

CHAPTER 2

THEORITICAL FRAMEWORK

In this chapter, I applied several theories and explanation related to my research entitled “Darkness Anxiety That Leads to Defense Mechanism in The Character Orion in The “Orion and The Dark “ Movie Script (2024)”.

The theoritical studies are intrinsic elements, and extrinsic elements through psychoanalysis theories by Sigmund Freud.

2.1. Screenplay Theory

A screenplay is a literary form written for visual presentation through film or television, containing narrative structure, character development, and dialogue. Moreover, screenplay theory also highlights the importance of narrative structure in developing emotional engagement. According Petrie and Boggs (2012) in their book *The Art of Watching films* screenplay, in essence, serves as a blueprint for a film, encompassing not only dialogue and action but also the emotional, psychological, and symbolic dimensions of a story.

According Petrie and Boggs (2012) that film is a visual medium, so screenplays must be designed to present stories through images and actions, not only with the dialogue. The action element in a screenplay plays a very important role because character and conflict are expressed more through action than dialogue, because dialogue in movie only serves as support. Screenplays are arranged with a clear narrative structure, namely exposition, complication, climax, and resolution. This is to ensure the story develops logically and emotionally.

Characterization in films not explained in a long narrative, but can be explained through actions in facing conflict. Setting is also included in the screenplay, according to Petrie and Boggs, setting does not only function as a background, but also can build atmosphere, strengthen conflict, and can explain the psychological state of the character. These elements are closely related to forming a dramatic structure. Therefore, a screenplay is essential in filmmaking, because it unites all elements from story, character, dialogue, action, visualization

in one dramatic design, and meaning and emotion can also be conveyed to the audience.

Furthermore, screenplay theory highlights the importance of narrative structure in fostering emotional engagement. James Bang mentions that a screenplay also serves as a powerful communication tool, as it can deeply engage the audience.

2.2. Intrinsic Elements

Intrinsic elements focus on internal aspects of a literary or filmic work including characterization, plot, setting, and theme. The intrinsic approach focuses on the internal elements and analytical structure of a story, including various elements such as characterization, plot, setting, and theme.

2.2.1. Characterization

Characterization refers to the process by which a writer reveals the personality of a character. Orion, as the protagonist, is characterized through his fears, actions, and dialogues, which depict his struggle against anxiety and darkness. analysis. According to Patrie and Boggs (2012), characterization is the way filmmakers present and develop characters, so that the audience can understand the personality, attitudes, motivations, and conflicts of the characters, and is conveyed through dialogue and cinematic elements.

2.2.1.1. Characterization Through Dialogue

Dialogue serves as a primary tool in screenplay analysis. Characterization is not only explained through narrative explanations, but can also be explained through the dialogue delivered by the characters. Dialogue is one means of characterization, as it allows the audience to understand a character's character from how they speak, their responses to their interlocutors, their tone, and the context of their speech (Patrie and Boggs, 2012:49).

2.2.1.2. Characterization Through Internal Action

Internal action refers to a character's thought process, emotional shifts, and decision-making. Orion's internal monologues illustrate his constant overthinking, reinforcing his anxiety. According to Patrie and Boggs (2012), action is the primary

form of indirect characterization. The audience can understand a character's character by how they act in certain situations. Patrie and Boggs assert that "*Actions speak louder than words.*" Character is built strongly through the character's actions and behavior.

Internal action is the psychological process that occurs emotionally within a character, such as thoughts, feelings, fears, imagination, and inner conflict. Viewers can see internal action in a film through facial expressions, emotional reactions, and inner monologues, and can develop empathy while watching the film. For characterization, internal action can deepen the character's character and explain the motivations behind external actions.

2.2.1.3. Characterization Through External Action

External action encompasses physical behaviors and reactions that manifest internal emotions. This transformation highlights how the screenplay uses physical motion to reflect psychological healing. External actions are physical behaviors that can be observed visually, for example body movements, facial expressions, gestures, and the character's interactions with the environment or other characters. According to Patrie and Boggs (2012), film is a visual medium that relies on external actions to build character, its function is to depict the character's emotions and attitudes, clarify conflicts, and show character changes.

2.2.2. Plot

Plot is a sequence of causally related events that build a film's story. It also regulates how events unfold, effectively conveys the film's theme, and how the story's conflict develops to a resolution. According to Patrie and Boggs (2012) when creating a story, there are four structural elements: exposition, which introduces the story; complication, which emerges from the conflict; climax, which culminates in the conflict; falling action, which begins the conflict; and denouement, which concludes the conflict, which shows the final resolution. The elements of plot are discussed as follows:

2.2.2.1. Exposition

The exposition introduces characters, setting, and introduces basic conflict of the story. Exposition provides initial information so that the audience is aware of the problems that will continue (Petrie and Boggs, 2012:44).

2.2.2.2. Complication

Complication is an intrinsic element that exists after the initial situation, and the events in the complication create tension and curiosity in the audience. Complication connects the exposition to the climax of the story. Complication is the longest stage of the entire film, and the audience can feel the dramatic tension as the story begins to develop. The interactions between the characters begin to create conflict. (Petrie and Boggs, 2012:44)

2.2.2.3. Climax

The climax occurs when the conflict in the complication section becomes more tense. In the climax, the main character's fate, whether successful or unsuccessful, is determined by the character's decisions and actions. In the climax, the audience will also clearly feel the emotions and inner conflict of the main character. The climax is a turning point that can change the fate of the main character. After the climax, the story begins to move toward a resolution, either a sad ending or a happy ending. At this stage, the protagonist faces the greatest challenge to solve the problem, and the protagonist's actions influence the final outcome. After the climax, the tension begins to falling action, and the story moves toward the resolution or denouement (Petrie and Boggs, 2012:44).

2.2.2.4. Dénouement

According to Petrie and Boogs (2012), the denouement is the final part of a narrative in which the conflict is resolved. In the denouement, the character's condition returns to normal, and emotions subside because the main conflict has been resolved.

2.2.3. Setting

Setting is a key element in creating a story and character. Setting is a crucial intrinsic element that enhances the emotional impact of a story. According to Petrie and Boggs (2012), setting has four functions: determining character, reflecting

character, creating atmosphere, and setting as symbol. The explanation is as follows:

2.2.3.1. Setting as Determiner of Character

In the Petrie and Boggs approach (2012), setting functions as a character formation, the environment in which the character lives and interacts has an influence on the character's personality, behavior, and way of thinking.

2.2.3.2. Setting as Reflection of Character

The setting used in a story influences the character's behavior. Symbolically, the character's inner state can be perceived by the audience through the setting. The environment aligns with the character's emotions, and the nuances of the environment can change as the character's emotions change. For example, if the room is dark and the character is feeling very anxious, then the dark room represents a visualization of the character's psychological state, namely anxiety (Petrie and Boggs, 2012:44).

2.2.3.3. Setting to Create Emotional Atmosphere

Through lighting, sound, and visual tone, the setting creates an emotional atmosphere that evokes empathy. In a setting that determines character, the setting serves to shape the character's personality and behavior. Here, the audience can experience how the social and cultural environment influences how the character acts and thinks, as characterization can be seen through interactions with their social environment (Petrie and Boggs, 2012:44).

2.2.3.4. Setting as Symbol

Setting is a meaningful narrative element. According Petrie and Boggs (2012) setting as a symbol can help the audience see the story more meaningfully and interpret it more broadly. Screenwriters use setting as a symbol to convey a particular theme.

2.2.4. Theme

A theme is a filmmaker's perspective on an issue, expressed throughout the film, through its plot, characters, conflict, dialogue, and setting. According Petrie

and Boggs (2012) themes are not always explicitly presented, but can be presented in a recurring pattern throughout the story, from its beginning, development, and conclusion.

2.3. Extrinsic Elements

To Analyse this movie script, I use psychoanalysis theory from Sigmund Freud. This theory is related to the psychological problems experienced by the main character in film that I will research, Extrinsic approaches in literary and cinematic analysis examine elements that originate outside the text itself, particularly psychological, social, and cultural factors that influence the creation and interpretation of the work. In the case of Darkness Anxiety That Leads To Defense Mechanism in The Character Orion in The *Orion and the Dark* (2024) movie script.

2.3.1. Psychology Literature

The extrinsic approach is applied through a psychoanalytic lens, specifically utilizing Sigmund Freud's theory and defense mechanisms. This approach is relevant because the central focus of the study is Orion's anxiety and his defense mechanism.

2.3.1.1. Darkness Anxiety

Anxiety in Freudian terms, is the emotional signal that arises when the Ego perceives a conflict between the Id, Superego, and external reality. Orion's darkness anxiety is the product of such conflicts his Id demands immediate safety and avoidance, the Superego imposes guilt for feeling afraid, and the Ego attempts to mediate between these pressures. Through interactions with the Dark, Orion gradually learns to recognize and process these emotional signals, which facilitates his psychological growth and the integration of conscious and unconscious aspects of the self.

By applying Freud's psychoanalytic theory, the extrinsic approach allows this study to explore how Orion's fear of darkness is not merely a surface level plot device but a manifestation of deeper psychological structures. It reveals the mechanisms through which anxiety is generated, experienced, and managed within the character's mind, providing insights into both narrative meaning and human psychological processes. Neurotic anxiety is a type of anxiety that arises from an

inner conflict between the ID and the EGO, and is not always real. Darkness anxiety appears as an irrational and excessive fear of threats that do not always pose a real danger, but remains uncontrollable. When the EGO is unable to control the fearful impulses within (the ID) and the EGO remains rational, neurotic anxiety arises. An individual experiences neurotic anxiety when they are afraid of something with an unknown source, prompting them to engage in various defense mechanisms.

2.3.1.2. Defense Mechanism

Defense mechanism re another critical aspect of Freud's theory applied in this study. Defense mechanisms are unconscious strategies employed by the Ego to reduce anxiety and protect the individual from psychological distress. Orion exhibits several of these mechanisms throughout the film.

Denial is a defense mechanism that denies or rejects the existence of unpleasant facts in a traumatic situation. If someone is faced with a difficult situation, they will reject or deny the facts (Schultz, D., & Schultz SE. 2016). Denial mechanisms operate at both the conscious and unconscious levels. For example, when he refuses to acknowledge the inevitability of darkness.

Projection is a defense mechanism in which a person blames others to cover up undesirable aspects of themselves, such as shortcomings, problems, or mistakes. Projection mechanism is a symptom of narcissism. People use the defense mechanism of projection to divert unwanted goals, such as feelings of guilt toward others for feeling uncomfortable with them. Projection can occur when someone deflects attention by twisting an argument. For example, projection occurs when someone externalizes fear into Darkness (Schultz,D.,&Schultz SE.2016).

Rationalization is a defense mechanism that distorts facts by providing rational reasons (Schultz, D., & Schultz SE. 2016). Rationalization occurs when a person pretends to justify a thought or action that isn't bad as good, to reduce anxiety and gain social acceptance. Rationalization appears when he attempts to logically argue with his fear instead of confronting it emotionally.

Repression is a defense mechanism where we unconsciously react by rejecting something that is uncomfortable or frightening. Freud explained that repression is the involuntary release of something from consciousness, and is associated with all neurotic behavior (Schultz, D., & Schultz SE. 2016).

Displacement occurs when someone takes strong emotions especially fear, anger, or frustration and redirects them toward a safer or less threatening target. Instead of expressing the feeling toward the real source, which feels too overwhelming, the emotion is “displaced” onto something else (Schultz, D., & Schultz SE. 2016).

Sublimation is a defense mechanism where a person transforms anxiety, fear, or unacceptable impulses into a productive, creative, or socially acceptable activity. Instead of acting destructively, the emotion gets “rerouted” into something useful (Schultz, D., & Schultz SE. 2016).

2.4. Previous Related Study

Several scholars have examined *Orion and the Dark* from linguistic, semiotic, and psychological perspectives. Rasool et al. (2024) conducted a semiotic analysis revealing that darkness symbolizes the subconscious, while the Dark personifies internalized fear. Pamungkas and Prihandini (2024) focused on characterization, showing Orion’s transformation from timidity to self-awareness.

Putri and Sari (2024) explored illocutionary acts in translation, indicating that linguistic nuances reflect emotional tone. Maharani and Handayani (2024) analyzed expressive speech acts to reveal emotional sincerity in the script. Meanwhile, Budiarti and Purnomo (2024) contributed by contextualizing discipline and psychological resilience, which parallels Orion’s self-control journey.

These previous studies provide valuable perspectives, yet none specifically address *darkness anxiety* through a psycho-literary framework. Thus, this research fills that gap by integrating intrinsic and extrinsic approaches to analyze how Orion’s fear of darkness becomes a metaphor for psychological development and emotional acceptance.

A number of scholars have explored *Orion and the Dark* (2024) through various analytical lenses ranging from semiotic interpretations and linguistic frameworks to character analysis and psychological readings. These studies have provided valuable insights into the film’s narrative construction, symbolism, and thematic complexity, each contributing to a deeper understanding of how fear and identity are represented through cinematic storytelling. However, while the existing research covers diverse aspects of the film, there remains a significant gap in the

examination of *darkness anxiety* as a central psychological motif within the screenplay. This study therefore situates itself within the intersection of film studies and psychology, building upon the foundations laid by previous scholars but extending the discussion toward the intrinsic and extrinsic dimensions of Orion's mental struggle.

Rasool, Bukhari, Sagheer, Ahmed, and Aslam (2024), in their paper "*A Semiotic Analysis of the Movie Orion and the Dark*," conducted an in-depth examination of the film's signs and symbols to uncover how visual and narrative codes construct meaning. They argue that the film employs dual semiotic systems light and darkness as metaphors for consciousness and fear. According to their findings, darkness in the film operates not merely as a physical absence of light but as a semiotic space representing the human subconscious, where repressed emotions and anxieties reside. Their research provides an essential theoretical foundation for this current study, as it demonstrates how cinematic symbols communicate psychological states. Nevertheless, while Rasool et al. focus on the semiotic structure, they do not delve into the emotional transformation of the protagonist, particularly how darkness anxiety evolves into acceptance. Therefore, the present study expands upon their work by contextualizing these semiotic representations within a psychological framework.

Similarly, Pamungkas and Prihandini (2024) in their conference paper "*Characterization of the Main Character in the Movie Orion and the Dark (2024)*" focus on the narrative construction of Orion's character development. Their research highlights how Orion's traits introversion, overthinking, and avoidance reflect the behavioral symptoms of anxiety in children. They classify Orion's transformation into three narrative phases: fear, encounter, and adaptation. Through the use of intrinsic elements such as dialogue, internal monologue, and setting, they conclude that the character's evolution demonstrates a journey toward emotional resilience. Their work is significant because it aligns with this study's interest in the protagonist's psychological journey.

Putri and Sari (2024), in "*The Illocutionary Acts and the Translation Techniques in Orion and The Dark 2024 on Netflix*," analyze how speech acts and translation convey emotional nuances across linguistic and cultural contexts. Their

study applies pragmatic theory to reveal how Orion's utterances reflect his fear, hesitation, and self-doubt. They find that expressive and commissive illocutionary acts dominate the protagonist's dialogue, illustrating how language mirrors psychological conditions. The researchers also note that translation choices in the Netflix adaptation maintain the emotional tone of the original English script, preserving its empathetic resonance with audiences. This perspective is invaluable for the present study, as it confirms that Orion's fear is linguistically encoded in his dialogue. However, the current analysis goes further by linking those linguistic features to cognitive-emotional processes, thereby exploring how dialogue functions not only as a communicative act but as a manifestation of psychological anxiety.

Meanwhile, Maharani and Handayani (2024), through their article "*Expressive Speech Acts Found in Orion and the Dark Movie*," explore how emotional expressions shape the audience's understanding of character motivation. Their findings reveal that Orion's expressive speech acts often serve as coping mechanisms, allowing him to manage his feelings of insecurity. For instance, when Orion speaks defensively or ironically, it signals his internal struggle between fear and the desire for control. Maharani and Handayani argue that these speech acts are essential in portraying the authenticity of a child's emotional experience, reinforcing the film's psychological realism. Their linguistic approach complements the screenplay analysis by showing that verbal expression in the film aligns closely with emotional truth. However, while they illuminate the linguistic dimension of fear, their analysis does not systematically trace Orion's psychological progression from denial to acceptance. In this sense, the present study seeks to fill that analytical gap by mapping Orion's emotional journey according to psychological stages of transformation.

Therefore, these previous studies contribute to the multifaceted understanding of *Orion and the Dark* as a film rich in semiotic symbolism, linguistic depth, and emotional complexity. However, most of these analyses tend to focus on either the technical or linguistic aspects of the film rather than the psychological dimensions of darkness anxiety itself. There remains a lack of research that explicitly examines how the screenplay integrates intrinsic elements

characterization, plot, setting, and theme with extrinsic psychological theories to represent fear as a transformative force. Therefore, this study fills that research gap by applying both intrinsic and extrinsic approaches to interpret Orion's anxiety, tracing its narrative function, emotional trajectory, and symbolic resolution. By combining screenplay theory, semiotic interpretation, and the psychology of literature, this research aims to uncover how *Orion and the Dark* (2024) portrays the universal human experience of confronting and reconciling with one's fears. Ultimately, this integrated approach not only builds upon the existing scholarship but also contributes a novel psychological perspective to the cinematic study of fear and identity.

