

CHAPTER 2

THEORITICAL FRAMEWORK

In this chapter, I use several theories to analyze the script for the film *Wicked* (2024), specifically examining the personality structure and identity formation processes of the characters Elphaba and Glinda. This theoretical framework encompasses film script theory, intrinsic and extrinsic approaches, and a review of relevant previous research. The use of these theories aims to provide a comprehensive and in-depth analysis of the psychological conflicts and identity dynamics experienced by the two main characters in the script for the film *Wicked* (2024).

2.1 Movie Script Theory

According to (Team Pusat Bahasa, 2005) a drama script is a form of literary work that contains a story of human life presented through dialogue between characters. Unlike short stories or novels, which focus on narrative, a drama script does not convey the story directly, but rather through the conversations of the characters. Dialogue is the main element, serving to drive the plot, build conflict, and reveal the characters' characters and psychological backgrounds. Through this dialogue, readers and viewers can understand the overall events and meaning contained in the story. As a literary genre, drama scripts have unique and flexible characteristics because they can be staged and interpreted in various media, including film. Drama scripts are constructed by a physical structure related to language and dialogue, as well as an internal structure encompassing theme, meaning, and message. In the context of film, the script serves as a narrative foundation that guides character development, the plot, and the characters' emotional dynamics. Therefore, a film script can be understood not only as a technical document, but also as a literary text that captures inner conflict and the process of character identity formation.

Based on this explanation, the theory of drama scripts becomes an important foundation in helping to analyze the script of the film *Wicked* (2024). Through the dialogue, actions, and story structure written in the script, the personality and identity development of the characters Elphaba and Glinda can be traced in depth.

This film script allows researchers to examine how the personality structure according to Sigmund Freud id, ego, and superego is displayed through the interaction of the characters and how these structures influence the process of forming the identity of each character. Thus, the analysis of the script of the film *Wicked* (2024) is relevant to reveal the psychological dynamics and identities of Elphaba and Glinda as reflected in the visual literary text.

2.2 Intrinsic Approach

In analyzing the script for the film *Wicked* (2024), an intrinsic approach allows researchers to examine how the script constructs Elphaba and Glinda's psychological conflicts, how their personalities develop, and how their identities are shaped through the narrative elements within the text. By focusing on what is presented in the script, this approach allows for a close reading of the characters' dialogue, actions, and interactions as reflections of their internal psychological states. The intrinsic approach serves as an analytical framework to help analyze the personality and identity formation of Elphaba and Glinda within the movie script. The intrinsic elements discussed in this section include characterization, plot, and setting, each of which serves as a medium to explain the dynamics of the id, ego, and superego, and their roles in shaping Elphaba and Glinda's identities.

2.2.1 Characterization

Characterization refers to the way an author or screenwriter presents and reveals the character traits in a work. According to Pickering and Hoepfer (1981:23), characters in fiction can be understood through their behavioral patterns, attitudes, and responses to the events they experience. Characters are defined not only by their role in the plot, but also by the extent to which they develop and change. Thus, characterization allows readers or viewers to understand a character's personality through what they say and do, which ultimately reflects the character's psychological state and inner motivations.

2.2.1.1 Characterization through Dialogue

According to Pickering and Hoepfer (1981:32), dialogue is the primary means of revealing character because through a character's speech, readers or

viewers can understand their attitudes, values, and psychological state. Dialogue not only functions as communication but also reflects the character's inner conflict and mental responses to the social pressures they face. In the movie script for *Wicked* (2024), Elphaba and Glinda's dialogue can be linked to Freud's psychoanalytic theory, suggesting that the ego attempts to mediate between emotional drives (the id) and the demands of social norms (the superego). Thus, through the characterization of dialogue, Elphaba and Glinda are depicted as contrasting characters who nonetheless strive to maintain their respective identities.

2.2.1.2 Characterization through Action

Action is the most effective way to reveal character because a character's behavior reflects their psychological state and values. Through action, a character's subconscious behavioral patterns and motivations can be observed more clearly than through dialogue alone (Pickering and Hoepfer, 1981:34). In the movie script for *Wicked* (2024), the characters of Elphaba and Glinda are depicted through contrasting actions. Elphaba often acts aloof in response to rejection and injustice, reflecting inner conflict and strong subconscious drives. In contrast, Glinda tends to display controlled, socially acceptable actions. Based on Pickering and Hoepfer's theory, these actions serve as the primary means of revealing the personalities and psychological dynamics of both characters.

2.2.2 Plot

According to Aminudin (1991:126), plot is a series of events arranged through several stages that form a coherent storyline. Similarly, Pickering and Hoepfer (1981) define plot as a series of events arranged causally to reveal character development through conflict. Based on this definition, where the plot functions as an intrinsic element that structures narrative development while shaping the psychological development of the characters. In *Wicked* (2024), the plot serves as the primary means to present the personality structure (id, ego, and superego) and the process of identity formation of Elphaba and Glinda. Each stage of the plot shows how the two characters respond to social pressures, moral conflicts, and interpersonal relationships that influence their personalities and identities.

2.2.2.1 Exposition

Exposition is the introductory section of a narrative where the author lays the foundation for the story. In this section, the reader is provided with important contextual details such as the setting, background circumstances, and the characters' initial circumstances. Its function is to orient the audience before the main conflict unfolds, ensuring that subsequent events are clearly understood (Pickering and Hoepfer, 1980:17).

2.2.2.2 Complication

The complication is the stage where the stability established in the exposition is disrupted. At this point, the main conflict begins to emerge more clearly and gradually escalates, creating increasing tension in the narrative. Complication propels the story forward by placing characters in situations that challenge their beliefs, values, or desires (Pickering and Hoepfer, 1980:17).

In the movie script, this stage deepens Elphaba and Glinda's internal and external struggles. Political manipulation, moral dilemmas, and social pressures complicate their relationship and personal development. The growing tension reflects the clash between instinctive drives, rational control, and moral expectations. As the conflict escalates, their identities are increasingly shaped by how they respond to these pressures.

2.2.2.3 Climax

The climax occurs when the rising conflict reaches its highest degree of tension, placing opposing forces in direct confrontation at a decisive moment of either emotional or physical intensity. At this turning point, the central struggle moves toward resolution, and it is typically followed by a brief decline in tension that prepares the narrative for its resolution/denouement (Petrie and Boggs, 2012: 44).

In *Wicked* (2024), the climax occurs when Elphaba and Glinda face a fateful moral decision that ultimately separates their paths. This moment reveals their deepest values and priorities. The choices made during this stage reveal which

psychological forces are most dominant within each character, whether driven by desire, rational judgment, or moral conformity.

2.2.2.4 Denouement

The denouement, often understood as the conclusion of the narrative, presents the outcome of the climax and clarifies the consequences of the characters' decisions. It restores balance to the story, although this balance may differ from the initial situation. Through the denouement, the author emphasizes the meaning or thematic message conveyed by the narrative (Pickering and Hoepfer, 1980:17).

2.2.3 Setting

According to Pickering and Hoepfer (1981:37), setting is an intrinsic element encompassing place, time, and social environment that serves as more than just a backdrop for a story. Setting can play an active role in shaping, revealing, and strengthening the characters' characters and the conflicts they experience. In *Wicked* (2024), setting is not only the location where events occur, but also a reflection of the psychological and social conditions that influence the personality structure (id, ego, and superego) and the identity formation process for Elphaba and Glinda. Oz's social environment, educational institutions, and spheres of power are important factors that shape how both characters view themselves and the world around them.

2.2.3.1 Setting as a Means of Revealing Character

Setting is used to reveal character through how Elphaba and Glinda perceive and respond to their environments. Elphaba's reactions to an environment that rejects and discriminates against her reflect her inner conflict and the pressures of the social superego, while Glinda's attitude toward an environment that supports her popularity demonstrates the ego's adjustment to societal norms and expectations. Thus, the setting serves as a means of revealing the differences in the personality structures and identity positions of the two characters.

2.2.3.2 Setting as Background to the Action

As the background to the action, the setting provides the social and psychological context that influences Elphaba and Glinda's behavior. The actions they take in specific spaces such as academic settings and centers of power reflect how the id, ego, and superego operate in response to social pressures. The setting helps explain why certain actions occur in response to the situations and values prevailing in Oz society.

2.2.3.3 Setting as a Creator of Emotional Atmosphere

The setting also serves to create an emotional mood that reinforces the characters' internal conflicts. Stressful, unique, or admirable settings influence Elphaba and Glinda's psychological states and reveal the tension between self-acceptance and social demands. This atmosphere illuminates the psychological processes underlying the identity formation and personality development of the two characters.

2.2.3.4 Setting as a Means of Reinforcing Theme

Furthermore, the setting is also used to reinforce the story's main themes of power and the search for identity. The setting of Oz symbolically represents the social structures that shape individual identity. This setting makes the conflict between Elphaba and Glinda's personality structures and their identity formation more prominent and meaningful throughout the narrative.

2.3 Extrinsic Approach

An extrinsic approach refers to the analysis of literary works or films through factors outside the text that contribute to the formation of meaning, such as psychology, sociology, and philosophy (Wellek & Warren, 1949). This approach allows researchers to connect narrative representations to broader human psychological experiences and dynamics. In literary and film studies, the extrinsic approach serves as a bridge between the story structure and the psychological realities underlying the characters' behavior.

In this study, an extrinsic approach is used to analyze the personality structure and identity formation process of two main characters, Elphaba and Glinda, in the script for the film *Wicked* (2024). The analysis focuses on how inner conflict, social pressure, and interpersonal relationships shape the personality and identity of each character. This study applies Sigmund Freud's psychoanalytic theory specifically the concepts of the id, ego, and superego and Erik Erikson's theory of psychosocial development, particularly the Identity vs. Role Confusion stage, to understand the psychological development of the two characters comparatively.

2.3.1 Psychology

Psychology as a discipline provides a deep understanding of human behavior, emotions, and mental processes, which is closely related to the study of literature and film. Carl Rogers (1961) stated that humans are individuals who are constantly developing and in the process of "becoming," namely, an ongoing effort to understand and shape themselves. This perspective is relevant in the analysis of fictional characters, as literary characters often represent the psychological conflicts experienced by real life people. In *Wicked* (2024), Elphaba and Glinda can be understood as psychological subjects exhibiting contrasting personality and identity dynamics. Elphaba represents an individual experiencing internal conflict due to social rejection and moral pressure, while Glinda reflects an individual shaped by the need for acceptance, social status, and public recognition. The actions, choices, and transformations of these two characters reflect the complex interaction between their inner drives, social realities, and internalized moral values.

2.3.2 Psychology of Literature

The Psychology of Literature is an approach that combines psychology, particularly psychoanalysis, with the analysis of literary works or film scripts. The goal is to understand the thoughts, feelings, and motivations of characters through their actions, dialogue, and inner conflicts (Minderop, 2018).

In this study, *Wicked* (2024) is analyzed using this approach to examine how the id, ego, and superego influence the personalities and identity formation of

Elphaba and Glinda. The process includes understanding psychoanalytic theory, reading the script as a data source, and then interpreting the characters' thoughts, actions, and feelings. Using this approach, the differences in Elphaba and Glinda's characters can be understood as the result of the tension between instinctual drives, social pressures, and moral norms, which shape their identities throughout the story.

2.4 Sigmund Freud's Psychoanalytic Theory of Personality Structure

Sigmund Freud's psychoanalytic theory forms the basic framework for analyzing personality dynamics and identity formation. Freud (2017) divided the human psyche into three structures that interact, conflict, and collectively determine individual behavior: the Id, the Ego, and the Superego. Understanding these three systems is crucial for unraveling the roots of internal conflict, motivation, and the development of character identity, as will be applied to the analysis of Elphaba and Glinda in the script for the film *Wicked* (2024).

2.2.3.5 The Id: The Primitive Pleasure Principle

The id is the most primitive and original component of personality, present from birth. The id is the "unowned part" of personality that is driven by the pleasure principle. The id has no contact with reality and functions only to immediately relieve tension by satisfying basic biological and psychological drives, such as hunger, thirst, aggression, and other instinctual desires. The id is chaotic, illogical, amoral, and filled with psychic energy that demands release (Feist, Feist, & Roberts, 2013:31). In the context of character analysis, the id represents the drives, deep desires, and raw emotions that drive impulsive actions. Manifestations of the id are not always negative; they can also be powerful urges for justice, freedom, or love that have not been touched by considerations of reality or social norms.

2.2.3.6 Ego: The Mediator of Reality

The ego develops from the id during infancy in response to the need to interact with the real world. The ego operates based on the reality principle, with its primary function being a mediating executive, mediating between the primitive demands of the id, the moral demands of the superego, and the objective constraints of the external world. Unlike the id, which is entirely unconscious, the ego operates

on three levels of consciousness: conscious, preconscious, and unconscious. This allows the ego to engage in secondary process thinking, which is rational, realistic, and problem-solving oriented. The ego uses defense mechanisms such as repression, projection, and rationalization to manage anxiety arising from internal conflict. In character analysis, the ego represents a person's strategic and adaptive aspects in dealing with stress (McLeod, 2025).

2.2.3.7 Superego: The Idealistic Moral Police

The superego develops from the ego during childhood (around age 5) through the internalization of values, norms, rules, and ideals instilled by parents, authority figures, and the wider community (Feist, Feist, & Roberts, 2013:32). The superego operates on idealistic/moralistic principles, functioning as a moral evaluator and a seeker of perfection. The superego consists of two subsystems: the conscience, which punishes the self with guilt and shame when norms are violated; and the ego-ideal, which rewards with pride when acting in accordance with ideals. However, it is important to note that the superego has no direct contact with the outside world. In literary analysis, the superego can be used to represent the voice of society, social demands, and moral conflicts internalized by a character.

2.5 Identity Formation (Erik Erikson's Theory)

According to Erik Erikson, identity formation is a psychosocial process that occurs throughout human life. However, its most crucial milestone occurs during adolescence and early adulthood, particularly during the stage of identity versus role confusion. At this stage, individuals are faced with the challenge of constructing a comprehensive self-understanding through personal experiences, internal psychological states, and social and cultural expectations. Identity is not understood as a statistical entity, but rather as a dynamic construct that continuously evolves as individuals interact with their social environment. Erikson referred to this phase as a psychological role crisis, a developmental crisis that is both normative and constructive. This crisis encourages individuals to explore various social roles, moral values, ideological beliefs, and life orientations before ultimately forming a relatively stable identity commitment. Successful resolution of an identity crisis results in a cohesive and sustainable ego identity, while failure can

lead to role confusion, characterized by confusion about life direction, interacting with social roles, and difficulty establishing meaningful interpersonal relationships (Erikson, 2017:167).

As a post-Freudian developer of psychoanalysis, Erikson retained the classic personality structure of the id, ego, and superego but positioned the ego as a relatively autonomous and adaptive structure. Unlike classical psychoanalysis, which emphasized the dominance of biological drives and thoughts as the primary drivers of personality development, Erikson's psychosocial approach views identity as the result of a reciprocal interaction between intrapsychic factors and external factors, such as social relationships, culture, and the institutional structures of society. A fundamental difference between Erikson and Freud also lies in the temporal orientation of identity formation. Freud tended to view psychological conflict as the result of repressed past experiences, particularly in early childhood. In contrast, Erikson viewed identity as a future-oriented project, in which individuals play an active role in shaping the meaning of their lives through reflection, choice, and commitment to certain values. Thus, identity crises are not understood as pathological disorders, but rather as important developmental stages in the process of ego maturation (Krisnawati, 2014).

In addition to these internal factors, Krisnawati (2014) also explains that Erikson emphasized the significant influence of the social and cultural environment on identity formation. Parenting patterns, interactions with peer groups, social norms, and mechanisms of social acceptance and rejection serve as mirrors that shape an individual's self-concept. Therefore, identity develops through a process of negotiation between personal needs and social demands, including power relations operating within societal structures. Individuals who successfully overcome an identity crisis will develop ego strength in the form of loyalty, namely the ability to remain faithful to consciously chosen values and identities despite facing pressure, stigma, or social rejection. Loyalty reflects the integrity of a mature ego and is an indicator of successful identity formation within Erikson's psychosocial framework. In this study, Erikson's theory of identity formation is used as a support for analyzing the psychological dynamics of characters in the movie script for *Wicked* (2024).

2.6 Previous Studies

Research related to the *Wicked* 2024 film script on personality and identity formation in literature and film has been extensively conducted, using psychological theories based on Sigmund Freud's theory of the Id, Ego, and Superego, as well as Erikson's Theory of Identity Formation. The first is a study entitled "An Analysis Of Id, Ego, And Superego By Sigmund Freud Through Kat Stratford's Character In 10 Things I Hate About You Movie" (Loway, 2023), which analyzes the personality of Kat Stratford in the film "10 Things I Hate About You" using Sigmund Freud's psychoanalytic theory, specifically the concepts of the id, ego, and superego. This study aims to understand Kat Stratford's personality based on these three personality structures and determine the most dominant personality structure. This study used qualitative methods with data sources in the form of scenes and dialogue in the film. The results showed that there were 16 data points representing the id, 10 points representing the ego, and 3 points representing the superego. These findings indicate that the most dominant personality structure in Kat Stratford is the id, which influences the character's impulsive behavior and emotional expression. This research is relevant because it uses Freud's psychoanalytic theory as a framework for analyzing the character's personality in the film, similar to the approach used in this study.

The next related research to this research is from Zuvyati Aryani Tlonaen (2023) entitled *Exploring 'Moana's Achieved Identity': A movie analysis of the main character*, where the researcher focuses on analyzing the identity status of the character Moana in the film *Moana* based on Kroger's identity theory (2005). This study aims to explore in depth one identity status, namely achieved identity, through three main domains: personality variables, cognitive processes, and interpersonal relationships. The research method used is a documentary study with repeated reading techniques of the film script, coding, classification, and interpretation of data. The results of the study show that the character Moana has a well-structured identity and fulfills most of the characteristics of achieved identity. This research is relevant because it confirms that psychological identity can be analyzed through fictional characters in films.

Then, a study conducted by Shafa Arya Muharsyah (2025) entitled *Main Characterization of Characters in the Film "Enola Holmes": Through Erik Erikson's Theory (Social Development Theory)* in which this study identifies the stages of psychosocial development experienced by the character Enola, specifically Identity vs. Role Confusion, Autonomy vs. Shame and Doubt, Initiative vs. Guilt, and Trust vs. Mistrust. By using qualitative descriptive methods, this study shows that Enola has an independent, critical character, and dares to challenge patriarchal social norms. This study is relevant because it highlights the process of identity formation of female characters in certain social and cultural contexts. Furthermore, a study conducted by Dewi Sari (2025) entitled *The Tripartite Principle of the Soul of the Main Character in the Film "The Power of the Dog" (2021)* in which the researcher uses Sigmund Freud's psychoanalytic theory, specifically the personality structure of the id, ego, and superego. This study uses qualitative methods with data sources in the form of films and film scripts. This study aims to show that Phil's dominant personality structure is the id, which is reflected in aggressive behavior, dominance, and unresolved inner conflict. The imbalance between the id, ego, and superego causes emotional instability that ultimately leads to the character's self-destruction. This study is relevant because it emphasizes the importance of analyzing inner conflict in psychoanalytic studies of film. Based on previous studies, it can be concluded that literary and film psychology studies have widely used Freud's psychoanalytic theory and identity theory to analyze character personalities. However, studies that specifically examine the personality and identity formation of Glinda and Elphaba in the film *Wicked* (2024) with a psychoanalytic approach are still rare. Therefore, this study was conducted to fill this research gap by offering an in-depth analysis of the dynamics of the personalities and identities of the two main characters.