

**HUMAN MOTIVATION OF BERNHARDT THROUGH
THE MAIN CHARACTER
IN DEADLY ILLUSIONS MOVIE**

REFERENCES

Submitted to the School of Foreign Language – JIA as a partial fulfillment of requirements for the undergraduate degree in English Literature Programme



**TRIANA DEVI
43131.510190.064**

**ENGLISH LITERATURE PROGRAMME
SCHOOL OF FOREIGN LANGUAGES - JIA
BEKASI
2023**

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Practical Psychology

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McGraw-Hill Book Company, Inc.

New York and London

PRACTICAL PSYCHOLOGY

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THE LIFE UNDERWRITERS ASSOCIATION OF CANADA

UNDER THE TITLE OF
ELEMENTARY PSYCHOLOGY

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SECOND PRINTING

PRINTED IN THE UNITED STATES OF AMERICA



Chapter I

AN INTRODUCTION
TO THE STUDY OF
PSYCHOLOGY

I WHAT IS PSYCHOLOGY?

PSYCHOLOGY is a science, that is, it studies actual events in a scientific way. Unfortunately the word psychology has been associated in the minds of many people with all kinds of mysterious, occult studies, such as mind reading, thought transference, mental telepathy, character analysis by the stars, handwriting, or the shape of the face or the head. Although psychology is interested in all human activity, such methods as those mentioned above cannot be used because they are beyond the pale of scientific methods.

Man has always been interested in himself, and has always attempted to find answers to questions concerning the whys and hows of experience and conduct. He has tried to understand his own impulses, feelings, strivings, and acts. Because of mere curiosity or for more practical reasons, he has attempted to estimate the ability and personality characteristics of himself and of other people. Most people have opinions, beliefs, and explanations of the motives that impel individuals to work or not to work, to fall in love or to hate, to buy or not to buy. They find reasons for the differences in ability to learn quickly or slowly, to achieve success or to fail. Psychology is interested in these same problems, but the methods of attack on the problems by scientific psychology are different from the ordinary methods of popular speculation. In order to make its results of real value and significance, psychology has been forced to adopt scientific

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methods of study that are designed to ensure some degree of reliability, accuracy, and dependability.

Psychology, then, can be defined as the scientific study of the activities of individuals. The subject matter is the same as has engaged the mind of man ever since he began to think about himself, but the methods are different. In order to try to make clear what this definition means, let us approach our study from three points of view—first, a study of how psychology developed and took its place as one of the catalogue of sciences; second, a study of the methods employed by modern psychology; and finally, a study of the subject matter of the study.

2 A HISTORICAL INTRODUCTION TO MODERN PSYCHOLOGY

Although psychology as a science has had a comparatively short history, the foundations of psychology are very old. As long as there have been thinking men, there have been attempts to understand the nature of man himself and the meaning of his activities. This interest has had a long history, which we will summarize in five major periods of development. Some understanding of this development should help us to understand and appreciate modern scientific psychology better.

a. The early period of primitive notions.

One of the earliest ideas about the nature of man was that a ghost dwelt in the body, making the body alive and conscious. At death, this ghost withdrew permanently, and during sleep it wandered away, to return again when the person woke up. All bodily activity was activated by this ghost. Not people only, but also plants and animals and even inanimate objects, such as rivers and wind and thunder, were activated by spirits. This idea is called *primitive animism*. We have not completely outgrown this idea; and we find today many indications of this primitive notion in modern thinking.



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THE complex activity of the adult human being is the result of the kind of organism that he possesses and the type of development that has taken place since his beginning as a fertilized ovum. His structure is determined pretty much by hereditary factors; and this structure determines, in part, his activity—but only in part, for everything that the individual experiences and everything that he does leaves him a little different from what he was before. Living is adjusting. The human being, sensitive to happenings in his world, reacts to these events and, reacting, adjusts to changes in his environment. Such adjustments have their effect on his development, determining partly at least the direction, extent, and type of that development.

I. HEREDITY AND ENVIRONMENT

Two extreme views regarding the place of heredity in development have been held. The first is that all development and activity of the individual is determined by heredity. The other view, equally extreme, is that the activities of the individual are wholly determined by environmental conditions. These views are equally impossible. The individual at conception is the product of the union of two cells, one from the father and one from the mother. These cells contain the germs of later development; but, as soon as these cells unite, the influence of environment is felt. If certain normal environmental conditions are absent, the development of the new individual is impossible. Contained in the microscopic *germs* of these germ cells are the potentialities of

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DEVELOPMENT AND ADJUSTMENT

they have a very limited ability to modify or change their activity. When we observe animals higher in the animal scale, we find that this condition is just reversed. The instinctive forms of behavior are fewer in number, the period of infancy is prolonged, and the ability to learn is immensely increased. We conclude, then, that these features of life are in some way closely related. The human infant has the longest infancy; it is dependent on its parents for a considerable period of its life. The human child has very few ready-made or inherited forms of adequate behavior; but it has a great ability to learn, or to modify and change its activity to conform to and take care of the many complex situations in which it is placed. The native forms of behavior, or instincts, are so few in human infants as to be almost negligible. A few reflex activities, such as swallowing, sneezing, and random movements of various kinds, seem to be about the only activities that the child can perform without some amount of learning. The possibilities for learning or acquiring new forms of behavior are almost limitless.

The human child is born with a number of well-defined organic needs or appetites, together with the ability to acquire activities to satisfy these appetites; but instincts, in the sense of unlearned activities, may be neglected in our discussion for all practical purposes. What few ready-made forms of behavior the child has are soon submerged under the more important learned activities, acquired in the child's adjustment to its environment.

J. DEVELOPMENT—MATURATION AND LEARNING

There are two processes of development—maturation and learning. Maturation is the development that occurs through growth of structure and function. This growth is determined mainly by the inherent constitution of the organism. Of course, the individual must have an environment conducive to normal growth; but given this normal environment, the individual develops in terms of a pattern

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I. INTRODUCTORY STATEMENT

THERE is a reason for everything we do. All human activity has some cause. It is often difficult to find this cause or to decide just which of the thousands of possible influences determined any particular action. Our knowledge of human activity will have to advance considerably before the ultimate aim of psychology is attained, namely, to be able to predict what particular response will follow a particular stimulus. At present we can do this only in very general terms. To be able to predict what success an individual will achieve in life or in any occupation, we need to know something about his abilities, his past experience, and his motivation. To be able to predict what a person will do in any given situation, we need to know something about his established habits, his organic condition, and what he happens to be doing at that time. Before we attempt to answer this very complicated question about the prediction of particular responses, it is necessary to know something about the kinds of influences that affect and direct human activity. We will attack first the more general question as to what directing influences help to determine the individual's activity.

In general, everybody does what he does at any particular moment because he wants to. The martyr goes to the burning stake because he desires to do just that, rather than anything else that would relieve him from such action. The problem in motivation is twofold: (1) to outline the kinds of influences that direct activity and (2) to try to determine which of these influences is active in a given situation. This

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change and play cannot be denied. The feverish search for pleasure and recreation of the present day is man's reaction to the drudgery of uninteresting work; but man's training has been mostly a preparation for work and so he often fails to find the required satisfaction in play.

A great part of the dissatisfaction and vague general unrest may be traced to the inability of individuals to find a satisfaction for the basic need for change. When an appetite is denied satisfaction in the usual or natural way, that satisfaction is sought in some indirect way. Man will go to almost any length to find an outlet for his need for interesting and pleasurable activity. Mental instability and even insanity seem to be increasing at an alarming rate. This may be due to the unsatisfied desire for activity that is not monotonous and uninteresting. Try the experiment of engaging in some very dull and uninteresting and meaningless activity, such as adding two and two over and over again for some time, and see how long you can endure it. Man requires variety in activity.

f. Other appetites.

There are other basic needs, which we will content ourselves with just mentioning. These appetites also demand satisfaction and produce activity and direct that activity in specific directions. The elimination of waste products from the body, the appetite for air to breathe, the need of an intermediate temperature producing the urge to secure warmth, when cold, and to secure coolness, when overheated—these are persistent needs.

Men in general rarely understand the forces that determine their conduct. These basic needs or appetites are the basis of a great part of the activities of the individual. The feeling of security, which is the foundation of a mentally healthy individual, comes when he anticipates no obstacles in the way of achieving a regular satisfaction of these appetites.

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is not easy. All casual relations in human activity are rather obscure, and it is hardly ever possible to carry our search to an ultimate conclusion in particular cases; but it is possible to outline some of the more basic reasons for human conduct.

Human beings have very few ready-made forms of behavior, few instincts or unlearned activities. Rather, we find that almost all human activities undergo modification or change during the lifetime of the individual. All human activity is subject to learning. This learning itself has a cause or is motivated by something. Man has a large number of needs or requirements that initiate behavior, so our first task in this chapter will be to outline these basic needs or organic requirements.

2. THE ORGANIC NEEDS OR APPETITES

Man is so constructed that he requires certain things in order that he may keep living. He is also so constituted that these needs make themselves felt in such a way as to initiate activity that will eventually satisfy them. He needs air to breathe, food to eat, liquid to drink, rest from activity, sleep, a changing environment, the elimination of waste products, and sexual expression. These are all basic organic needs, which demand periodic or continual satisfaction. They are motives or directing influences, because they initiate and sustain activity and also direct that activity until the activity finally ends in a satisfaction of the felt need. We will call these *appetites*.

It is characteristic of all appetites that they produce activity. A hungry person is a restless one and this restlessness is directed usually toward the removal of the organic state involved. Not only is an appetite productive of activity, but it produces the kind of activity that habitually results in the satisfaction of the appetite. Appetites are cyclic or rhythmic in their action. They demand satisfaction; then, when this is achieved, they lapse into quiescence for a time, only to return, after a period, to the active state again. An

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Some writers assume that the main goal of human conduct is the attainment of a condition of organic comfort and the avoidance of organic distress. Whether this extreme position is justified or not, it is certainly true that these organic needs dictate much of what we do and direct most of our activities. Innumerable habits are formed because of these insistent organic needs; in fact, these appetites are at the foundation of most of the learning activity of the individual.

3. EMOTIONS AS MOTIVES

Another kind of motive is that of the emotions. In a later chapter, we will discuss in some detail the emotions, so it is necessary at this time merely to indicate how emotional experiences direct activity. When he is under the influence of a fear, a person may do many things that he would not do normally. That fear motivated human behavior has long been recognized. Parents have used fear to direct the conduct of their children. The state, the church, and other organizations have from time to time used fear to produce a desired form of behavior. Anger motivates individuals to fight, to attack, and to say things that would be beneath their dignity if they were not dominated by this emotion. Besides the intense emotions of fear and anger, the milder forms of emotion—sentiments and moods—dictate the course of action to be followed by the individual.

4. FEELINGS AND ATTITUDES AS MOTIVES

Every experience that the individual has and every activity in which he engages is evaluated by him as being pleasant or unpleasant. That is, there is a feeling tone scale ranging from extreme pleasantness to extreme unpleasantness, and every experience can be located somewhere on this scale. When an experience is evaluated as pleasant, the individual has an attitude of approach to that experience; that is, he tends to prolong and continue the activity. When,



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The strong desire to excel, succeed, or win out over others is probably trained into us by custom or education. It is a universal tendency.

however, he evaluates the experience as unpleasant, he has an attitude of withdrawal; that is, he tends to discontinue that experience. So the ever-present feeling tones of pleasantness or unpleasantness, with their accompanying attitudes of approach and withdrawal, are important human motives.

5. THE SOCIAL MOTIVES

The whole story of human motivation is not told in terms of organic needs, emotions, and feelings. If, for instance, the only motives of human conduct were the organic needs, we would be able to satisfy hunger and the other appetites in a much more simple manner than we do at present.

The whole picture is complicated by the fact that man

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is predominantly a social being. This social existence has produced in man certain characteristic attitudes or tendencies. Whether it is due to inborn nature, or, as is more likely, trained into us by social custom and education, there is a universal tendency to strive to excel and succeed, to win out ahead of others, or to overcome obstruction or difficulty. This tendency, which we will name *self-assertion*, can be traced through a great many activities of the individual. Obstruction is met with increased activity, difficulties call for more energy, projects must be carried through to a successful completion, rivals must be beaten, or success must be achieved for its own sake. The so-called fighting instinct is still another phase of this same tendency. Success has become a human goal; and, if it cannot be attained in one way, it must be in another.

Strange as it may sound, there is also the tendency present in human beings to submit, to give in, to subordinate themselves to other authorities. This tendency we will call *self-submission*, or *self-negation*. Forced submission to others, which is common enough but hardly pleasant, is not what we mean by self-submission. There is a submission that is satisfying. There are situations that are obviously beyond our own powers to cope with, and in these situations submission to some person, or to some idea, or to some system of religion or to the laws of society seems to be the natural and satisfying course. The child is submissive to the adult; the adult is submissive to the wiser or more influential person or to groups of individuals or to the representatives of constituted authority. Admiration, hero worship, reverence, and awe are all indications of willing and satisfying submission. Submission to a protective authority or a power greater than ourselves may be conducive to a feeling of security and permanence. We like to have a boss, as well as to boss others.

A standard of mental health is a proper balance between these self-tendencies. There are occasions when self-assertion

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is called for, and there are also situations when the individual's interests are best served by submission. Social intercourse is possible only on the basis of give-and-take, of assertion and submission. So, the socially well-adjusted individual is the one who at times is assertive and at other times is submissive.

Another rather powerful kind of social motivation is found in our ideas of what other people think of us. If not in all people, at least in most, there is a strong desire to be well thought of, to achieve social approval. The almost universal attempt to "keep up with the Joneses" is one very common phase of this desire for social approval. Sometimes this desire works in a very direct way, but more often its machinations are indirect and perhaps obscure even to the person concerned. The child seeks approval by his showing off before strangers and family. "Watch me" is the characteristic phrase of children in one stage of their development. The young man strives to appear strong, skillful, clever, smart, grown-up, sophisticated, or bad, depending on the group to which he belongs. The almost universal attempt to improve on nature by all kinds of beauty tricks is one of the most common manifestations of the desire for social approval in the young lady. The adult also strives to attain some degrees of social approval by personal appearance, clothes, house, car, amount of life insurance, social connections, wealth, success in business, politics, athletics, philanthropy; or by wit, generosity, or even assumed peculiarities and eccentricities. If it is not possible to attain satisfaction for this desire for social approval in one way, then some other means may be adopted. Although this desire to be well thought of is really one manifestation of self-assertion, it is so prominent in human activity that it merits separate mention.

Just as we go to great lengths to attain satisfaction for the desire for social approval, so we will do almost anything to avoid social disapproval. Social ostracism is the powerful

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weapon society wields to regiment its members, for very few people can stand against the disapproval of others.

Everyone desires to feel that he is secure socially. He wants to feel that he "belongs," that he is liked, accepted, and "at home" in his world. He strives for status, a "place in the sun." He learned early in his development that other people are important to him; and, whether he will admit it or not, this idea continues with him all his life. It dictates and directs a great part of his activity. If his social security is threatened, he will go to great lengths to build it up again. His mental health depends on this feeling of "belonging" in his world. So, the social motives are very powerful in directing human activity.

6. OTHER HUMAN MOTIVES

Our account of human motivation is not complete, and cannot be, until we learn more about human activity than we have been able to up to this time. There is still much to be discovered. There is, however, one general feature of activity that we should mention here. Once an activity is started, there is a tendency for that activity to go on to completion. Experiments with children have shown that to break off an activity before it is completed is to produce a slight strain that directs the individual's behavior in such a way that he will have a tendency to return to that activity and finish it as soon as opportunity allows. An activity in progress, then, seems to carry sufficient motivation within itself to carry it to some kind of completion.


Habits may also be motives. That is, once a habit has been established, it becomes almost automatic and requires only a stimulus to set it in action. Every individual has habitual modes of reaction, of thought, and of belief. These ways of thinking and acting are, of course, the lines of least resistance, and therefore are the ways in which the individual usually responds to any situation. It usually takes some rather unusual situation or some rather strong motivating

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2. Klarer

**An Introduction
to Literary Studies**
Second edition

Mario Klarer



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Mario Klarer is Associate Professor of English and American Studies at the University of Innsbruck.

AN INTRODUCTION TO LITERARY STUDIES

Second edition

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LONDON AND NEW YORK

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."

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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*"—T. p. verso.

Includes bibliographical references and index.

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

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literature—Research—Methodology—Handbooks, manuals, etc.
3. American literature—Research—Methodology—Handbooks, manuals,
etc. 4. American literature—History and criticism—Theory, etc.
5. Criticism—Authorship—Handbooks, manuals, etc. I. Title.
Research—Handbooks, manuals, etc. I. Title.
PR21.K5213 2004
820.9—dc22 2003020775

ISBN 0-203-41404-7 Master e-book ISBN

ISBN 0-203-67156-2 (Adobe eReader Format)
ISBN 0-415-33381-4 (hbk)
ISBN 0-415-33382-2 (pbk)

For Bernadette, Johanna and Moritz

PRIMARY AND SECONDARY SOURCES

Traditional literary studies distinguish between the artistic object, or primary source, and its scholarly treatment in a critical text, or secondary source. **Primary sources** denote the traditional objects of analysis in literary criticism, including texts from all literary genres, such as fiction, poetry, or drama.

The term **secondary source** applies to texts such as **articles** (or **essays**), book reviews, and **notes** (brief comments on a very specific topic), all of which are published primarily in scholarly journals. In Anglo-American literary criticism, as in any other academic

discipline, regularly published **journals** inform readers about the latest results of researchers (see Chapter 5). Essays are also published as **collections** (or *anthologies*) compiled by one or several editors on a specific theme. If such an anthology is published in honor of a famous researcher, it is often called a **festschrift**, a term which comes from the German but is also used in English. Book-length scholarly treatises on a single theme are called **monographs**. Most dissertations and scholarly books published by university presses belong to this group.

In terms of content, secondary literature tries to uphold those standards of scholarly practice which have, over time, been established for scientific discourse, including objectivity,

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 **denouement**), 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

b)

Characters

While formalist approaches to the study of literature traditionally focus on plot and narrative structure, methods informed by psychoanalysis shift the center of attention to the text's characters. A psychological approach is, however, merely one way of evaluating characters; it is also possible to analyze character presentation in the context of narratological structures. **Generally speaking, characters in a text can be rendered either as types or as individuals. A typified character in literature is dominated by one specific trait and is referred to as a flat character. The term round character usually denotes a persona with more complex and differentiated features.**

Typified characters often represent the general traits of a group of persons or abstract ideas. Medieval allegorical depictions of characters preferred **typification** in order to personify vices, virtues, or philosophical and religious positions. The Everyman-figure, a symbol of the sinful Christian, is a major example of this general pattern in the representation of man in medieval literature. In today's advertisements, typified character presentations re-emerge in magazines, posters, film, and TV. The temporal and spatial limitations of advertising media revive allegorical and symbolic characterization for didactic and persuasive reasons comparable to those of the Middle Ages.

A good example of the purposeful use of typified character presentation occurs in the opening scene of Mark Twain's, "A True Story" (1874).

It was summer-time, and twilight. We were sitting on the porch of the farmhouse. on the summit of the hill. and "Aunt

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

<i>typified character</i>	<i>individualized character</i>
flat	round

Modes of presentation

<i>explanatory method</i>	<i>dramatic method</i>
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.

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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

3. Hinawan Pratista

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MEMAHAMI FILM

EDISI KEDUA

Penulis: Himawan Pratista

Editor: Agustinus Dwi Nugroho

Design Cover: Rian Apriansyah

Ilustrator: Eka Prasetya Hendrawan, Swa Setyawan Adinegoro

Lay-outer: Nicolas Endratno

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Ukuran 15,5cm X 23,5cm

Diterbitkan oleh:

Montase Press

Kregan 037/02 Sanggrahan Wedomartani Ngemplak Sleman DIY

e-mail: montaseproduction@gmail.com

ISBN 978-602-61314-0-9

Cetakan 3, 2020

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tidak dapat dihindari. Tidak hanya subgenre, namun tidak menutup kemungkinan pula genre besar. Genre sampai kapan pun akan terus berkembang secara dinamis dan tidak pernah akan berhenti sejalan dengan perkembangan sinema.

BAB III.3. Genre Populer

Hollywood sebagai industri film terbesar di dunia, sejak awal dijadikan sebagai titik tolak perkembangan genre besar dan berpengaruh. Genre besar ini jumlahnya hingga kini telah mencapai puluhan. Seperti telah dibahas diatas, tidak semua genre selalu populer pada masanya. Pada masa ini, genre aksi, fantasi, fiksi ilmiah, *superhero*, dan bencana adalah penguasa *box-office*. Genre *superhero*, fantasi, dan fiksi ilmiah bahkan boleh dibilang kini tengah mencapai era emasnya. Subgenre seperti *slasher* dan genre *found footage*, kini juga sangat digemari walau segmen penontonnya masih terbatas. Genre besar, seperti *western*, *road movies*, *film noir*, bahkan epik sejarah sudah sangat jarang diproduksi. Kadang hanya diproduksi satu-dua film saja dalam setahun, bahkan kadang tidak sama sekali. Genre *western* masih menggeliat, tertolong oleh dua film arahan Quentin Tarantino, *Django Unchained* dan *The Hateful Eight*, serta *remake* klasik *The Magnificent Seven* arahan Antoine Fuqua. Genre epik sejarah sudah tidak mampu bersaing meskipun beberapa film besar diproduksi, seperti *Noah*, *Pompeii*, *Exodus: Gods and Kings*, dan *Ben-Hur*. Sementara di Indonesia sendiri, beberapa genre yang menonjol beberapa tahun belakangan adalah drama religi, roman remaja, komedi *slapstick* yang dibintangi para komika, serta horor bertema lokal. Setelah sukses *The Raid* di mancanegara, genre aksi kini juga mulai banyak diproduksi.

Pembahasan genre berikut kali ini kita batasi pada genre yang populer pada dua dekade terakhir berdasarkan urutan abjad.

Aksi

Unsur aksi merupakan elemen yang paling sering digunakan dalam film, namun film genre aksi murni (*action*) adalah satu hal yang berbeda. Dalam film aksi, adegan aksi adalah paling dominan dalam filmnya, plot pun kadang dipaksa agar aksi bisa muncul sesering mungkin.

Film aksi berhubungan dengan adegan aksi fisik seru, menegangkan, berbahaya, nonstop, berpacu dengan waktu, dengan tempo cerita cepat. Film aksi umumnya berisi adegan aksi kejar-mengejar, perkelahian, tembak-menembak, ledakan, serta aksi-aksi fisik lainnya. Film aksi juga umumnya memiliki karakter protagonis dan antagonis yang jelas, serta konflik tegas berupa konfrontasi fisik. Tokoh protagonis biasanya mahir dalam pertempuran senjata maupun tangan kosong. Biasanya tokoh protagonis adalah seorang penegak hukum, seperti polisi, detektif, agen pemerintah, tentara, serta veteran perang. Dalam cerita film aksi umumnya pihak protagonis selalu terancam jiwanya dan selalu berada di bawah tekanan pihak antagonis. Film aksi umumnya menggunakan karakter laki-laki sebagai tokoh utama dan sasaran penonton pun biasanya ditujukan untuk kaum pria.

Beberapa contoh seri film aksi mumi yang populer dan sukses antara lain, *Die Hard*, *Fast and Furious*, serta *The Expendables*. Semua elemen aksi terdapat pada seri film ini. Kekuatan cerita bukanlah hal yang utama, namun adalah pertunjukan aksi spektakuler, sekalipun melewati batas nalar. Kita sering melihat dalam adegan aksi tembak-menembak, peluru ditembakkan dari senjata api seolah tak ada habis-habisnya. Dalam *Furious 7*, Dominic dan Brian dengan mobil *Lytran Hyper Sport* "terbang" dari satu menara pencakar langit ke menara lainnya, mengabaikan logika dan hukum gravitasi. Dalam *The Raid*, Rama seperti tanpa mengenal lelah menghabisi semua musuhnya dengan tangan kosong di setiap lantai dalam sebuah gedung. Poin utama film aksi adalah menghibur penontonnya dengan adegan aksi, tidak lebih. Film aksi sering kali menghabiskan biaya produksi besar karena menggunakan bintang-bintang laga kenamaan serta adegan aksi-aksi yang spektakuler. Film aksi sering kali sukses di pasaran, namun secara kualitas masih sering dipertanyakan.

Bencana

Film bencana (*disaster*) berhubungan dengan tragedi, atau musibah baik skala besar maupun kecil yang mengancam banyak jiwa manusia. Secara umum film bencana dibagi dalam dua jenis, bencana alam dan bencana buatan manusia. Bencana alam adalah aksi bencana

yang melibatkan kekuatan alam yang merusak dalam skala besar, seperti angin topan, tornado, gunung berapi, banjir, gempa bumi, meteor, efek pemanasan global; serta serangan hewan atau binatang seperti virus, lebah, ular, burung, kelelawar, dan ikan hiu. Bencana buatan manusia umumnya berhubungan dengan tindak kriminal atau faktor ketidaksengajaan manusia (*human error*), seperti aksi terorisme, kecelakaan pesawat terbang, kebocoran reaktor nuklir, kebakaran gedung, malafungsi komputer, serta kapal karam. Film bencana umumnya menghabiskan biaya produksi yang sangat besar karena skala filmnya yang sangat luas serta penggunaan efek visual yang begitu dominan. Seperti halnya genre fiksi ilmiah, fantasi, dan *superhero*, genre bencana pada dua dekade belakangan ini masih menjadi jaminan sukses sebuah film.

Sejak sukses film bencana angin tornado, *Twister* (1996), genre bencana seperti mendapat angin segar kembali setelah berjaya di era 1970-an. Efek visual (CGI) yang semakin canggih pada era 1990-an, membuat semakin mudah untuk menampilkan segala sesuatu yang belum bisa dilakukan sebelumnya. Sejak sukses *Twister*, film-film bencana menyerang pasar, melalui *Dante's Peak*, *Armageddon*, *Deep Impact*, *Volcano*, *Daylight*, *The Perfect Storm*, dan si raksasa *Titanic* yang sukses secara fenomenal. Di era milenium baru, genre bencana rupanya masih belum mengendur. Film bencana megah berskala besar masih diproduksi dan terbukti masih laris, sebut saja *The Day after Tomorrow*, 2012, dan *San Andreas*. Beberapa film bencana dengan kemasan dan tema unik juga muncul, seperti *The Happening*, *Contagion*, *Blindness*, serta *Into the Storm*. Film bencana hibrida juga bermunculan, seperti *Knowing* dan *Sunshine* (fiksi ilmiah), *Disaster Movies* (komedi), *Pompeii* (epik sejarah), *Unstoppable* dan *The Shallow* (thriller), serta *The Impossible*, *Everest*, dan *The Finest Hours* (dokudrama).

Biografi / Dokudrama

Biografi (*biopic:biography picture*) secara umum merupakan pengembangan dari genre drama dan epik sejarah yang hingga kini masih sangat populer. Film biografi menceritakan penggalan kisah nyata atau kisah hidup seorang tokoh berpengaruh di masa lalu maupun masa kini. Film biografi umumnya mengambil kisah berupa suka duka perjalanan

hidup sang tokoh sebelum ia menjadi orang besar, atau keterlibatan sang tokoh dalam sebuah peristiwa penting. Dalam perkembangannya, film biografi bersilangan dengan genre lain yang lebih spesifik sesuai dengan latar-belakang sang tokoh, seperti pahlawan perang, spiritualis, kriminal, penyanyi atau kelompok musik, pelukis, komposer, peneliti, penulis, presiden, dokter, atlet, serta petualang. Film biografi sering kali mendapat pengakuan terhormat dari para kritikus dan festival film, terutama karena kekuatan akting para pemainnya. Beberapa film biografi populer pada satu dekade belakangan ini, seperti *Walk the Line*, *The King Speech*, *The Theory of Everything*, *Straight Outta Compton*, *Trumbo*, serta *The Walk*.

Berbeda dengan biografi, dokudrama lebih menekankan pada momen peristiwa penting atau bersejarah yang pernah terjadi, dan bukan pada latar belakang sosok tokohnya. Film dokudrama menghidupkan kembali momen penting tersebut melalui pengadeganan yang dibuat seakurat mungkin dengan peristiwa yang sesungguhnya. Durasi cerita film dokudrama tentu lebih pendek daripada biografi, karena hanya terfokus pada satu momen. Plot dokudrama lazimnya memperlihatkan latar belakang dan proses sebuah peristiwa, hingga klimaksnya. Seperti halnya film biografi, film dokudrama tidak mungkin akurat 100% dan dramatisasi adegan pasti tak terhindarkan, namun tentu tetap membutuhkan riset untuk mendapatkan informasi yang memadai sebagai pijakan penulisan naskahnya. Jika tidak ada saksi hidup, maka film dokudrama dapat berupa penafsiran si pembuat film melalui fakta-fakta yang ada. Dalam *United 93*, sineas Paul Greengrass menggambarkan situasi dan apa yang terjadi pada awak dan penumpang pesawat *United 93* yang disandera teroris, sebelum pesawat tersebut jatuh hingga seluruh penumpangnya tewas. Adapun beberapa film dokudrama penting pada dua dekade terakhir, seperti *Downfall*, *Hotel Rwanda*, *Munich*, *The Queen*, *Fruitvale Station*, *127 Hours*, *Captain Phillips*, serta *Spotlight*.

Fantasi

Genre fantasi dalam dua dekade terakhir ini tengah mengalami masa-masajayanya. Film fantasi berhubungan dengan tempat, peristiwa, serta karakter rekaan yang tidak nyata. Film fantasi juga berhubungan

dengan unsur magis, mitos, negeri dongeng, imajinasi, halusinasi, serta alam mimpi. Pedang sakti, mantra galib, naga, raksasa, kuda terbang, karpet terbang, dewa-dewi, penyihir, jin, serta peri sering kali muncul dalam film fantasi. Film fantasi bisa berhubungan pula dengan aspek religi, seperti Tuhan atau malaikat yang turun ke bumi, campur tangan kekuatan ilahi, surga, dan neraka. Film fantasi dengan elemen-elemen diatas tentunya memiliki *setting* serta properti yang megah dan mewah, serta sarat dengan efek visual (CGI), sehingga berujung pada budget produksi yang amat besar. Film fantasi umumnya ditujukan untuk penonton remaja dan anak-anak, namun sering kali mampu memikat kalangan dewasa.

Genre fantasi pada dua dekade belakangan ini sangat berjaya, dipicu oleh sukses fenomenal dua *franchise* besar, yakni *The Lord of the Rings* dan *Harry Potter* yang keduanya diadaptasi dari novel populer. Seri *The Lord of the Rings* sukses dengan trilogi filmnya, sementara seri *Harry Potter* sukses dengan total delapan filmnya. Sukses luar biasa dua seri ini tidak hanya sampai disini, namun juga berlanjut pada seri prekuel dan *spin off*-nya. *The Lord of the Rings* memiliki prekuelnya yang juga berupa seri trilogi, yakni *The Hobbit*. Sementara seri *Harry Potter* berlanjut dengan sukses *spin-off*, *Fantastic Beast and Where to Find Them* yang kabarnya akan diproduksi hingga lima film. Seri fantasi roman remaja, *Twilight* juga sukses luar biasa dengan total empat filmnya. Seperti sudah menjadi tradisi sejak era silam, studio *Disney* hingga kini masih dominan memproduksi film animasi fantasi sukses, seperti *Tangled*, *Frozen*, dan *Moana*. Bahkan kini *Disney* mulai *re-make* film-film animasi fantasi populer mereka menjadi film *live-action*, sebut saja *Alice in Wonderland*, *Cinderella*, *Maleficent*, *The Jungle Book*, *Pete's Dragon*, hingga *Beauty and the Beast*. Melihat situasi ini, genre fantasi sepertinya masih akan berjaya pada dekade mendatang.

Fiksi Ilmiah

Fiksi ilmiah dan *superhero* adalah genre yang paling laris dan sangat populer pada satu dekade terakhir ini. Film fiksi ilmiah berhubungan dengan masa depan, perjalanan angkasa luar, percobaan ilmiah, penjelajahan waktu, invasi, atau kehancuran bumi. Fiksi ilmiah

sering kali berhubungan dengan teknologi canggih yang berada di luar jangkauan teknologi masa kini. Film fiksi ilmiah biasanya berhubungan dengan karakter nonmanusia atau artifisial, seperti makhluk asing, robot, monster, serta hewan purba. Film fiksi ilmiah bisa menggambarkan dunia utopia atau distopia. Sebuah dunia ideal atau jauh dari ideal, dimana lazimnya bumi telah hancur akibat perang nuklir atau wabah penyakit. Seperti halnya film fantasi dan *superhero*, film fiksi ilmiah umumnya kaya akan efek visual (CGI) sehingga menghabiskan biaya produksi yang sangat besar. Genre fiksi ilmiah juga mampu bersilangan dengan genre apa pun, seperti aksi, petualangan, fantasi, drama, horor, *film noir*, *western*, dan komedi. Sasaran penonton pun sangat bervariasi, namun genre ini umumnya lebih disukai anak-anak dan remaja, serta pria dewasa.

Dalam satu dekade terakhir, genre fiksi ilmiah mengalami perkembangan luar biasa. Film fenomenal *Avatar* garapan sineas kondang James Cameron, membuat sensasi besar melalui pencapaian teknologi visual yang luar biasa sekaligus menjadi film terlaris sepanjang masa. Beberapa *franchise* fiksi ilmiah populer lawas, juga kini dihidupkan kembali melalui sekuel, *remake*, serta *reboot*, seperti *Star Trek*, *Terminator*, *Genesis*, *Rise of Planet of the Apes*, *Predators*, *Prometheus* (seri *Alien*), *Jurassic World*, serta *Mad Max: Fury Road*. Satu lagi paling sensasional adalah seri sekuel yang menjadi ikon sinema, *Star Wars Episode VII: The Force Awaken* yang kembali setelah vakum sekian lama. Satu dekade belakangan ini, juga ditandai munculnya seri fiksi ilmiah remaja yang dimotori oleh film-film adaptasi novel laris, seperti *The Hunger Games*, *Divergent*, serta *The Maze Runner*. Film-film fiksi ilmiah remaja ini beberapa diantaranya sukses besar, namun sebagian diantaranya juga gagal akibat penonton mulai jenuh dengan tema sejenis. Tidak ada keraguan di masa mendatang, genre fiksi ilmiah dijamin akan tetap berjaya dalam periode waktu yang sangat lama.

Horor

Genre horor pada masa kini memasuki era yang berbeda dengan sebelumnya. Di era penuh persaingan dan gemerlap efek visual, genre horor justru sebaliknya melakukan segala sesuatunya

dengan pendekatan lebih realistis. Film horor memiliki tujuan utama memberikan efek rasa takut, kejutan, serta teror yang mendalam bagi penontonnya. Plot film horor umumnya sederhana, yakni bagaimana usaha protagonis untuk melawan kekuatan jahat yang biasanya berhubungan dengan dimensi supernatural atau sisi gelap manusia. Film horor umumnya menggunakan tokoh antagonis nonmanusia yang berwujud fisik menyeramkan. Pelaku teror bisa menggunakan sosok supernatural, seperti makhluk gaib, vampir, *werewolf*, lalu makhluk hasil uji coba ilmiah, seperti zombi dan mutan, hingga seorang psikopat atau pembunuh serial. Film horor umumnya memiliki suasana *setting* gelap atau suram dengan dukungan ilustrasi musik yang mencekam dan efek suara yang mengagetkan. Target penonton film horor biasanya ditujukan untuk kalangan remaja dan dewasa.

Tidak seperti genre besar dan populer lainnya yang bisa menghabiskan biaya produksi ratusan juta *dollar*, genre horor kini justru kembali ke jiwa dan semangat "*B-Movies*" serta *indie* dengan budget relatif kecil, namun hasil maksimal. Setelah pengaruh horor Asia sempat *booming* di awal 2000-an, melalui *The Ring*, *The Grudge*, *Dark Water*, hingga *Shutter*, sineas papan atas Hollywood berdarah Asia, James Wan membuat sensasi besar dengan film-film horornya. Setelah sukses mengawali karirnya dengan film horor *slasher*, *Saw* (2004), Wan mencuri perhatian melalui dua film horor supernaturalnya, *Insidious* dan *The Conjuring*. Sukses besar dua film tersebut berlanjut hingga sekuel bahkan *spin-off*-nya. Film-film ini yang menjadikan James Wan sebagai sineas horor tersukses pada dekade kini. Pengaruh horor Asia juga sedikit banyak masih tampak di film-film arahnya.

Kemasan film horor bergaya *found footage* (video temuan) yang kini semakin populer, mengarahkan genre ini menjadi lebih realistis dengan budget mikro. Film-film horor *found footage* yang sukses pada dekade ini, seperti seri *Paranormal Activity*, seri *REC*, seri *V/H/S*, *The Pyramid*, *The Gallows*, hingga *The Visit*. Sementara subgenre zombi menemukan penyegaran dan inovasi luar biasa pada satu dekade belakangan ini melalui *Zombieland*, *V/H/S/2*, *Open Grave*, *Warm Bodies*, *World War Z*, *Pride and Prejudice and Zombies*, *Train to Busan*, hingga *The Girl with All the Gifts*. Sementara beberapa film horor penting pada

dekade ini, antara lain *Cabin in the Woods*, *The Purge*, *It Follows*, *Lights Out*, *The Witch*, *What We Do in the Shadows*, serta *The Babadook* yang dianggap para pengamat sebagai film horor terbaik di era milenium baru ini. Di masa mendatang, tren yang sama sepertinya bakal masih bertahan, mengingat para produser sepertinya sudah tidak berani mengambil resiko untuk mengeluarkan biaya produksi besar untuk memproduksi film horor, yang kini kalah pamor dengan genre populer lainnya.

Komedi

Elemen komedi dan aksi adalah unsur yang paling dominan muncul dalam film karena sangat fleksibel dengan semua genre. Pada era modern ini, genre komedi murni sudah kalah bersaing secara komersial dengan genre populer lainnya, sehingga saat ini lebih sering bersilangan dengan genre lainnya. Komedi adalah jenis film yang tujuan utamanya memancing tawa penonton. Film komedi biasanya berupa drama ringan yang melebihi-lebihkan aksi, situasi, bahasa, hingga karakternya. Film komedi juga biasanya selalu berakhir dengan penyelesaian cerita yang memuaskan penonton atau *happy ending*. Pada dekade belakangan ini, minim sosok komedian ikonik, seperti Chaplin, Marx Brothers, Eddie Murphy, Jim Carrey, atau di Indonesia seperti Warkop DKI, yang mampu menarik jutaan penonton ke bioskop hanya melalui nama besar mereka tanpa melihat kualitas filmnya. Kini bahkan sosok aktor bintang laga berbadan kekar, Dwayne Johnson (*The Rock*) pun sering kali sukses bermain dalam film komedi.

Pada dua dekade terakhir ini, tidak ada film yang dominan unsur komedinya selain film animasi anak-anak. Hampir semua film animasi untuk penonton segala umur bisa dikategorikan sebagai film komedi, sebut saja seri *Toy Story*, seri *Kung Fu Panda*, seri *Monster Inc.*, seri *Ice Age*, seri *Despicable Me*, *Minions*, *Finding Dory*, hingga *The Secret Life of Pets*. Beberapa film komedi dewasa dan remaja yang populer pada satu dekade belakangan ini, seperti *The Hangover*, *Bridesmaids*, *Ted*, *Neighbors*, serta *Pitch Perfect*. Genre yang kini masih dominan bersilangan dengan genre komedi adalah aksi dan roman. Film aksi-komedi sukses pada dekade ini, seperti *The Other Guy*, *The Heat*, *21 Jump Street*, *Ride Along*, *Central Intelligence*, hingga *The Nice Guys*. Bahkan genre seperti *superhero*

pun, kini sudah banyak memasukkan unsur komedi. Formula ini terbukti sukses pada film-film *superhero* Marvel, seperti *The Avengers*, *Guardians of The Galaxy*, *Ant-Man*, *Deadpool*, hingga *Doctor Strange*. Sementara Wes Anderson, melanjutkan tradisinya menggarap film drama komedi berkelas yang sukses di ajang festival film, seperti *Fantastic Mr. Fox*, *Moonrise Kingdom*, serta *The Grand Budapest Hotel*.

Musikal

Genre musikal adalah film yang mengkombinasi unsur musik, lagu, serta gerak tari. Lagu-lagu dan tarian biasanya mendominasi sepanjang film dan biasanya menyatu dengan cerita. Penggunaan musik dan lagu bersama liriknya, biasanya mendukung jalannya alur cerita. Film musikal umumnya berkisah ringan, seperti tema percintaan, mimpi dan harapan, kesuksesan, serta popularitas. Sasaran film musikal lebih ditujukan untuk penonton keluarga, remaja, dan anak-anak. Film musikal berskala besar mengalami masa emas di era 1940-an hingga 1960-an, melalui beberapa film seperti *Singin in the Rain*, *The Sound of Music*, serta *West Side Story*. Pada era 1970-an, film musikal masih menyisakan sukses, melalui *Saturday Night Fever* dan *Grease*. Selanjutnya studio Walt Disney mendominasi produksi film animasi-musikal di era 1990-an, seperti *Beauty and the Beast*, *Aladdin*, *The Lion King*, *Pocahontas*, *Mulan*, dan *Tarzan*. Setelah ini, film musikal *live-action* semakin jarang diproduksi, tercatat beberapa film yang menonjol selama periode ini adalah *Evita*, *Moulin Rouge*, *Chicago*, *Dreamgirls*, *Mamma Mia!*, serta seri *High School Musical*.

Pada satu dekade belakangan ini, genre musikal kembali terangkat oleh studio Walt Disney yang menjadi ujung tombak melalui film-film animasi suksesnya, seperti *Tangled*, *Frozen*, *Moana*, serta film-film *live-action*-nya, seperti seri *The Muppets*, *Into the Woods*, hingga *remake* film animasinya, *Beauty and the Beast* yang sukses komersial luar biasa. Sementara film produksi Bollywood, India, dengan tradisi genre musikalnya (*film masala*) tak pernah mati dari masa ke masa. Walau lazimnya hanya sukses di negeri sendiri, namun berpengaruh secara estetis pada film-film populer barat, seperti film peraih piagam Oscar, *Slumdog Millionaire*, serta film fantasi *Mirror Mirror*. Sementara film

roman musikal, *La La Land* arahan Damien Chazelle, membuat sensasi besar di berbagai festival film bergengsi, dan dianggap para pengamat mampu menghidupkan dan menyegarkan kembali genre musikal.

Olahraga

Walaupun sejak awal tidak pernah sepopuler genre aksi, horor, komedi, fiksi ilmiah, dan fantasi, namun dari tahun ke tahun, film bergenre olahraga selalu saja diproduksi. Film olahraga mengambil kisah seputar aktivitas olahraga, baik atlet, pelatih, maupun ajang kompetisinya sendiri. Film olahraga juga lazimnya diadaptasi dari kisah nyata baik biografi maupun peristiwa olahraga besar. Filmnya umumnya mengambil kisah seorang atlet pemula atau mantan juara yang kembali berlaga. Tokoh utamanya bisa individu atau satu tim yang awalnya diremehkan dan tidak diunggulkan, melawan musuh yang jauh lebih kuat, yang juga sering distilahkan plot "David versus Goliath". Film ini biasanya penuh dengan momen emosional yang menggambarkan perjuangan, tekad, dan semangat sang atlet atau tim untuk meraih (kembali) kejayaannya. Jenis-jenis cabang olahraga yang paling sering diadaptasi belakangan ini, seperti tinju, *American football*, *baseball*, sepakbola, serta atletik. Kekuatan cerita, plus sisi biografi sang atlet atau tim, membuat genre ini sering kali mendapat apresiasi tinggi dari para pengamat maupun festival film.

Sosok atlet tinju yang merupakan ikon sinema, *Rocky* (1976), menjadi pelopor sekaligus contoh ideal plot "David versus Goliath" dalam genre olahraga. Seri *Rocky* dalam rentang waktu 40 tahun sukses dengan tujuh filmnya, termasuk *Creed* (2016) yang juga *spin-off* sekaligus sekuel. Film olahraga tinju lainnya, memiliki formula plot yang nyaris sama, namun tetap saja masih diminati penonton, seperti *Cinderella Man* dan *Southpaw*. Beberapa film olahraga lainnya, juga ikut menggunakan formula serupa, sebut saja *Karate Kid*, *Remember The Titans*, *The Ice Princess*, *Goal!*, *Invictus*, *Warrior*, *Rush*, *McFarland, USA*, hingga *Race*. Bahkan genre ini mulai merambah ranah fiksi ilmiah, melalui duel tarung robot, *Real Steel*, hingga film animasi, *Cars* dan *Planes*. Sementara film-film olahraga populer yang sukses dalam festival film dalam dua dekade ini, antara lain *Sea Biscuit*, *Million Dollar Baby*, *The Wrestler*, *The Blind Side*, *The Fighter*, *Moneyball*, serta *Foxcatcher*.

Perang

Tidak seperti pada beberapa dekade silam, genre perang kini mulai jarang diproduksi. Genre perang mengangkat tema kengerian serta teror yang ditimbulkan oleh aksi perang. Film perang umumnya menampilkan adegan pertempuran seru, baik di darat, laut, maupun udara. Film perang biasanya memperlihatkan kegigihan, perjuangan, dan pengorbanan para pejuang dalam melawan musuh mereka. Film perang umumnya menampilkan adegan pertempuran dengan kostum, peralatan, perlengkapan, serta strategi yang relatif modern, mulai dari seragam, topi, sepatu bot, pistol, senapan mesin, granat, meriam, tank, helikopter, rudal, torpedo, pesawat jet, kapal tempur, serta kapal selam. Film perang sering kali mengambil latar cerita masa perang dunia pertama dan kedua, perang Vietnam, perang Teluk, serta konflik di Timur Tengah. Film bertema *camp* tahanan perang, *holocaust*, *camp* pelatihan perang, serta veteran perang, merupakan pengembangan dari genre ini. Film perang juga sering digunakan untuk menyampaikan pesan anti perang, melalui isu seputar moral, sisi manusiawi, absurditas perang, serta nilai-nilai kepahlawanan.

Beberapa film perang terbaik diantaranya berlatar Perang Vietnam, seperti *Apocalypse Now*, *The Deer Hunter*, *Platoon*, *Full Metal Jacket*, serta *Casualties of War*, lalu beberapa film biografi berlatar Perang Dunia Kedua, seperti *Schindler's List*, dan *The Pianist*. Sementara banyak pula film perang pada dua dekade terakhir mengutamakan elemen aksi dan *thriller*, seperti *Black Hawk Down*, *U-571*, *The Hurt Locker*, *Fury*, *13 Hours: The Secret Soldiers of Benghazi*, serta *Eye in the Sky*. Dalam perkembangannya kini, banyak film perang sudah tidak lagi menitikberatkan pada aksi perang, namun justru pada sisi drama dan sentuhan humanisnya. Banyak diantaranya bersinggungan dengan kisah nyata atau biografi, sebut saja *American Sniper*, *Unbroken*, *The Imitation Game*, *The Lone Survivor*, hingga *Hacksaw Ridge*.

Roman

Genre roman merupakan pengembangan dari genre drama, yang sasarannya lazimnya untuk kalangan perempuan remaja dan dewasa. Dalam film apa pun, sering kali mengandung bumbu roman, namun

film roman lebih memusatkan cerita pada masalah cinta, baik kisah percintaannya sendiri maupun pencarian cinta sebagai tujuan utamanya. Plot film roman umumnya adalah bagaimana usaha seseorang untuk mendapatkan pasangannya, atau pasangan yang mencintai satu sama lain, namun menghadapi banyak ujian serta masalah dari dalam maupun luar yang menghalangi hubungan mereka. Kisah film umumnya berakhir dengan bahagia untuk "selama-lamanya". Tokoh utama akhirnya mendapatkan pasangannya, atau sepasang kekasih akhirnya mampu melewati semua rintangan. Namun, tak jarang pula mereka gagal atau berakhir tragis. Salah satu kisah roman abadi yang paling dikenang dalam medium film adalah kisah cinta antara Jack dan Rose dalam *Titanic*.

Genre roman kini sering kali bersilangan dengan genre komedi, yang sering disebut komedi romantis (*romantic comedy*). Sejak era klasik hingga kini, komedi romantis masih populer karena formula kisahnya yang ringan dan menghibur. Inti plotnya sama seperti film roman kebanyakan hanya saja unsur komedi lebih dominan. Dalam film komedi romantis, dua tokoh utama yang saling menyukai biasanya memiliki sikap, kepribadian, serta latar belakang yang berlawanan untuk mempertegas konfliknya. Plot antara si kaya dan si miskin, pimpinan dan bawahan, atau seorang pangeran/putri dengan rakyat jelata, merupakan formula yang paling sering ditemui. Hal ini tampak dalam film roman sejak era klasik hingga kini, seperti *Roman Holiday*, *Pretty Woman*, *Sabrina*, *Notting Hill*, *Serendipity*, *Love Actually*, *My Sassy Girl*, *Maid in Manhattan*, *The Proposal*, *Bride Wars*, *Silver Lining Playbook*, hingga *Me Before You*.

Superhero

Boleh dibayangkan saat ini genre *superhero* adalah genre yang paling populer dan sukses sejak pergantian milenium dua dekade lalu. *Superhero* merupakan sebuah genre fenomenal yang merupakan perpaduan genre aksi, fiksi ilmiah, dan fantasi, namun kini berkembang pula ke drama, *thriller*, bahkan komedi. Film *superhero* adalah kisah klasik perseteruan antara sisi baik dan sisi jahat, yakni kisah kepahlawanan sang tokoh super dalam membasmi kekuatan jahat. Karakter *superhero* lazimnya memiliki kekuatan fisik atau mental jauh di atas manusia rata-rata. Sebaliknya, musuh sang *superhero* pun lazimnya juga sama-sama

memiliki kekuatan sepadan, sering diistilahkan *supervillain*. Mengawali plot biasanya dengan latar belakang bagaimana sang *superhero* mendapatkan kekuatannya, dan selalu diakhiri dengan duel melawan *supervillain*. Kisah lanjutan atau sekuel sudah jamak dalam genre ini, biasanya menampilkan musuh yang jauh lebih kuat, dan masalah yang jauh lebih besar dari film pertamanya. Film *superhero* umumnya juga penuh dengan adegan aksi menawan yang kaya efek visual (CGI). Hal ini menjadi penyebab biaya produksinya begitu tinggi dan hanya diproduksi oleh studio besar.

Karakter-karakter *superhero* dalam industri film sejak dulu tidak lepas dari dua komik populer, DC Comics dan Marvel. Sejak DC sukses dengan *Superman* (1979), genre *superhero* membuktikan bahwa genre ini memiliki potensi pasar yang amat besar, namun biaya produksi tinggi serta teknologi yang belum memadai masih menjadi kendala utama. DC Comics melalui *Batman* (1989), membuat tren baru dengan merajai dekade 1990-an bersama sekuelnya. Teknologi efek visual (CGI) yang semakin canggih dengan hasil semakin realistis, memudahkan banyak hal yang sebelumnya mustahil dilakukan. Marvel baru mampu bersaing dengan DC, melalui *X-Men* (2000) serta *superhero* ikoniknya, *Spider-Man* (2002), yang sukses luar biasa dengan dua sekuelnya. Sosok Batman kembali di-remake oleh sineas kenamaan Christopher Nolan, melalui trilogi *The Dark Knight*, yang dianggap sebagai seri film *superhero* terbaik sepanjang masa. Genre ini juga berkembang makin inovatif dan unik, seperti tampak pada *V for Vendetta*, *Watchmen*, *Unbreakable*, *Hancock*, *Kick Ass*, serta *Chronicle*. Dalam perkembangan belakangan bahkan film *superhero* memasuki wilayah baru dengan peruntukkan penonton dewasa melalui sisi drama dan aksi brutalnya, seperti *Deadpool* (2016) dan *Logan* (2017). Genre *superhero* dalam perkembangannya mampu membuktikan bahwa tidak hanya diproduksi untuk tuntutan pasar semata, namun juga mampu berkembang secara kualitas, baik eksplorasi tema maupun pencapaian estetik.

Dalam perkembangan satu dekade terakhir, genre *superhero* melakukan terobosan besar dengan mengadopsi dunia cerita komiknya ke dalam satu dunia cerita sinematik. Kini penonton dapat menyaksikan beberapa *superhero* besar sekaligus dalam satu film, tidak tampil solo seperti sebelumnya. *Marvel Studios* mendominasi genre *superhero*

Spionase

Spionase atau agen rahasia adalah satu genre populer kombinasi antara genre aksi, drama, petualangan, *thriller*, serta politik, dengan tokoh utama seorang mata-mata atau agen rahasia. Film spionase sering kali berlatar cerita periode perang dingin atau intrik internasional antar negara. Tema biasanya berurusan dengan senjata pemusnah massal, seperti nuklir, senjata biologis, teknologi, atau informasi rahasia yang dapat mengganggu keamanan nasional dengan lingkup regional bahkan global. Film spionase umumnya mengambil lokasi cerita di berbagai wilayah belahan dunia. Tokoh utama biasanya adalah seorang laki-laki dewasa berpenampilan menarik, cerdas, cekatan, menguasai dan mahir dalam menggunakan berbagai jenis senjata serta moda transportasi, menguasai banyak bahasa, serta mahir berkelahiran tangan kosong. Film spionase lazimnya juga berisi adegan aksi seru menegangkan berpacu dengan waktu, serta tidak jarang mengandalkan efek visual (CGI).

Seri populer agen rahasia 007, *James Bond*, adalah salah satu contoh sempurna genre spionase. Seri *James Bond* berjumlah total 24 film dalam rentang waktu lebih dari 50 tahun, sejak *Dr. No* (1960) hingga *Spectre* (2015). Seluruh filmnya sukses komersial dan dianggap sebagai salah satu *franchise* tersukses yang pernah ada. Film-film *James Bond* hingga kini selalu konsisten memiliki gaya yang unik dalam berbagai aspeknya, sekalipun dari masa ke masa digarap oleh sineas yang berbeda. Sementara seri film spionase populer pesaing Bond, antara

Thriller

Film *thriller* memiliki tujuan utama memberi rasa ketegangan, penasaran, dan ketidakpastian pada penontonnya. Alur cerita film *thriller* sering kali berbentuk aksi nonstop, penuh misteri dan teka-teki, penuh unsur kejutan atau *twist*, dan mampu mempertahankan intensitas ketegangan hingga klimaks filmnya. Film *thriller* biasanya mengisahkan tentang orang biasa yang terjebak dalam situasi luar biasa atau genting yang tidak ia kehendaki, seperti seseorang yang terlibat perkara kriminal yang tidak ia lakukan. Tokoh utama bisa siapa pun, yakni seorang pembunuh, kriminal, pelarian, psikopat, teroris, politikus, wartawan, agen pemerintah, polisi, serta detektif. *Thriller* adalah salah satu genre yang amat fleksibel yang bisa bersinggungan dengan genre mana pun, seperti drama, aksi, kriminal, politik, bahkan fiksi ilmiah. Genre horor sering kali salah kaprah diidentikkan dengan genre ini, sekalipun dalam film horor tentu mengandung unsur *thriller*, namun bedanya terdapat sosok menyeramkan yang tujuannya menakuti penonton.

Sineas klasik yang dijuluki master *thriller*, Alfred Hitchcock, sepanjang karirnya memproduksi film-film *thriller* berkualitas, sebut saja *The Lady Vanishes*, *Rebecca*, *Notorious*, *Vertigo*, *North by Northwest*, *Rear Window*, serta *Psycho*. Film-film karya Hitchcock juga sering menjadi sumber inspirasi bagi film-film *thriller* modern, seperti *Disturbia*, *Buried*, *Breakdown*, *Flightplan*, hingga *Vacancy*. Adapun film-film populer yang bersilangan dengan genre *thriller*, seperti *Seven* (kriminal), *Die Hard* (aksi), *The Silence of the Lamb* (psikopat), *Alien* (fiksi ilmiah), *All the President Men* (politik), *The Fugitive* (tahanan), hingga petualangan seri Robert Langdon, *The Da Vinci Code*, *Angels and Demons*, serta *Inferno*. Pada satu dekade belakangan ini, aktor gaek *Liam Neeson* bermain peran tipikal dalam

Pada dua dekade terakhir ini, tercatat telah diproduksi ratusan film bergenre ini. Rasanya dalam beberapa dekade ke depan, genre *found footage* masih akan tetap bertahan.

Found footage adalah sebuah genre unik yang bisa melintasi banyak genre. Ibaratnya, genre ini secara estetik sebenarnya hanya kemasan atau teknik filmnya saja, sementara kontennya bisa berupa dokumentasi apapun. Genre horor adalah yang paling sering bersilangan dengan genre ini, sebut saja seri *Roronoimi! Activity*, seri *REC*, seri *VHS*, *The Cullows*, serta *The Visit*. Mengapa genre horor? Dengan gaya dokumenter kamera *handheld* semacam ini, ketegangan serta unsur kejutan maksimal bisa dicapai karena sudut pandang kamera adalah juga sudut pandang mata penonton. Segala sesuatu dan apa yang terjadi tidak bisa terlihat jika mata kamera tidak memperlihatkan hal tersebut. Gaya dokumentasi yang memberi kesan nyata inilah yang membuat rasa takut penonton makin menjadi. Kini beberapa genre lain juga telah bersilangan dengan *found footage*, seperti fiksi ilmiah (*Cloverfield*, *District 9*, *Europa Report*, *Chronicle*, *Project Almanac*), komedi (*Project X*, *The Virginity Hit*, *A Haunted House*), hingga bahkan bencana (*Into the Storm*).

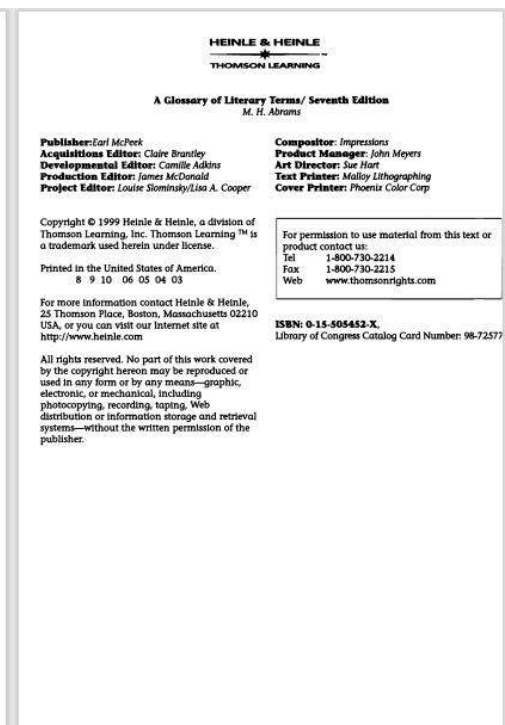
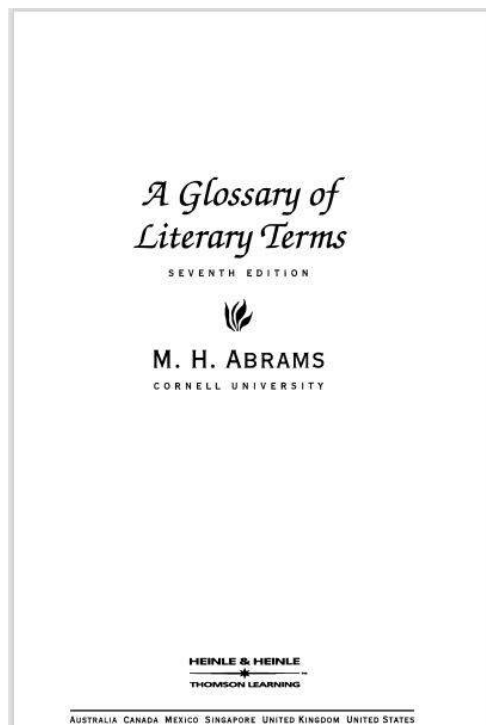
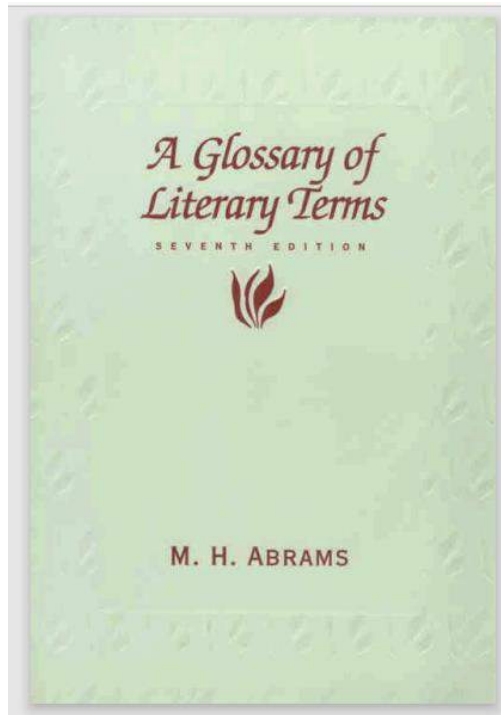
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BAB IV.2. Cerita dan Plot

Jika sebuah novel diadaptasi menjadi sebuah film maka tidak semua isi novel tersebut akan muncul dalam filmnya. Dalam sebuah novel, suasana pagi yang cerah dapat dideskripsikan begitu detail hingga beberapa ratus kata, namun dalam film bisa hanya disajikan dalam sebuah *shot* saja. Aktivitas seseorang sejak ia bangun tidur, mandi, berpakaian, makan, pergi ke kantor, bekerja, dan seterusnya, hingga ia pulang kembali ke rumah, dalam sebuah film bisa hanya ditampilkan dalam beberapa *shot* saja. Sebuah film mampu memanipulasi cerita melalui plot. Plot adalah rangkaian peristiwa yang disajikan secara visual maupun audio dalam film. Adapun cerita adalah seluruh rangkaian peristiwa baik yang tersaji dalam film maupun tidak. Pembuat film dapat memilih serta melepas bagian cerita tertentu tanpa meninggalkan inti alur cerita serta hukum kausalitas. Pembuat film melalui naskah atau skenario filmnya, dapat meloncat bagian cerita yang ia anggap tidak perlu. Memahami perbedaan antara cerita dan plot menjadi amat penting karena dalam film tidak semua rincian cerita dapat digambarkan secara visual. Penekanan cerita pasti akan dilakukan agar kisah filmnya bisa terfokus ke satu rangkaian cerita. Hal ini tentu dilakukan melalui pemilihan plot yang sesuai.

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A Glossary of Literary Terms/ Seventh Edition
M. H. Abrams

Publisher: Earl McPeak
Acquisitions Editor: Claire Brantley
Developmental Editor: Camille Adkins
Production Editor: James McDonald
Project Editor: Louise Slominsky/Lisa A. Cooper

Compositor: Impressions
Product Manager: John Meyers
Art Director: Sue Hart
Text Printer: Malloy Lithographing
Cover Printer: Phoenix Color Corp

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8 9 10 06 05 04 03

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ISBN: 0-15-505452-X
Library of Congress Catalog Card Number: 98-72577

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courses, in order to make the canon more broadly representative of diverse cultures, ethnic groups, classes, and interests; they point out, however, that such changes would not be a drastic innovation, since the educational canon has always been subject to deletions and additions. They emphasize that the existing Western, English, and American canons include exemplars of skepticism about established ways of thinking, of political radicalism, and of the toleration of dissent—features of the accepted canons of which the present radical theorists and proponents of change are, clearly, the inheritors and beneficiaries. And however a canon is enlarged to represent other cultures and classes, moderate defenders insist on the need to maintain a continuing scrutiny of and dialogue with the diverse and long-lasting works of intellect and imagination that have shaped Western civilization and constitute much of Western culture. They point to the enduring primacy, over many centuries, of such Western authors as Homer, Shakespeare, and Dante. They also remark that many theorists who challenge the traditional English canon, when they turn from theory to applied criticism, attend preponderantly to established major authors—not only Shakespeare, but also Spenser, Milton, Jane Austen, Wordsworth, George Eliot, Whitman, Henry James and many others—and so recognize and confirm in practice the literary canon that they in theory oppose.

Discussions of the nature and formation of the literary canon: the collection of essays edited by Robert von Hallberg, *Canons* (1984); John Gullory, *Cultural Capital: The Problem of Literary Canon Formation* (1993); and Wendell V. Harris, "Canonicity," *PMLA*, 106 (1991), pp. 110–21. Questioners or opponents of the traditional canon: Leslie A. Fiedler and Houston A. Baker, Jr., eds., *English Literature: Opening Up the Canon* (1981); Jane Tompkins, *Sensational Designs: The Cultural Work of American Fiction, 1790–1860* (1985); Jonathan Culler, *Framing the Sign: Criticism and Its Institutions* (1988), chapter 2, "The Humanities Tomorrow," and Darryl L. Gless and Barbara H. Smith, eds., *The Politics of Liberal Education* (1990). Defenses of the traditional canon: Frank Kermode, "Prologue to An Appetite for Poetry" (1989); the essays in *The Changing Culture of the University, a special issue of Partisan Review* (Spring 1991); Harold Bloom, *The Western Canon* (1994).

Carpe Diem, meaning "seize the day," is a Latin phrase from one of Horace's *Odes* (l. xi.) which has become the name for a very common literary motif, especially in lyric poetry. The speaker in a carpe diem poem emphasizes that life is short and time is fleeting in order to urge his auditor—who is often represented as a virgin reluctant to change her condition—to make the most of present pleasures. A frequent emblem of the brevity of physical beauty and the finality of death is the rose, as in Edmund Spenser's *The Faerie Queene*, 1590–96 (ll. xii. 74–75: "Gather therefore the Rose, whilst yet is prime"), and, in the seventeenth century, Robert Herrick's "To the Virgins, to Make Much of Time" ("Gather ye rosebuds, while ye may"), and Edmund Waller's "Go, Lovely Rose." The more complex poems of this type communicate the poignant sadness—or else desperation—of the pursuit of pleasures under the sentence of inevitable death; for example, Andrew Marvell's "To His Coy Mistress" (1681)

and from what they do—the action. The grounds in the characters' temperament, desires, and moral nature for their speech and actions are called their **motivation**. A character may remain essentially "stable," or unchanged in outlook and disposition, from beginning to end of a work (Prospero in Shakespeare's *The Tempest*, Micawber in Charles Dickens' *David Copperfield*, 1849–50), or may undergo a radical change, either through a gradual process of development (the title character in Jane Austen's *Emma*, 1816) or as the result of a crisis (Shakespeare's *King Lear*, Pip in Dickens' *Great Expectations*). Whether a character remains stable or changes, the reader of a traditional and realistic work expects "consistency"—the character should not suddenly break off and act in a way not plausibly grounded in his or her temperament as we have already come to know it.

E. M. Forster, in *Aspects of the Novel* (1927), introduced popular new terms for an old distinction by discriminating between flat and round characters. A **flat character** (also called a **type**, or "two-dimensional"), Forster says, is built around "a single idea or quality" and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence. A **round character** is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us. A **humorous character**, such as Ben Jonson's "Sir Epicure Mammon," has a name which says it all, in contrast to the roundness of character in Shakespeare's multifaceted Falstaff. Almost all dramas and narratives, properly enough, have some characters who serve merely as functionaries and are not characterized at all, as well as other characters who are left relatively flat: there is no need, in Shakespeare's *Henry IV, Part I*, for Mistress Quickly to be as globular as Falstaff. The degree to which, in order to be regarded as artistically successful, characters need to be three-dimensional depends on their function in the plot; in many types of narrative, such as in the detective story or adventure novel or farce comedy, even the protagonist is usually two-dimensional. Sherlock Holmes and Long John Silver do not require, for their excellent literary roles, the roundness of a Hamlet, a Becky Sharp, or a Jay Gatsby. In his *Anatomy of Criticism* (1957), Northrop Frye has proposed that even lifelike characters are identifiable variants, more or less individualized, of stock types in old literary genres, such as the self-deprecating "eiron," the boastful "alazon," and the "senex iratus," or choleric old father in classical comedy. (See *stock characters*.)

A broad distinction is frequently made between alternative methods for **characterizing** (i.e., establishing the distinctive characters of) the persons in a narrative: showing and telling. In **showing** (also called "the dramatic method"), the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do. The author may show not only external speech and actions, but also a character's inner thoughts, feelings, and responsiveness to events;

and the set of variations on the carpe diem motif in *The Rubáiyát of Omar Khayyám*, by the Victorian poet Edward FitzGerald. In 1747, Lady Mary Wortley Montagu wrote "The Lover: A Ballad," a brilliant counter to the carpe diem poems written by male poets, in which the woman explains to her importunate lover why she finds him utterly irresistible.

Celtic Revival, also known as the **Irish Literary Renaissance**, identifies the remarkably creative period in Irish literature from about 1880 to the death of William Butler Yeats in 1939. The aim of Yeats and other early leaders of the movement was to create a distinctively national literature by going back to Irish history, legend, and folklore, as well as to native literary models. The major writers, however, wrote not in the native Irish (one of the Celtic languages) but in English, and under the influence of various non-Irish literary forms; a number of them also turned increasingly for their subject matter to modern Irish life rather than to the ancient past.

Notable poets in addition to Yeats were AE (George Russell) and Oliver St. John Gogarty. The dramatists included Yeats himself, as well as Lady Gregory (who was also an important patron and publicist for the movement), John Millington Synge, and later Sean O'Casey. Among the novelists were George Moore and James Stephens, as well as James Joyce, who, although he abandoned Ireland for Europe and ridiculed the excesses of the nationalist writers, adverted to Irish subject matter and characters in all his writings. As these names indicate, the Celtic Revival produced some of the greatest poetry, drama, and prose fiction written in English during the first four decades of the twentieth century.

See E. A. Boyd, *Ireland's Literary Renaissance* (1916; rev., 1922); Herbert Howarth, *The Irish Writers* (1958); Phillip L. Marcus, *Yeats and the Beginning of the Irish Renaissance* (1970), and "The Celtic Revival: Literature and the Theater," in *The Irish World: The History and Cultural Achievements of the Irish People* (1977).

Character and Characterization.

- (1) The **character** is the name of a literary *genre*: it is a short, and usually witty, sketch in prose of a distinctive type of person. The *genre* was inaugurated by Theophrastus, a Greek author of the second century B.C., who wrote a lively book entitled *Characters*. The form had a great vogue in the earlier seventeenth century; the books of characters then written by Joseph Hall, Sir Thomas Overbury, and John Earle influenced later writers of essays, history, and fiction. The titles of some of Overbury's sketches will indicate the nature of the form: "A Courtier," "A Wise Man," "A Fair and Happy Milkmaid." See Richard Aldington's anthology *A Book of "Characters"* (1924).
- (2) **Characters** are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the **dialogue**—

for a highly developed mode of such inner showing, see *stream of consciousness*. In **telling**, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters. For example, in the terse opening chapter of *Pride and Prejudice* (1813), Jane Austen first shows us Mr. and Mrs. Bennet as they talk to one another about the young man who has just rented Netherfield Park, then (in the quotation below) tells us about them, and so confirms and expands the inferences that the reader has begun to make from what has been shown.

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper.

Especially since the novelistic theory and practice of Flaubert and Henry James, a critical tendency has been to consider "telling" a violation of artistry and to recommend only the technique of "showing" characters; authors, it is said, should totally efface themselves in order to write "objectively," "impersonally," or "dramatically." Such judgments, however, privilege a modern artistic limitation suited to particular novelistic effects, and decry an alternative method of characterization which a number of novelists have employed to produce masterpieces. (See *point of view*.)

Innovative writers in the present century—including novelists from James Joyce to French writers of the *new novel*, and authors of the dramas and novels of the *absurd* and various experimental forms—often present the persons in their works in ways which run counter to the earlier mode of representing lifelike characters who manifest a consistent substructure of individuality. Recent structuralist critics have undertaken to dissolve even the lifelike characters of traditional novels into a system of literary conventions and codes which are *naturalized* by the readers; that is, readers are said to project lifelikeness upon codified literary representations by assimilating them to their own prior stereotypes of individuals in real life. See *structuralist criticism and text and writing (écriture)*, and refer to Jonathan Culler, *Structuralist Poetics* (1975), chapter 9, "Poetics of the Novel."

See *plot and narrative and narratology*. On the traditional problems and methods of characterization, including discussions of showing and telling, see in addition to E. M. Forster (above), Percy Lubbock, *The Craft of Fiction* (1926); Wayne C. Booth, *The Rhetoric of Fiction* (1961), especially chapters 1–4; and W. J. Harvey, *Character and the Novel* (1965). On problems in determining dramatic character, see Bert O. States, *The Pleasure of the Play* (1994); and on the disappearance of traditional characterization in postmodern drama, Elinor Fuchs, *The Death of Character* (1996).

Chivalric Romance (or **medieval romance**) is a type of narrative that developed in twelfth-century France, spread to the literatures of other countries, and displaced the earlier *epic* and heroic forms. ("Romance" originally

Halliburton, *Edgar Allan Poe: A Phenomenological View* (1973); and Bruce Johnson, *True Correspondence: A Phenomenology of Thomas Hardy's Novels* (1983).

Platonic Love. In Plato's *Symposium* 210–212, Socrates recounts the doctrine about Eros (love) that, he modestly says, has been imparted to him by the wise woman Diotima. She bids us not to linger in the love evoked by the beauty in a single human body, but to mount up as by a stair, “from one going on to two, and from two to all fair forms,” then up from the beauty of the body to the beauty of the mind, until we arrive at a final contemplation of the Idea, or Form, of “beauty absolute, separate, simple, and everlasting.” From this beauty, in its own world of Ideas, the human soul is in exile, and of it the beauties of the body and of the world perceived by the senses are only distant, distorted, and impermanent reflections. Plotinus and other Neoplatonists (the “new Platonists,” a school of Platonic philosophers of the third to the fifth century) developed the view that all beauty in the sensible world—as well as all goodness and truth—is an “emanation” (radiation) from the One or Absolute, which is the source of all being and all value. From both Platonic and Neoplatonic sources, Christian thinkers of the Italian Renaissance, merging this concept of the Absolute with the personal God of the Bible, developed the theory that genuine beauty of the body is only the outer manifestation of a moral and spiritual beauty of the soul, which in turn is rayed out from the absolute beauty of the one God Himself. The Platonic lover is irresistibly attracted to the bodily beauty of a beloved person, but reverses it as a sign of the spiritual beauty that it shares with all other beautiful bodies, and at the same time regards it as the lowest rung on a ladder that leads up from sensual desire to the pure contemplation of Heavenly Beauty in God.

Highly developed 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 ensue.
That is true beautie: that doth argue you
To be divine and borne of heavenly seed:
Derived from that fayre spirit, from whom all 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 has fascinated some later poets, especially Shelley; see his “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 countless crew
Of human hearts, than all the long array
Of poets and romancers. . . .

(*Don Juan*, l. cxvii.)

See Plato's *Symposium* and *Phaedrus*, and the exposition of Plato's doctrine of Eros, which Plato applied to homosexual as well as heterosexual love, in G. M. A. Grube, *Plato's Thought* (1935), chapter 3. Refer to J. S. Harrison, *Platonism in English Poetry of the Sixteenth and Seventeenth Centuries* (1903); 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, 41–59.

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, and are the means by which they exhibit their moral and dispositional qualities. Plot and character are therefore interdependent critical concepts—as Henry James has said, “What is character but the determination of incident? What is incident but the illustration of character?” (See *Character and Characterization*.) Notice also that a plot is distinguishable from the story—that is, a bare synopsis of the temporal order of what happens. When we summarize the story in a literary work, we say that first this happens, then that, then that. . . . It is only when we specify how this is related to that, by causes and motivations, and in what ways all these matters are rendered, ordered, and organized so as to achieve their particular effects, that a synopsis begins to be adequate to the plot. (On the distinction between story and plot see *narrative and narratology*.)

There are a great variety of plot forms. For example, some plots are designed to achieve tragic effects, and others to achieve the effects of comedy, romance, satire, or of some other *genre*. Each of these types in turn exhibits diverse plot-patterns, and may be represented in the mode either of drama or of narrative, and either in verse or in prose. The following terms, widely current in traditional criticism, are useful in distinguishing the component elements of plots and in helping to discriminate types of plots, and of the characters appropriate to them, in both narrative and dramatic literature.

The chief character in a plot, on whom our interest centers, is called the **protagonist** (or alternatively, the hero or heroine), and if the plot is such that he or she is pitted against an important opponent, that character is called the **antagonist**. Elizabeth Bennet is the protagonist, or heroine, of Jane Austen's *Pride and Prejudice* (1813); Hamlet is the protagonist and King Claudius

which is set in ancient Rome, he introduced a clock that strikes the hour. The term “poetic license” is sometimes extended to a poet's violation of fact from ignorance, as well as by design. It need not diminish our enjoyment of the work that Shakespeare attributed a seacoast to landlocked Bohemia in *The Winter's Tale*, or that Keats, in writing “On First Looking into Chapman's Homer” (1816), mistakenly made Cortez instead of Balboa the discoverer of the Pacific Ocean.

See Geoffrey N. Leech, *A Linguistic Guide to English Poetry* (1969), chapter 3, “Varieties of Poetic License.” For the view by *Russian Formalists* that varieties of poetic license are used to refresh our perceptions of literary language and of the world it represents, see Victor Erlich, *Russian Formalism* (1965).

Point of View signifies the way a story gets told—the mode (or modes) established by an author by means of which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the *narrative* in a work of fiction. The question of point of view has always been a practical concern of the novelist, and there have been scattered observations on the matter in critical writings since the emergence of the modern novel in the eighteenth century. Henry James' prefaces to his various novels, however—collected as *The Art of the Novel* in 1934—and Percy Lubbock's *The Craft of Fiction* (1926), which codified and expanded upon James' comments, made point of view one of the most prominent and persistent concerns in modern treatments of the art of prose fiction.

Authors have developed many different ways to present a story, and many single works exhibit a diversity of methods. The simplified classification below, however, is widely recognized and can serve as a preliminary frame of reference for analyzing traditional types of narration and for determining the predominant type in mixed narrative modes. It deals first with by far the most widely used modes, first-person and third-person narration. It establishes a broad distinction between these two modes, then divides third-person narratives into subclasses according to the degree and kind of freedom or limitation which the author assumes in getting the story across to the reader. It then goes on to deal briefly with the rarely used mode of second-person narration.

In a **third-person narrative**, the **narrator** is someone outside the story proper who refers to all the characters in the story by name, or as “he,” “she,” “they.” Thus Jane Austen's *Emma* begins: “Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her.” In a **first-person narrative**, the narrator speaks as “I,” and is to a greater or lesser degree a participant in the story. J. D. Salinger's *The Catcher in the Rye* (1951) begins: “If you really want to hear about it, the first thing you'll really want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap. . . .”

I Third-person points of view

(1) **The omniscient point of view.** This is a common term for the many and varied works of fiction written in accord with the *convention* that the narrator knows everything that needs to be known about the agents, actions, and events, and has privileged access to the characters' thoughts, feelings, and motives; also that the narrator is free to move at will in time and place, to shift from character to character, and to report (or conceal) their speech, doings, and states of consciousness.

Within this mode, the **intrusive narrator** is one who not only reports, but also comments on and evaluates the actions and motives of the characters, and sometimes expresses personal views about human life in general. Most works are written according to the convention that the omniscient narrator's reports and judgments are to be taken as **authoritative** by the reader, and so serve to establish what counts as the true facts and values within the fictional world. This is the fashion in which many of the greatest novelists have written, including Fielding, Jane Austen, Charles Dickens, William Makepeace Thackeray, George Eliot, Thomas Hardy, Fyodor Dostoevsky, and Leo Tolstoy. (In Fielding's *Tom Jones* and Tolstoy's *War and Peace*, 1863–69, the intrusive narrator goes so far as to interpolate commentary, or short essays suggested by the subject matter of the novels.) On the other hand, the omniscient narrator may choose to be **unintrusive** (alternative terms are **impersonal** or **objective**). Flaubert in *Madame Bovary* (1857), for example, for the most part describes, reports, or “shows” the action in dramatic scenes without introducing his own comments or judgments. More radical instances of the unintrusive narrator, who gives up even the privilege of access to inner feelings and motives, are to be found in a number of Ernest Hemingway's short stories; for example, “The Killers,” and “A Clean, Well-Lighted Place.” (See *showing and telling*, under *character*.) For an extreme use of impersonal representation, see the comment on Robbe-Grillet's *Jalousy*, under *novel*.

Gérard Genette subtilized in various ways the analysis of third-person point of view. For example, he distinguishes between **focus of narration** (who tells the story) and **focus of character** (who perceives what is told us in any part of the story). In Henry James' *What Maisie Knew*, for example, the focus of narration is an adult who tells the story, but his focus is on events as they are perceived and interpreted by the character Maisie, a child. Both the focus of narration and the focus of character (that is, of perception) in a single story may shift rapidly from the narrator to a character in the story, and from one character to another. In *To the Lighthouse*, Virginia Woolf shifts the focus of character to each in turn of the principal participants in the story; and Hemingway's *short story*, “The Short Happy Life of

It is clear that much of what in that age was called, with approval, "sensibility" we now call, with disapproval, *sentimentalism*.

In literature these ideas and tendencies were reflected in the *drama of sensibility*, or *sentimental comedy*, which were representations of middle-class life that replaced in the theater the tough amorality and the comic or satiric representation of aristocratic sexual license in *Restoration comedy*. In the contemporary plays of sensibility, Oliver Goldsmith remarked in his "Comparison between Sentimental and Laughing Comedy" (1773), "the virtues of private life are exhibited rather than the vices exposed, and the distresses rather than the faults of mankind make our interest in the piece"; the characters, "though they want humor, have abundance of sentiment and feeling;" with the result, he added, that the audience "sit at a play as gloomy as at the tabernacle." Plays such as Richard Steele's *The Conscious Lovers* (1722) and Richard Cumberland's *The West Indian* (1771) present monumentally benevolent heroes and heroines of the middle class, whose dialogue abounds with elevated moral sentiments and who, prior to the manipulated happy ending, suffer tribulations designed to evoke from the audience the maximum of pleasurable tears.

The *novel of sensibility*, or *sentimental novel*, of the latter part of the eighteenth century similarly emphasized the tearful distresses of the virtuous, either at their own sorrows or at those of their friends; some of them represented in addition a sensitivity to beauty or sublimity in natural phenomena which also expressed itself in tears. Samuel Richardson's *Pamela; or, Virtue Rewarded* (1740) exploits sensibility in some of its scenes; and Laurence Sterne, in *Tristram Shandy* and *A Sentimental Journey*, published in the 1760s, gives us his own inimitable compound of sensibility, self irony, and innuendo. The vogue of sensibility was international. Jean-Jacques Rousseau's novel *Julie, or the New Héloïse* (1761) dealt with lovers of sensibility, and in his autobiography, *The Confessions* (written 1764-70), Rousseau represented himself, in some circumstances and moods, as a man of extravagant sensibility. Goethe's novel *The Sorrows of Young Werther* (1774) is a famed presentation of the aesthetic sensitivities and finespun emotional tribulations of a young man who, frustrated in his love for a woman betrothed to another, and in general unable to adapt his sensibility to the demands of ordinary life, finally shoots himself.

An extreme English instance of the sentimental novel is Henry MacKenzie's *The Man of Feeling* (1771), which represents a hero of such exquisite sensibility that he goes into a decline from excess of pent-up tenderness toward a young lady, and dies in the perturbation of finally declaring to her his emotion. "If all his tears had been tears of blood," declares an editor of the novel, Hamish Miles, "the poor man could hardly have been more debile." Jane Austen's gently satiric treatment of a young woman of sensibility in *Sense and Sensibility* (begun 1797, published 1811) marks the decline of the fashion; but the exploitation of the mode of literary sensibility survives in such later novelistic episodes as the death of Little Nell in Charles Dickens' *Old Curiosity Shop* (1841) and the death of Little Eva in Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), in some Victorian *melodramas*, as well as in many movies that Hollywood labeled "tearjerkers."

In *The Politics of Sensibility* (1996), Markman Ellis departs from the usual treatment of the sentimental novels of the later eighteenth century, by arguing that they participated in some major controversies and reform movements, including opposition to slavery, discussions of the morality involved in commercial and business practices, and the movement for the reformation of prostitutes.

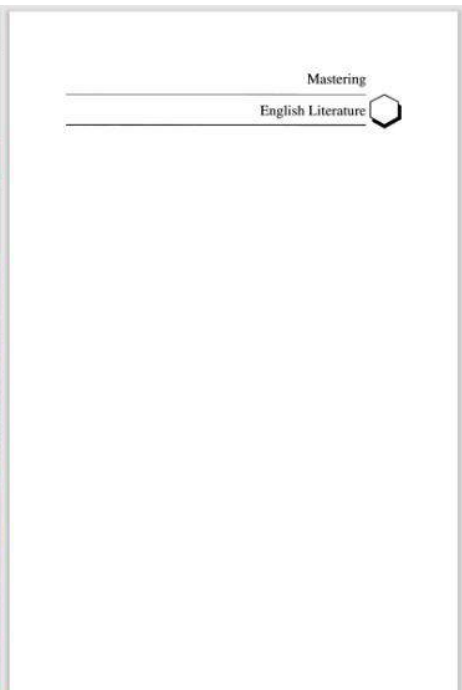
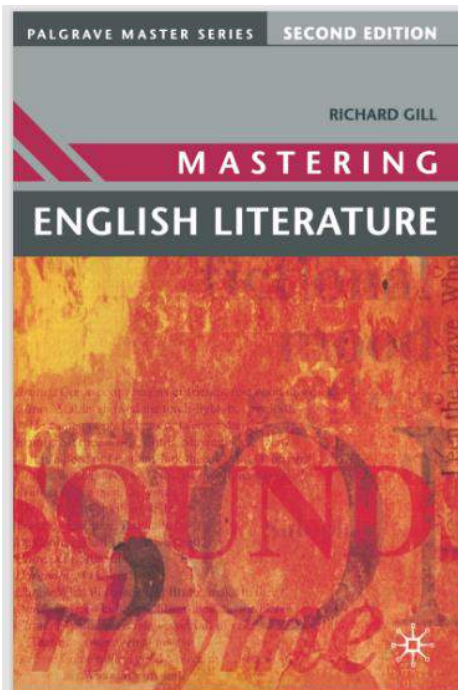
See *Age of Sensibility* under *Periods of English Literature*. Refer to Herbert Ross Brown, *The Sentimental Novel in America* (1940); Arthur Sherbo, *English Sentimental Drama* (1957); R. P. Utter and G. B. Needham, *Pamela's Daughters* (1963); R. S. Crane, "Suggestions toward a Genealogy of the 'Man of Feeling,'" in *The Idea of the Humanities* (2 vols., 1967); Janet Todd, *Sensibility: An Introduction* (1986); John Dwyer, *Virtuous Discourse: Sensibility and Community in Late Eighteenth-Century Scotland* (1987); John Mullan, *Sentiment and Sociability: The Language of Feeling in the Eighteenth Century* (1988); Claude Rawson, *Satire and Sentiment 1660-1830* (1994); Jerome McGann, *The Poetics of Sensibility* (1996).

Sentimentalism is now a pejorative term applied to what is perceived to be an excess of emotion on an occasion, and especially to an overindulgence in the "tender" emotions of pathos and sympathy. Since what constitutes emotional excess or overindulgence is relative both to the judgment of the individual and to large-scale historical changes in culture and in literary fashion, what to the common reader of one age is a normal expression of humane feeling may seem sentimental to many later readers. The emotional responses of a lover that Shelley expresses and tries to evoke from the reader in his "Epipsychidion" (1821) seemed sentimental to the *New Critics* of the 1930s and later, who insisted on the need for an ironic counterpoise to intense feeling in poetry. Most readers now find both the *drama of sensibility* and the *novel of sensibility* of the eighteenth century ludicrously sentimental, and respond with jeers instead of tears to once celebrated episodes of pathos, such as many of the death scenes, especially those of children, in some Victorian novels and dramas. A staple in current anthologies of bad poetry are sentimental poems which were no doubt written, and by some people read, with deep and sincere feeling. A useful distinction between sentimental and nonsentimental is one which does not depend on the intensity or type of the feeling expressed or evoked, but labels as sentimental a work or passage in which the feeling is rendered in commonplaces and *clichés*, instead of being freshly verbalized and sharply realized in the details of the representation.

See *pathos*, and *sensibility, literature of*, and refer to I. A. Richards, *Practical Criticism* (1929), chapter 6; Laurence Lerner, "A Note on Sentimentality," *The Truest Poetry* (1960); and the discussion of sentimentality by Monroe C. Beardsley, "Bad Poetry," in *The Possibility of Criticism* (1970).

Setting. The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place. The overall setting of *Macbeth*, for example,

5. Richard Gill





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First edition 1985
Reprinted 6 times
Second edition 1995

Published by
PALGRAVE
Houndmills, Basingstoke, Hampshire RG21 6XS and
175 Fifth Avenue, New York, N. Y. 10010
Companies and representatives throughout the world

PALGRAVE is the new global academic imprint of
St. Martin's Press LLC, Scholarly and Reference Division and
Palgrave Publishers Ltd (formerly Macmillan Press Ltd).
ISBN 978-0-333-62599-3 ISBN 978-1-349-13596-7 (eBook)
DOI: 10.1007/978-1-349-13596-7

This book is printed on paper suitable for recycling and
made from fully managed and sustained forest sources.

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

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07 06 05



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Characters

7.1 Character and characterisation

There is an important distinction to be made between *character* and *characterisation*.

- A *character* is a person in a literary work.
- *Characterisation* is the way in which a character is created.

Since most readers are at home with the idea of character, comment on it can be brief. **A character is someone in a literary work who has some sort of identity (it needn't be a strong one), an identity which is made up by appearance, conversation, action, name and (possibly) thoughts going on in the head.** There's no reason why we should call these literary creations 'characters', but since it's become customary, it's wise to continue the practice.

Calling figures in literature 'characters' rather than, say, 'persons', is a way of reminding ourselves that a character is a literary creation. Characters in books may have all sorts of links with the people we meet everyday (in some cases we feel more strongly about them than real people) but we only meet them in books. A way of putting this is to say that characters are all the product of characterisation: that's to say, they've been made in a particular way. Much of what follows in this chapter is about how characters are created. The words an author uses are the means that make each character who he or she is. Characters are what they have, the things they do, their appearances and so on are the particular ways in which the author has chosen to characterise his or her characters. We might remember the difference by saying that:

Characterisation is a method and character the product.

7.2 The creation of character

Characters in books are not real people but figures who have been specially created by the author. We may imagine an author looking at those aspects of people that make up their personalities and selecting some which are then put together. In this putting together, the author might play up some features and subdue others. The character so produced might be interesting, and we might

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react to him or her in ways similar to how we do to real people, but the fact remains that our reactions will be what they are because of the way the character has been made. Hence, of any character, you can ask this question:

- How is this character created?

This important question forms the basis of this chapter. What we shall do is think about the range of characters and then look at the number of ways in which characters are created and, therefore, our responses controlled.

7.3 The range of characters

One of the things that makes characters different from each other is the range and richness of their lives. Some characters are, so to speak, lightly sketched in, while others are very detailed. No reader can intelligently respond to the first kind in the same way as the second. How the character is created controls how we respond. Let's look at some examples.

Examples

Example 1

Our first example is a character who is very lightly sketched in.

In Dickens's *Little Dorrit* there is a character who is known as Mr F's aunt. This old lady has two characteristics: she does not like Arthur Clennam, the central character, and she utters inconsequential sayings. Whenever she appears she says something that has nothing at all to do with what everybody else is talking about. The following incident occurs during tea:

A diversion was occasioned here, by Mr F's aunt making the following inexorable and awful statement:

'There's mile-stones on the Dover Road!'

There is very little else to Mr F's aunt; she is always very funny, and readers remember her with affection, because her remarks introduce a delightful note of absurdity into the novel. But she has no motives, no inner life, and she never grows, changes or develops.

Example 2

Some characters are fuller than Mr F's aunt but don't have a fully rounded quality. In Graham Greene's *Brighton Rock* there is a woman called Ida

- (a) What do you think is the significance of the name Gabriel Oak?
- (b) What is the effect upon the reader of Hardy introducing Gabriel Oak's smile first?
- (c) Write about the importance of clothes in the passage.
- (d) What effects and expectations does Hardy create by the way in which he writes about Gabriel Oak in relation to church and 'public opinion'?

8 Setting

8.1 The importance of settings

It is the experience of many readers that the most memorable things about a novel are the scenes. Sometimes there are verbal pictures of a place, and sometimes a character is memorably presented as moving through a landscape or townscape. **These places or locations are what in this chapter we shall call settings.** They can be very important in novels. Novelists have learned to make them significant, so in their turn readers should try to understand the significances that the settings generate.

A word is necessary on just how broad a term 'setting' is. It can be used to cover:

- the places in which characters appear
- the social context of characters, such as their families, friends and class
- the customs, beliefs and rules of behaviour that give identity to a society
- the particular locations of events
- the atmosphere, mood and feel that all the above elements create.

This means that you might talk about the social setting of a novel by, say, D. H. Lawrence or the function of landscape in, for instance, Charlotte Brontë.

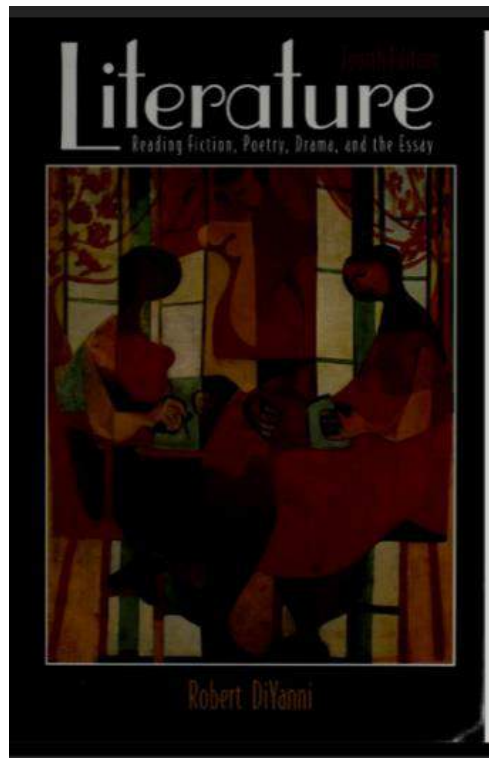
A setting can be memorable because it is in itself arresting, striking and beautiful. One of the delights of *Huckleberry Finn* is the long passages in which Huck talks about the river. Whatever else it signifies (and readers have felt that no other American novel conveys with such innocent, breathtaking wonder the astonishment and pleasure of living in an immense landscape), the writing in itself conveys a sense of just how beautiful the landscape is. An English example is Thomas Hardy; some of his most memorable scenes are just that – scenes in which the author shows the reader the subtle delights of the natural world.

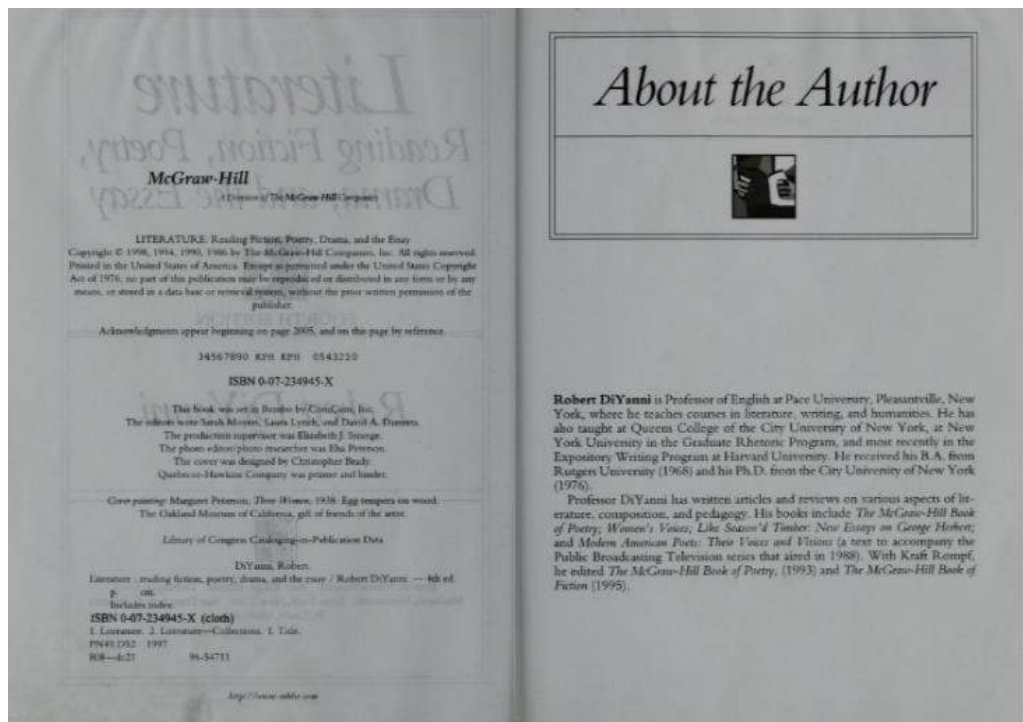
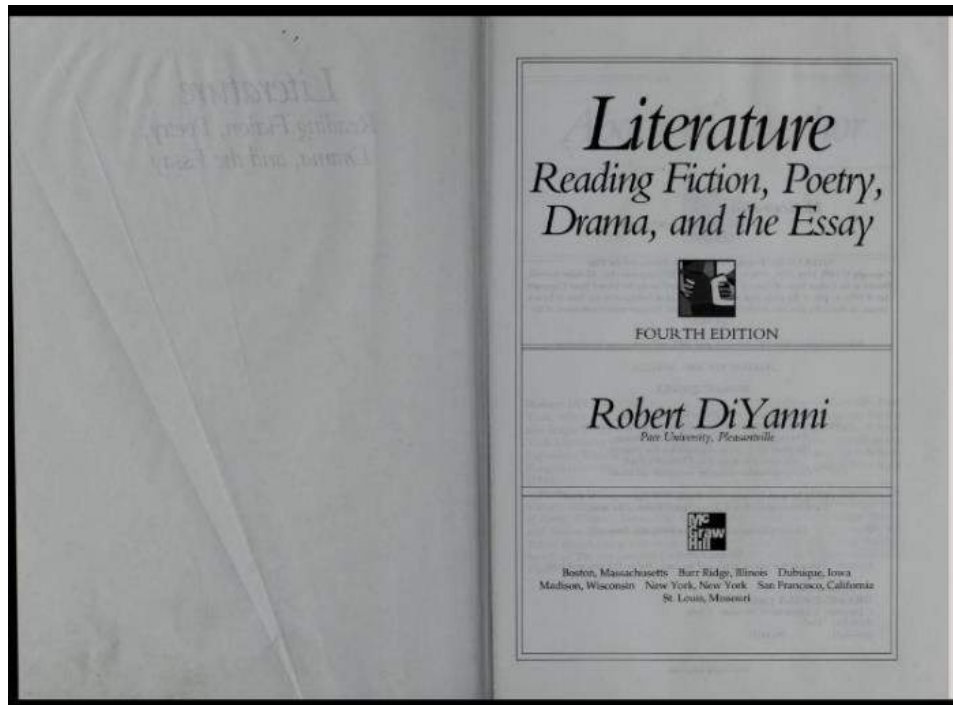
Example

Look at this passage from *The Woodlanders*:

Spring weather came on rather suddenly, the unsealing of buds that had long been swollen accomplishing itself in the space of one warm night. The rush of sap in the veins of the trees could almost be heard.

6. Robert DiYanni



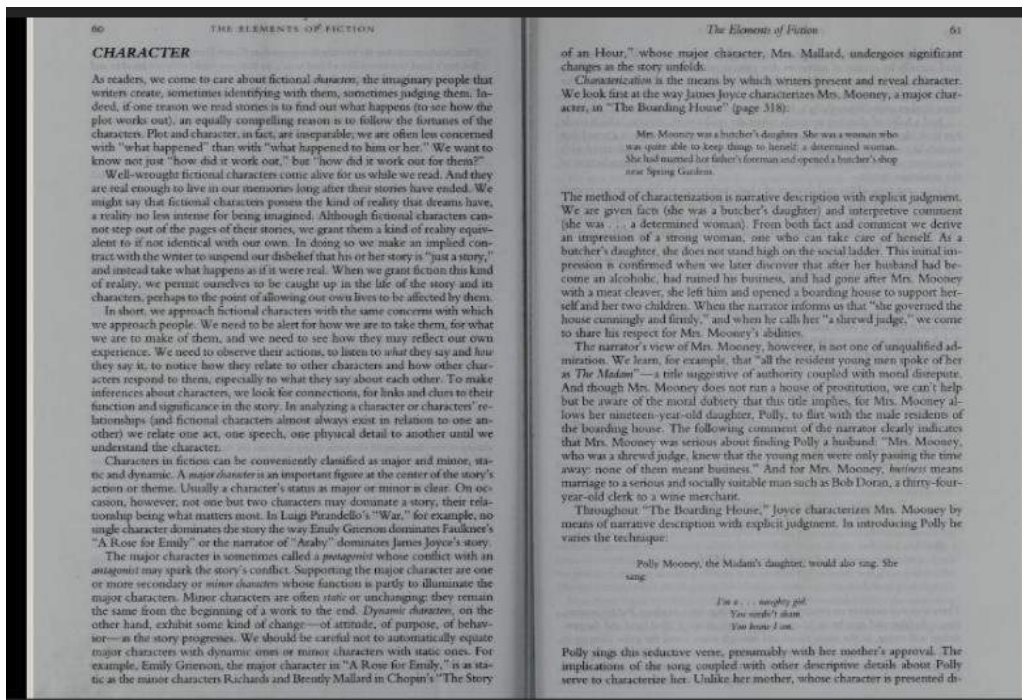


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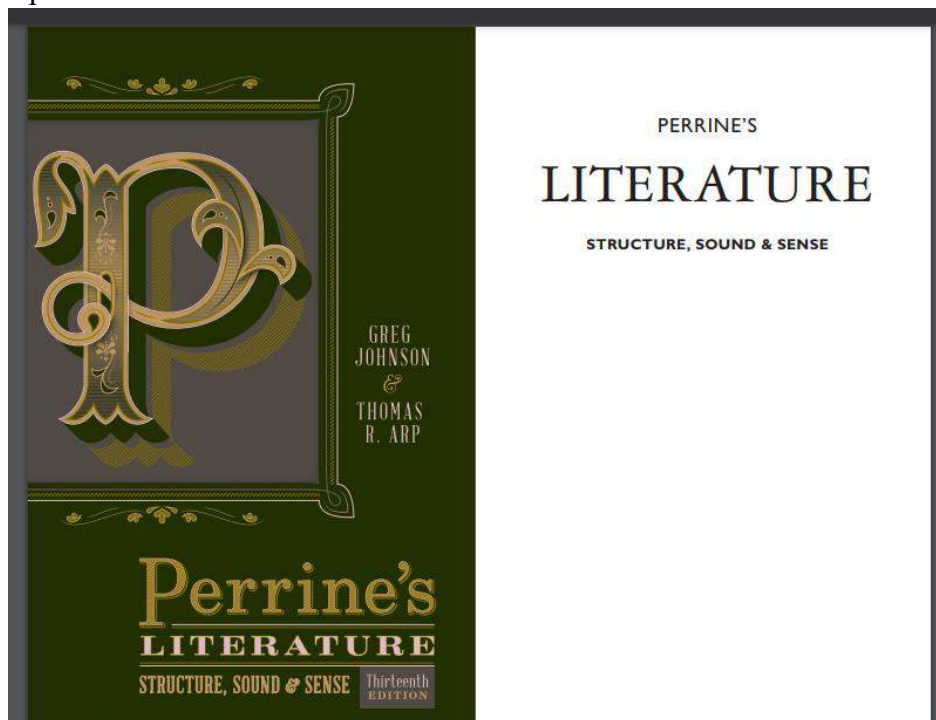


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Professor DiYanni has written articles and reviews on various aspects of literature, composition, and pedagogy. His books include *The McGraw-Hill Book of Poetry: Women's Voices*, *Like Statues' Feet*, *New Essays on George Herbert*, and *Modern American Poets: Their Voices and Virtues* (a text to accompany the Public Broadcasting Television series that aired in 1988). With Kraft Rompf, he edited *The McGraw-Hill Book of Poetry*, (1993) and *The McGraw-Hill Book of Fiction* (1995).



7. Arp & Johnson



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Library of Congress Control Number: 2016923391

Student Edition
ISBN: 978-1-305-97025-5

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Printed in the United States of America
Print Number: 01 Print Year: 2016

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144 FICTION / THE ELEMENTS OF FICTION

that Chris Watters is a charming but irresponsible barnstormer; Edie never directly criticizes him, but we feel her disillusionment as she waits day after day for a letter that will never come.

Sometimes the method of direct presentation has the advantages of being clear and economical, but good writers use it sparingly. In order to involve the reader in a character, the author must *show* the character in action; the axiom “show, don’t tell” is therefore one of the basics of fiction writing. If characters are merely described, then the story will read more like an essay. The direct method usually has little emotional impact unless it is bolstered by the indirect. It will give us only the explanation of a character, not the impression of a living, breathing human being. In almost all good fiction, therefore, the characters are **dramatized**. They are shown speaking and behaving, as in a stage play. If we are really to believe in the selfishness of a character, we must see the character acting selfishly. Instead of telling us that Frank in “Hunters in the Snow” is a selfish, self-deluding man, Wolff gives us dramatic scenes in which Frank exhibits his selfishness and self-delusions through his dialogue and actions. Most literary writers rely on indirect presentation and may even use it exclusively.

Good fiction follows three other principles of characterization. First, the characters are consistent in their behavior: they do not behave one way on one occasion and a different way on another unless there is a clear and sufficient reason for the change. Second, the characters’ words and actions spring from **motivations** the reader can understand and believe; if we can’t understand why they behave in a certain way immediately, that understanding comes by the end of the story. Finally, the characters must be plausible or lifelike. They cannot be perfectly virtuous or monsters of evil; nor can they have some impossible combination of contradictory traits. In short, the author must convince the reader that the character might well have existed so that, at least while we’re reading, we have the illusion that the person is real and *forget* we are reading fiction at all.

In his book *Aspects of the Novel* (1927), the British novelist E. M. Forster introduced terms that have become standard in discussing types of characters; he wrote that a literary character is either “flat” or “round.” Flat characters usually have only one or two predominant traits; they can be summed up in a sentence or two. Richard Connell’s character Ivan, for instance, is a fearsome thug, and that is all we need to know about him. By contrast, **round** characters are complex and many-sided; they have the three-dimensional quality of real people. Huck Finn, for example, because Mark Twain imagined and dramatized him so successfully as an individual, lives vigorously in the imagination of millions of readers. This is not to say that flat characters cannot be memorable. Even though they are essentially two-dimensional, they too may be made memorable in the hands of an

CHAPTER THREE / CHARACTERIZATION 145

expert author who creates some vivid detail of their appearance, gestures, or speech. Ebenezer Scrooge, in Dickens’s *A Christmas Carol*, could be defined as a stereotype of the miserly misanthrope; but his “Bah! Humbug!” has helped make him an immortal character.

Whether round or flat, all characters in good fiction are dramatized to whatever extent needed to make them convincing and to fulfill their roles in the story. Most short stories, of course, will have room for only one or two round characters. Minor characters must necessarily remain flat. There are some literary stories, of course, where the exploration of individual character is not the main focus of interest—Shirley Jackson’s “The Lottery” (page 264) is an example—and in such stories none of the characters may be developed fully. Such instances, however, are relatively rare.

A special kind of flat character is the **stock character**. These are stereotyped figures who have recurred so often in fiction that we recognize them at once: the strong, silent sheriff; the brilliant detective with eccentric habits; the mad scientist who performs fiendish experiments on living people; the glamorous international spy of mysterious background; the comic Englishman with a monocle; the cruel stepmother; and so forth. Commercial authors often rely on such stock characters precisely because they can be grasped quickly and easily by the reader. Such characters are like interchangeable parts that might be transferred from one story to another. When literary writers employ a conventional type, however, they usually add individualizing touches to help create a fresh and memorable character. A Conan Doyle’s Sherlock Holmes follows a stock pattern of the detective, but he remains more memorable than hundreds of other fictional detectives who have come and gone since he was created. Similarly, Wolff’s character Tib in “Hunters in the Snow” embodies the stereotypes of the fat, comic buffoon; but certain details about him—his insecurity, his habit of hiding the food he eats so compulsively—help to make him distinctive.

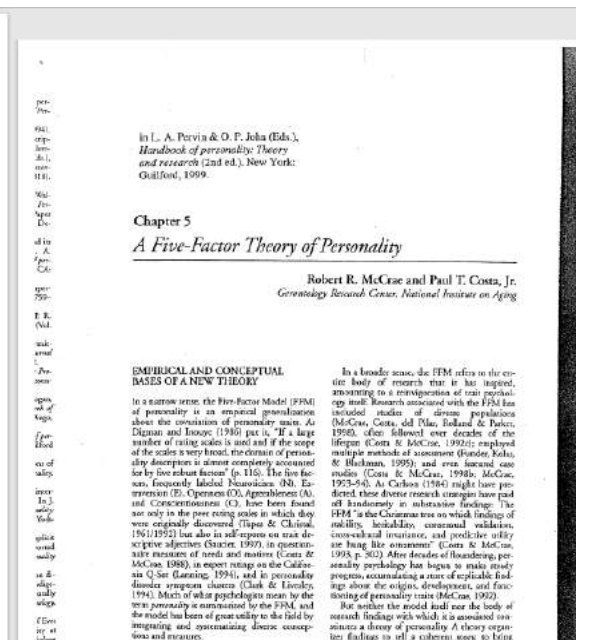
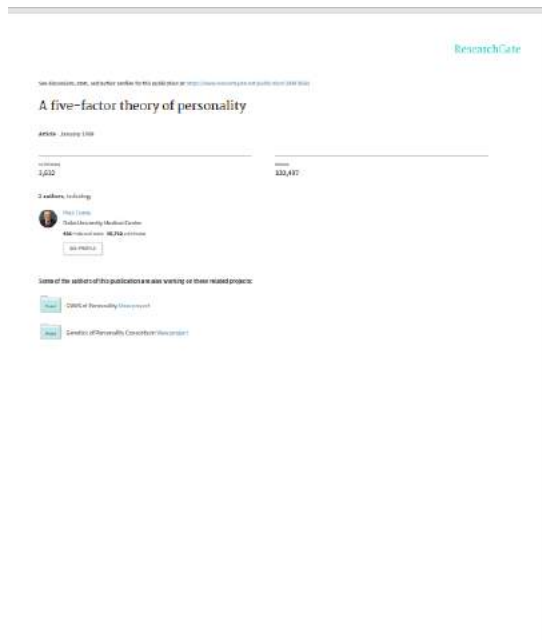
Fictional characters may also be classified as either static or developing. The static character remains essentially the same person from the beginning of the story to the end. The developing (or dynamic) character, on the other hand, undergoes some distinct change of character, personality, or outlook. The change may be a large or a small one; it may be positive or negative, but it is something significant and basic, not some minor change of habit or opinion. The Irish writer James Joyce used a term that has become widely adopted today, noting that a character in a story often experiences an **epiphany**, which he termed a moment of spiritual insight into life or into the character’s own circumstances. This epiphany, or insight, usually defines the moment of the developing character’s change.

Edie in Munro’s “How I Met My Husband” is a dynamic character, for she learns a painful lesson about romance and growing up that alters the

8. Kennedy and Gioia



9. Costa & Mcrae



10. Maunah

Dr. Hj. Binti Maunah, M.Pd.I

PSIKOLOGI PENDIDIKAN



PSIKOLOGI PENDIDIKAN

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x + 226 hlm ; 14,5 x 20,5 cm
Cetakan I, Desember 2014
ISBN: 978-602-1090-09-1

Penulis: Dr. Hj. Binti Maunah, M.Pd.I.
Lay Out: Lingkar Media
Desain Sampul: Lingkar Media

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KATA PENGANTAR

Puji Syukur penulis panjatkan ke hadirat Allah SWT, yang telah melimpahkan segala rahmat, taufik dan hidayah-Nya kepada penulis, sehingga buku yang berjudul *Psikologi Pendidikan* ini dapat selesai tepat pada waktu yang telah direncanakan, sehingga dapat dihadirkan ke tangan pembaca yang budiman. Shalawat dan salam semoga tercurah kepada junjungan kita Nabi Besar Muhammad SAW. beserta keluarga dan sahabatnya.

Dengan pertimbangan untuk menambah bahan bacaan mengenai literatur-literatur terkait dengan psikologi pendidikan, maka disusunlah buku ini dengan pemaparan bahasa dan ilustrasi yang mudah dipahami, dimengerti, dan dicerna oleh pembaca. Buku ini layak dibaca oleh para pemikir dan praktisi pelaksana pendidikan seperti dosen, guru dan mahasiswa jurusan pendidikan, dan para pendidik lainnya yang berkecimpung dalam dunia pendidikan.

Pada mulanya buku ini merupakan kumpulan bahan kuliah para mahasiswa yang disusun berdasarkan silabi mata kuliah.

seperti petani yang bekerja di sawah, ibu-ibu rumah tangga yang hanya bersantai-santai, ada pemuda yang terbuai dalam lamunan nasibnya. Mengapa mereka melakukan perbuatan-perbuatan itu? Apa yang mempengaruhi jiwa mereka sehingga terlahir perilaku yang berbeda-beda? Dari sudut pandang psikologi, pertanyaan-pertanyaan di atas memersoalkan tentang sebab atau mengapa sebuah perilaku itu dilakukan. Dalam kajian psikologi, sesuatu yang terdapat dibalik perilakunya merupakan sebuah sikap atau perilaku manusia. Adanya sikap atau perilaku manusia timbul karena adanya dorongan yang berasal dari dalam dan dari luar jiwa orang tersebut. Dalam istilah psikologi dorongan tersebut dikenal dengan istilah motivasi. Motivasi merupakan salah satu aspek yang sangat penting dalam menentukan perilaku seseorang, termasuk perilaku kerja. Untuk dapat memotivasi seseorang diperlukan pemahaman tentang bagaimana proses terbentuknya motivasi. Motivasi dapat diartikan sebagai faktor-faktor yang mengarahkan dan mendorong perilaku atau keinginan seseorang untuk melakukan suatu kegiatan yang dinyatakan dalam bentuk usaha yang keras atau lemah. Motivasi dikatakan sebagai faktor penggerak maupun dorongan yang dapat memicu timbulnya rasa semangat dan juga mampu merubah tingkah laku manusia atau individu untuk menuju pada hal yang lebih baik untuk dirinya sendiri.

Motivasi dapat menjadi masalah yang penting dalam pendidikan, apalagi dikaitkan dengan aktivitas seseorang dalam kehidupan sehari-hari. Motivasi bagi siswa dapat mengembangkan aktifitas dan inisiatif, dapat mengarahkan ketekunan

dalam melakukan kegiatan belajar. Di dalam belajar banyak siswa yang kurang termotivasi terhadap pelajaran termasuk di dalamnya adalah aktivitas praktek maupun teori untuk mencapai suatu tujuannya.

Motivasi sangat besar pengaruhnya terhadap belajar, bila guru tidak mampu meningkatkan motivasi, maka siswa tidak akan belajar dengan sebaik-baiknya, karena tidak ada daya tarik tersendiri baginya. Siswa segen untuk belajar, siswa tidak memperoleh kepuasan dari pelajaran itu. Bahan pelajaran yang menarik motivasi siswa, lebih mudah dipelajari dan disimpan karena motivasi menambah semangat kegiatan belajar. Motivasi belajar merupakan salah satu aspek psikis yang membantu dan mendorong seseorang untuk mencapai tujuannya. Maka motivasi harus ada dalam diri seseorang, sebab motivasi merupakan modal dasar untuk mencapai tujuan. Dengan demikian, motivasi harus menjadi pangkal permulaan dari pada semua aktivitas.

Untuk mengetahui lebih jauh mengenai apa itu motivasi, pada bab ini secara berturut-turut dipaparkan mengenai pengertian motivasi, teori-teori motivasi, tujuan dan fungsi motivasi, macam-macam motivasi, dan pengukuran motivasi.

A. Pengertian Motivasi

Istilah motivasi baru digunakan sejak awal abad kedua puluh. Selama beratus-ratus tahun, manusia dipandang sebagai makhluk rasional dan intelek yang memilih tujuan dan menentukan seperet perbuatan secara bebas. Nalarlah yang menentukan ada yang dilakukan manusia. Manusia bebas untuk

memilih, dan pilihan yang ada baik atau buruk, tergantung pada inteligensi dan pendidikan individu, oleh karenanya manusia bertanggung jawab penuh terhadap setiap perilakunya.

Motivasi adalah pendorongan. Suatu usaha yang disadari untuk mempengaruhi tingkah laku seseorang agar tergerak hatinya untuk bertindak melakukan sesuatu sehingga mencapai hasil atau tujuan tertentu.¹ Pengertian motivasi juga mencakup suatu tenaga atau faktor yang terdapat di dalam diri manusia, yang menimbulkan, mengarahkan dan mengorganisasikan tingkah lakunya. Dengan demikian motivasi merupakan dorongan yang terdapat dalam diri seseorang untuk berusaha mengadakan perubahan tingkah laku yang lebih baik dalam memenuhi kebutuhannya.

Menurut Mc.Donald, dalam Sardiman A.M, mengatakan motivasi adalah perubahan energi dalam diri seseorang yang ditandai dengan munculnya "feeling" dan didahului dengan tanggapan terhadap adanya tujuan. Duncan seorang ahli administrasi, dalam bukunya, *Organization Behavior*, mengemukakan bahwa di dalam konsep manajemen, motivasi berarti setiap usaha yang disadari untuk mempengaruhi perilaku seseorang agar meningkatkan kemampuannya secara maksimal untuk mencapai tujuan organisasi.²

¹ Nglim Purwanto, *Psikologi Pendidikan*, (Bandung: Remaja Rosdakarya, 2004), 71

² Sardiman, *Interaksi dan Motivasi Belajar Mengajar*, (Jakarta: Raja Grafindo Persada, 2009), 73

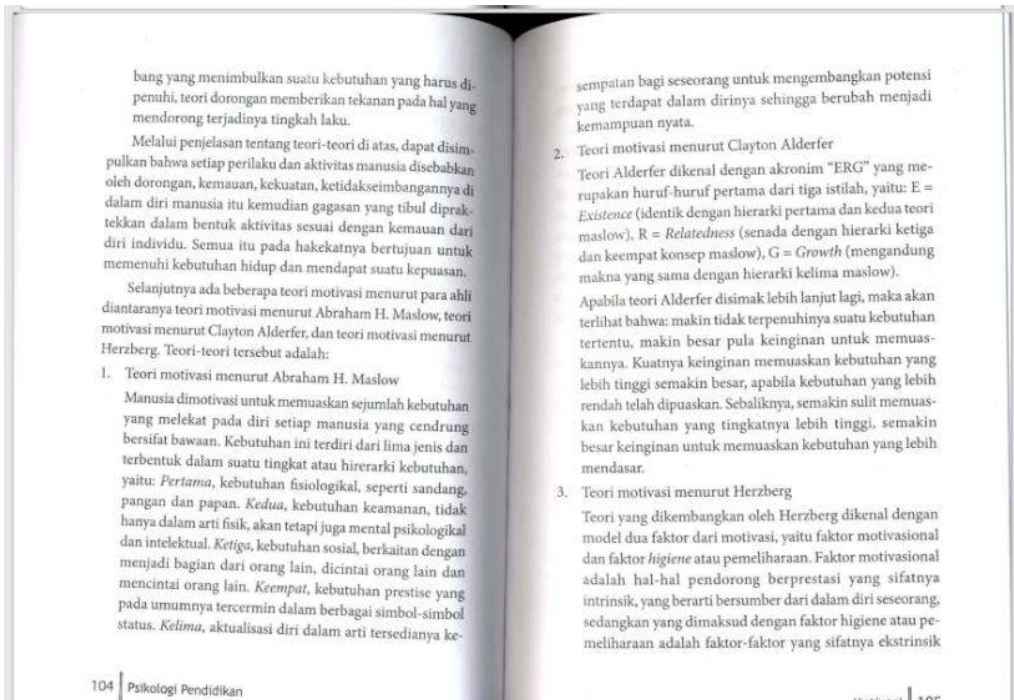
Sejalan dengan apa yang dikemukakan di atas, Nglim Purwanto mengemukakan bahwa "motivasi dapat didefinisikan sebagai kekuatan-kekuatan yang kompleks, dorongan-dorongan, kebutuhan-kebutuhan, pernyataan-pernyataan, ketegangan (*tension states*), atau mekanisme-mekanisme lainnya yang memulai dan menjaga kegiatan-kegiatan yang diinginkan ke arah pencapaian tujuan-tujuan personal."³

Berdasarkan beberapa pendapat disimpulkan bahwa motivasi adalah pendorong bagi perbuatan seseorang atau merupakan motif mengapa seseorang melakukan sesuatu. Motivasi juga menyangkut mengapa seseorang berbuat demikian dan apa tujuannya sehingga berbuat demikian. Sehingga dapat disimpulkan bahwa *Pertama*, motivasi sebagai pengarah tindakan, perkataan motivasi adalah berasal daripada perkataan bahasa inggris *motivation*.

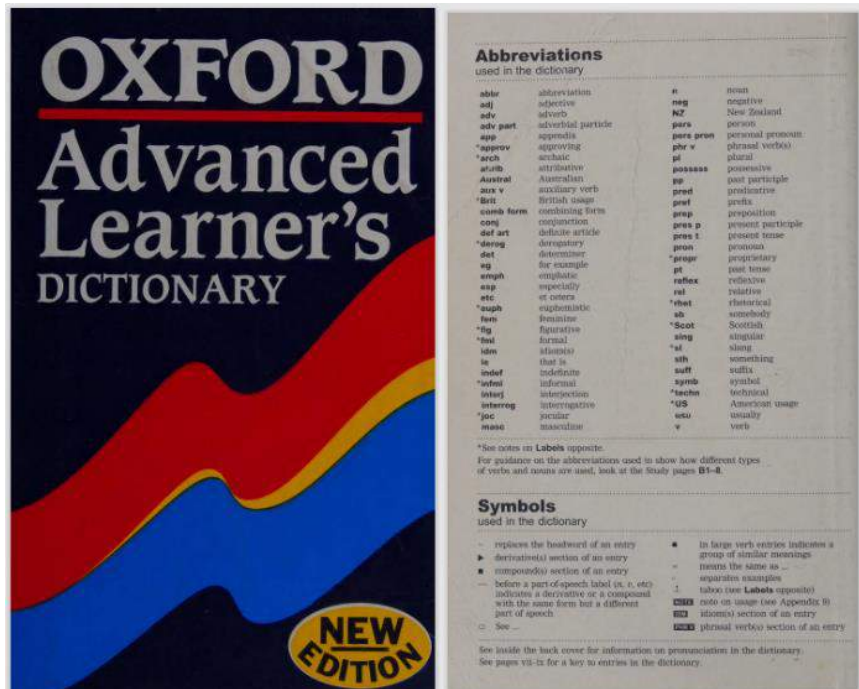
Jadi ringkasnya motivasi adalah bermaksud sebab, tujuan atau pendorong, maka tujuan seseorang itulah sebenarnya yang menjadi penggerak utama baginya berusaha keras mencapai atau mendapat apa juga yang diinginkannya sama ada secara negatif atau positif. Oleh itu, kita boleh definisikan bahwa motivasi adalah sesuatu yang menggerak dan mengarah tuju seseorang dalam tindakan-tindakannya sama ada secara negatif atau positif.

Kedua, Motivasi Sebagai Pendorong. Tujuan atau motif adalah sama fungsinya dengan wawasan, aspirasi, hasrat atau

³ Nglim Purwanto, *Prinsip-Prinsip dan Teknik Evaluasi Pengajaran*, (Bandung: Remaja Rosdakarya, 2004), 72



11. Hornby



Oxford Advanced Learner's Dictionary of Current English

A S Homby

Fifth edition

Editor Jonathan Crowther

Assistant Editor Kathryn Kavanagh

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OXFORD UNIVERSITY PRESS
1995

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Preface

It is a tribute to the vision and genius of the late A S Hornby that the dictionary which was perhaps his greatest gift to English language learning and teaching still strives to satisfy the same basic needs of foreign students as he perceived them, namely to develop their receptive and productive skills, the ability (as Tony Cowie wrote in his preface to the fourth edition) 'to compose as well as to understand'.

In preparing this new edition we have remained true to Hornby's original aims while introducing a number of significant innovations, all designed to give more help to the dictionary user. For the first time we have had at our disposal the British National Corpus, a massive and carefully balanced computer database of modern written and spoken English developed by a Consortium of British publishers led by Oxford University Press. This magnificent new resource has enabled us as never before to determine the relative frequency of words and their meanings, to identify new words and re-occurrences of words, and to present a wholly accurate picture of the syntactic patterns of today's English. In addition the corpus has provided abundant raw material on which to base the illustrative examples which have always been a key feature of the dictionary. Many existing examples were rewritten in the light of the new evidence, and nearly 900 new ones were added for this edition.

Another new feature is the introduction of a 3000-word vocabulary within which definitions are written. The words in the list (given in full as Appendix B) were chosen principally according to their frequency in the language, as revealed by the corpus, but also as a 'core' vocabulary of real value to students of English. The size

of the list was determined by the minimum requirements for producing definitions in natural English that are both accurate and easy to understand. The new language study pages, culture pages and maps also make attractive and, we hope, useful additions to the dictionary.

I am very grateful to Michael Ashby of University College, London, for undertaking a thorough update of the phonetics in the dictionary, and in particular for his overhaul of the treatment of stress in phrasal verbs and idioms, always a difficult area for foreign students. I must also thank Keith Brown for devising the new simplified verb coding scheme introduced in this edition.

The work of revising a major dictionary inevitably involves many helping hands. I am extremely grateful to all those within and outside Oxford University Press who worked on the project, including the following lexicographers: Evelyn Aldrin-Yalden, Angela Crowther, Gary Deane, Sarah Hall, Mark Harrison, Fiona McIntosh, Charlotte Richards, Alison Tuck, John Williams, and, for her work on the coverage of American English, Colleen Dogan-Venous. Thanks are also due to Margaret Deuter, Penny Stock, Deborah Trampet and Solly Wainman for the language notes and study pages; to Jane Taylor, Eunice Gill and Phil Longford for their work on the illustrations and the maps; and to Anna Compton and Kay Pople for keyboarding most of the text. I am especially indebted to my colleague Kathryn Kavanagh for her hard work, enthusiasm and meticulous attention to detail at every stage of the project.

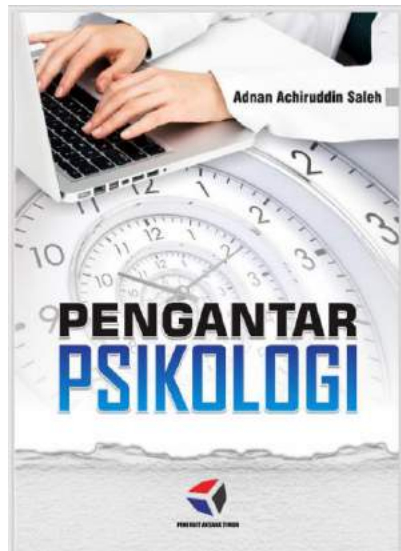
Jonathan Crowther
January 1995

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Mr

the top shelf, would you? **2** to change or change sth [Vvt] *Business is moving its headquarters a market economy.* [Vtvt] Let's move the meeting in Wednesday. [Vt] The government has not moved its position on this issue. **3** - (ahead/on) to make progress in the specified way or direction [V Vi] Time is moving on. > Share prices moved ahead today. [Vadv, Vp] Things are not moving (ahead) as fast as we hoped. **4** to take action; to do sth [V] Under the employers' new guidelines, there will be a strike. > The government has moved swiftly to dispel the rumours. **5** - (from...) (to...) to change the place where one lives, has one's work, etc [V] We don't like it here so we've decided to move. [Vpt] The company's moving its headquarters. [Vadv] She's moved (up) north. **6** (in chess and other board games) to change the position of a piece [V] It's your turn to move. [Vi, Vpt] She moved her queen diagonally. [Adv Vpt] **7** - sb (its sth) to cause sb to have strong feelings, esp of sympathy or sadness [Vt] We were deeply moved (by her plight). [Vvt] Green was moved in tears at the horrific scenes. See also **move** 1. **8** to cause sth to influence sb to do sth or not to do sth [V to inf] (ph) What can have moved her to behave in this way? > He works *as* when the spirit moves him (ie when he feels the desire to do sth). **9** to propose sth formally for discussion and decision at a meeting [Vt] The Minister moved an amendment to the Bill. [V that sb] Chairman, I move that a vote be taken on this. **10** to change one's attitude or make sb change their attitude [V] The government won't move on this issue. > She's made up her mind and nothing will move her. **11** get (moving) (infml) to begin, move, etc quickly; to start - we'd better get moving. get sth moving (infml) to cause sth to make vigorous progress. The new director has really got things moving. **move** the goalposts (infml) to change the accepted conditions within which a particular matter is being discussed or a particular action taken. **move** heaven and earth to do sth to try everything one possibly can in order to achieve sth. We moved heaven and earth to publish this book on time. **move** house (infml) to move one's furniture, goods, etc to another place to live in. **12** move a long to change to a new position, esp to avoid crowding or getting in the way of sb/sth. Move along there, please. **move** in, **move** into sth to start to live in one's new home. Our new neighbours moved in yesterday. **move** in sth to live, be active, pass one's time, etc to a particular social group; move in high society > She only moved in the best circles. **move** in on sb/sth to move towards sb/sth from all directions, esp in a threatening way. The police moved in on the terrorists. **move** off (esp of a vehicle) to start a journey; to leave. The signal was given, and the procession moved off. **move** on (ph sth) to move to another place, topic, etc. She beat in this job long enough - it's time I moved on. > Can we move on to the next item on the agenda? **move** sb on (inf pol) to make sb to move away from the scene of an accident, etc. **move** out to leave one's old home. He couldn't pay his rent, so he had to move out. **move** over/up to change one's position in order

to make a move. **2** - towards sth/to do sth to do sth in order to be close to achieve a purpose. The government's announcement is seen as the first positive move towards settling the strike. > This latest move in the dispute follows a recent increase in support for the miners. > Diplomatic moves are often to reduce the tension in the area. See also **SAFER MOVES**. **3** - (from...) (to/into...) to act or the process of changing the place where one lives, works, etc > I moved from the town into the country. The office move took most of the weekend. > His new job isn't really a promotion, just a sideways move. (His status has remained the same). **4** an act of changing the position of a piece in chess or other board games when it is one's turn to do sth. She beat me in ten moves. > Whose move is it? **5** get a move on (infml) hurry up. **make** a move **1** (light) to move from a country. It's getting dark - we'd better make a move. **2** to take action. I decided it was time to make a move. > Let him make the first move. **as the move** **1** making progress. The army is on the move. **2** moving about from place to place. It's hard to contact her - she's always on the move. **movement** **1** (movement) **n** **1** [U, C] the action of moving or an instance of being moved. **hand-eye** movements > the gentle movement of his chest as he breathes > Loose clothing gives you greater freedom of movement. > I detected a slight movement in the undergrowth. **2** (a) [C] an act of changing position, esp as a planned and controlled act by armed forces: large-scale troop movements. (b) movements [C] actors, journeys, etc over a period of time, esp as observed and/or recorded by sb else. The police have been keeping a close watch on the suspect's movements. **3** [sing] - (away from/towards sth) a direction of thought or opinion; a trend in society: a movement towards greater freedom in fashion styles. **4** [U, C] - (to sb's) change in amount; not much movement in oil prices. **5** [C] (to do sth) a group of people with a shared set of aims or principles: the arms members' achievement of the Labour Movement's aims > a few of the movement's founders found a mass movement to promote women's rights. **6** [C] (music) any of the main divisions in a long musical work: a symphony in four movements. **7** [C] (infml) an act of emptying the house. **movie** **1** 'movie' **n** (esp US). **1** [C] a film: make a horror movie > Stephen Spielberg's latest movie. > We went to (see) a movie. > a movie producer/star. **2** the movies [C] (a) (inf) esp US 'movie theatre' [C] a cinema. Let's go to the movies tonight. (b) the film industry. She's in the movies in the States. > 'movie-gear' **n** (esp US) a person who goes to the cinema, esp regularly. **move** **1** (inf) **v** (to move) **pp** moved **1** (moved) or **moved** to cut grass, etc using a machine or an implement with a blade or blades. (Vt) I move the lawn every week in summer. > the smell of new mown hay [inf V] **2** [inf] **move** sb down to kill people, esp in large numbers: soldiers moved down by machine-gun fire > The car went out of control and moved down several people at the side of the road.



PENGANTAR PSIKOLOGI

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Adnan Achiruddin Saleh

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ISBN: 978-602-5802-10-2

Penerbit Aksara Timur

Jl. Makengkeri Kompleks TVRI Blok A No. 9 Makassar Sulawesi Selatan
HP/WA : 08114322449
E-mail : penerbitaksaratimur@gmail.com
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Website : aksara-timur.or.id

Cetakan Pertama, Agustus 2018
Ukuran: 14 X 21 cm; Halaman: xii + 238

Perancang Sampul: **Chandra Adi Wiguna**
Tata Letak: **Andi Hafizah Qurrota Ayun**

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Dilarang mengutip atau memperbanyak tanpa izin dari penerbit kecuali untuk kepentingan penelitian dan promosi

KATA PENGANTAR

Alhamdulillah, berkat Rahmat dan Inayah-Nya, penyusunan buku ini dapat dirampungkan. Selawat dan salam kami tujukan kepada Nabi Muhammad Saw., yang telah berjuang menyampaikan Risalah Islam kepada seluruh umat manusia.

Buku ini ditulis dengan niat untuk menambah khazanah buku-buku mengenai psikologi yang memiliki nuansa Islami. Tujuan utamanya adalah untuk dijadikan bahan bacaan mahasiswa/i yang memilih mata kuliah Pengantar Psikologi di Jurusan Dakwah dan Komunikasi, Institut Agama Islam Negeri (IAIN) Parepare.

Sebagai sebuah buku ajar yang diperuntukkan bagi mahasiswa/i Dakwah dan komunikasi, buku ini disusun sesuai dengan silabus perkuliahan pengantar psikologi, tetapi sejalan dengan upaya untuk ikut mengembangkan dan memasyarakatkan psikologi sebagai disiplin ilmu. Buku ini ditambah dengan sejumlah materi yang diperkirakan juga bermanfaat bagi pendidik, masyarakat dan kalangan umum yang berminat dengan ilmu ini. Sebagai mata kuliah pengantar, buku ini dibuat secara praktis dan fungsional.

Seluruh proses penyusunan buku ini tentunya tidak terlepas dari setetes ilmu yang telah dikaruniakan Allah Swt. kepada penulis. Ucapan terima kasih penulis sampaikan kepada Ketua Jurusan Dakwah dan Komunikasi, Bapak Dr.

Rogers dan Maslow. Rogers berpendapat perilaku manusia dikuasai oleh *the actualizing tendency*, yaitu suatu kecenderungan inheren manusia untuk mengembangkan kapasitasnya sedemikian rupa guna memelihara dan mengembangkan diri. Motivasi yang timbul ini dapat meningkatkan kemandirian dan meningkatkan kreativitas.

f. Teori Motif Berprestasi

Pada tahun 1940-an John Atkinson dan David Mc Clelland mempelajari motivasi untuk keperluan yang lebih luas, mereka yakin bahwa pengetahuan akan faktor-faktor yang mendasari manusia mempunyai dampak yang amat luas, hasil-hasil penelitian mereka menghasilkan teori motivasi berprestasi yang bermanfaat yang dampaknya dibidang ekonomi cukup luas dan mendalam. Mc Clelland membedakan tiga kebutuhan utama yang mempengaruhi perilaku manusia, yaitu:

1. kebutuhan berprestasi atau *n-ach*
2. kebutuhan untuk berkuasa atau *n-power*
3. kebutuhan untuk berafiliasi atau *n-affiliasi*

4. Jenis-Jenis Motif

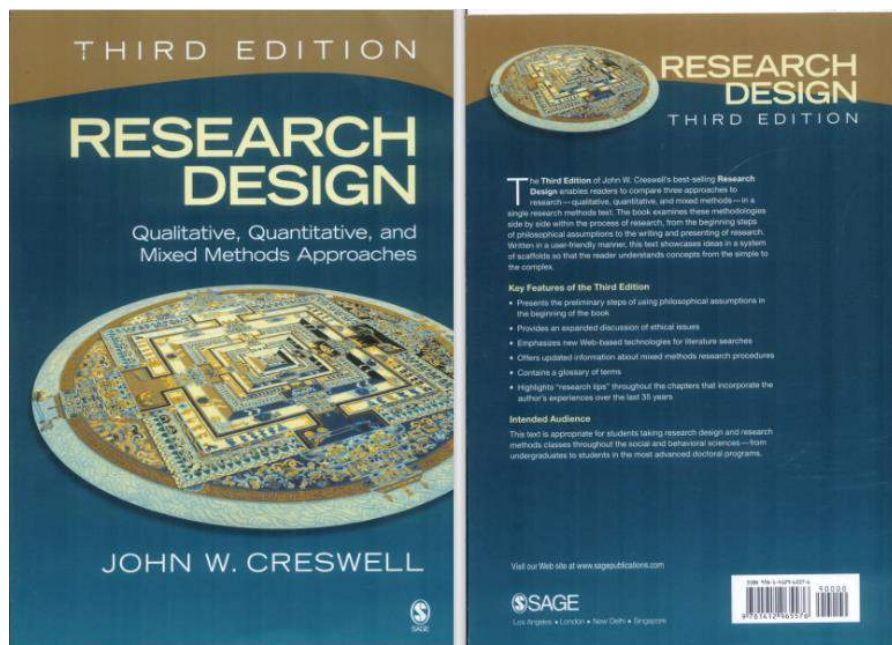
a. Motivasi **Intrinsik**

Motivasi **intrinsik** adalah motivasi internal untuk melakukan sesuatu demi sesuatu itu sendiri (tujuan itu sendiri), motivasi yang didasarkan pada sebuah 'nilai' dari kegiatan yang dilakukan tanpa melihat penghargaan dari luar. Misalnya: Murid mungkin belajar menghadapi ujian karena dia senang pada mata pelajaran yang diujikan itu sendiri.

b. Motivasi Ekstrinsik

Motivasi ekstrinsik adalah melakukan sesuatu untuk mendapatkan sesuatu yang lain (cara untuk mencapai tujuan). Motivasi ekstrinsik ini sering dipengaruhi oleh insentif eksternal seperti imbalan (*reward*) dan hukuman. Imbalan eksternal dapat berguna untuk mengubah perilaku. Fungsi imbalan adalah sebagai insentif agar mau mengerjakan tugas, di mana tujuannya adalah mengontrol perilaku murid. Contohnya: guru memberi *reward* permen kalau murid bisa menjawab pertanyaan dengan baik. Tetapi tentu kita juga menginginkan motivasi siswa adalah motivasi yang memang berasal dari dirinya sendiri (**intrinsik**), hal ini bisa dilakukan dengan cara memberikan hadiah yang mengandung informasi tentang kemampuan murid sehingga motivasi **intrinsik** dapat meningkat, kenapa? Karena dengan

13. Creswell



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For information:
 SAGE Publications, Inc.
 2455 Teller Road
 Thousand Oaks, California 91320
 E-mail: order@sagepub.com

SAGE Publications India Pvt. Ltd.
 B 1/1 J Mohan Cooperative
 Industrial Area
 Mathura Road, New Delhi 110 044
 India

SAGE Publications Asia-Pacific Pte. Ltd.
 33 Pekin Street #02-01
 Far East Square
 Singapore 048763

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. — 3rd ed.
 p. cm.
 Includes bibliographical references and index.
 ISBN 978-1-4129-6356-9 (cloth)
 ISBN 978-1-4129-6357-6 (pbk.)
 1. Social sciences—Research—Methodology. 2. Social sciences—Statistical methods. I. Title.
 HQ2.C8963.2009
 300.72—dc22
 2008006242

Printed on acid-free paper
 08 09 10 11 12 10 9 8 7 6 5 4 3 2 1

Acquiring Editor: Vicki Knight
 Associate Editor: Susan Connolly
 Editorial Assistant: Lauren Hahob
 Production Editor: Sarah K. Quisenberry
 Copy Editor: Marilyn Power Scott
 Designer: G&M Digitalis/P1 Ltd.
 Proofreader: Marci Roberts
 Indexer: Rick Hurd
 Cover Designer: Janet Fiedler
 Marketing Manager: Stephanie Adams

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- Present text information in tabular form (e.g., matrices, comparison tables of different codes).
- Use the wording from participants to form codes and theme labels.
- Intertwine quotations with (the author's) interpretations.
- Use indents or other special formatting of the manuscript to call attention to quotations from participants.
 - Use the first person "I" or collective "we" in the narrative form.
 - Use metaphors and analogies (see, for example, Richardson, 1990, who discusses some of these forms).
- Use the narrative approach typically used within a qualitative strategy of inquiry (e.g., description in case studies and ethnographies, a detailed story in narrative research).
 - Describe how the narrative outcome will be compared with theories and the general literature on the topic. In many qualitative articles, researchers discuss the literature at the end of the study (see the discussion in Chapter 2).

Example 9.1 Qualitative Procedures

The following is an example of a qualitative procedure written as part of a doctoral proposal (Miller, 1992). Miller's project was an ethnographic study of first-year experiences of the president of a 4-year college. As I present this discussion, I refer back to the sections addressed in this chapter and highlight them in boldfaced type. Also, I have maintained Miller's use of the term *informant*, although today, the more appropriate term, *participant*, should be used.

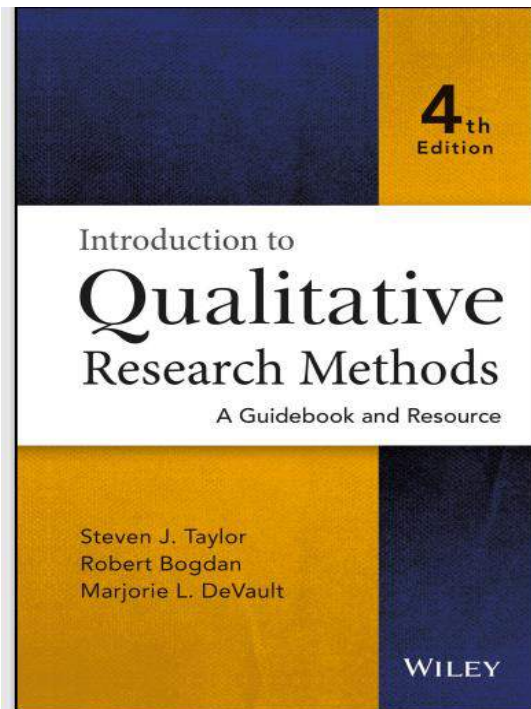
The Qualitative Research Paradigm

The qualitative research paradigm has its roots in cultural anthropology and American sociology (Kirk & Miller, 1986). It has only recently been adopted by educational researchers (Borg & Gall, 1989). The intent of qualitative research is to understand a particular social situation, event, role, group, or interaction (Locke, Spirduso, & Silverman, 1987). It is largely an investigative process where the researcher gradually makes sense of a social phenomenon by contrasting, comparing, replicating, cataloging and classifying the object of study (Miles & Huberman, 1984). Marshall and Rossman (1989) suggest that this entails immersion in the everyday life of the setting chosen for the study; the researcher enters the informant's world and through ongoing interaction, seeks the informant's perspectives and meanings. (Qualitative assumptions are mentioned.)

Scholars contend that qualitative research can be distinguished from quantitative methodology by numerous unique characteristics that are inherent in the design. The following is a synthesis of commonly articulated assumptions regarding characteristics presented by various researchers.

1. Qualitative research occurs in natural settings, where human behavior and events occur.
2. Qualitative research is based on assumptions that are very different from quantitative designs. Theory or hypotheses are not established a priori.
3. The researcher is the primary instrument in data collection rather than some inanimate mechanism (Eiser, 1991; Frankel & Wallen, 1990; Lincoln & Guba, 1985; Merriam, 1988).
4. The data that emerge from a qualitative study are descriptive. That is, data are reported in words (primarily the participant's words) or pictures, rather than in numbers (Fraenkel & Wallen, 1990; Locke et al., 1987; Marshall & Rossman, 1989; Merriam, 1988).
5. The focus of qualitative research is on participants' perceptions and experiences, and the way they make sense of their lives (Fraenkel & Wallen, 1990; Locke et al., 1987; Merriam, 1988). The attempt is therefore to understand not one, but multiple realities (Lincoln & Guba, 1985).
6. Qualitative research focuses on the process that is occurring as well as the product or outcome. Researchers are particularly interested in understanding how things occur (Fraenkel & Wallen, 1990; Merriam, 1988).
7. Idiographic interpretation is utilized. In other words, attention is paid to particulars, and data is interpreted in regard to the particulars of a case rather than generalizations.
8. Qualitative research is an emergent design in its negotiated outcomes. Meanings and interpretations are negotiated with human data sources because it is the subjects' realities that the researcher attempts to reconstruct (Lincoln & Guba, 1985; Merriam, 1988).
9. This research tradition relies on the utilization of tacit knowledge (intuitive and felt knowledge) because often the nuances of the multiple realities can be appreciated most in this way (Lincoln & Guba, 1985). Therefore, data are not quantifiable in the traditional sense of the word.

(Continued)



Introduction to Qualitative
Research Methods
A GUIDEBOOK AND RESOURCE

FOURTH EDITION

STEVEN J. TAYLOR
ROBERT BOGDAN
MARJORIE L. DEVAULT

WILEY

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

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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.
pages cm
Includes bibliographical references and index.
ISBN 978-1-118-7622-4 (j-kel) — ISBN 978-1-118-76230-0 (ipdf) — ISBN 978-1-118-76229-0 (epub)
1. Social sciences—Research—Methodology. 2. Sociology—Research—Methodology. 3. Qualitative research.
I. Bogdan, Robert. II. DeVault, Marjorie L., 1950– III. Title.
HQ 1285 .D63
301.42—dc23

2010015707

Cover design: Wiley
Cover image: ©iStockphoto.com
Printed in the United States of America
10 9 8 7 6 5 4 3 2 1

Paralleling the growing interest in qualitative research in sociology has been an increased acceptance of these methods in other disciplines and applied fields. Such diverse disciplines as geography (DeLyster, Herbert, Aitken, Crang, & McDowell, 2010; Hay, 2010), political science (McNabb, 2004), and psychology (Camic, Rhodes, & Yardley, 2003; Fischer, 2005; *Qualitative Research in Psychology*) have seen the publication of edited books, texts, and journals on qualitative research methods over the past decade and a half. The American Psychological Association started publishing the journal *Qualitative Psychology* in 2014. Qualitative methods have been used for program evaluation and policy research (Bogdan & Taylor, 1990; Guba & Lincoln, 1989; M. Q. Patton 1987, 2008, 2010, 2014; Rist 1994). Journals and texts on qualitative research can be found in such diverse applied areas of inquiry as health care and nursing (Latimer, 2003; Munhall, 2012; Streubert & Carpenter, 2010; *Qualitative Health Research*), mental health, counseling, and psychotherapy (Harper & Thompson, 2011; McLeod, 2011), education (Bogdan & Biklen, 2006; *International Journal of Qualitative Studies in Education*; Lichtman, 2010; *Qualitative Research in Education*), music education (Conway, 2014), public health (Ulin, Robinson, & Tolley, 2005), business (Meyers, 2013), theology (Swinton & Mowat, 2006), disability studies (Ferguson et al., 1992), human development (Daly, 2007; Jessor, Colby, & Shweder, 1996), social work (Sherman & Reid, 1994; *Qualitative Social Work*), and special education (Stainback & Stainback, 1988).

One does not have to be a sociologist or to think sociologically to practice qualitative research. Although we identify with a sociological tradition, qualitative approaches can be used in a broad range of disciplines and fields.

Just as significant as the increasing interest in qualitative research methods has been the proliferation of theoretical perspectives rooted in the phenomenological tradition underlying this form of inquiry. We consider the relationship between theory and methodology more fully later in this chapter.

QUALITATIVE METHODOLOGY

The phrase *qualitative methodology* refers in the broadest sense to research that produces descriptive data—people's own written or spoken words and observable behavior. As Ray Rist (1977) pointed out, qualitative methodology, like quantitative methodology, is more than a set of data-gathering techniques. It is a way of approaching the empirical world. In this section we present our notion of qualitative research.

1. *Qualitative researchers are concerned with the meaning people attach to things in their lives.* Central to the phenomenological perspective and hence qualitative research is understanding people from their own frames of reference and

8 INTRODUCTION TO QUALITATIVE RESEARCH METHODS

experiencing reality as they experience it (Corbin & Strauss, 2008). Qualitative researchers empathize and identify with the people they study in order to understand how those people see things. Herbert Blumer (1969) explained it this way:

To try to catch the interpretative process by remaining aloof as a so-called "objective" observer and refusing to take the role of the acting unit is to risk the worst kind of subjectivism—the objective observer is likely to fall in the process of interpretation with his own surmises in place of catching the process as it occurs in the experience of the acting unit which uses it. (p. 86)

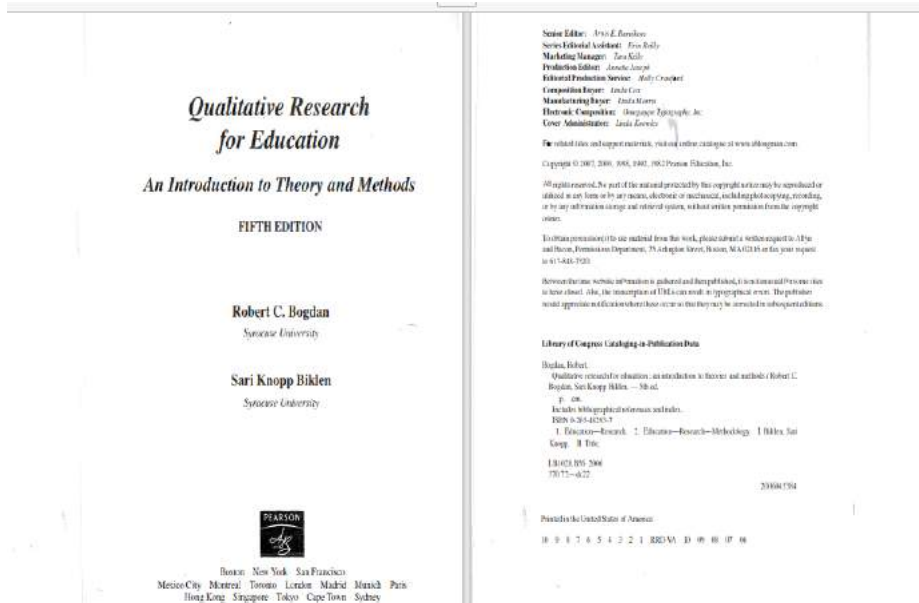
As suggested by Blumer's quote, qualitative researchers must attempt to suspend, or set aside, their own perspectives and taken-for-granted views of the world. Bruyn (1966) advised the qualitative researcher to view things as though they were happening for the first time. Nothing is taken for granted. Passthas (1973) wrote:

For the sociologist, a phenomenological approach to observing the social world requires that he break out of the natural attitude and examine the very assumptions that structure the experience of actors in the world of everyday life. A method that provides assistance in this is "bracketing" the assumptions of everyday life. This does not involve denying the existence of the world or even doubting it (it is not the same as Cartesian doubt). Bracketing changes my attitude toward the world, allowing me to see with clearer vision. I set aside preconceptions and presuppositions, what I already "know" about the social world, in order to discover it with clarity of vision. (pp. 14–15)

2. *Qualitative research is inductive.* Qualitative researchers develop concepts, insights, and understandings from patterns in the data rather than collecting data to assess preconceived models, hypotheses, or theories. Glaser and Strauss (1967) coined the phrase "grounded theory" to refer to the inductive theorizing process involved in qualitative research that has the goal of building theory. A theory may be said to be grounded to the extent that it is derived from and based on the data themselves. Lofland (1995) described this type of theorizing as "emergent analysis" and pointed out that the process is creative and intuitive as opposed to mechanical.

In qualitative studies, researchers follow a flexible research design (Marshall & Rossman, 2011). We begin our studies with only vaguely formulated research questions. However we begin, we do not know for sure what to look for or what specific questions to ask until we have spent some time in a setting. As we learn about a setting and how participants view their experiences, we can make decisions regarding additional data to collect on the basis of what we have already learned.

15. Bogdan & Biklen



where, how, and under what circumstances they came into being. Of what historical circumstances and movements are they a part? To divorce the act, word, or gesture from its context is, for the qualitative researcher, to lose sight of significance. As one anthropologist described it:

If anthropological interpretation is constructing a reading of what happens, then to divorce it from what happens—from what in this time or that place specific people say, what they do, what is done to them, from the whole vast business of the world—is to divorce it from its application and render it vacant. A good interpretation of anything—a poem, a person, a history, a ritual, an institution, a society—takes us to the heart of that of which it is the interpretation. (Geertz, 1973, p. 18)

Whether they collect data on classroom interaction by videoing class sessions (Florio, 1978; Mehan, 1979), on the experiences of superintendents and teachers through interviewing (Chase, 1995; Weiler, 1988; Middleton, 1993; Casey, 1993), on desegregation (Metz, 1978), literacy (Oyler, 1996), and adolescent identity formation in urban high schools (Eckert, 1989); or life among the Black middle or poor classes (Patillo-McCoy, 1999; Anderson, 1999) by participant observation, qualitative researchers assume that human behavior is significantly influenced by the setting in which it occurs, and whenever possible, they go to that location.

2. Descriptive Data. Qualitative research is descriptive. The data collected take the form of words or pictures rather than numbers. The written results of the research contain quotations from the data to illustrate and substantiate the presentation. The data include interview transcripts, fieldnotes, photographs, videotapes, personal documents, memos, and other official records. In their search for understanding, qualitative researchers do not reduce the pages upon pages of narration and other data to numerical symbols. They try to analyze the data with all of their richness as closely as possible to the form in which they were recorded or transcribed. Qualitative articles and reports often contain quotations and try to describe what a particular situation or view of the world is like in narrative form. The written word is very important in the qualitative approach, both in recording data and disseminating the findings.

In collecting descriptive data, qualitative researchers approach the world in a nit-picking way. Many of us are locked into our "taken for granted" worlds, oblivious to the details of our environment and to the assumptions under which we operate. We fail to notice such things as gestures, jokes, who does the talking in a conversation, the decorations on the walls, and the special words we use and to which those around us respond.

The qualitative research approach demands that the world be examined with the as-

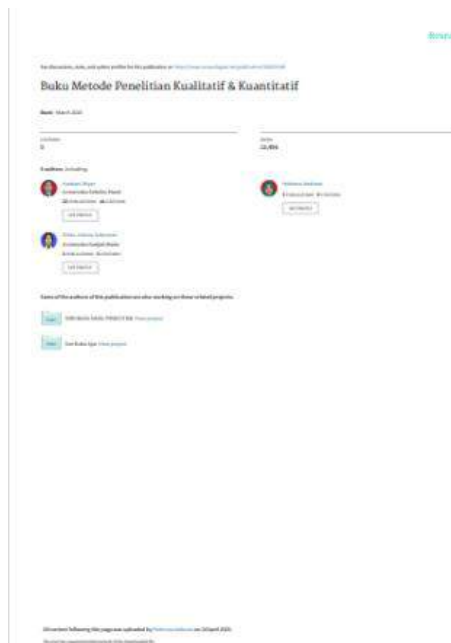
particular versions of "good mothers" on teenage mothers in high school (Luschen, 1998)? Nothing is taken for granted, and no statement escapes scrutiny. Description succeeds as a method of data gathering when every detail is considered. Descriptive data are particularly important because qualitative methods enable researchers to study what people take for granted. We focus on how people's assumptions about the ways life is organized propel them throughout their daily activities.

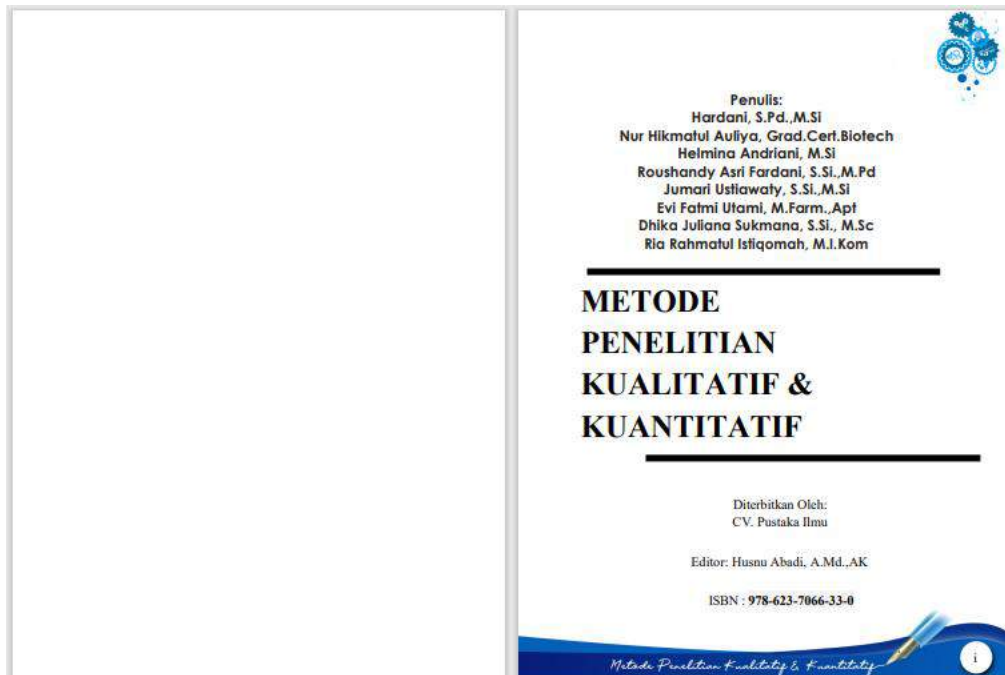
3. Concern with Process. Qualitative researchers are concerned with process rather than simply with outcomes or products. How do people negotiate meaning? How do certain terms and labels come to be applied? How do particular notions come to be taken as part of what we know as "common sense"? What is the natural history of the activity or events under study? Rist (1978) explored teachers' expectations toward certain kinds of children and portrayed how these attitudes were translated into daily interactions with them. The treatment then reinforced the taken-for-granted attitudes that the kids were not smart. In interviews with female superintendents, a researcher showed how the administrators developed specific stories about their struggles over the course of their careers (Chase, 1995). A participant observation study in a day care center for high school student-mothers showed how teachers continually worked to shift the students' understanding of mothering (Luschen, 1998). Middleton and Hewitt (2000) explored the transitions of caring when people "with profound learning difficulties" were moved from "long-term care in hospitals to community-based living" (p. 261).

The qualitative emphasis on process has been particularly beneficial in educational research in clarifying the self-fulfilling prophecy, the idea that students' cognitive performance in school is affected by teachers' expectations of them (Rosenthal & Jacobson, 1968). Qualitative techniques have been able to show by means of pre- and post-testing that changes occur. Qualitative strategies have suggested just how the expectations are translated into daily activities, procedures, and interactions. A particularly brilliant rendition of the self-fulfilling prophecy in a kindergarten classroom is represented in a participant observation study of an African American kindergarten class in St. Louis. The children were divided into groups based on social and economic criteria within the first few days of school. The teacher interacted more with her top group, allowed them more privileges, and even permitted them to discipline members of the lower group. The day-to-day process of interaction is richly portrayed (Rist, 1970). This kind of study focuses on how definitions (teachers' definitions of students, students' definitions of each other and themselves) are formed.

4. Inductive. Qualitative researchers tend to analyze their data inductively. They do not search out data or evidence to prove or disprove hypotheses they hold before entering the study; rather, the abstractions are built as the particulars that have been gathered are

16. Hardani et al





- perlu sering merasakannya, menyelaminya berdasarkan pengetahuan kita.
5. Peneliti sebagai instrumen dapat segera menganalisis data yang diperoleh. Ia dapat menafsirkannya, melahirkan hipotesis dengan segera untuk menentukan arah pengamatan, untuk mentest hipotesis yang timbul seketika.
 6. Hanya manusia sebagai instrumen dapat mengambil kesimpulan berdasarkan data yang dikumpulkan pada suatu saat dan menggunakan segera sebagai balikan untuk memperoleh penegasan, perubahan, perbaikan atau pelakan.
 7. Dalam penelitian dengan menggunakan test atau angket yang bersifat kuantitatif yang diutamakan adalah respon yang dapat dikuantifikasi agar dapat diolah secara statistik, sedangkan yang menyimpang dari itu tidak dihiraukan. Dengan manusia sebagai instrumen, respon yang aneh, yang menyimpang justru diberi perhatian. Respon yang lain daripada yang lain, bahkan yang bertentangan dipakai untuk mempertinggi tingkat kepercayaan dan tingkat pemahaman mengenai aspek yang diteliti.

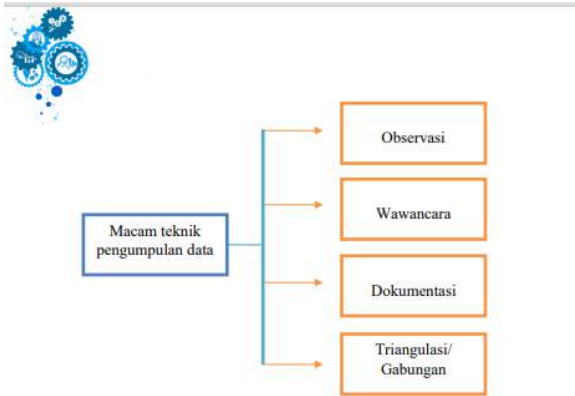
B. Teknik Pengumpulan Data

Teknik pengumpulan data merupakan langkah yang paling strategis dalam penelitian, karena tujuan utama dari penelitian adalah

mendapatkan data. Tanpa mengetahui teknik pengumpulan data, maka peneliti tidak akan mendapatkan data yang memenuhi standar data yang ditetapkan.

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 dilihat 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 **observasi (pengamatan)**, **interview (wawancara)**, **dokumentasi dan gabungan keempatnya**.

Bermacam-macam teknik pengumpulan data ditunjukkan pada gambar dibawah ini. Berdasarkan gambar tersebut terlihat bahwa secara umum terdapat empat macam teknik pengumpulan data, yaitu observasi, wawancara, dokumentasi, dan gabungan/triangulari.



Gambar 6.1: Teknik Pengumpulan Data Penelitian **Kualitatif**

Dalam penelitian **kualitatif**, pengumpulan data dilakukan pada *natural setting* (kondisi yang alamiah), sumber data primer, dan teknik pengumpulan data lebih banyak pada observasi berperan serta (*participation observation*), wawancara mendalam (*in depth interview*), dan dokumentasi. Catherine Marshall, Gretchen B. Rossman (2005), menyatakan bahwa: *the fundamental methods relied on by qualitative researchers for gathering information are, participation in the setting, direct observation, in-depth interviewing, document review.*

I. Observasi

Observasi ialah pengamatan dengan pencatatan yang sistematis terhadap gejala-gejala yang diteliti (Usman dan Purnomo, 2004). Observasi menjadi salah satu teknik pengumpulan data apabila: (1) sesuai dengan tujuan penelitian (2) direncanakan dan dicatat secara sistematis, dan (3) dapat dikontrol keadaannya (reliabilitasnya) dan kesahihannya (validitasnya).

Observasi merupakan proses yang kompleks, yang tersusun dari proses biologis dan psikologis. Dalam menggunakan teknik observasi yang terpenting ialah mengandalkan pengamatan dan ingatan si peneliti.

Ada dua indera yang sangat vital di dalam melakukan pengamatan yaitu mata dan telinga. Oleh sebab itu, kedua indera itu harus benar-benar sehat. Dalam melakukan pengamatan, mata lebih dominan dibandingkan dengan telinga. Mata mempunyai kelemahan-kelemahan yaitu mudah letih. Untuk mengatasi kelemahan yang bersifat biologis tersebut maka perlu melakukan hal-hal berikut: (1) menggunakan kesempatan yang lebih banyak untuk melihat data-data; (2) menggunakan orang lain untuk turut sebagai pengamat (*observers*); dan (3) mengambil data-data sejenis lebih banyak. Sedangkan usaha-usaha untuk mengatasi kelemahan yang bersifat psikologis adalah: (1) meningkatkan

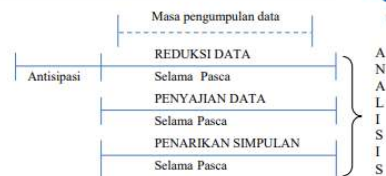
jasas, dapat berupa hubungan kausal atau interaktif, hipotesis atau teori.

Dalam pembuatan simpulan proses analisis data ini dilanjuti dengan mencari hubungan antara apa yang dilakukan (*what*), bagaimana melakukan (*how*), mengapa dilakukan seperti itu (*why*) dan bagaimana hasilnya (*how is the effect*).

Dalam analisis data, Miles dan Huberman memperkenalkan dua model. Model yang dimaksud adalah:

1. Model alir dan
2. Model interaktif

Pada model alir, yang menjadi perhatian peneliti adalah pengaturan waktu, penyusunan proposal penelitian, pengumpulan data dan analisis data, dan pasca pengumpulan data. Pada model alir ini, peneliti melakukan ketiga kegiatan analisis secara bersamaan antara reduksi data, penyajian data, dan penarikan simpulan. Selengkapnya dapat dilihat pada gambar di bawah ini:



Gambar 7.1: Komponen Analisis Data: Model Alir
Sumber: Miles dan Huberman, 1992

Sedangkan pada model interaktif, reduksi data dan penyajian data memperhatikan hasil data yang dikumpulkan, kemudian pada proses penarikan simpulan dan verifikasi. Lengkapnya lihatlah gambar di bawah ini.

17. Journal or Thesis

a. Deci et al

Intrinsic and Extrinsic Motivations: Classic Definitions and New Directions

Richard M. Ryan and Edward L. Deci

University of Rochester

Intrinsic and extrinsic types of motivation have been widely studied, and the distinction between them has shed important light on both developmental and educational practices. In this review we revisit the classic definitions of intrinsic and extrinsic motivation in light of contemporary research and theory. Intrinsic motivation remains an important construct, reflecting the natural human propensity to learn and assimilate. However, extrinsic motivation is argued to vary considerably in its relative autonomy and thus can either reflect external control or true self-regulation. The relations of both classes of motives to basic human needs for autonomy, competence and relatedness are discussed. © 2000 Academic Press

To be motivated means *to be moved* to do something. A person who feels no impetus or inspiration to act is thus characterized as unmotivated, whereas someone who is energized or activated toward an end is considered motivated. Most everyone who works or plays with others is, accordingly, concerned with motivation, facing the question of how much motivation those others, or oneself, has for a task, and practitioners of all types face the perennial task of fostering more versus less motivation in those around them. Most theories of motivation reflect these concerns by viewing motivation as a unitary phenomenon, one that varies from very little motivation to act to a great deal of it.

Yet, even brief reflection suggests that motivation is hardly a unitary phenomenon. People have not only different amounts, but also different kinds of motivation. That is, they vary not only in *level* of motivation (i.e., how much motivation), but also in the *orientation* of that motivation (i.e., what type of motivation). Orientation of motivation concerns the underlying attitudes and goals that give rise to action—that is, it concerns the why of actions. As an example, a student can be highly motivated to do homework out of curiosity and interest or, alternatively, because he or she wants to procure the approval of a teacher or parent. A student could be motivated

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intrinsic and extrinsic motivation and detail the conditions that fosters each. Second, we describe a model of differing types of extrinsic motivation. Our concern here is with how teachers, parents and other socializers can lead students to internalize the responsibility and sense of value for extrinsic goals or, alternatively, how they can foster the more typically depicted "alienated" type of extrinsic motivation that is associated with low student persistence, interest, and involvement.

INTRINSIC MOTIVATION

Intrinsic motivation is defined as the doing of an activity for its inherent satisfactions rather than for some separable consequence. When intrinsically motivated a person is moved to act for the fun or challenge entailed rather than because of external prods, pressures, or rewards. The phenomenon of intrinsic motivation was first acknowledged within experimental studies of animal behavior, where it was discovered that many organisms engage in exploratory, playful, and curiosity-driven behaviors even in the absence of reinforcement or reward (White, 1959). These spontaneous behaviors, although clearly bestowing adaptive benefits on the organism, appear not to be done for any such instrumental reason, but rather for the positive experiences associated with exercising and extending ones capacities.

In humans, intrinsic motivation is not the only form of motivation, or even of volitional activity, but it is a pervasive and important one. From birth onward, humans, in their healthiest states, are active, inquisitive, curious, and playful creatures, displaying a ubiquitous readiness to learn and explore, and they do not require extraneous incentives to do so. This natural motivational tendency is a critical element in cognitive, social, and physical development because it is through acting on one's inherent interests that one grows in knowledge and skills. The inclinations to take interest in novelty, to actively assimilate, and to creatively apply our skills is not limited to childhood, but is a significant feature of human nature that affects performance, persistence, and well-being across life's epochs (Ryan & LaGuardia, in press).

Although, in one sense, intrinsic motivation exists within individuals, in another sense intrinsic motivation exists in the relation between individuals and activities. People are intrinsically motivated for some activities and not others, and not everyone is intrinsically motivated for any particular task.

Because intrinsic motivation exists in the nexus between a person and a task, some authors have defined intrinsic motivation in terms of the task being interesting while others have defined it in terms of the satisfactions a person gains from intrinsically motivated task engagement. In part, these

b. Elida Prayitno

5. Tipe-tipe motivasi

Dikatakan dalam Elida Prayitno, (1989:10) ada dua tipe motivasi yaitu (1) motivasi intrinsik, dan (2) motivasi ekstrinsik.

a. Motivasi intrinsik

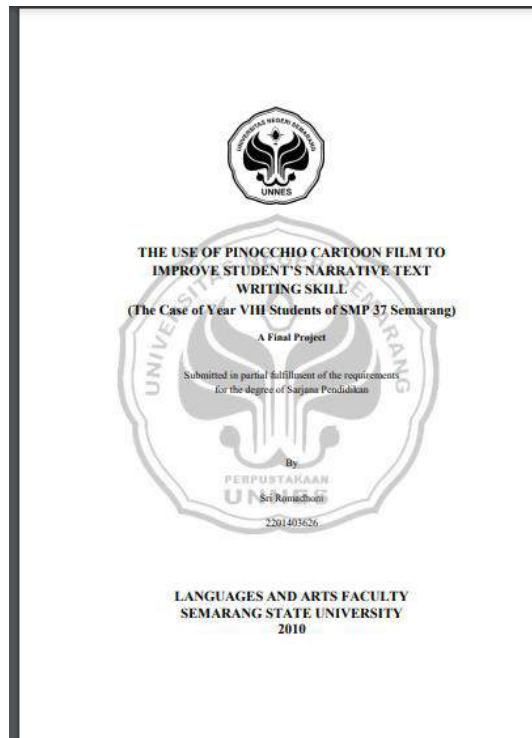
Thornburgh dalam Elida Prayitno, (1989:10) berpendapat bahwa motivasi intrinsik adalah keinginan bertindak yang disebabkan faktor pendorong dari dalam diri (internal) individu.

Individu yang digerakkan oleh motivasi intrinsik, baru akan puas kalau kegiatan yang dilakukan telah mencapai hasil yang terlibat dalam kegiatan itu. Sedangkan menurut Singgih D. Gunarsa, (2008:50) motivasi intrinsik merupakan dorongan atau kehendak yang kuat yang berasal dari dalam diri seseorang. Semakin kuat motivasi intrinsik yang dimiliki oleh seseorang, semakin besar kemungkinan ia memperlihatkan tingkah laku yang kuat untuk mencapai tujuan.

b. Motivasi Ekstrinsik

Motivasi ekstrinsik dinamakan demikian karena tujuan utama individu melakukan kegiatan adalah untuk mencapai tujuan yang terletak di luar aktivitas belajar itu sendiri, atau tujuan itu tidak terlibat di dalam aktivitas belajar. Menurut Singgih D. Gunarsa, (2008:51) yang dimaksud dengan motivasi ekstrinsik adalah segala sesuatu yang diperoleh melalui pengamatan sendiri, ataupun melalui

c. Lorimer



According to Summer (1992: 476) the definition of films are (1) a role of material which is sensitive to light and which is used in camera for taking photographs or moving pictures for the cinema (2) movie, a story, play, etc. recorded on film to be shown in the cinema, on television, etc.

Patrick (1993: 496) defines as a series of connected cinematographic images projected on a screen. Lorimer (1995: 506) states that a film can record culture, and they can thread social or political issues and other aspect of scientists to capture relationship difficult to be communicated by other means. Film allows scientists to see aspects of the world that are difficult to observe with make eyes. The motion picture camera can record bacteria and other microscopic objects as well as star system whose light is to faint for normal viewing. The camera can capture processes of nature such as the opening of flowers that are difficult to observe because they so rapidly.

Watching a film make the viewer understand, communicate, and familiar with something informed in the story. Film has a fantastic way in conveying the theme. People who watch film can learn theme easily and reflected the things that are useful to their life. Film can portray a clear description about the situation or

d. Wibowo



PEMBUATAN FILM PENDEK BERGENRE BIOGRAFI
DENGAN TEKNIK *HANDHELD* TENTANG MAHASISWA DIFABEL
DI STIKOM SURABAYA

TUGAS AKHIR

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Oleh:

RADITYO KUNCOROADI
11.51016.0033

FAKULTAS TEKNOLOGI DAN INFORMATIKA
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PEMBUATAN FILM PENDEK BERGENRE BIOGRAFI
DENGAN TEKNIK *HANDHELD*
TENTANG MAHASISWA DIFABEL DI STIKOM SURABAYA

TUGAS AKHIR

Diajukan sebagai salah satu syarat untuk menyelesaikan
Program Sarjana Terapan Komputer Multimedia



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2017

kehidupan. Jadi disabilitas adalah sebuah fenomena kompleks, yang mencerminkan interaksi antara ciri tubuh seseorang dan ciri dari masyarakat tempat dia tinggal (<http://www.who.int/topics/disabilities>).

Anak berkebutuhan khusus menurut ahli oleh Kanner dalam Jamaris (2006:85) adalah orang yang mengemukakan istilah autisme, anak autis adalah anak yang mengalami *outstanding fundamental disorder*, sehingga tidak mampu melakukan interaksi dengan lingkungannya. Oleh sebab itu, anak autis bersifat menutup diri dan tidak peduli, serta tidak memperhatikan lingkungannya (Greespan dan Wider dalam Jamaris, 2006: 85).

Dalam penyampaian pesan ini, penulis menggunakan media film sebagai penyampai pesan, oleh karena itu ada beberapa kajian teori yang terkait yaitu menurut Fred Wibowo (2006) Film adalah alat untuk menyampaikan berbagai pesan kepada khalayak melalui sebuah media cerita. Film juga merupakan medium ekspresi artistik sebagai suatu alat bagi para seniman dan insan perfilman dalam rangka mengutarakan gagasan-gagasan dan ide cerita. Secara esensial dan substansial film memiliki *power* yang akan berimplikasi terhadap komunikasi masyarakat.

e. Handoko

PUBLIC SERVICE LEADERSHIP ORGANIZATION: WORK MOTIVATION AND WORK PRODUCTIVITY IN LIBRARY ORGANIZATION WITHIN ORGANIZATIONAL BEHAVIOR PERSPECTIVES

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ABSTRACT
The aim of this study is to find: (1) The importance of library organization leadership; (2) The importance of the subordinates motivation in the library organization; (3) Leader role in increasing work productivity in the library. The research effect was based on literature of leadership concept, work motivation and library work productivity. The scope of the study was based on the understanding of leadership management and leader action role possible in variety of motivation, in order to enhance optimal work productivity. This study used literature approach, primary information sources as primary data and research methods using library sources. The analysis used qualitative descriptive method, content analysis and interview as interview data to support theoretical contribution. The results of this study were: (1) The importance of library organization leader were the leader role in increasing the motivation of organizational behavior, the less realistic and relevant goal is to achieve; (2) The leader role, cannot be substituted and possibly work motivation; (3) Leaders must know why the their abilities to realize the effectiveness of library organization goals effectively and efficiency; (4) Leader should encourage and inspire subordinates, in order to become role models; (5) Work motivation is a combination of vision and energy, which is the higher degree in realizing and exceeding the goals of library organization; (6) The role of leader in increasing work productivity within the organization is a responsibility.

Keywords: work motivation, library organization, leader, work productivity

PENDAHULUAN
Perubahan sebagai organisasi adalah yang bertujuan untuk meningkatkan keberhasilan organisasi, seperti meningkatkan sumber daya manusia (SDM) termasuk dalam peningkatan kinerja organisasinya. Di era globalisasi yang ditandai dengan kemajuan ilmu pengetahuan dan teknologi, maka setiap organisasi perlu melakukan inovasi untuk dapat bertahan dan berkembang dalam persaingan yang semakin ketat. Untuk itu, organisasi perlu melakukan inovasi dalam meningkatkan produktivitas dan kinerja organisasi. Inovasi adalah perubahan yang dilakukan oleh organisasi untuk meningkatkan produktivitas dan kinerja organisasi. Inovasi adalah perubahan yang dilakukan oleh organisasi untuk meningkatkan produktivitas dan kinerja organisasi. Inovasi adalah perubahan yang dilakukan oleh organisasi untuk meningkatkan produktivitas dan kinerja organisasi.

perubahan adalah pemertanian. Pada saat ini yang menjadi kendala dalam meningkatkan dan membangun cita-cita sebagai pemimpin yang berkualitas, itu bisa dan tak tidak adalah kemampuan mengelola pengetahuan, sumber daya manusia, dan kemampuan mengelola sumber daya manusia dalam meningkatkan produktivitas dan kinerja organisasi. Apabila terjadi masalah dalam mengelola sumber daya manusia, maka peran yang sangat penting adalah peran pemimpin organisasi dalam meningkatkan produktivitas dan kinerja organisasi.

Perubahan dan pengembangan SDM di organisasi sangat penting dilakukan dengan cara meningkatkan produktivitas, kemampuan, dan kinerja organisasi. Untuk itu, pemimpin organisasi perlu melakukan inovasi dalam meningkatkan produktivitas dan kinerja organisasi. Inovasi adalah perubahan yang dilakukan oleh organisasi untuk meningkatkan produktivitas dan kinerja organisasi. Inovasi adalah perubahan yang dilakukan oleh organisasi untuk meningkatkan produktivitas dan kinerja organisasi.

f. Dimiyati & Mudjiono



Motivation, Creativity, and Self-Confidence as Forming Factors of Economic Learning Autonomy

Dewi Amaliah Nafiati

DOI: 10.15294/dp.v12i2.13566

Universitas Panca Sakti, Tegal, Indonesia

History Article

Received 22 August 2017
Approved 8 November 2017
Published 31 December 2017

Keywords

Learning Motivation; Learning Creativity; Self-Confidence; Learning Autonomy

Abstract

This research aims to determine the influence of both partial and simultaneous motivation, creativity, and confidence of students in studying to economic subject learning autonomy of the students of Senior High School 4 Tegal. The population in this study was the whole class X Social Education Science which consists of 126 students. The data collection in this research was taken through several methods, which are observation, questionnaire, and documentation. The result of this study shows that 77.7% of learning motivation, learning creativity, and self-confidence simultaneously affect the learning autonomy of economics subject of Senior High School 4 Tegal. The results of this study are expected to enable teachers to foster learning motivation, learning creativity and self-confidence of the students in order to form the character of independence. Students are expected to not only rely on the subject matter given by the teachers, but they must be more active and independent in learning to expand a broad insight about economy.

How to Cite

Nafiati, Dewi Amaliah. (2017). Motivation, Creativity, and Self-Confidence as Forming Factors of Economic Learning Autonomy. *Dinamika Pendidikan*, 12(2), 182-195.

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p-ISSN 1907-3720

e-ISSN 2502-5074

education is inseparable from the influence of the curriculum. The curriculum is basically a comprehensive plan that includes activities and experiences that need to be provided to give widespread opportunities for students to learn. Kurikulum 2013 (curriculum 2013) requires teachers to be able to develop a learning that fosters students' learning autonomy and change the teacher-centered learning paradigm into students-centered learning so it needs for innovation for the learnings used.

The success of teaching and learning process is not only influenced by intellectual factors, but also by other nonintelektual factors that are not less important in determining a person's learning outcomes. Suratno (2013) argued that the demands of high school graduates are varied, but since high school graduates are designed to continue to higher educations, which is to college, both in S1 (undergraduate) and Diploma levels, the most important for them is the acquisition of high learning results so it allows them to proceed to the desired university (Perguruan Tinggi/PT). But the facts show that not all students can get high marks as they expect. Some of these facts are students' ability to motivate themselves, think creatively, self-confidence and courage to make decisions.

Motivation is the overall driving force

in achieving goals. Motivation can determine the achievement of the desired individual goals. **Dimiyati and Mudjiono (2009: 80) suggests that motivation is a mental drive that moves and directs people, including learning behavior. There are three main components in motivation which are needs, drives and goals.** The term motivation refers to factors and processes that encourage a person to react in various situations. Meanwhile, according Djamarah (2002: 114) motivation as a driving force that converts energy in a person into the form of real activity to achieve certain goals.

Motivation can be said as a series of attempts to provide certain conditions so that someone has the wills and wants to do something. The motivation that exists within a person has several characteristics (Sardiman, 2014: 83) which are as follows: (1) Diligent in facing the duties (can work continuously in long duration, and does not stop before the task is completed). (2) Tenacious in facing difficulties or not easily gets desperate. Does not require encouragement outside from the students in having achievements (not quickly satisfied with what has been achieved). (3) Shows interest in various issues (interest in succeed). (4) Preferably work and working independently and does not dependent on others. (5) Gets bored faster with monotone and

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motivation

n.

1. the impetus that gives purpose or direction to behavior and operates in humans at a conscious or unconscious level (see unconscious motivation). Motives are frequently divided into (a) physiological, primary, or organic motives, such as hunger, thirst, and need for sleep; and (b) personal, social, or secondary motives, such as affiliation, competition, and individual interests and goals. An important distinction must also be drawn between internal motivating forces and external factors, such as rewards or punishments, that can encourage or discourage certain behaviors. See extrinsic motivation; intrinsic motivation.
2. in conditioning, the variables, collectively, that alter the effectiveness of reinforcers. Compare establishing operation.
3. a person's willingness to exert physical or mental effort in pursuit of a goal or outcome. See work motivation.

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b. Onedaily.com

onlinedailys.com/different-definitions-motivation-different-authors-motivated/

IDEA SUPPORT PERFORMANCE

Below, you will get to read the different definitions of "motivation" by different authors.

- "Motivation is defined as the performance of an activity because it is perceived to be instrumental in achieving valued outcomes" (Teo, Lim, & Lai, 1999).
- "Motivation is defined as the power that triggers action that follows" (Cheng, & Cheng, 2012).
- Furthermore, "Motivation can be defined as everything that drives and sustains human behavior" (Gard, 2001).
- "Motivation may be defined as the degree to which individuals commit effort to achieve goals that they perceive as being meaningful and worthwhile"
- "Motivation can be defined as the desire to achieve some" goal (Hays, & Hill, 2001).
- Additionally, "Motivation is generally viewed as a process through which an individual's needs and desires are set in motion" (Rakes, & Dunn, 2010).
- "Motivation is the process whereby goal-directed activity is instigated and sustained" (Pintrich, & Schunk, 1996).

c. Diadona.id

diadona.id/d-stories/pengertian-film-dan-jenisnya-menurut-para-ahli--200626s.html

DIADONA YOUNG WOMAN FIRST JOBBER MOM 40+ BEAUTY RELATIC

1. Kridalaksana (1984:32)

Pengertian film adalah media massa yang memiliki sifat audio visual, yang bisa mencapai khalayak banyak.

2. Michael Rabiger

Menurut Michael Rabiger, pengertian film ialah bersifat menghibur dan juga menarik, sehingga mampu membuat para penontonnya untuk berpikir lebih dalam.

3 dari 5 halaman

3. Palapah dan Syamsudin

Sedangkan menurut Palapah dan Syamsudin dalam bukunya tahun 1986, ia juga ikut berpendapat bahwa pengertian film adalah media yang menggabungkan antara perkataan dan gambar-gambar yang bergerak.

d. Online Etymology

etymonline.com/word/movie

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movie (n.)

1912 (perhaps 1908), shortened form of *moving picture* in the cinematographic sense (1896). As an adjective from 1913. *Movie star* attested from 1913. Another early name for it was *photoplay*, also from **1912**

e. Science+ Media Museum

WHO INVENTED CINEMA?



Publicity image of Edison Kinetophone, c.1895

[Image source](#)

No one person invented cinema. However, in 1891 the Edison Company successfully demonstrated a prototype of the Kinetoscope, which enabled one person at a time to view moving pictures.

The first public Kinetoscope demonstration took place in 1893. By 1894 the Kinetoscope was a commercial success, with public parlours established around the world.

The first to present projected moving pictures to a paying audience were the Lumière brothers in December 1895 in Paris, France. They used a device of their own making, the Cinématographe, which was a camera, a projector and a film printer all in one.

THE RISE OF THE FILM INDUSTRY

By 1914, several national film industries were established. At this time, Europe, Russia and Scandinavia were the dominant industries; America was much less important. Films became longer and storytelling, or narrative, became the dominant form.

As more people paid to see movies, the industry which grew around them was prepared to invest more money in their production, distribution and exhibition, so large studios were established and dedicated cinemas built. The First World War greatly affected the film industry in Europe, and the American industry grew in relative importance.

The first 30 years of cinema were characterised by the growth and consolidation of an industrial base, the establishment of the narrative form, and refinement of technology.

ADDING COLOUR

Colour was first added to black-and-white movies through hand colouring, tinting, toning and stencilling.

By 1906, the principles of colour separation were used to produce so-called 'natural colour' moving images with the British Kinemacolor process, first presented to the public in 1909.

Kinemacolor was primarily used for documentary (or 'actuality') films, such as the epic *With Our King and Queen Through India* (also known as *The Delhi Durbar*) of 1912, which ran for over 2 hours in total.

The early Technicolor processes from 1915 onwards were cumbersome and expensive, and colour was not used more widely until the introduction of its three-colour process in 1932. It was used for films such as *Gone With the Wind* and *The Wizard of Oz* (both 1939) in Hollywood and *A Matter of Life and Death* (1946) in the UK.

ADDING SOUND



Vitaphone disc, 1930.
Science Museum Group Collection
[Image source](#)

The first attempts to add synchronised sound to projected pictures used phonographic cylinders or discs.

The first feature-length movie incorporating synchronised dialogue, *The Jazz Singer* (USA, 1927), used the Warner Brothers' Vitaphone system, which employed a separate record disc with each reel of film for the sound.

This system proved unreliable and was soon replaced by an optical, variable density soundtrack recorded photographically along the edge of the film, developed originally for newsreels such as Movietone.

CINEMA'S GOLDEN AGE

By the early 1930s, nearly all feature-length movies were presented with synchronised sound and, by the mid-1930s, some were in full colour too. The advent of sound secured the dominant role of the American industry and gave rise to the so-called 'Golden Age of Hollywood'.

During the 1930s and 1940s, cinema was the principal form of popular entertainment, with people often attending cinemas twice a week. Ornate 'super' cinemas or 'picture palaces', offering extra facilities such as cafés and ballrooms, came to towns and cities; many of them could hold over 3,000 people in a single auditorium.

In Britain, the highest attendances occurred in 1946, with over 31 million visits to the cinema each week.



OneDrive

Screenshot saved
The screenshot was added to OneDrive.

HOW DID CINEMA COMPETE WITH TELEVISION?



Promotional image for Cinerama, 1952. Cinerama Inc.

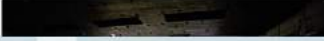
The introduction of television in America prompted a number of technical experiments designed to maintain public interest in cinema.

In 1952, the Cinerama process, using three projectors and a wide, deeply curved screen together with multi-track surround sound, was premiered. It had a very large aspect ratio of 2.59:1, giving audiences a greater sense of immersion, and proved extremely popular.

However, Cinerama was technically complex and therefore expensive to produce and show.

Widescreen cinema was not widely adopted by the industry until the invention of CinemaScope in 1953 and Todd-AO in 1955. Both processes used single projectors in their presentation.

CinemaScope 'squeezed' images on 35mm film; when projected, they were expanded laterally



processes used single projectors in their presentation.

CinemaScope 'squeezed' images on 35mm film; when projected, they were expanded laterally by the projector lens to fit the screen. Todd-AO used film with a width of 70mm. By the end of the 1950s, these innovations had effectively changed the shape of the cinema screen, with aspect ratios of either 2.35:1 or 1.66:1 becoming standard. Stereo sound, which had been experimented with in the 1940s, also became part of the new widescreen experience.



The Sound of Music on the museum's curved screen, 2019.

Specialist large-screen systems using 70mm film were also developed. The most successful of these has been IMAX, which as of 2020 has over 1,500 screens around the world. For many years IMAX cinemas have shown films specially made in its unique 2D or 3D formats but more recently they have shown popular mainstream feature films which have been digitally re-mastered in the IMAX format, often with additional scenes or 3D effects.

years audiences dwindled. By 1984 cinema attendances in Britain had declined to one million a week.



The Point multiplex cinema, Milton Keynes.
[Image source](#)

By the late 2000s, however, that number had trebled. The first British multiplex was built in Milton Keynes in 1985, sparking a boom in out-of-town multiplex cinemas.

Today, most people see films on television, whether terrestrial, satellite or subscription video on demand (SVOD) services. Streaming film content on computers, tablets and mobile phones is becoming more common as it proves to be more convenient for modern audiences and lifestyles.

countries or financed by multinational companies that have interests across a range of media.

Although America still appears to be the most influential film industry, the reality is more complex. Many films are produced internationally—either made in various

media.

WHAT'S NEXT?

In the past 20 years, film production has been profoundly altered by the impact of rapidly improving digital technology. Most mainstream productions are now shot on digital formats with subsequent processes, such as editing and special effects, undertaken on computers.

Cinemas have invested in digital projection facilities capable of producing screen images that rival the sharpness, detail and brightness of traditional film projection. Only a small number of more specialist cinemas have retained film projection equipment.

In the past few years there has been a revival of interest in 3D features, sparked by the availability of digital technology. Whether this will be more than a short-term phenomenon (as previous attempts at 3D in the 1950s and 1980s had been) remains to be seen, though the trend towards 3D production has seen greater investment and industry commitment than before.

f. Investopedia

The image shows a screenshot of a web browser displaying an article on Investopedia. The browser's address bar shows the URL: [investopedia.com/terms/f/freudian-motivation-theory.asp#:~:text=Freudian%20motivation%20theory%20posts%20that%20with%20the%20held%20of%20psych...](https://www.investopedia.com/terms/f/freudian-motivation-theory.asp#:~:text=Freudian%20motivation%20theory%20posts%20that%20with%20the%20held%20of%20psych...). The Investopedia logo is in the top left, and a navigation menu includes 'INVESTING', 'SIMULATOR', 'ECONOMY', 'PERSONAL FINANCE', 'NEWS', 'REVIEWS', and 'ACADEMY'. The article title is 'What is Freudian Motivation Theory?'. The main text states: 'Freudian motivation theory posits that unconscious psychological forces, such as hidden desires and motives, shape an individual's behavior, like their purchasing patterns. This theory was developed by Sigmund Freud who, in addition to being a medical doctor, is synonymous with the field of psychoanalysis.' Below the text is a 'KEY TAKEAWAYS' section with three bullet points: 'Freudian motivation theory posits that unconscious psychological forces, such as hidden desires and motives, shape an individual's behavior, like their purchasing patterns.', 'Freudian motivation theory is frequently applied to a number of disciplines, including sales and marketing, to help understand the consumer's motivations when it comes to making a purchasing decision.', and 'The Freudian motivation theory explains the sales process in terms of a consumer fulfilling conscious, functional needs as well as unconscious needs.' To the right of the article is an advertisement for Fusion Markets, featuring the logo and the text 'Low-cost Forex trading for everyone', 'Licensed and regulated', and '0.0 spread'.

What is Freudian Motivation Theory?

Freudian motivation theory posits that unconscious psychological forces, such as hidden desires and motives, shape an individual's behavior, like their purchasing patterns. This theory was developed by Sigmund Freud who, in addition to being a medical doctor, is synonymous with the field of psychoanalysis.

KEY TAKEAWAYS

- Freudian motivation theory posits that unconscious psychological forces, such as hidden desires and motives, shape an individual's behavior, like their purchasing patterns.
- Freudian motivation theory is frequently applied to a number of disciplines, including sales and marketing, to help understand the consumer's motivations when it comes to making a purchasing decision.
- The Freudian motivation theory explains the sales process in terms of a consumer fulfilling conscious, functional needs as well as unconscious needs.

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