impulses toward females complains that other women are always "after him."
Displacement	Directing an impulse from a socially unacceptable target onto a more acceptable one	A golfer angrily throws his club into the woods after he misses an easy putt.
Rationalization	Providing reasonable-sounding explanations for unreasonable behaviors or failures	A political candidate who loses an election convinces herself that she didn't really want the position after all.
Intellectualization	Avoiding the emotions associated with anxiety-producing experiences by focusing on abstract and impersonal thoughts	A woman whose husband cheats on her reassures herself that "according to evolutionary psychology, men are naturally sexually promiscuous, so there's nothing to worry about."
Identification with the aggressor	Adopting the psychological characteristics of people we find aggressing	A volleyball player who initially fears his tyrannical coach comes to admire him and adopts his dictatorial qualities.
Sublimation	Transforming a socially unacceptable impulse into an admired and socially valued goal	A boy who enjoys beating up on other children grows up to become a successful professional boxer.

• **Reaction-formation** is the transformation of an anxiety-provoking emotion into its opposite. The observable emotion we see actually reflects the opposite emotion the person feels unconsciously. Freud contended that we can infer the presence of reaction-formation by the intensity with which the person expresses the emotion, as this emotion displays an exaggerated or "slimy" quality.

In a remarkable study, Henry Adams and his colleagues found that males with high levels of homophobia—a dislike (not technically a fear, as the word implies) of homosexuals—showed significantly greater erections in penile circumference than males with low levels of homophobia in response to sexually explicit videotapes of homosexual stimuli, such as men engaging in sex with other men (Adams, Wright, & Lohr, 1996). This finding is tantalizingly consistent with the Freudian concept of reaction-formation; some homophobics may harbor unconscious homosexual impulses that they find unacceptable and transform them into a conscious dislike of homosexuals. Still, there's an alternative explanation: Anxiety can increase sexual arousal and perhaps trigger penile erections (Barlow, Sakheim, & Beck, 1983). So future investigators will need to rule out this rival hypothesis.

• **Projection** is the unconscious attribution of our negative characteristics to others. According to psychoanalysts, people with paranoia are projecting their unconscious hostility onto others. Deep down they want to harm others, but because they can't accept those impulses they perceive others as wanting to harm them.

Literary Terms. (2015, June 1). Retrieved November 3, 2015, from

<https://literaryterms.net/>

Literary Terms

Literary terms refer to the technique, style, and formatting used by writers and speakers to masterfully emphasize, embellish, or strengthen their compositions. Literary terms can refer to playful techniques employed by comedians to make us laugh or witty tricks wordsmiths use to coin new words or phrases. They can also include the tools of persuasion that writers use to convince and drive audiences to action. With their carefully crafted speeches geared towards both logical and emotional thinking, they challenge our everyday modes of thinking.

Literary terms also include powerful figurative language that writers use to summon emotion ranging from guilt to anger to bliss, and to allow us to see the world in new and magical ways. Words can be arranged to give poems, songs, and prose alike, rhythm and musicality. They can animate a story with such wealth of detail, character development, and action that as readers, we are taken by a story, and feel as if the people on the page are real. Literary terms have a wide range of application, from the poet's beauty, to the speaker's persuasion, to the novelist's story development.

Miller & Stam. (2004). *A Companion to Film Theory*. John Wiley & Sons.

A Companion to Film Theory

Edited by
Toby Miller and Robert Stam



© 1999, 2004 by Blackwell Publishing Ltd
except for editorial material and organization © 1999, 2004 by Toby Miller and Robert Stam
Chapter 11 © 1999, 2004 by David E. James

BLACKWELL PUBLISHING
350 Main Street, Malden, MA 02148-5020, USA
108 Cowley Road, Oxford OX4 1JF, UK
550 Swanston Street, Carlton, Victoria 3053, Australia

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system,
or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or
otherwise, except as permitted by the UK Copyright, Designs, and Patents Act 1988, without the
prior permission of the publisher.

First published 1999
First published in paperback 2004 by Blackwell Publishing Ltd
Reprinted 2004

Library of Congress Cataloging-in-Publication Data

The Blackwell companion to film theory / edited by Toby Miller and Robert Stam.

p. cm.—(Blackwell companions in cultural studies; 1)

Includes bibliographical references and index.

ISBN 0-631-20644-2 (hardback); ISBN 0-631-20645-0 (paperback)

1. Motion pictures. 2. Motion pictures—Social aspects.

I. Miller, Toby. II. Stam, Robert, 1941-. III. Series.

PN1995.B495 1999

791.43'01—dc21 99-20206 CIP

A catalogue record for this title is available from the British Library.

Set in 11 on 13pt Ehrhardt
by Kolam Information Services Pvt Ltd, Pondicherry, India
Printed and bound in the United Kingdom
by MPG Books Ltd, Bodmin, Cornwall

The publisher's policy is to use permanent paper from mills that operate a sustainable forestry policy,
and which has been manufactured from pulp processed using acid-free and elementary chlorine-free
practices. Furthermore, the publisher ensures that the text paper and cover board used have met
acceptable environmental accreditation standards.

For further information on
Blackwell Publishing, visit our website:
<http://www.blackwellpublishing.com>

2 Early Genre Study: Classicism and Myth

Early film genres were derived by the transposition of visual, narrative, and discursive patterns from older media onto cinematic forms. Early Japanese films, for example, not only adapted traditional storytelling and theatrical “content” for the screen, but they were also incorporated into theatrical productions, with films projected as backdrops for Kabuki and *shimpa* plays (Nolletti and Desser 1992: ix). In the US and Europe, early film categories were primarily derived from other popular forms such as melodrama, religious and occult spectacle, journalistic and pictorial photography, the Wild West show, the travel or scientific lecture, and the dime novel. In spite of this history of polyglot genre formation, the task of genre analysis in film studies has often been seen as one of clarifying the key qualities and limits of each genre. Like Aristotle’s *Poetics*, such approaches imply that genres have highly specific qualities which, like art forms more generally, demonstrate their essence when developed into a classical or ideal form. David Bordwell has detailed the degree to which early film scholars adopted such developmental models of art, which proposed:

a progressive development from simpler to more complex forms, treated according to that biological analogy of birth/childhood/maturity so common among art historians since Vasari. (1997: 9)

But Bordwell also notes that early film criticism adopted many tenets of aesthetic modernism, such as “the need for perpetual breaks with academicism” and a “radical” interrogation” of the medium (1997: 9). Early film critics thus tended to valorize individual works and see most genre films as formulaic products of a low-brow industry. Individual genre films were occasionally canonized, but it was not until the post-war reappraisal of Hollywood cinema by critics like André Bazin that the relationship between genre filmmaking and the Romantic/modernist model of artistic production was seriously explored.

The advent of genre criticism was marked by a shift in focus away from film’s aesthetically “transformative” and medium-specific attributes toward a more sociological interest in relations between style, popular narrative, and myth. André Bazin’s praise of the western, for example, centered on its representation of an imaginary past, and he described its formal motifs as “signs or symbols of its profound reality, namely the myth” (Bazin 1971b: 142). But Bazin also maintained the developmental assumptions and genre essentialism of traditional art history, seeing *Stagecoach* (1939), for example, in highly Platonic terms:

Stagecoach is the ideal example of the maturity of a style brought to classic perfection. John Ford struck the ideal balance between social myth, historical reconstruction, psychological truth, and the traditional theme of the Western *mise-en-scène* . . . [it] is like a wheel, so perfectly made that it remains in equilibrium on its axis in any position. (Bazin 1971a: 149)

Minderop, A. (2010). *Psikologi Sastra: Karya, Metode, Teori, dan Contoh Kasus*.

Yayasan Pustaka Obor Indonesia.c



REFERENCE

PSIKOLOGI SASTRA

KARYA SASTRA, METODE, TEORI,
DAN CONTOH KASUS

Dr. Albertine Minderop, MA

No. Induk B00397

Yayasan Pustaka Obor Indonesia
Jakarta 2010



Albertine Minderop

melalui mimpi ini, Freud melakukan pemindahan yaitu adanya hal yang berlawanan antara ungkapan "mata yang indah" dengan "menolong bukan tanpa pamrih." Keempat, gambaran mimpi kerap kali berhubungan dengan pikiran tersembunyi melalui hubungan analogis, yang disebut Freud *simbol*. Misalnya, raja atau ratu sering melambangkan orang tua si pemimpi, sedangkan pangeran atau putri adalah lambang diri pemimpi sendiri.

Seluruh proses di atas membantu menyamakan hasrat yang tidak dapat terwujud pada saat sadar sebab hasrat tersebut merupakan sasaran sensor; sedangkan sensor bekerja secara khusus dengan segala hal yang berhubungan dengan seksualitas. Pekerjaan sensor ini disebut Freud *represi*. Karena ada sensor dan represi, di dalam mimpi ada gejala *regresi*, yang membawa kita ke dalam asal kehidupan psikis yaitu masa kanak-kanak, di mana awal munculnya berbagai hasrat.

C. Struktur Kepribadian Menurut Sigmund Freud

Tingkah laku menurut Freud, merupakan hasil konflik dan rekonsiliasi ketiga sistem kepribadian tersebut. Faktor-faktor yang memengaruhi kepribadian adalah faktor historis masa lampau dan faktor kontemporer, analoginya faktor bawaan dan faktor lingkungan dalam pembentukan kepribadian individu.

Selanjutnya Freud membahas pembagian psikisme manusia: *id* (terletak di bagian taksadar) yang merupakan reservoir pulsi dan menjadi sumber energi psikis. *Ego* (terletak di antara alam sadar dan taksadar) yang bertugas sebagai penengah yang mendamaikan tuntutan pulsi dan larangan *superego*. *Superego* (terletak sebagian di bagian sadar dan sebagian lagi di bagian taksadar) bertugas mengawasi dan menghalangi pemuasan sempurna pulsi-pulsi

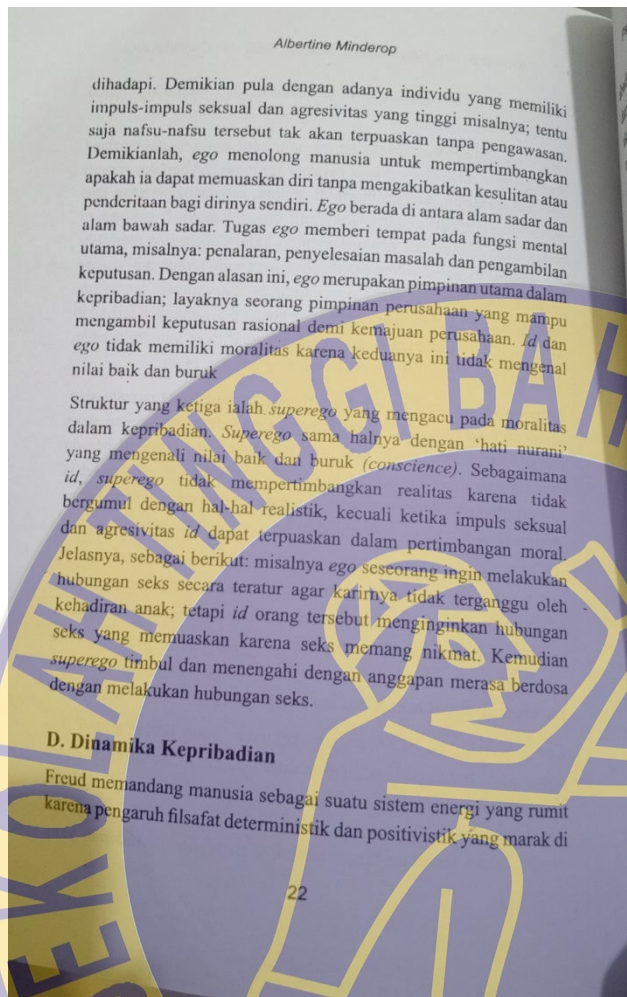
tersebut yang merupakan hasil pendidikan dan identifikasi pada orang tua.

Freud mengibaratkan *id* sebagai raja atau ratu, *ego* sebagai perdana menteri dan *superego* sebagai pendeta tertinggi. *Id* berlaku seperti penguasa absolut, harus dihormati, manja, sewenang-wenang dan mementingkan diri sendiri; apa yang diinginkannya harus segera terlaksana. *Ego* selaku perdana menteri yang diibaratkan memiliki tugas harus menyelesaikan segala pekerjaan yang terhubung dengan realitas dan tanggap terhadap keinginan masyarakat. *Superego* ibaratnya seorang pendeta yang selalu penuh pertimbangan terhadap nilai-nilai baik dan buruk harus mengingatkan si *id* yang rakus dan serakah bahwa pentingnya perilaku yang arif dan bijak.

Id merupakan energi psikis dan naluri yang menekan manusia agar memenuhi kebutuhan dasar seperti misalnya kebutuhan: makan, seks menolak rasa sakit atau tidak nyaman. Menurut Freud, *id* berada di alam bawah sadar, tidak ada kontak dengan realitas. Cara kerja *id* berhubungan dengan prinsip kesenangan, yakni selalu mencari kenikmatan dan selalu menghindari ketidaknyamanan.

Bisa dibayangkan betapa mengerikan dan membahayakan scandainya diri kita terdiri dari *id* semata. Seorang anak yang berkembang, belajar bahwa ia tidak berperilaku sesukanya dan harus mengikuti aturan yang diterapkan orang tuanya. Seorang anak yang ingin memenuhi tuntutan dan keinginan yang kuat dari suatu realitas, akan membentuk struktur kepribadian yang baru, yaitu *ego*.

Ego terperangkap di antara dua kekuatan yang bertentangan dan dijaga serta patuh pada prinsip realitas dengan mencoba memenuhi kesenangan individu yang dibatasi oleh realitas. Seseorang penjahat, misalnya, atau seorang yang hanya ingin memenuhi kepuasan diri sendiri, akan tertahan dan terhalang oleh realitas kehidupan yang



Albertine Minderop

dihadapi. Demikian pula dengan adanya individu yang memiliki impuls-impuls seksual dan agresivitas yang tinggi misalnya; tentu saja nafsu-nafsu tersebut tak akan terpuaskan tanpa pengawasan. Demikianlah, *ego* menolong manusia untuk mempertimbangkan apakah ia dapat memuaskan diri tanpa mengakibatkan kesulitan atau penderitaan bagi dirinya sendiri. *Ego* berada di antara alam sadar dan alam bawah sadar. Tugas *ego* memberi tempat pada fungsi mental utama, misalnya: penalaran, penyelesaian masalah dan pengambilan keputusan. Dengan alasan ini, *ego* merupakan pimpinan utama dalam kepribadian; layaknya seorang pimpinan perusahaan yang mampu mengambil keputusan rasional demi kemajuan perusahaan. *Id* dan *ego* tidak memiliki moralitas karena keduanya ini tidak mengenal nilai baik dan buruk

Struktur yang ketiga ialah *superego* yang mengacu pada moralitas dalam kepribadian. *Superego* sama halnya dengan 'hati nurani' yang mengenali nilai baik dan buruk (*conscience*). Sebagaimana *id*, *superego* tidak mempertimbangkan realitas karena tidak bergumul dengan hal-hal realistik, kecuali ketika impuls seksual dan agresivitas *id* dapat terpuaskan dalam pertimbangan moral. Jelasnya, sebagai berikut: misalnya *ego* seseorang ingin melakukan hubungan seks secara teratur agar karinya tidak terganggu oleh kehadiran anak; tetapi *id* orang tersebut menginginkan hubungan seks yang memuaskan karena seks memang nikmat. Kemudian *superego* timbul dan menengahi dengan anggapan merasa berdosa dengan melakukan hubungan seks.

D. Dinamika Kepribadian

Freud memandang manusia sebagai suatu sistem energi yang rumit karena pengaruh filsafat deterministik dan positivistik yang marak di

Mlodinow, L. (2012). *Subliminal: How your unconscious mind rules your behavior*. Vintage.

Subliminal

Pssst...

How Your Hey
Unconscious There

Mind Yes:

Rules You, Sex

Your Buy

Behavior is

Book how you

Leonard now you

Mlodinow Want it

Author of the Best Seller THE DRUNKARD'S WALK



Copyright © 2012 by Leonard Mlodinow

All rights reserved. Published in the United States by Pantheon Books, a division of Random House, Inc., New York, and in Canada by Random House of Canada Limited, Toronto.

Pantheon Books and colophon are registered trademarks of Random House, Inc.

Library of Congress Cataloging-in-Publication Data
Mlodinow, Leonard, [date]

Subliminal : how your unconscious mind rules your behavior / Leonard Mlodinow.
p. cm.

Includes bibliographical references and index.

eISBN: 978-0-307-90744-8

1. Subconsciousness. I. Title.

BF315.M56 2012 154.2—dc22 2011048098

www.pantheonbooks.com

Cover design by Peter Mendelsohn

v3.1

nine she began to call my apartment, asking for me. My roommate apparently didn't mind the first four or five calls, but after that, as I discovered the next morning, her reservoir of good will had dried up. Especially when my mother started accusing her of hiding the fact that I had been severely injured and hence was not calling because I was under sedation in the local hospital. By midnight, my mother's imagination had gossamed that scenario up a couple notches—she was now accusing my roommate of covering up my recent death. "Why lie about it?" my mother asked. "I am going to find out."

Most children would be embarrassed to learn that their mother, a person who has known them intimately their whole life, would think it more plausible that they had been killed than that they had been out on a date. But I had seen my mother exhibit such behavior before. To outsiders, she appeared to be a perfectly normal individual, except for a few quirks, like believing in evil spirits and enjoying accordion music. Those were to be expected, remnants of the culture she grew up with in the old country, Poland. But my mother's mind worked differently from that of anyone else I knew. Today I understand why, even though my mother herself does not recognize it: decades earlier, her psyche had been restructured to view situations within a context that most of us could never imagine. It all started in 1939, when my mother was sixteen. Her own mother had died from abdominal cancer after suffering at home in excruciating pain for an entire year. Then, a short while later, my mother came home from school one day and found that her father had been taken by the Nazis. My mother and her sister, Sabina, were soon also taken away, to a forced labor camp, which her sister did not survive. Virtually overnight, my mother's life had been transformed from that of a well-loved and well-cared-for teenager in a well-to-do family to that of an orphaned, hated, and starving slave laborer. After her liberation my mother emigrated, married, settled in a peaceful neighborhood in Chicago, and had a stable and safe lower-middle-class family existence. She no longer had any rational reason to fear the sudden loss of everything dear to her, and yet that fear has driven her interpretation of everyday events for the rest of her life.

My mother interpreted the meanings of actions through a dictionary that was different from the one most of us use, and via her own unique rules of grammar. Her interpretations had become automatic to her, not consciously arrived at. Just as we all understand spoken language without any conscious application of linguistic rules, so too did she understand the world's message to her without any awareness that her early experiences had forever reshaped her expectations. My mother never recognized that her perceptions were skewed by the ever-present fear that at any moment justice, probability, and logic could cease to have force or meaning. Whenever I'd suggest it to her, she'd scoff at the idea of seeing a psychologist and deny that her past had had any negative effect on her view of the present. "Oh no?" I'd reply. "How come none of my friends' parents accuse their roommates of conspiring to cover up their death?"

We all have implicit frames of reference—with luck, less extreme—that produce habitual thinking and behavior. Our experiences and actions always *seem* to be rooted in conscious thought, and like my mother, we can find it difficult to accept that there are hidden forces at work behind the scenes. But though those forces may be invisible, they still exert a powerful pull. In the past there was a lot of speculation about the unconscious mind, but the brain was like a black box, its workings inaccessible to our understanding. The current revolution in thinking

about the unconscious came about because, with modern instruments, we can watch as different structures and substructures in the brain generate feelings and emotions. We can measure the electrical output of individual neurons. We can map the neural activity that forms a person's thoughts. Today scientists can go beyond talking to my mother and guessing how her experiences affected her; today they can actually pinpoint the brain alterations that result from traumatic early experiences like hers and understand how such experiences cause physical changes in stress-sensitive brain regions.⁴

The modern concept of the unconscious, based on such studies and measurements, is often called the "new unconscious," to distinguish it from the idea of the unconscious that was popularized by a neurologist-turned-clinician named Sigmund Freud. Early on, Freud made several notable contributions to the fields of neurology, neuropathology, and anesthesia.⁵ For example, he introduced the use of gold chloride to stain nerve tissue and used the technique to study the neural interconnections between the medulla oblongata, in the brain stem, and the cerebellum. In that, Freud was far ahead of his time, because it would be many decades before scientists understood the importance of brain connectivity and developed the tools needed to study it in any depth. But Freud himself did not pursue that study for long. Instead, he became interested in clinical practice. In treating his patients, Freud came to the correct conclusion that much of their behavior was governed by mental processes of which they were unaware. Lacking the technical tools with which to explore that idea in any scientific way, however, he simply talked to his patients, tried to draw them out about what was going on in the furthest recesses of their minds, observed them, and made whatever inferences he deemed valid. As we'll see, however, such methods are unreliable, and many unconscious processes can *never* be directly revealed through the kind of self-reflection encouraged by therapy, because they transpire in areas of the brain not open to the conscious mind. As a result, Freud was mainly off the mark.

HUMAN BEHAVIOR is the product of an endless stream of perceptions, feelings, and thoughts, at both the conscious and the unconscious levels. The idea that we are not aware of the cause of much of our behavior can be difficult to accept. Although Freud and his followers believed in it, among research psychologists—the scientists within the field—the idea that the unconscious is important to our behavior was, until recent years, shunned as pop psychology. As one researcher wrote, "Many psychologists were reluctant to use the word 'unconscious' out of fear that their colleagues would think they had gone soft in the head."⁶ John Bargh, a psychologist at Yale, recounts that when he started as a graduate student at the University of Michigan, in the late 1970s, it was almost universally assumed that not only our social perceptions and our judgments but also our behaviors were conscious and deliberate.⁷ Anything that threatened that assumption was greeted with derision, as when Bargh told a close relative, a successful professional, about some of the early studies showing that people did things for reasons they were unaware of. Using his own experience as evidence that the studies were wrong, Bargh's relative insisted that he was unaware of even a single instance in which he'd done something for reasons he wasn't aware of.⁸ Says Bargh, "We all hold dear the idea that we're the captain of our own soul, and we're in charge, and it's a very scary feeling when we're not. In fact, that's what psychosis is—the feeling of detachment from reality and that you're not in control, and that's a very frightening feeling for anyone."

Monaco, J. (2000). *How to Read a Film: The World of Movies, Media, and Multimedia: Language, History, Theory*. Oxford University Press.



Oxford University Press

Oxford New York
Athens Auckland Bangkok Bogotá Buenos Aires Calcutta
Cape Town Chennai Dar es Salaam Delhi Florence Hong Kong Istanbul
Karachi Kuala Lumpur Madrid Melbourne Mexico City Mumbai
Nairobi Paris São Paulo Singapore Taipei Tokyo Toronto Warsaw
and associated companies in
Berlin Ibadan

Copyright © 1977, 1981, 2000 by James Monaco

First published in 2000 by Oxford University Press, Inc.
198 Madison Avenue, New York, New York 10016

Oxford is a registered trademark of Oxford University Press

All rights reserved. No part of this publication may be reproduced,
stored in a retrieval system, or transmitted, in any form or by any means,
electronic, mechanical, photocopying, recording, or otherwise,
without the prior permission of Oxford University Press.

Library of Congress Cataloging-in-Publication Data
Monaco, James.

How to read a film: the world of movies, media, and multimedia:
art, technology, language, history, theory / James Monaco:
with diagrams by David Lindroth.—3rd ed., completely rev. and expanded.
p. cm.

Includes bibliographical references and index.

ISBN 0-19-513981-X (Cloth)

ISBN 0-19-503869-X (Pbk.)

I. Motion pictures.

PN1994.M59 1997 97-1832

791.43'01'5—dc21

Since this page cannot legibly accommodate all necessary credits, the following page
is regarded as an extension of the copyright page.

9 8 7 6
Printed in the United States of America
on acid-free paper



earliest film experimenters “did” painting in film, “did” the novel, “did” drama, and so forth, and gradually it became evident which elements of those arts worked in filmic situations and which did not.

In short, the art of film developed by a process of replication. The neutral template of film was laid over the complex systems of the novel, painting, drama, and music to reveal new truths about certain elements of those arts. In fact, if we disregard for the moment the crudity of early recording processes, the majority of the elements of those arts worked very well in film. Indeed, for the past hundred years the history of the arts is tightly bound up with the challenge of film. As the recording arts drew freely from their predecessors, so painting, music, the novel, stage drama—even architecture—had to redefine themselves in terms of the new artistic language of film.

Film, Photography, and Painting

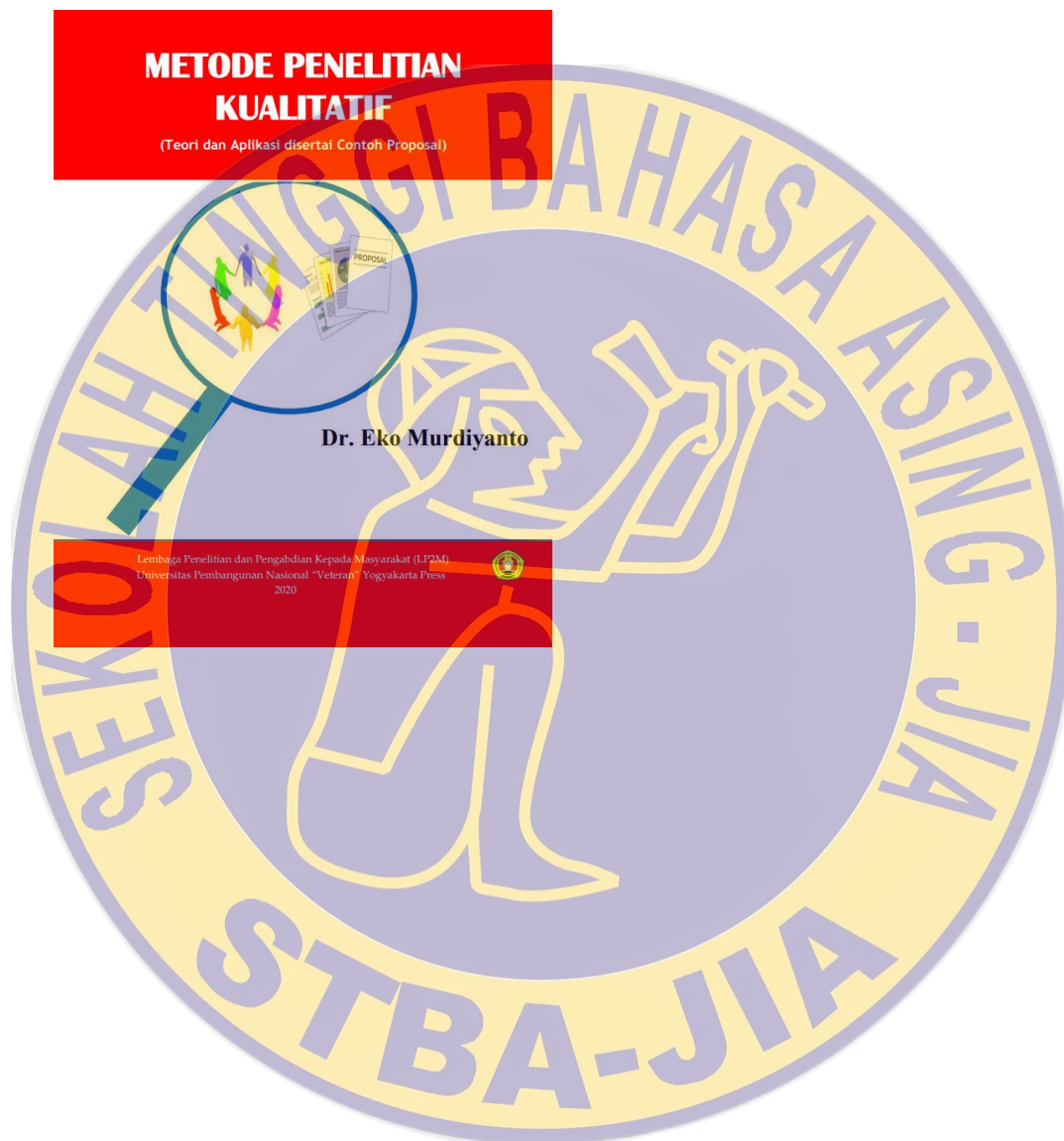
“Moving pictures” are at first glance most closely parallel to the pictorial arts. Until quite recently, film could compete directly with painting only to a limited extent; it wasn’t until the late 1960s that film color was sophisticated enough to be considered more than marginally useful as a tool. Despite this severe limitation, the effects of photography and film were felt almost immediately, for the technological media were clearly seen to surpass painting and drawing in one admittedly limited but nevertheless vital respect: they could record images of the world directly. Certainly, the pictorial arts have other functions besides precise mimesis, but ever since the early Renaissance mimesis had been a primary value in pictorial esthetics. To people for whom travel was a difficult and risky business, the reproduction of landscape scenes was fascinating and the portrait an almost mystical experience. Inundated now by myriad snapshots, mug shots, newspaper photos, and picture postcards, we tend to downplay this function of the pictorial arts.

Very soon after the invention of a viable means of recording a photographic image was announced to the world on January 7, 1839, in a lecture by François Arago to the French Academy of Sciences, the portrait became its chief area of exploitation. The daguerrotype allowed thousands of ordinary people to achieve the kind of immortality that had hitherto been reserved to an elite. The democratization of the image had begun. Within a few years, thousands of portrait galleries had come into being.

But Louis Daguerre’s invention was incomplete; it produced an image, but it could not reproduce itself. Only a month after the announcement of Daguerre’s unique system, William Henry Fox Talbot described how an image could be reproduced by recording a negative photographic image in the camera and using that to produce, in turn, multiple positives. This was the second important element of the art of photography. When Frederick Scott Archer’s collodion process replaced Talbot’s rough paper negatives with film, the system of photography,



Murdiyanto, E. (2020). *Penelitian Kualitatif (Teori dan Aplikasi disertai contoh proposal)*. Lembaga Penelitian dan Pengabdian Kepada Masyarakat (LP2M) UPN” Veteran.



memiliki alasan yang sama dalam menggunakan metode penelitian kualitatif, untuk mengidentifikasi, menganalisis, dan memahami perilaku terpol (patterned behaviors) dan proses-proses sosial di masyarakat.

2.1. Pengertian Penelitian Kualitatif

Penelitian kualitatif adalah jenis penelitian yang menghasilkan penemuan-penemuan yang tidak dapat dicapai dengan menggunakan prosedur-prosedur statistik atau dengan cara kuantifikasi lainnya. Straus dan Corbin (2008) merinci bahwa penelitian kualitatif dapat digunakan untuk meneliti kehidupan masyarakat, sejarah, tingkah laku, fungsionalisasi organisasi, gerakan sosial, atau hubungan kekerabatan.

Creswell (1998) mendefinisikan pendekatan kualitatif sebagai suatu proses penelitian dan pemahaman yang berdasarkan pada metodologi yang menyelidiki suatu fenomena sosial dan masalah manusia. Pada pendekatan ini, peneliti membuat suatu gambaran kompleks, meneliti kata-kata, laporan terinci dari pandangan responden, dan melakukan studi pada situasi yang alami. Bogdan dan Taylor (Moleong, 2007) mengemukakan bahwa metodologi kualitatif merupakan prosedur penelitian yang menghasilkan data deskriptif berupa kata-kata tertulis maupun lisan dari orang-orang dan perilaku yang diamati. Penelitian kualitatif dilakukan pada kondisi alamiah dan bersifat penemuan. Dalam penelitian kualitatif, peneliti adalah instrumen kunci. Oleh karena itu, peneliti harus memiliki bekal teori dan wawasan yang luas jadi bisa bertanya, menganalisis, dan mengkonstruksi obyek yang diteliti menjadi lebih jelas. Penelitian ini lebih menekankan pada makna dan terikat nilai.

Penelitian kualitatif bersifat deskriptif dan cenderung menggunakan analisis dengan pendekatan induktif. Proses dan makna lebih ditonjolkan dalam penelitian kualitatif, misalnya, ketika seseorang menangis, secara langsung kebanyakan orang akan mengatakan bahwa ia sedih. Memang kebanyakan orang menangis karena sedih, namun pendekatan kualitatif masih mempertanyakan mengapa menangis?, boleh jadi seseorang menangis karena terlalu bahagia, karena baru mendapat hadiah atau baru mendapat kabar mendapat nilai A. Berdasarkan pengertian diatas pendekatan kualitatif merupakan suatu penerapan pendekatan alamiah pada pengkajian suatu masalah yang berkaitan dengan individu, fenomenal, simbol-simbol, dokumen-dokumen, dan gejala-gejala sosial.

Oleh karena itu penelitian kualitatif merupakan penelitian yang menekankan pada pemahaman mengenai masalah-masalah dalam kehidupan sosial berdasarkan kondisi realitas atau *natural setting* yang holistik, kompleks, dan

19

Analisis data kualitatif (Bogdan & Biklen 1982) adalah upaya yang dilakukan dengan jalan bekerja dengan data, mengorganiskan data, memilah-memilahnya menjadi satuan yang dapat dikelola, mensintesiskannya, mencari dan menemukan pola, menemukan apa yang penting dan apa yang dipelajari, dan memutuskan apa yang dapat diceritakan kepada orang lain. Analisis data kualitatif menurut Seiddel (Moleong, 2014: 248), prosesnya berjalan sebagai berikut.

- Mencatat yang mengasikan catatan lapangan, dengan hal itu diberi kode agar sumber datanya tetap dapat ditelusuri.
- Mengumpulkan, memilah-milah, mengklasifikasi, mensintesiskan, membuat ikhtisar, dan membuat indeksinya,
- Berpikir, dengan jalan membuat agar kategori data mempunyai makna, mencari dan mengemukakan pola dan hubungan-hubungan, dan membuat temuan-temuan umum.

Dalam analisis data kualitatif, Bogdan (1972) menyatakan bahwa :

"Data analysis is the process of systematically searching an arranging the interview transcripts, fieldnotes, and other mterials that you accumulate to increase your own understanding of them and to enable you to present what you have discovered to others",

Analisis data adalah proses mencari dan menyusun secara sistematis data yang diperoleh dari hasil wawancara, catatan lapangan, dan bahan-bahan lain, sehingga dapat mudah dipahami, dan tentunya dapat diinformasikan kepada orang lain. Analisis data dilakukan dengan mengorganisasikan data , menjabarkannya ke dalam unit-unit, melakukan sintesa, menyusun dalam pola, memilih mana yang penting dan yang akan dipelajari, dan membuat kesimpulan (Silalahi, 2010: 244).

Analisis data kualitatif bersifat induktif, yaitu suatu analisis berdasarkan pada data yang diperoleh yang selanjutnya dikembangkan menjadi hipotesis. Berdasarkan hipotesis yang dirumuskan dari data tersebut, selanjutnya dicarikan lagi data secara berulang-ulang sehingga selanjutnya dapat disimpulkan apakah hipotesis tersebut diterima atau ditolak berdasarkan data yang terkumpul. Bila berdasarkan data yang dikumpulkan secara berulang-ulang dengan teknik triangulasi, ternyata hipotesisnya diterima, maka hipotesis tersebut berkembang menjadi teori (Silalahi, 2010).

45

Pratista, H. (2017). *Memahami Film* (2nd ed.). Montase Press.



Memahami Film

Penulis : Himawan Prastika

Editor : Esthi Damayanti

Design Cover : Hannaniel Ladia

Ilustrator: Eka Prasetya Hendrawan, ST, MT

Layout: Antopo

Copyright © Himawan Prastika 2008

Ukuran 16,5cm X 23,5cm

Diterbitkan oleh

Homera Pustaka

Jl. Cendek GK IV/335 Yogyakarta

Telp. (0274) 542703

kritik dan saran: e-mail: memahami_film@yahoo.com

ISBN 978-979-17454-2-0

Cetakan 1, 2008

Cetakan 2, 2017

Hak cipta dilindungi oleh Undang-undang. Dilarang mengutip atau memperbanyak sebagian atau seluruh isi buku tanpa izin tertulis dari Penerbit.



Bab II

JENIS - JENIS FILM

Sebelum lebih jauh masuk ke dalam pembahasan yang lebih rinci kita perlu mengetahui jenis-jenis film secara umum. Secara umum film dapat dibagi menjadi tiga jenis, yakni dokumenter, fiksi, dan eksperimental. Pembagian ini didasarkan atas urutannya yakni naratif (cerita) dan non-naratif (non cerita). Film fiksi memiliki struktur naratif yang jelas sementara film dokumenter dan eksperimental tidak memiliki struktur naratif. Film dokumenter yang memiliki konsep realisme (nyata) berada di kutub yang berlawanan dengan film eksperimental yang memiliki konsep formalisme (abstrak). Sementara film fiksi berada persis di tengah-tengah dua kutub tersebut. Anda nantinya akan mengetahui jika ternyata film fiksi bisa dipengaruhi film dokumenter atau film eksperimental baik secara naratif maupun sinematik.

Dokumenter
(nyata)

Fiksi
(rekaan)

Eksperimental
(abstrak)

BAB II.1. Film Dokumenter

Kunci utama dari film dokumenter adalah penyajian fakta. Film dokumenter berhubungan dengan orang-orang, tokoh, peristiwa, dan lokasi yang nyata. Film dokumenter tidak menciptakan suatu peristiwa atau kejadian namun merekam peristiwa yang sungguh-sungguh terjadi atau orenetik. Tidak seperti film fiksi, film dokumenter tidak memiliki plot namun memiliki struktur yang umumnya didasarkan oleh tema atau argumen dari sinemasnya. Film dokumenter juga tidak memiliki tokoh protagonis dan antagonis, konflik, serta penyelesaian seperti halnya film fiksi. Struktur bertutur film dokumenter umumnya sederhana dengan tujuan agar memudahkan peronton

untuk memahami dan mempercayai fakta-fakta yang disajikan. Contohnya adalah *Nanook of the North* (1919) yang dianggap sebagai salah satu film dokumenter tertua. Film ini dengan sederhana menggambarkan keseharian warga suku eskimo di Kutub Utara. Film dokumenter dapat digunakan untuk berbagai macam maksud dan tujuan seperti informasi atau berita, biografi, pengetahuan, pendidikan, sosial, ekonomi, politik (propaganda), dan lain sebagainya.

Dalam menyajikan faktanya, film dokumenter dapat menggunakan beberapa metode. Film dokumenter dapat merekam langsung pada saat peristiwa tersebut benar-benar terjadi. Produksi film dokumenter jenis ini dapat dibuat dalam waktu yang singkat, hingga berbulan-bulan, serta bertahun-tahun lamanya. Film dokumenter pemenang *Oscar*, *March of The Penguin* mengambil lokasi di Antartika dan memakan waktu produksi hingga berbulan-bulan lamanya. Film dokumenter juga dapat merekonstruksi ulang sebuah peristiwa yang pernah terjadi. Dalam film dokumenter tentang panjat tebing, *Touching the Void*, menggunakan para pelaku yang sesungguhnya untuk merekonstruksi ulang sebuah kecelakaan panjat tebing di pegunungan Siula Grande. Film dokumenter jenis ini biasanya menggunakan pengadeganan serta persiapan teknis layaknya film fiksi namun tetap saja sineas tidak dapat mengontrol alir serta pergerakan para pemainnya. Film ini juga berisi wawancara yang menjelaskan secara rinci sebuah peristiwa serta apa yang mereka pikirkan dan rasakan pada saat itu.

Film dokumenter memiliki beberapa karakter teknis yang khas yang tujuan utamanya untuk mendapatkan kemudahan, kecepatan, fleksibilitas, efektifitas, serta otentitas peristiwa yang akan direkam. Umumnya film dokumenter memiliki bentuk sederhana dan jarang sekali menggunakan efek visual. Jenis kamera umumnya ringan (kamera tangan) serta menggunakan lensa *zoom*, stok film cepat (sensitif cahaya), serta perekam suara *portable* (mudah dibawa) sehingga memungkinkan untuk pengambil gambar dengan kru yang minim (2 orang). Efek suara serta ilustrasi musik juga jarang digunakan. Dalam memberikan informasi pada penontonnya sering menggunakan narator untuk membawakan narasi atau dapat pula menggunakan metode *interview* (wawancara).

Teknik-teknik di atas juga sering kali digunakan untuk produksi film fiksi. Namun terdapat perbedaan yang mendasar yakni, para sineas fiksi umumnya menggunakannya teknik tersebut sebagai pendekatan estetik (gaya).

mentara sineas dokumenter lebih terfokus untuk mendukung subyeknya (isi atau tema).

BAB II.2. Film Fiksi

Berbeda dengan jenis film dokumenter, film fiksi terikat oleh plot. Dari sisi cerita, film fiksi sering menggunakan cerita rekaan di luar kejadian nyata serta memiliki konsep pengadeganan yang telah dirancang sejak awal. Struktur cerita film juga terikat hukum kausalitas. Cerita biasanya juga memiliki karakter protagonis dan antagonis, masalah dan konflik, penutupan, serta pola pengembangan cerita yang jelas. Dari sisi produksi, film fiksi relatif lebih kompleks ketimbang dua jenis film lainnya, baik masa pra-produksi, produksi, maupun pasca-produksi. Manajemen produksinya juga lebih kompleks karena biasanya menggunakan pemain serta kru dalam jumlah yang besar. Produksi film fiksi juga memakan waktu relatif lebih lama. Persiapan teknis seperti lokasi syuting serta *setting* dipersiapkan secara matang baik di studio maupun non studio. Film fiksi biasanya juga menggunakan perlengkapan serta peralatan yang jumlahnya relatif lebih banyak, bervariasi, serta mahal.

Film fiksi yang berada di tengah-tengah dua kutub, nyata dan abstrak, sering kali memiliki tendensi ke salah satu kutubnya, baik secara naratif maupun sinematik. Seperti telah kita singgung sebelumnya film fiksi sering menggunakan teknik gaya dokumenter. Film-film ini sebenarnya relatif populer sejak era pasca perang dunia kedua melalui gerakan sinema 'neorealisme' serta 'New Wave'. Perancis yang mengasung tradisi *cinéma vérité*. Mereka biasanya mengangkat tema keseharian, syuting di lokasi (non-studio), menggunakan pemain non-aktor, *handheld camera*, pencahayaan natural, serta jumlah kru yang sedikit. Teknik ini dalam perkembangannya juga masih sering digunakan dalam film-film produksi independen di era 1960-an hingga kini. Film-film produksi studio besar pun juga sering menggunakan teknik gaya dokumenter (*handheld camera*) sebagai pendekatan estetikanya.

Aliran sinema di Italia yang muncul saat setelah Perang Dunia Kedua adalah tema yang diangkat merupakan salah masalah kemanusiaan, sosial, dan ketidakadilan. Karakter biasanya adalah *low on income* serta pergolakan pemain amatir.

Aliran sinema di Perancis yang muncul pada akhir dekade 1960-an. Aliran ini didukung oleh sinematografer terkenal, termasuk tokoh film seperti François Truffaut, Jean-Luc Godard, dan Claude Chabrol. Karya-karya mereka sangat inovatif, namun mengkritik dan menentang teknik yang lebih konvensional. Aliran ini juga sangat berpengaruh terhadap perkembangan sinema di banyak negara lain.

Seperti halnya film dokumenter, cerita film fiksi juga sering kali diangkat dari kejadian nyata. Film-film biografi seperti *Schindler's List*, *Gandhi*, *Malcolm X*, dan *JFK* dipaparkan berdasarkan penggalan kisah hidup para tokoh besar tersebut. Film fiksi sering pula diangkat dari peristiwa penting atau bersejarah, seperti *Apollo 13* yang kisahnya diambil dari tragedi kecelakaan yang terjadi pada kru *Apollo 13*, serta *All the President Men* yang merupakan kisah perjuangan dua wartawan *Washington Post* dalam mengungkap skandal *Watergate*. Satu contoh sempurna film transisi fiksi-dokumenter adalah *United '93* arahan Paul Greengrass. Film ini diadaptasi dari kisah salah satu pesawat yang dibajak pada saat tragedi 9/11. Reka ulang kejadian diangkat dari hasil survei serta wawancara para kerabat yang pada detik-detik terakhir dihubungi oleh para korban yang tewas dalam tragedi tersebut. Selain menggunakan teknik gaya dokumenter yang khas, film ini juga menggunakan beberapa cuplikan rekaman gambar dari peristiwa aslinya.

Sementara di kutub lainnya, sineas fiksi juga kadang menggunakan cerita dan latar abstrak dalam film-filmnya. Latar atau *setting* abstrak sering kali digunakan untuk mendukung adegan mimpi atau halusinasi. Sineas kawakan, Alfred Hitchcock dalam *Spellbound* berkolaborasi bersama pelukis surealis, Salvador Dali untuk menggarap sebuah adegan mimpinya. Dalam beberapa kasus film fiksi, hubungan kausalitas cerita dapat sedikit longgar serta membingungkan karena tidak jelasnya hubungan antara satu adegan dengan adegan lainnya. Kecenderungan ini tampak seperti dalam karya-karya sineas Italia, Federico Fellini yang dikenal suka menggunakan adegan absurd, seperti dalam *8½* serta *Satyricon*. Sineas besar Swedia, Ingmar Bergman juga dikenal melalui film-filmnya yang "semi-abstrak" seperti *Wild Strawberries*, *Hour of the Wolf*, dan *Persona*. Salah satu karya terbaiknya, *The Seventh Seal* adalah satu contoh film terbaik yang mewakili film transisi fiksi-abstrak. Adegannya yang paling dikenal adalah ketika sang ksatria bermain catur dengan malaikat pencabut nyawa untuk mengulur waktu kemariannya.

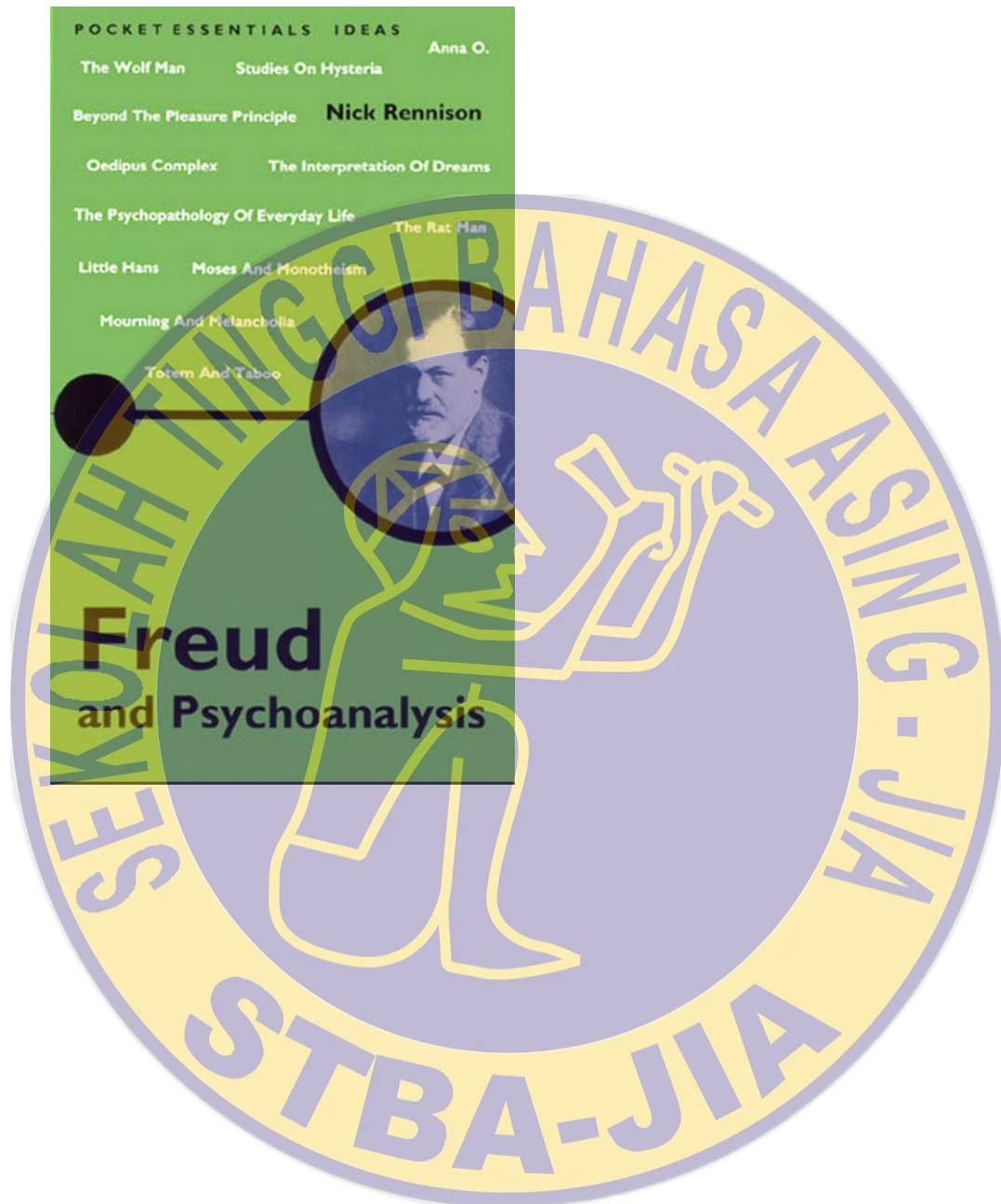
BAB 11.3. Film Eksperimental

Film eksperimental merupakan jenis film yang sangat berbeda dengan dua jenis film lainnya. Para sineas eksperimental umumnya bekerja di luar industri film utama (*mainstream*) dan bekerja pada studio independen atau perorangan. Mereka umumnya terlibat penuh dalam seluruh produksi filmnya sejak awal hingga akhir. Film eksperimental tidak memiliki plot

namun tetap memiliki struktur. Strukturnya sangat dipengaruhi oleh insting subyektif sineas seperti gagasan, ide, emosi, serta pengalaman batin mereka. Film eksperimental juga umumnya tidak bercerita tentang apapun bahkan kadang menentang kausalitas, seperti yang dilakukan para sineas *surrealis* dan *dada*. Film-film eksperimental umumnya berbentuk abstrak dan tidak mudah dipahami. Hal ini disebabkan karena mereka menggunakan simbol-simbol personal yang mereka ciptakan sendiri.

Para sineas eksperimental kadang mengeksplorasi berbagai kemungkinan dari medium film. Salah satu film eksperimental yang paling awal, *Ballet mécanique* karya Fernand Léger mencoba memadukan unsur mekanik dengan sinema. Lebih jauh *Fit Figh* karya Robert Bree hanya menggunakan satu *frame* gambar (kurang dari sedetik) dalam filmnya. Sementara para seniman *surrealis* dan *dada* mulai tertarik pada medium film era 1920-an dan membawa ideologinya masing-masing ke dalam film-film mereka. Seniman *surrealis* terkemuka, Salvador Dali dan Luis Bunuel, mengangkat popularitas aliran sinema *surrealis* melalui *Un Chien Andalou*. Film ini tidak bercerita tentang apapun (anti-naratif) dan semua adegannya, menentang logika sebagai akibat (anti-rasionalitas). Para sineas *dada* bahkan membawa perlawanan logika mereka ke tingkat yang lebih jauh, seperti dalam *Anemic Cinema* karya Marcel Duchamps yang hanya berisi gambar spiral dengan sebuah tulisan yang berputar-putar. Para sineas eksperimental terkemuka lainnya antara lain, Kenneth Anger, Maya Deren, serta Andy Warhol.

Rennison, N. (2001). *Freud and Psychoanalysis*. Trafalgar Square Publishing.



First published in Great Britain 2001 by Pocket Essentials, 18 Coleswood Road,
Harpden, Herts, AL5 1EQ

Distributed in the USA by Trafalgar Square Publishing, PO Box 257, Howe Hill
Road, North Pomfret, Vermont 05053

Copyright © Nick Rennison 2001
Series Editor: Nick Rennison

The right of Nick Rennison to be identified as the author of this work has been
asserted by him in accordance with the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reproduced, stored in or introduced
into a retrieval system, or transmitted, in any form, or by any means (electronic,
mechanical, photocopying, recording or otherwise) without the written permission of
the publisher.

Any person who does any unauthorised act in relation to this publication may be lia-
ble to criminal prosecution and civil claims for damages. The book is sold subject to
the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out
or otherwise circulated, without the publisher's prior consent, in any form or binding
or cover other than in which it is published, and without similar conditions, including
this condition being imposed on the subsequent publication.

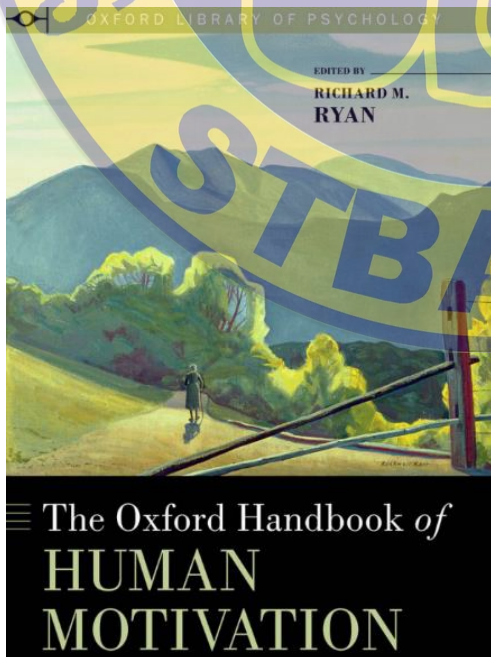
A CIP catalogue record for this book is available from the British Library.

ISBN 1-903047-54-4

2 4 6 8 10 9 7 5 3 1

Book typeset by Ppunk
Printed and bound by Cox & Wyman

Ryan, R. M. (2012). *The Oxford Handbook of Human Motivation*. OUP USA.



OXFORD
UNIVERSITY PRESS

Oxford University Press, Inc., publishes works that further
Oxford University's objective of excellence in
research, scholarship, and education.

Oxford New York
Auckland Cape Town Dar es Salaam Hong Kong Karachi
Kuala Lumpur Madrid Melbourne Mexico City Nairobi
New Delhi Shanghai Taipei Toronto

With offices in
Argentina Austria Brazil Chile Czech Republic France Greece
Guatemala Hungary Italy Japan Poland Portugal Singapore
South Korea Switzerland Thailand Turkey Ukraine Vietnam

Copyright © 2012 by Oxford University Press, Inc.

Published by Oxford University Press, Inc.,
198 Madison Avenue, New York, New York 10016
www.oup.com

Oxford is a registered trademark of Oxford University Press

All rights reserved. No part of this publication may be reproduced,
stored in a retrieval system, or transmitted, in any form or by any means,
electronic, mechanical, photocopying, recording, or otherwise,
without the prior permission of Oxford University Press

Library of Congress Cataloging-in-Publication Data
The Oxford handbook of human motivation / edited by Richard M. Ryan.
p. cm. — (Oxford library of psychology)
ISBN 978-0-19-539982-0
1. Motivation (Psychology) I. Ryan, Richard M.
BF503.O94 2012
153.8—dc23
2011018564

9 8 7 6 5 4 3 2 1
Printed in the United States of America
on acid-free paper



Henk Aarts and Rood Custers

Abstract

Experimental research in psychology has discovered that human goal pursuit originates and unfolds in the unconscious. Our behavior is directed and motivated by goals outside of conscious awareness in the current situation or environment. In this chapter, we review past and current research that examines these goal-priming effects. Our review is organized around two themes. The first theme deals with research that analyzes how people control their goal pursuit in the absence of conscious awareness, and it examines goal pursuit as automated behaviors resulting from habits as well as flexible behaviors that occur when habitual responding is not adequate to attain goals. The second theme concerns the quest to understand the unconscious sources of human goal pursuit, and it explores recent work that considers the fundamental role of positive affect in reward processing and implicit motivation.

Key Words: priming, goal pursuit, unconscious processes, motivation, regulation

Observing other people's and one's own behavior sometimes may lead to the conclusion that the human behavioral system throws in responses to situations by trial and error. Our behavior can be fairly unpredictable and even chaotic. However, whereas human behavior occasionally appears to consist of a random selection of responses, often it is not. Our behavior is very sensitive to learning and strongly influenced by past experiences, and it tends to be highly organized and structured in the service of future action. Indeed, research in the tradition of behaviorism has shown that human behavior follows from rigid responses to environmental stimuli that are learned and reinforced by rewards (Skinner, 1953; Watson, 1925). When chained together—it is reasoned—such responses can even make up complicated patterns of action, setting each other off like toppling domino stones. According to this view, the environment organizes and determines human behavior.

Obviously, the environment plays a crucial role in directing behavior. However, acting on fixed stimulus-response rules—such as smashing a beeping alarm clock in the morning—is not the whole story. A substantial part of human behavior seems to be directed at desired outcomes that reliably control and motivate the behavioral system in a dynamic world. This flexibility to produce the same desired outcomes under varying circumstances comes from our capacity to mentally represent what we want and do to build and store representations of goals. These goal representations function as beacons for behavior, motivating action and guiding its course.

The idea that our behavior is directed by goals is explicitly articulated in different models and theories of human behavior (e.g., Bandura, 1986; Deci & Ryan, 1985; Locke & Latham, 1990). Importantly, in most of these models and theories people's goal pursuit is assumed to be governed by a kind of inner agent such as "consciousness" or "the

will." There is common agreement that goal setting is accompanied by conscious awareness, and that goal pursuit is associated with conscious intent. For Descartes, the role of consciousness in goal pursuit even provided proof of our very existence. It is we who consciously decide what we want and do; and it is up to us to consciously act upon it. It does not come as a surprise, then, that the scientific investigation of human behavior—heavily influenced by Descartes—has assigned a key role to consciousness.

However, whereas the causal status of consciousness in human behavior is often taken for granted, over the last 15 years or so several lines of experimentation have discovered that our goal-directed behaviors can be under "unconscious control" (Custers & Aarts, 2010). This large body of evidence for the occurrence of nonconscious social behavior resonates well with prevailing views on the limited role of consciousness in human functioning. According to these views, our thinking and doing is produced by mental processes that are not open to introspection, and hence, in essence *all* our behaviors start and unfold in the unconscious (Libet, 1985; Nørretranders, 1991). In other words, human behavior is not (always) governed by a social agent that motivates and directs behavior consciously and intentionally (Bargh, 1997; Wegner, 2002; Wilson, 2002). Instead, our behavior is directed and motivated by goals outside of conscious awareness in the current situation or environment, even though we share the experience and belief that we consciously set and pursue goals. This notion not only pertains to simple motor movements and skills such as flexing an index finger, pushing keys on a computer keyboard, or driving a car but also to social behavior resulting from higher cognitive processes such as our goal pursuit.

In the present chapter, we discuss social cognition research that examines the possibility that human goal pursuit emerges in the absence of conscious intent and without awareness of the cause of the goal pursuit. This chapter is organized around two themes. The first theme deals with research that analyzes how people are able to control and regulate their goal pursuit in the absence of conscious awareness. Therefore, we examine goal pursuit as automated behaviors resulting from habits as well as flexible behaviors that occur when habitual responding is not adequate to attain goals. The second theme concerns the question of what motivates goal pursuit unconsciously. Specifically, we discuss recent work that considers the fundamental role

of positive affect in reward processing and implicit motivation to offer insight into the unconscious sources of our goal pursuit. Before we discuss this work in more detail, we will briefly address some general issues pertaining to the conceptualization of unconscious goal pursuit.

The Concept of Unconscious Goal Pursuit

At first glance, the notion that goal pursuit occurs nonconsciously and is controlled by the environment brings us back to behaviorism. However, the modern conceptualization of unconscious goal pursuit is different in one important way (e.g., Aarts & Dijksterhuis, 2000; Bargh, 1990). It follows the modern view on human functioning that analyzes the involvement of mental processes and the role of knowledge acquisition and utilization in nonconscious learning and environmental control over behavior. For instance, several studies on the role of reinforcement in classical and instrumental conditioning have stressed the importance of incentives or goals in motivating and directing behavior of animals, humans included, in the absence of conscious awareness (Berridge, 2001). Furthermore, basic and applied work on preference learning suggests that humans implicitly form mental representations of rewarding goal-objects when these objects co-occur with affective (e.g., rewarding) stimuli (De Houwer, Thomas, & Baeyens, 2001; Hofmann, De Houwer, Perugini, Baeyens, & Crombez, 2010). In addition, people have been shown to learn rules that predict the occurrence of complex sequences of stimuli and responses without their ability to consciously verbalize these rules (Reber, 1993). Accordingly, research on unconscious goal pursuit goes beyond behaviorism (Bargh & Ferguson, 2000) by scrutinizing the mental processes that underlie the influence of the environment on the activation and operation of goal-directed behavior.

Analogous to research on conscious goal pursuit, the study on unconscious goal pursuit assumes that goals are mentally represented as desired behaviors or outcomes (e.g., Carver & Scheier, 1998; Gollwitzer & Moskowitz, 1996). These goal representations can differ in their level of abstractness. For instance, while socializing or earning money are representations of complex goals that usually require a series of actions to be achieved, using a phone or producing matching symbols on a slot machine are results which can be attained by a few button presses or a simple hand movement. Thus, human goal-directed behavior is commonly understood to evolve from more simple movement goals to more complex

Sugiyono, D. (2013). *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R&D*. Alfabeta Bandung.

Prof. Dr. Sugiyono



**METODE PENELITIAN
KUANTITATIF
KUALITATIF DAN R&D**



PERHATIAN
KECELAKAAN BAGI ORANG-ORANG YANG CURANG
(QS 83 Al-Muthaffin Ayat 1)

Para pembajak, penyalur, penjual, pengedar dan PEMBELI BUKU BAJAKAN adalah bersekongkol dalam alam perbuatan CURANG. Kelompok genk ini saling membantu memberi peluang hancurnya citra bangsa, "merampas" dan "memakan" hak orang lain dengan cara yang bathil dan kotor. Kelompok "makhluk" ini semua ikut berdosa, hidup dan kehidupannya tidak akan diridhoi dan dipersempit rizkinya oleh ALLAH SWT.

(Pesan dari Penerbit ALFABETA)

Dilarang keras memperbanyak, memfotokopi sebagian atau seluruh isi buku ini serta memperjualbelikannya tanpa mendapat izin tertulis dari Penerbit
Hak Cipta Dilindungi Undang-Undang
Cetakan Ke-19, Oktober 2013

©2013, Penerbit Alfabeta, Bandung

Sta26 (x + 334) 16 x 24 cm

Judul Buku : METODE PENELITIAN KUANTITATIF,
KUALITATIF, DAN R&D

Penulis : Prof. Dr. Sugiyono

Email Penulis : sugiyono_ft@yahoo.com

Penerbit : ALFABETA, CV.

Jl. Gegerkalong Hilir No. 84 Bandung

Email : alfabetabd@yahoo.co.id

Website : www.cvalfabeta.com

Telepon : 022-2008822

Faks : 022-2020373

ISBN : 979-8433-64-0

Anggota Ikatan Penerbit Indonesia (IKAPI)

Berdasarkan jenis-jenis penelitian seperti tersebut di atas, maka dapat dikemukakan di sini bahwa, yang termasuk dalam metode kuantitatif adalah metode penelitian eksperimen dan survey, sedangkan yang termasuk dalam metode kualitatif yaitu metode naturalistik. Penelitian untuk *basic research* pada umumnya menggunakan metode eksperimen dan kualitatif, *applied research* menggunakan eksperimen dan survey, dan R&D dapat menggunakan survey, kualitatif dan eksperimen

C. Pengertian Metode Penelitian Kuantitatif dan Kualitatif

Terdapat beberapa istilah pada kedua metode tersebut. Borg and Gall (1989) menyatakan sebagai berikut.

Many labels have been used to distinguish between traditional research methods and these new methods: positivistic versus postpositivistic research; scientific versus artistic research; confirmatory versus discovery-oriented research; quantitative versus interpretive research; quantitative versus qualitative research. The quantitative-qualitative distinction seem most widely used. Both quantitative researchers and qualitative researcher go about inquiry in different ways.

Metode kuantitatif dan kualitatif sering dipasangkan dengan nama metode yang tradisional, dan metode baru; metode positivistik dan metode postpositivistik; metode scientific dan metode artistik, metode konfirmasi dan temuan; serta kuantitatif dan interpretif. Jadi metode kuantitatif sering dinamakan metode tradisional, positivistik, scientific dan metode discovery. Selanjutnya metode kualitatif sering dinamakan sebagai metode baru, postpositivistik; artistik; dan interpretive research.

Metode kuantitatif dinamakan metode tradisional, karena metode ini sudah cukup lama digunakan sehingga sudah mentradisi sebagai metode untuk penelitian. Metode ini disebut sebagai metode positivistik karena berlandaskan pada filsafat positivisme. Metode ini sebagai metode ilmiah/scientific karena telah memenuhi kaidah-kaidah ilmiah yaitu konkrit/empiris, obyektif, terukur, rasional, dan sistematis. Metode ini juga disebut metode discovery, karena dengan metode ini dapat ditemukan dan dikembangkan berbagai iptek baru. Metode ini disebut metode kuantitatif karena data penelitian berupa angka-angka dan analisis menggunakan statistik.

Metode penelitian kualitatif dinamakan sebagai metode baru, karena popularitasnya belum lama, dinamakan metode postpositivistik karena berlandaskan pada filsafat postpositivisme. Metode ini disebut juga sebagai metode artistik, karena proses penelitian lebih bersifat seni (kurang terpolah), dan disebut sebagai metode interpretive karena



TEKNIK PENGUMPULAN DATA

Terdapat dua hal utama yang mempengaruhi kualitas data hasil penelitian, yaitu, *kualitas instrumen penelitian, dan kualitas pengumpulan data*. Kualitas instrumen penelitian berkenaan dengan validitas dan reliabilitas instrumen dan kualitas pengumpulan data berkenaan ketepatan cara-cara yang digunakan untuk mengumpulkan data. Oleh karena itu instrumen yang telah teruji validitas dan reliabilitasnya, belum tentu dapat menghasilkan data yang valid dan reliabel, apabila instrumen tersebut tidak digunakan secara tepat dalam pengumpulan datanya.

Pengumpulan data dapat dilakukan dalam berbagai *setting*, berbagai *sumber*, dan berbagai *cara*. Bila dilihat dari *setting*-nya, data dapat dikumpulkan pada *setting* alamiah (*natural setting*), pada laboratorium dengan metode eksperimen, di rumah dengan berbagai responden, pada suatu seminar, diskusi, di jalan dan lain-lain. Bila di lihat dari sumber datanya, maka pengumpulan data dapat menggunakan *sumber primer*, dan *sumber sekunder*. Sumber primer adalah sumber data yang *langsung* memberikan data kepada pengumpul data, dan sumber sekunder merupakan sumber yang *tidak langsung* memberikan data kepada pengumpul data, misalnya lewat orang lain atau lewat dokumen. Selanjutnya bila dilihat dari segi cara atau teknik pengumpulan data, maka teknik pengumpulan data dapat dilakukan dengan interview (wawancara), kuesioner (angket), observasi (pengamatan), dan gabungan ketiganya.

Pada bab ini hanya akan dikemukakan pengumpulan data berdasarkan tekniknya, yaitu melalui wawancara, angket, dan observasi.

A. Interview (Wawancara)

Wawancara digunakan sebagai teknik pengumpulan data apabila peneliti ingin melakukan studi pendahuluan untuk menemukan permasalahan yang harus diteliti, dan juga apabila peneliti ingin mengetahui hal-hal dari responden yang lebih mendalam dan jumlah respondennya sedikit/kecil.

Teknik pengumpulan data ini mendasarkan diri pada laporan tentang diri sendiri atau *self-report*, atau tidak-tidaknya pada pengetahuan dan atau keyakinan pribadi. Sutrisno Hadi (1986) mengemukakan bahwa anggapan yang perlu dipegang oleh peneliti dalam menggunakan metode interview dan juga kuesioner (angket) adalah sebagai berikut.

1. Bahwa subyek (responden) adalah orang yang paling tahu tentang dirinya sendiri
2. Bahwa apa yang dinyatakan oleh subyek kepada peneliti adalah benar dan dapat dipercaya
3. Bahwa interpretasi subyek tentang pertanyaan-pertanyaan yang diajukan peneliti kepadanya adalah sama dengan apa yang dimaksudkan oleh peneliti.

Wawancara dapat dilakukan secara *terstruktur* maupun *tidak terstruktur*, dan dapat dilakukan melalui tatap muka (*face to face*) maupun dengan menggunakan telepon.

1. Wawancara Terstruktur

Wawancara terstruktur digunakan sebagai teknik pengumpulan data, bila peneliti atau pengumpul data telah mengetahui dengan pasti tentang informasi apa yang akan diperoleh. Oleh karena itu dalam melakukan wawancara, pengumpul data telah menyiapkan instrumen penelitian berupa pertanyaan-pertanyaan tertulis yang alternatif jawabannya pun telah disiapkan. Dengan wawancara terstruktur ini setiap responden diberi pertanyaan yang sama, dan pengumpul data mencatatnya. Dengan wawancara terstruktur ini pula, pengumpulan data dapat menggunakan beberapa pewawancara sebagai pengumpul data. Supaya setiap pewawancara mempunyai ketrampilan yang sama, maka diperlukan training kepada calon pewawancara.

Dalam melakukan wawancara, selain harus membawa instrumen sebagai pedoman untuk wawancara, maka pengumpul data juga dapat menggunakan alat bantu seperti tape recorder, gambar, brosur dan material lain yang dapat membantu pelaksanaan wawancara menjadi lancar. Peneliti bidang pembangunan misalnya, bila akan melakukan penelitian untuk mengetahui respon masyarakat terhadap berbagai pembangunan yang telah diarahkan untuk meningkatkan kesejahteraan masyarakat, maka perlu membawa foto-foto atau brosur tentang berbagai jenis pembangunan yang telah dilakukan. Misalnya pembangunan gedung sekolah, bendungan untuk pengairan sawah-sawah, pembangunan pembangkit tenaga listrik dan lain-lain.

Berikut ini diberikan contoh wawancara terstruktur, tentang tanggapan masyarakat terhadap berbagai pelayanan pemerintah Kabupaten tertentu

yang diberikan kepada masyarakat. Pewawancara melingkari salah satu jawaban yang diberikan responden .

1. Bagaimanakah tanggapan Bapak/Ibu terhadap pelayanan pendidikan di Kabupaten ini?
 - a. Sangat Bagus
 - b. Bagus
 - c. Tidak bagus
 - d. Sangat tidak bagus
2. Bagaimanakah tanggapan Bapak/Ibu terhadap pelayanan bidang kesehatan di Kabupaten ini?
 - a. Sangat Bagus
 - b. Bagus
 - c. Tidak bagus
 - d. Sangat tidak bagus
3. Bagaimanakah tanggapan Bapak/Ibu terhadap pelayanan bidang transportasi Kabupaten ini?
 - a. Sangat Jelek
 - b. Jelek
 - c. Bagus
 - d. Sangat Bagus
4. Bagaimanakah tanggapan Bapak/Ibu terhadap pelayanan urusan KTP Kabupaten ini?
 - a. Bagus sekali
 - b. Bagus
 - c. Jelek
 - d. Sangat jelek
5. Bagaimanakah tanggapan Bapak/Ibu terhadap pelayanan penerangan jalan di Kabupaten ini?
 - a. Sangat baik
 - b. Baik
 - c. Tidak baik
 - d. Sangat tidak baik
6. Bagaimanakah tanggapan Bapak/Ibu terhadap pelayanan saluran air di Kabupaten ini?
 - a. Sangat Jelek
 - b. Jelek
 - c. Bagus
 - d. Sangat bagus
7. Bagaimanakah tanggapan Bapak/Ibu terhadap pelayanan bidang keamanan di Kabupaten ini?
 - a. Sangat bagus
 - b. Bagus
 - c. Jelek
 - d. Jelek celali
8. Bagaimanakah tanggapan Bapak/Ibu terhadap pelayanan bidang sarana dan prasarana jalan di Kabupaten ini?
 - a. Sangat baik
 - b. Baik
 - c. Jelek
 - d. Sangat jelek
9. Bagaimanakah tanggapan Bapak/Ibu terhadap pelayanan rekreasi di Kabupaten ini?
 - a. Sangat memuaskan
 - b. Memuaskan
 - c. Tidak memuaskan
 - d. Sangat tidak memuaskan
10. Bagaimanakah tanggapan Bapak/Ibu terhadap pelayanan air minum di Kabupaten ini?
 - a. Sangat bagus
 - b. Bagus
 - c. Jelek
 - d. Sangat jelek

2. Wawancara Tidak Terstruktur

Wawancara tidak terstruktur, adalah wawancara yang bebas di mana peneliti tidak menggunakan pedoman wawancara yang telah tersusun secara sistematis dan lengkap untuk pengumpulan datanya. Pedoman wawancara yang digunakan hanya berupa garis-garis besar permasalahan yang akan ditanyakan.

Contoh:

Bagaimanakah pendapat Bapak/Ibu terhadap kebijakan pemerintah tentang impor gula saat ini? Dan bagaimana dampaknya terhadap pedagang dan petani?

Wawancara tidak terstruktur atau terbuka, sering digunakan dalam penelitian pendahuluan atau malahan untuk penelitian yang lebih mendalam tentang responden. Pada penelitian pendahuluan, peneliti berusaha mendapatkan informasi awal tentang berbagai isu atau permasalahan yang ada pada obyek, sehingga peneliti dapat menentukan secara pasti permasalahan atau variabel

apa yang harus diteliti. Untuk mendapatkan gambaran permasalahan yang lebih lengkap, maka peneliti perlu melakukan wawancara kepada pihak-pihak yang mewakili berbagai tingkatan yang ada dalam obyek. Misalnya akan melakukan penelitian tentang iklim kerja perusahaan, maka dapat dilakukan wawancara dengan pekerja tingkat bawah, supervisor, dan manajer.

Untuk mendapatkan informasi yang lebih dalam tentang responden, maka peneliti dapat juga menggunakan wawancara tidak terstruktur. Misalnya seseorang yang dicurigai sebagai penjahat, maka peneliti akan melakukan wawancara tidak terstruktur secara mendalam, sampai diperoleh keterangan bahwa orang tersebut penjahat atau bukan.

Dalam wawancara tidak terstruktur, peneliti belum mengetahui secara pasti data apa yang akan diperoleh, sehingga peneliti lebih banyak mendengarkan apa yang diceritakan oleh responden. Berdasarkan analisis terhadap setiap jawaban dari responden tersebut, maka peneliti dapat mengajukan berbagai pertanyaan berikutnya yang lebih terarah pada suatu tujuan. Dalam melakukan wawancara peneliti dapat menggunakan cara "berputar-putar baru menukik" artinya pada awal wawancara, yang dibicarakan adalah hal-hal yang tidak terkait dengan tujuan, dan bila sudah terbuka kesempatan untuk menanyakan sesuatu yang menjadi tujuan, maka segera ditanyakan.

Wawancara baik yang dilakukan dengan *face to face* maupun yang menggunakan pesawat telepon, akan selalu terjadi kontak pribadi, oleh karena itu pewawancara perlu memahami situasi dan kondisi sehingga dapat memilih waktu yang tepat kapan dan di mana harus melakukan wawancara. Pada saat responden sedang sibuk bekerja, sedang mempunyai masalah berat, sedang mulai istirahat, sedang tidak sehat, atau sedang marah, maka harus hati-hati dalam melakukan wawancara. Kalau dipaksakan wawancara dalam kondisi seperti itu, maka akan menghasilkan data yang tidak valid dan akurat.

Bila responden yang akan diwawancarai telah ditentukan orangnya, maka sebaiknya sebelum melakukan wawancara, pewawancara minta waktu terlebih dulu, kapan dan dimana bisa melakukan wawancara. Dengan cara ini, maka suasana wawancara akan lebih baik, sehingga data yang diperoleh akan lebih lengkap dan valid.

Informasi atau data yang diperoleh dari wawancara sering bias. Bias adalah menyimpang dari yang seharusnya, sehingga dapat dinyatakan data tersebut subyektif dan tidak akurat. Kebiasaan data ini akan tergantung pada pewawancara, yang diwawancarai (*responden*) dan situasi & kondisi pada saat wawancara. Pewawancara yang tidak dalam posisi netral, misalnya ada maksud tertentu, diberi sponsor akan memberikan interpretasi data yang berbeda dengan apa yang disampaikan oleh responden. Responden akan memberi data yang bias, bila responden tidak dapat menangkap dengan jelas



apa yang ditanyakan peneliti atau pewawancara. Oleh karena itu peneliti jangan memberi pertanyaan yang bias. Selanjutnya situasi dan kondisi seperti yang juga telah dikemukakan di atas, sangat mempengaruhi proses wawancara, yang pada akhirnya juga akan mempengaruhi validitas data.

B. Kuesioner (Angket)

Kuesioner merupakan teknik pengumpulan data yang dilakukan dengan cara memberi seperangkat pertanyaan atau pernyataan tertulis kepada responden untuk dijawabnya. Kuesioner merupakan teknik pengumpulan data yang efisien bila peneliti tahu dengan pasti variabel yang akan diukur dan tahu apa yang bisa diharapkan dari responden. Selain itu, kuesioner juga cocok digunakan bila jumlah responden cukup besar dan tersebar di wilayah yang luas. Kuesioner dapat berupa pertanyaan/pernyataan tertutup atau terbuka, dapat diberikan kepada responden secara langsung atau dikirim melalui pos, atau internet.

Bila penelitian dilakukan pada lingkup yang tidak terlalu luas, sehingga kuesioner dapat diantarkan langsung dalam waktu tidak terlalu lama, maka pengiriman angket kepada responden tidak perlu melalui pos. Dengan adanya kontak langsung antara peneliti dengan responden akan menciptakan suatu kondisi yang cukup baik, sehingga responden dengan sukarela akan memberikan data obyektif dan cepat.

Uma Sekaran (1992) mengemukakan beberapa prinsip dalam penulisan angket sebagai teknik pengumpulan data yaitu: *prinsip penulisan, pengukuran dan penampilan fisik*.

1. Prinsip Penulisan Angket:

Prinsip ini menyangkut beberapa faktor yaitu: isi dan tujuan pertanyaan, bahasa yang digunakan mudah, pertanyaan tertutup terbuka-negatif positif, pertanyaan tidak mendua, tidak menanyakan hal-hal yang sudah lupa, pertanyaan tidak mengarahkan, panjang pertanyaan, dan urutan pertanyaan

a. Isi dan tujuan Pertanyaan

Yang dimaksud di sini adalah, apakah isi pertanyaan tersebut merupakan bentuk pengukuran atau bukan? Kalau berbentuk pengukuran, maka dalam membuat pertanyaan harus teliti, setiap pertanyaan harus skala pengukuran dan jumlah itemnya mencukupi untuk mengukur variabel yang diteliti.

b. Bahasa yang digunakan

Bahasa yang digunakan dalam penulisan kuesioner (angket) harus disesuaikan dengan kemampuan berbahasa responden. Kalau sekiranya responden tidak dapat berbahasa Indonesia, maka angket jangan disusun dengan bahasa Indonesia. Jadi bahasa yang digunakan dalam angket harus

142

memperhatikan jenjang pendidikan responden, keadaan sosial budaya, dan "frame of reference" dari responden.

c. Tipe dan Bentuk Pertanyaan

Tipe pertanyaan dalam angket dapat *terbuka atau tertutup*, (kalau dalam wawancara: terstruktur dan tidak terstruktur), dan bentuknya dapat menggunakan kalimat positif atau negatif.

Pertanyaan terbuka, adalah pertanyaan yang mengharapkan responden untuk menuliskan jawabannya berbentuk uraian tentang sesuatu hal. Contoh: bagaimanakah tanggapan anda terhadap iklan-iklan di TV saat ini? Sebaliknya pertanyaan tertutup, adalah pertanyaan yang mengharapkan jawaban singkat atau mengharapkan responden untuk memilih salah satu alternatif jawaban dari setiap pertanyaan yang telah tersedia. Setiap pertanyaan angket yang mengharapkan jawaban berbentuk *data nominal, ordinal, interval, dan ratio, adalah bentuk pertanyaan tertutup*.

Pertanyaan tertutup, akan membantu responden untuk menjawab dengan cepat, dan juga memudahkan peneliti dalam melakukan analisis data terhadap seluruh angket yang telah terkumpul. Pertanyaan/pernyataan dalam angket perlu dibuat kalimat positif dan negatif agar responden dalam memberikan jawaban setiap pertanyaan lebih serius, dan tidak mekanistik.

d. Pertanyaan tidak mendua

Setiap pertanyaan dalam angket jangan mendua (*double-barreled*) sehingga menyulitkan responden untuk memberikan jawaban.

Contoh:

Bagaimanakah pendapat anda tentang kualitas dan kecepatan pelayanan KTP? Ini adalah pertanyaan yang mendua, karena menanyakan tentang dua hal sekaligus, yaitu kualitas dan harga. Sebaiknya pertanyaan tersebut dijadikan menjadi dua yaitu: bagaimanakah kualitas pelayanan KTP? Bagaimanakah kecepatan pelayanan?

e. Tidak menanyakan yang sudah lupa

Setiap pertanyaan dalam instrumen angket, sebaiknya juga tidak menanyakan hal-hal yang sekiranya responden sudah lupa, atau pertanyaan yang memerlukan jawaban dengan berfikir berat.

Contoh:

Bagaimanakah kinerja para penguasa Indonesia 30 tahun yang lalu? Menurut anda, bagaimanakah cara mengatasi krisis ekonomi saat ini? (kecuali penelitian yang mengharapkan pendapat para ahli). Kalau misalnya umur responden baru 25 tahun, dan pendidikannya rendah, maka akan sulit memberikan jawaban.

143

f. Pertanyaan tidak menggiring

Pertanyaan dalam angket sebaiknya juga tidak menggiring ke jawaban yang baik saja atau ke yang jelek saja. Misalnya: bagaimanakah kalau bonus atas jasa pelayanan di tingkatkan? jawaban responden tentu cenderung akan setuju. Bagaimanakah prestasi kerja anda selama setahun terakhir? jawabannya akan cenderung baik.

g. Panjang Pertanyaan

Pertanyaan dalam angket sebaiknya tidak terlalu panjang, sehingga akan membuat jenuh responden dalam mengisi. Bila jumlah variabel banyak, sehingga memerlukan instrumen yang banyak, maka instrumen tersebut dibuat bervariasi dalam penampilan, model skala pengukuran yang digunakan, dan cara mengisinya. Disarankan empirik jumlah pertanyaan yang memadai adalah antara 20 s/d 30 pertanyaan.

h. Urutan pertanyaan

Urutan pertanyaan dalam angket, dimulai dari yang umum menuju ke hal yang spesifik, atau dari yang mudah menuju ke hal yang sulit, atau diacak. Hal ini perlu dipertimbangkan karena secara psikologis akan mempengaruhi semangat responden untuk menjawab. Kalau pada awalnya sudah diberi pertanyaan yang sulit, atau yang spesifik, maka responden akan patah semangat untuk mengisi angket yang telah mereka terima. Urutan pertanyaan yang diacak perlu dibuat bila tingkat kematangan responden terhadap masalah yang ditanyakan sudah tinggi.

i. Prinsip Pengukuran

Angket yang diberikan kepada responden adalah merupakan instrumen penelitian, yang digunakan untuk mengukur variabel yang akan diteliti. Oleh karena itu instrumen angket tersebut harus dapat digunakan untuk mendapatkan data yang valid dan reliabel tentang variabel yang diukur. Supaya diperoleh data penelitian yang valid dan reliabel, maka sebelum instrumen angket tersebut diberikan pada responden, maka perlu diuji validitas dan reliabilitasnya terlebih dulu. Instrumen yang tidak valid dan reliabel bila digunakan untuk mengumpulkan data, akan menghasilkan data yang tidak valid dan reliabel pula.

j. Penampilan Fisik Angket

Penampilan fisik angket sebagai alat pengumpul data akan mempengaruhi respon atau keseriusan responden dalam mengisi angket. Angket yang dibuat di kertas buram, akan mendapat respon yang kurang menarik bagi responden, bila dibandingkan angket yang dicetak dalam kertas yang bagus dan berwarna. Tetapi angket yang dicetak di kertas yang bagus dan berwarna akan menjadi mahal.



C. Observasi

Observasi sebagai teknik pengumpulan data mempunyai ciri yang spesifik bila dibandingkan dengan teknik yang lain, yaitu wawancara dan kuesioner. Kalau wawancara dan kuesioner selalu berkomunikasi dengan orang, maka observasi tidak terbatas pada orang, tetapi juga obyek-obyek alam yang lain.

Sutrisno Hadi (1986) mengemukakan bahwa, observasi merupakan suatu proses yang kompleks, suatu proses yang tersusun dari pelbagai proses biologis dan psikologis. Dua di antara yang terpenting adalah proses-proses pengamatan dan ingatan.

Teknik pengumpulan data dengan observasi digunakan bila, penelitian berkenaan dengan perilaku manusia, proses kerja, gejala-gejala alam dan bila responden yang diamati tidak terlalu besar.

Dari segi proses pelaksanaan pengumpulan data, observasi dapat dibedakan menjadi *participant observation* (observasi berperan serta) dan *non participant observation*, selanjutnya dari segi instrumentasi yang digunakan, maka observasi dapat dibedakan menjadi observasi terstruktur dan tidak terstruktur.

1. Observasi Berperan serta (*Participant observation*)

Dalam observasi ini, peneliti terlibat dengan kegiatan sehari-hari orang yang sedang diamati atau yang digunakan sebagai sumber data penelitian. Sambil melakukan pengamatan, peneliti ikut melakukan apa yang dikerjakan oleh sumber data, dan ikut merasakan suka dukanya. Dengan observasi partisipan ini, maka data yang diperoleh akan lebih lengkap, tajam, dan sampai mengetahui pada tingkat makna dari setiap perilaku yang nampak.

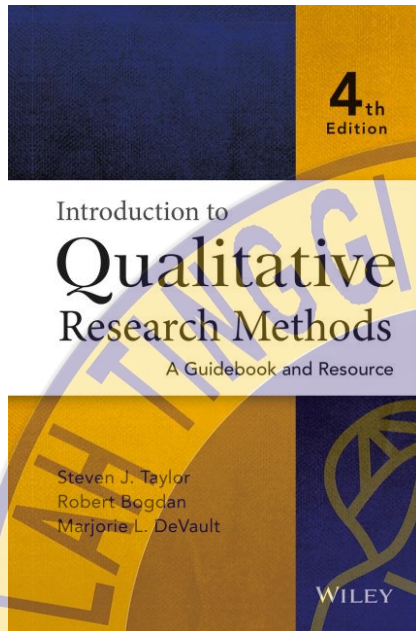
Dalam suatu perusahaan atau organisasi pemerintah misalnya, peneliti dapat berperan sebagai karyawan, ia dapat mengamati bagaimana perilaku karyawan dalam bekerja, bagaimana semangat kerjanya, bagaimana hubungan satu karyawan dengan karyawan lain, hubungan karyawan dengan supervisor dan pimpinan, keluhan dalam melaksanakan pekerjaan dan lain-lain.

2. Observasi Nonpartisipan

Kalau dalam observasi partisipan peneliti terlibat langsung dengan aktivitas orang-orang yang sedang diamati, maka dalam observasi nonpartisipan peneliti tidak terlibat dan hanya sebagai pengamat independen. Misalnya dalam suatu Tempat Pemungutan Suara (TPS), peneliti dapat mengamati bagaimana perilaku masyarakat dalam hal menggunakan hak pilihnya, dalam interaksi dengan panitia dan pemilih yang lain. Peneliti mencatat, menganalisis dan selanjutnya dapat membuat kesimpulan tentang perilaku masyarakat dalam pemilihan umum. Pengumpulan data dengan

145

Taylor, S. J., Bogdan, R., & DeVault, M. (2015). *Introduction to Qualitative Research Methods: A Guidebook and Resource*. John Wiley & Sons.



This book is printed on acid-free paper. ♻️

Copyright © 2016 by John Wiley & Sons, Inc. All rights reserved.

Published by John Wiley & Sons, Inc., Hoboken, New Jersey.
Published simultaneously in Canada.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, scanning, or otherwise, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without either the prior written permission of the Publisher, or authorization through payment of the appropriate per-copy fee to the Copyright Clearance Center, Inc., 222 Rosewood Drive, Danvers, MA 01923, (978) 750-8400, fax (978) 646-8600, or on the web at www.copyright.com. Requests to the Publisher for permission should be addressed to the Permissions Department, John Wiley & Sons, Inc., 111 River Street, Hoboken, NJ 07030, (201) 748-6011, fax (201) 748-6008.

Limit of Liability/Disclaimer of Warranty: While the publisher and author have used their best efforts in preparing this book, they make no representations or warranties with respect to the accuracy or completeness of the contents of this book and specifically disclaim any implied warranties of merchantability or fitness for a particular purpose. No warranty may be created or extended by sales representatives or written sales materials. The advice and strategies contained herein may not be suitable for your situation. You should consult with a professional where appropriate. Neither the publisher nor author shall be liable for any loss of profit or any other commercial damages, including but not limited to special, incidental, consequential, or other damages.

This publication is designed to provide accurate and authoritative information in regard to the subject matter covered. It is sold with the understanding that the publisher is not engaged in rendering professional services. If legal, accounting, medical, psychological, or any other expert assistance is required, the services of a competent professional person should be sought.

Designations used by companies to distinguish their products are often claimed as trademarks. In all instances where John Wiley & Sons, Inc. is aware of a claim, the product names appear in initial capital or all capital letters. Readers, however, should contact the appropriate companies for more complete information regarding trademarks and registrations.

For general information on our other products and services please contact our Customer Care Department within the United States at (800) 762-2974, outside the United States at (317) 572-3993 or fax (317) 572-4002.

Wiley publishes in a variety of print and electronic formats and by print-on-demand. Some material included with standard print versions of this book may not be included in e-books or in print-on-demand. If this book refers to media such as a CD or DVD that is not included in the version you purchased, you may download this material at <http://booksupport.wiley.com>. For more information about Wiley products, visit www.wiley.com.

Library of Congress Cataloging-in-Publication Data

Taylor, Steven J., 1949–
Introduction to qualitative research methods : a guidebook and resource / Steven J. Taylor, Robert Bogdan, Marjorie L. DeVault. –4th edition.
1 pages cm
Includes bibliographical references and index.
ISBN 978-1-118-76721-4 (cloth) – ISBN 978-1-118-76730-6 (epdf) – ISBN 978-1-118-76729-0 (epub)
1. Social sciences—Research—Methodology. 2. Sociology—Research—Methodology. 3. Qualitative research.
I. Bogdan, Robert. II. DeVault, Marjorie L., 1950– III. Title.
HQ63.T385 2016
001.4'2—dc23

2015013787

Cover design: Wiley
Cover image: ©iStock/urbanew

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1



Taylor's study of World War II conscientious objectors, or COs, started when a colleague showed him a monograph titled *Out of Sight, Out of Mind* edited by Wright (1947). The monograph contained graphic accounts of institutional abuse and neglect and was published by a group named the National Mental Health Foundation. Although Taylor had studied the history of state institutions for people with psychiatric and intellectual disabilities in America and written about public exposés of these institutions, he was only vaguely familiar with exposés of state mental hospitals and training schools in the 1940s. He had never heard of the National Mental Health Foundation, even though *Out of Sight, Out of Mind* listed a series of prominent national sponsors and supporters, including Eleanor Roosevelt, wife of deceased President FDR; Walter Reuther, labor leader; and Henry Luce, founder of *Time* magazine. The monograph only mentioned in passing that the accounts had been written by COs. Taylor was intrigued that he and colleagues knowledgeable about the history of institutions were unfamiliar with or only vaguely aware of this history.

Historical researchers distinguish between primary and secondary sources. Primary sources are documents or artifacts created during the time under study and can include reports, letters, photos, newsletters, diaries, and similar materials. Secondary sources are secondhand accounts by people attempting to analyze and interpret an activity or event. Some sociologists and others write historical accounts based solely on secondary sources, but primary sources are generally considered essential for sound historical research.

Taylor first searched for secondary sources on World War II COs. He found several books that described the Civilian Public Service, which was established to oversee nonmilitary service conducted by COs who were conscientiously opposed to participation in the military based on religious training and beliefs. Although these books had little to say about COs assigned to state institutions, they helped Taylor understand the religious backgrounds of the COs and the organizations that worked hard to convince the government to permit religious objectors to perform alternative service. Just as important, these secondary sources cited primary sources and listed repositories of archival materials on the World War II COs. Archival researchers can use the same snowball technique employed by participant observers and interviewers: study documents to identify other potentially fruitful sources. One document leads to others, which lead to others, which lead to others. Through this process, Taylor identified two other books that focused on specific aspects of the work of COs at state institutions.

Three major historical peace churches—the Society of Friends (Quakers), the Mennonite Church, and the Church of the Brethren—were the driving forces behind the establishment of the Civilian Public Service and sponsored and paid the living expenses of over 12,000 COs representing over

The Duffer Brother, et al. (Executive Producers). (2022). *Stranger Things*.

Monkey Massacre Productions and 21 Laps Entertainment; Netflix. United States.