# THE MAIN CHARACTER DEVELOPMENT IN *THE KING OF STATEN ISLAND* FILM

**Aditya Rizky Ramadhan, Mardliya Pratiwi Zamrudin, Alamsyah Tawakkal**

English Department, Faculty of Cultural Studies
Mulawarman University
Email: Aditya.rizky783@yahoo.com

## ABSTRACT

The research aimed to analyze the main character development in *The King of Staten Island* film by using Roberts and Zweig character change theory and Sigmund Freud's structure of personality theory. The researcher used *The King of Staten Island* film which was released in 2020 by Universal Pictures in association with Perfect World Pictures, and the film script as the source of data. This research used Roberts and Zweig's character change theory, Sigmund Freud's structure of personality theories, and Petrie and Boggs film characterization theory to analyze Scott Carlin's character. This research used qualitative method and content analysis approach also Mikos film analysis theory. The researcher confirmed Scott's structure of personality changed before Scott's character developed. Those three elements (id, ego, and superego) supported the character development of Scott Carlin. The result showed the id as the most frequently appeared structure with five data, followed by ego with three data, and lastly followed by superego with three data. It confirmed the id as the part which hinders Scott's development and the ego as the part which influenced Scott's development with the help of certain events in the story as the trigger. The researcher concluded Scott's character development became more courageous, composed, emotionally stable, mature, truthful about his feeling, could heed to other people's advice, control his emotion and anger, overcome his trauma, his hatred towards fireman is gone and admire this profession. On the other hand, the implication was that Scott's relationship with his family was restored, people's view towards Scott changed, and forgiveness of his past mistakes.

**Keywords:** Character development, (id, ego, and superego), structure of personality

## ABSTRAK

*Penelitian ini bertujuan untuk menganalisis perkembangan tokoh utama dalam film The King of Staten Island menggunakan teori perubahan tokoh oleh Roberts dan Zweig, dan teori struktur kepribadian oleh Sigmund Freud. Peneliti menggunakan film berjudul The King of Staten Island yang dirilis pada tahun 2020 oleh kerjasama antara Universal Pictures dan Perfect World Pictures, beserta naskah film tersebut sebagai sumber data. Penelitian ini menggunakan teori*

*perubahan tokoh oleh Roberts dan Zweig, teori struktur kepribadian oleh Sigmund Freud, serta teori perwatakan film oleh Petrie dan Boggs untuk menganalisa Scott Carlin. Penelitian ini menggunakan metode kualitatif dan analisis konten serta teori menganalisa film oleh Mikos. Peneliti menegaskan bahwa struktur kepribadian Scott berubah sebelum Scott mengalami perkembangan. Ketiga elemen tersebut (id, ego, dan superego) membantu perkembangan tokoh Scott Carlin. Hasilnya menunjukan bahwa id adalah struktur yang paling sering muncul dengan jumlah lima data, kemudian diikuti oleh ego dengan jumlah tiga data, lalu diikuti oleh superego dengan jumlah tiga data. Ketiga elemen tersebut (id, ego, dan superego) mendukung perkembangan tokoh Scott Carlin. Peneliti menegaskan bahwa id adalah bagian dari struktur yang menghambat perkembangan Scott dan ego sebagai bagian dari struktur yang berpengaruh terhadap perkembangan Scott yang tentunya juga dibantu oleh kejadian tertentu di dalam cerita yang kemudian menjadi pemicu berkembangnya Scott. Peneliti menyimpulkan bahwa perkembangan tokoh Scott meliputi dirinya menjadi lebih pemberani, tenang, stabil secara emosional, dewasa, jujur dengan perasaannya, dapat mengindahkan nasihat orang lain, mengendalikan emosi dan amarahnya, mengatasi traumanya, dan kebenciannya terhadap profesi pemadam kebakaran telah menghilang dan mulai mengaggumi mereka. Di sisi lain, implikasi yang terjadi adalah hubungan keluarga Scott membaik, pandangan orang lain terhadap Scott berubah, kesalahan masa lalunya di ampuni.*

**Kata kunci:** Perkembangan tokoh, (id, ego, dan superego), struktur kepribadian

## A. INTRODUCTION

Film is not just mere visual entertainment, because every film has its own world based on what the film presented to us, and that might be different for each person based on their perception when watching a film. Although a film is different from novels, poems, and drama, the film shares many elements that are similar to literary works. According to Petrie and Boggs ''Literature and films do share and communicate many elements in similar ways'' (34). The elements from film and literature are almost the same because in some cases, literary works can also portray a life event in the form of writing, while in film, a life event is portrayed through a scene. However, literature and film also share the difference, especially in terms of presentation. In literature, the story and message were put and presented narratively through the author's writing, while in a film, the story and message were put and presented differently, such as being communicated by the actor verbally and visually presented through the scene.

The researcher chose a film as the research object. The film is *The King of Staten Island*, which is a slice-of-life comedy about Scott Carlin and according to Screenrant.com the character of Scott Carlin is a fictionalized version of Scott Carlin actor (Pete Davidson). Pete Davidson himself is one of the three writers of this film. Screenrant.com stated that the film is a semi-autobiography with a lot of tweaked facts and events for dramatic purposes. Although the film is semi-autobiography, the researchers did not plan to do biographical analysis and psychoanalysis on the author, because the researcher aims to focus on knowing the character development of the main character itself as a fictional character, not as a real person that

recreated to become a fictional character. Personally, this film has piqued the researcher's interest, because the researcher sees the main character has psychological problems and interesting character development, which makes it relevant to be researched.

The character development meant in this research is about the changes that happen with the main character from the beginning until the end of the story, and what factors are causing this. Forster said that Character development refers to the changes that occur in a character from the beginning to the end of a story because these characters could develop when they undergo changes in personality, disposition, or outlook, and they could develop into a better character based on the situation in the story (54). Just as Forster said, the researcher has to see from the beginning until the end of the story to know the exact changes that happen to one character, because the researcher needs to know what factors are influencing the main character's development in *The King of Staten Island* film.

This factor might be related to how the main character structure of personality (id, ego, superego) works. The researcher believes the way how the id, ego, and superego works are different, according to D. Schultz, and S. Schultz the id always tried to satisfy its needs first (54). While the ego attempted to prevent the id from not going too far, just as Minderop stated ''The ego helps the person to consider whether they can satisfy themselves without causing trouble for themselves'' (22). Meanwhile, the superego always tried to clash with the id, because this part of the structure of personality attempted to make the character not succumb to the desire and always tried to achieve good things. According to D. Schultz, and S. Schultz in *Theories of Personality,* the superego inhibits pleasure-seeking demands from the id and strives solely for moral perfection (56).

This research aimed to analyze the character development of Scott Carlin in relation to Sigmund Freud's structural model of personality. This research was expected to give an understanding about character development in a story and Sigmund Freud's structural model of personality theory (id, ego, and superego). The researcher hope this research could be used as one of the references in the study of character development in research that uses Sigmund Freud's structural model of personality as the basis.

## B.    RELATED LITERATURE

### 1.    Film

Analyzing film is different from other literary works because film has different characteristics and the way they are presented is also different, according to Klarer ''Although film has its own specific characteristics and terminology, it is possible to analyze film by drawing on methods of literary criticism, as film criticism is closely related to the traditional approaches of textual studies'' (54). Based on the quotation above, Klarer explained: although the characteristics and how the film is presented are different from other literary works, a film can still be analyzed using a method of literary criticism.

## 2.    Character

According to Gill, a character is a person in a literary work that has their own identity made up of their appearance, conversation, action, name, and have their own thoughts (127). Each character is very unique, they have their own thoughts, name, and identity which makes them different from other characters and this identity is a visible aspect for each character. A character can also be defined as a fictive person or fictional human being, and this definition applies because when trying to understand a character as a fictional character, the researcher needs to have an understanding of a real person (Eder et al. 7).

In every story, each time the author creates a character, they also designated their roles. The most important roles of a character is the main character because the story itself revolves around the main character. According to Truby, the most important character is the main character, because the main problem in the story is centered around the main character, and the main character is the one that inspires others to take action and solve the problem. The main character has their own goal and desire but they also have their own weaknesses that hold them back from success (47).

## 3.    Characterization

According to Schirova, in *How to Analyze Fiction*, ''Characterization is the author's presentation and development of fictional *personages (characters)*'' (22). From Schirova's statement, characterization is a way the author presents a character in the story for the character to develop. Eder et al., also stated that characterization can be defined as the process to provide a character with certain properties such as the mind, behavior, and their relations to the social environment (32).

Characterization in literature is divided into direct and indirect, according to Eder et al., there are two different modes of characterization that are direct and indirect characterization. Direct characterization involves the explicit naming of the traits, meanwhile, the indirect characterization, the traits, and the personality of the characters need to be guessed from words, opinions, and actions (32). To be more precise, direct and indirect characterization are the total opposite of each other, when direct characterization needs to directly mention the trait when indirect characterization involves the use of action, speech, and appearance.

Aside from the direct and indirect method, the researcher used a different method for analyzing characterization in film, in *The Art of Watching Film* Petrie and Boggs divided the methods for analyzing film characterization into eight methods. However, the researcher only applied five of these film characterization methods because only five of those are applicable to the film that the researcher analyzed.

### a.    Characterization through Appearance

Most film actors project certain qualities of character from the beginning they appear on screen, and so it can be said that most aspect of film characterization is visible and revealed instantaneously because when the audience see the actor on the screen, the audience could make a certain assumption based on their appearance (Petrie and Boggs 50).

### b.   Characterization through Dialogue

Characters in a film can reveal themselves from what they say and how they say something because their thoughts, attitudes, and emotions can be predicted through their words, pitch, and their speech patterns (Petrie and Boggs 50).

### c.   Characterization through External Action

There should be a clear relationship between the character's actions because when the motivation for a character's action is established, every action that the character takes would reflect the quality of his or her particular personality. Also, some actions are important in revealing characters (Petrie and Boggs 52).

### d.   Characterization through Internal Action

There is an inner world of action that is normally unseen by others, this inner action occurs inside the character's minds and emotions. Anything that occurs inside the character's mind such as thoughts, dreams, fantasies, fear, and aspiration would be an important aspect to understand the character. For example, the filmmaker reveals inner reality by taking the audience visually or aurally into the character's mind so that the audience can experience what the character experienced, such as their thoughts and imagination (Petrie and Boggs 52).

### e.   Characterization through Reactions of Other Characters

A complex and intriguing characterization can be provided through the conversations of other characters when viewing a specific character, the way a character viewed another character could become a factor in determining characterization because a piece of information about the character sometimes is provided before the character appears on the screen (Petrie and Boggs 52-53).

### 4.   Character Development

To analyze a character, the researcher has to observe the character from the beginning until the end of the story because as the story progressed, the character experienced some changes. This change comes after being influenced by a certain factor, such as determining events that happen in the story, also internal factors such as their thoughts, nature, and personality. Roberts and Zweig stated that characters can change and adjust depending on their circumstance, the change in character can be seen through their action, the acceptance of the new condition that forced the need to change, the discovery of unrecognized truth, a realization of new strength, and the reconciliation of the character from harmful conditions (161). When talking about character development, it won't be far to define whether the person or character has changed, grown, or matured, because people never stop growing ever since they were born. The character which has become mature can be considered developed because the character might be able to solve their own problems and take responsibility for their action, just as stated

by Osho, maturity means becoming more responsible, understanding life, and accepting all difficulties (65). Meanwhile, Hornby also stated that being mature means the person being fully grown and developed be it in mind or their bodies (724).

## 5.    Psychoanalysis

The main concept behind psychoanalysis is to explore the human unconscious, and Freud believed that each human has their own unconscious, according to Ryan, psychoanalysis pictures the mind as part of the conscious and unconscious, this theory believes all humans have the realm of the unconscious which humans cannot control. The realm of the unconscious is believed to be a realm where banished feelings, desires, and thoughts went because the conscious cannot accept them (56-57). Psychoanalysis theory is about bringing repressed ideas into consciousness because people tried to repress the ideas that threatened current thinking. Freud's stated that the unconscious mind is the one that rules our emotional life and our relationship with everything (Snowden 70-71).

## 6.    Structure of Personality

The conscious, unconscious, and preconscious are the original conception of Freud's personality theories. However, Freud later revised this theory and introduced three basic structures in the anatomy of personality that is the id, ego, and superego (D. Schultz, and S. Schultz 54). There is always a conflict between these parts (id, ego, and superego), because the id that strives for pleasure did not agree with the superego principle that always pursues morality above everything, and the ego which tried to prevent the id from going out of control tries to balance between the id and superego.

### a.    Id

The id is primitive, people are born with this part of the mind. It is a dark, inaccessible area, it is full of urges and its only reality is its own selfish needs. This part is the source of the force behind the ''pleasure principle'' which always strived for pleasure. The id is disorganized and its nature is illogical, most of its content is negative and selfish, this part cannot judge what is right or wrong, and this part is amoral (Snowden 126).

The id just wants to pursue anything that the person considers as pleasure. This means the id could be visible by looking at the person's inner desire, behavior, and instinct which is projected through their action and reaction, just as stated by Snowden, ''Id: the unconscious part of the psyche that is concerned with inherited, instinctive impulses'' (125).

### b.    Ego

According to Elis et al., the ego accommodates the person's desire with the demands of the real world by grasping the social rules of the outside world so that humans would begin to accept the reality of the external world (90). Based on this statement, the ego always followed the reality principle so that the id would not go out of control and cause trouble. Moreover, Cervone and Parvine stated ''In sum, Freud's ego is logical, rational, and tolerant of tension. In

its actions, it must conform to the dictates of three masters: the id, the superego, and the world of reality'' (90). The ego duty is to balance the id and superego so they don't overpower each other and keep operating and pursuing their own goal (the id pursues pleasure and the superego pursues morality, and the ego keeps the id from not going out of control), to summarize it the ego is a gatekeeper which keeps an eye on the id so the id always stays under control.

### c. Superego

According to D. Schultz, and S. Schultz, the superego is a powerful unconscious set of beliefs that we have had since childhood (the ideas of determining what is right and wrong), and the superego ''the morality principle'' (56). The work of the superego is to give the person a sense of right and wrong, impart a sense of morality, decide what is acceptable, and control the taboo area, allowing the ego to measure itself allowing it to strive towards greater perfection (Snowden 129). The superego also follows the rules such as offering rewards for good behavior such as pride and self-love, and also punishment for bad behavior such as guilt and inferiority (Cervone and Pervin 88).

### C. RESEARCH METHOD

The researcher used qualitative research because unlike quantitative research which is based on the measurement of quantity, qualitative research focused on the phenomenon, also discovering the underlying motives and desires (Kothari 3). It means that qualitative research is a relevant method to analyze the underlying motives and desires, also the result of the data based on qualitative research was not determined by a number. The data was *The King of Staten Island* film which was released in 2020 by Universal Pictures in association with Perfect World Pictures, and the film script as the source of data by using Roberts and Zweig's character change theory, Sigmund Freud's structure of personality theories, and Petrie and Boggs film characterization theory to analyze Scott Carlin's character. Thus, the research used qualitative method and content analysis approach also Mikos film analysis theory.

### D. FINDING

### 1. Scott Carlin Structure of Personality

### a. Id

The first structure analyzed is the id, the researcher used Freud's hypothesis on the Id as the human "pleasure principle" in this section. By looking at the individual's inner desire, behavior, and instinct, the id was assessed and described based on the individual's actions, reactions, and other people. There were five data of id found by the researcher. Below is an example of the id found in the film.

**Data 1**

| | | |
|---|---|---|
| HAROLD | : | I want a tattoo. |
| SCOTT | : | Sure young guy. You want a tattoo? |
| HAROLD | : | Yeah. |
| OSCAR | : | Kid wants a tattoo. That's my guy right there. |
| IGOR | : | You can't give him a tattoo. He's a little kid. |
| SCOTT | : | **I gotta practice on something.** He seems old enough. |

[00:28:36-0:28:49]

In this scene, Scott's id was revealed in characterization through external action, which was depicted through his speech, dialogue, action, and response to Igor's warning. The dialogue above depicted Scott's selfishness, this could be seen from Scott's response after Igor warned him not to practice tattooing on children. **''I gotta practice on something.''** This speech displayed Scott's characterization through external action since it revealed his motivation to use Harold who was still under age as a human canvas for Scott to hone his skills. Scott's id was apparent from his selfishness since the id asked for immediate gratification, then Scott found the solution to his desire for gratification which is to practice his tattooing skills, so he could become a tattoo artist in the future, thus his id followed the instinct to fulfill that desire without considering the outcome of his action. It proved that Scott's id could not make a judgment about moral choice and had no ethical standards.

**b. Ego**

The ego in this subpart was assessed and described based on the character's rational decision-making, because the ego operated within the boundaries of reality and told the individual to differentiate between external reality and internal reality. According to Snowden, ''The ego tells us what is real. It is a synthesizer – it helps us to combine ideas and make sense of things. It is practical and rational, involved in decision making.'' (127). Likewise, the ego is explained to help the person to avoid any unnecessary trouble that causes any disadvantage towards the individual or another person, as stated by Snowden, ''if the ego finds an idea too painful, embarrassing or socially unacceptable, the idea is repressed'' (86). There were three data of ego found by the researcher. The following manuscript of an example of ego found in the film.

**Data 2**

Scott is behind Ray, holding a tattoo gun.

SCOTT : I really appreciate this. This is actually very nice.

Scott turns the gun on. Ray winces as Scott begins.

RAY : Fuck. Dude, why do you get these?

SCOTT : I don't know. **Whenever I'm going through something I get one. It relaxes me and calms me down. Helps me think things through.**

[01:56:33-01:56:58]

In this scene, Scott's ego was revealed in characterization through internal action, which is depicted through his speech. Getting a tattoo was a very painful procedure because it involved sticking a needle into human skin. Although it was a painful procedure Scott still decided to get tattooed when he was young, and he also felt the pain of his skin being pierced with needles, however looking at Scott's response to Ray's question. **''Whenever I'm going through something I get one. It relaxes me and calms me down. Helps me think things through.''** Scott's speech portrayed characterization through internal action since he expressed his emotions through his tattoos and sees his tattoos as a form of expressing himself and as a way to cope with his difficulties, also his fear of undergoing something difficult in his life (trauma of losing his father, depression) was exposed after he said, **''Whenever I'm going through something''**. The Internal action depicted Scott's fantasies which resulted in a moment of euphoria was revealed when he said. **''It relaxes me and calms me down. Helps me think things through.''** This speech denoted Scott's id which asked for pleasure, avoiding pain, and asking for gratification. From this analysis, Scott was revealed to have a desire for self-expression and control, and also he needs to find a way to deal with his depression.

The pain that Scott experienced through the process of getting a tattoo was not as painful as the pain he experienced when he was going through something, in this case, it was Scott's trauma and depression because his father left him when he was a child. Getting a tattoo became a way for Scott to escape from reality and a way to remember something important such as the date his father died which Scott put as a tattoo on his arm. Therefore, Scott's ego was depicted by the way Scott replaces the pain of going through trauma and depression with the pain of getting a tattoo which Scott thought was less painful. In conclusion, Scott's ego was able to make a rational decision to satisfy Scott's id and superego, the id is satisfied for the immediate gratification of avoiding pain from his trauma and depression when the superego is satisfied because Scott did not do any immoral act that wronged the rules of society to vent his depression because of his traumatic experience.

### c.   Superego

The superego in this subpart was assessed and described based on the morality principle of the individuals, conscience, and how the individuals responded to social norms. According to Snowden, the superego functioned as an inner parent, granting individuals with a conscience and making them respond to social rules (125). There were three data of the superego found in the research. Below is an example of superego found in the film.

**Data 3**

| | |
|---|---|
| OSCAR | : Remember that kid Ronnie? His uncle owns the pharmacy. He gave me the key. We're gonna load up on oxys. |
| SCOTT | : So we're robbers now. That's our future? |
| OSCAR | : No we're gonna do this one time. **Get the money to seed our dreams, get that venture capital, open that tattoo restaurant you want.** |
| IGOR | : It's not that big a deal. Jay-Z did it. He sold crack to fund his rap career. |
| SCOTT | : **Aren't most of Jay-Z's friends dead or in jail?** |

| RICHIE | : Yeah but we're Jay-Z in this situation. We're not Jay-Z's friends. |
| SCOTT | : We can't all be Jay-Z. There can't be four Jay-Zs. That doesn't make any sense. You guys know I'd do anything for you, right? OSCAR Thank you. |
| SCOTT | : Just not this. I'm out. |
| OSCAR | : What are you talking about? |
| SCOTT | : This is crazy. |
| RICHIE | : We need you. You're the lookout. |
| SCOTT | : Literally anybody could be the lookout. I don't need to be a part of this. |
| OSCAR | : No we need you. You're our best friend. We trust you. |
| SCOTT | : **Best friends don't make other best friends do stupid illegal shit.** |

[01:08:22-01:08:32]

Scott's superego was revealed in characterization through internal action, which depicted Scott's fear and thoughts through his speech. The superego was depicted in the way he refused his friend's request to rob a pharmacy, in this scene Scott realized their friends are about to do something illegal and morally wrong **''Best friends don't make other best friends do stupid illegal shit.''** Scott's speech confirmed his internal action which reflected his fear of getting caught and thrown to jail. Scott's superego unconsciously persuades him to refuse his friend's request because it did not follow the moral values that Scott knew before, such as stealing is considered illegal, just as explained in the previous chapter, which mentioned that superego strives for moral perfection. Moreover, Scott's superego punished him with the feeling of guilt just as explained in the previous chapter. Scott's superego never thinks about the consequences of its action because apparently, Scott's superego worked the same as id, in which both parts only care about their purposes, and the superego's purpose is to be the morality principle. Because of this Scott was hated by his friends.

Aside from the superego, this data depicted Scott's id and ego very clearly. Scott's id was revealed by Oscar's reaction (characterization through the reaction of other characters) after he saw that Scott required money to achieve one of his dream of opening a tattoo restaurant **''Get the money to seed our dreams, get that venture capital, open that tattoo restaurant you want.''** From Oscar's reaction, Scott's motivation for opening a tattoo restaurant, his reason to achieve his dream, and his need for money were revealed. Aside from this, Scott required money since in the previous findings he was told to rent his apartments and start looking for a job. Therefore, Scott's id was depicted as in need of immediate gratification to fulfill his needs.

From the dialogue, Scott's ego was revealed from his attitude in responding to his friend's invitation which seemed as if Scott was doubtful of the situation he was going into if he accepted his ''friends'' request **''Aren't most of Jay-Z's friends dead or in jail?''** Scott's speech depicted characterization through internal action which revealed his Thoughts about the consequence of accepting his friend's request, his fear of getting caught and thrown into jail, and his attitude of underestimating Igor's argument. Therefore, Scott's ego was depicted as Scott's decision maker which made him avoid a disadvantaged situation.

In conclusion, Scott's id required money to achieve his dream, his superego prevents him from doing illegal actions such as robbery to realize his dream by giving him punishment such

as the feeling of guilt, and lastly, his ego took the superego side in making Scott refused his friend's request.

## 2.     Character Development

The analysis follows the id, ego, and superego operated within Scott Carlin himself. The analysis only displayed the current process of development in Scott Carlin, and the after evidence of Scott Carlin's development, as for the before development evidence, it was explained in the findings above. There were 4 data of character development found by the researcher. Below is an example of character development in this film.

Scott Carlin's character development was depicted in the scene where Scott drinks in the bar with Papa and all the firemen including Ray. While they were drinking, Papa had a conversation with Scott and told him that Papa used to be Scott's father's comrade, and told Scott about his father's past including Scott's father's good deeds. Papa also tried to comfort Scott and motivate him to move on from his father's death. In this scene, Scott's realization of unrecognized truth was revealed in characterization through the reaction of other characters, which was depicted through Papa's speech. Scott's overcoming his trauma was revealed in characterization through internal action, that depicted through Scott's speech.

**Data 4**

PAPA : He would slap the shit out of me if he heard me say this about him **but he was a hero. And heroes are necessary. And they should be allowed to have families. But I know it means that people suffer**. **And I'm sorry. I'm sorry.**

SCOTT : Well I'm sorry for being a dick. There's two sides to every story. Thank you for sharing with me. **Thanks for taking me here**.

[01:52:52-01:53:21]

In this scene, Scott realized that his father was once a great and respectable person who did a lot of good deeds before dying, from Papa's speech. **''but he was a hero. And heroes are necessary. And they should be allowed to have families. But I know it means that people suffer**. **And I'm sorry. I'm sorry.''** The truth about Scott's father was depicted in the words **''hero''** and **''necessary''** which signified Papa's acknowledgement to Scott's father because Papa needed to say this to lessen Scott's hatred of his father, and this made Scott happy that Papa acknowledged his father as a hero. To lessen Scott's hatred for his father even further, Papa told him. **''they should be allowed to have families. But I know it means that people suffer**. **And I'm sorry. I'm sorry.''** This speech, meant a fireman is allowed to have a family even though the family could suffer from losses if the fireman die, and thus the sentence ended with apologetic phrases which denote that Papa apologized on the behalf of Scott's father, therefore, this made Scott changed his perception to his father and realized all this time it is wrong for Scott to hate his father, this also confirmed the character development theory about the character changing through the realization of unrecognized truth.

Papa's advice to Scott worked wonderfully, this was depicted by looking at Scott's speech. **''Thanks for taking me here''** Scott's speech revealed characterization through internal action since his emotion, feeling, thoughts, and respect were depicted through the phrase and it signified that Scott feels relieved after talking with Papa. Scott's hatred towards his father and the profession of the fireman was gone, this could be seen from the meaning of the words thanks which denoted Scott's feeling of gratefulness for Papa's explanation which made Scott change and overcame his trauma of losing his father and changed his opinion about a fireman.

Scott experienced another development from his id which happened to be his most dominant structure of personality. Scott's id was usually stronger than his ego and superego, however after another realization of the unrecognized truth about Scott's father, all of Scott's structure of personality become balanced because Scott did not angry and blamed the profession of a fireman as the cause of his father death, Scott's also stop blaming his father about leaving him and his family unreasonably because Scott's gained realization about the truth of his father being a heroic figure to the society.

## 3.     Discussion

Scott experienced some changes in his structure of personality. Before Scott's character developed, his structure of personality was dominated by only one part which is the id, therefore Scott unable to behave and think rationally since he was driven by the pleasure principle and everything he was doing was influenced by the id, thus resulting in Scott disregarding moral values and selfishness. Due to an important event in the story, Scott's structure began to change from being dominated by the id to being dominated by his superego, which was supported by the ego because the ego only took action whenever something caused some inconvenience to the character, and this based on the way id and superego operated, therefore the ego action is to satisfy both, the id would not want any inconvenience from working in the fireman office but due to survival issue, the ego decided to support the superego.

During the time Scott stayed in the fireman office, his structure was changed because of a new trigger such as Scott's realization about the fireman profession and the unrecognized truth about his father, which resulted in the realization of unrecognized truth and disposition after overcoming his trauma of losing his father through learning the truth about his father and the fireman profession. At this time Scott's structure became balanced where the id operated at the same level as superego, while the ego maintained the balance between these two parts. This analysis has a similar conclusion to Astuti's research in the previous study which mentioned the character childhood trauma could become an influence that changes the structure of the personality of a person. On the other hand, Halim's research mentioned that past events and incidents which had the possibility of becoming a trauma could influence the development of a character.

## E.     CONCLUSION

The researcher found one part of Scott's structure of personality that hindered Scott's development which is the id. Scott's uncontrollable id is the main reason for all the troubles he

experienced in his life and the only part that hindered his maturity. Because of his id, Scott's become a selfish person, he often neglects other person feeling to satisfy his desire, and made unreasonable decisions, causing Scott's mindset too comfortable with his situation thus making him unable to change anything, and making him afraid to confront his trouble directly which resulted in Scott being coward and seek an alternative to escape temporarily from his problems and trauma. All of this was revealed by looking into Scott's actions, speech, attitudes, emotions, expression, thoughts, fear, and lastly the reaction of other characters towards Scott, and all of these were depicted through the film characterization theory.

Scott's development went through a certain process, from his undeveloped structure which was dominated by the id into the id being suppressed by the ego because it was deemed necessary for survivability which the ego needs to take the lead above the id while still within the ego supervision, until a new trigger appeared and forced the structure to change again such as the realization of the importance of fireman as a profession, the truth about his father death which made Scott could overcome his past trauma of being left by his father ever since Scott still a child, therefore this event triggering the change of Scott structure to become balanced which resulted in Scott to think and made a rational decision and become the starting point of Scott development from the way Scott beginning to understand about himself and realized his past mistake then tried to change. Therefore, the researcher concluded that ego is the most influential part of the structure which influenced Scott Carlin's development with the help of specific events in the story as the trigger.

The researcher concluded Scott Carlin's character development as became more courageous, composed, emotionally stable, mature, truthful about his feeling, could heed to other people's advice, control his emotion and anger, overcome his trauma, his hate towards fireman is gone and admired this profession. Lastly, the implication was that Scott's relationship with his family was restored, people's view towards Scott changed, and forgiveness of his past mistakes.

**WORK CITED**

Astuti, Eris W. *The personality structure and defense mechanism of the main character in the house at the end of the street film*. Undergraduate Thesis. Jakarta Universitas Islam Negri Syarif Hidayatullah, (2015).

Boggs Joseph, M., and Dennis W. Petrie. *The Art of Watching Films*. 8th ed. New York: McGraw-Hill. 2012.

Cervone, Daniel, and Lawrence A. Pervin. *Personality: Theory and research*. John Wiley & Sons, 2022.

Dobie, Ann B. *Theory into practice: An introduction to literary criticism*. 3rd ed. Boston: Wadsworth Cengage Learning, 2012.

Eder, Jens, Fotis Jannidis, and Ralf Schneider, eds. *Characters in fictional worlds: Understanding imaginary beings in literature, film, and other media*. Vol. 3. Walter de Gruyter. 2010.

Ellis, Albert, Mike Abrams, and Lidia Abrams. "Theories of personality." (2008).

Flick, Uwe, editor. *The SAGE handbook of qualitative data analysis*. Sage Publications Ltd, 2014.

---, editor. *The SAGE handbook of qualitative data analysis.* Sage Publications Ltd, 2018.

Forster, Edward M. *Aspects of the Novel*. New York: Harcourt Inc, 1980.

Gill, Richard. *Mastering English Literature*. 2nd ed. New York: Palgrave, 1995.

Halim, Rebecca Thalia Carissa. *A Psychoanalytical Study on Arya Stark's Development in Game of Thrones*. Undergraduate Thesis. Yogyakarta Universitas Sanata Dharma, 2020.

Hornby, Albert Sydney. *Oxford advanced learner's dictionary of current English*. Oxford University Press, Oxford.

Hough, Quinn V. ''*King of Staten Island True Story: How Much is Accurate to Pete Davidson's Life.*'' Screen Rant, 2020. Web. 12 June 2020.

Kothari, Chakravanti Rajagopalachari. *Research Methodology: Methods and Techniques*. 3rd ed. New Delhi: New Age International (P) Ltd, 2004.

Klarer, Mario. *An Introduction to Literary Studies*. London: Routledge. 1999.

Osho. *Maturity: The Responsibility of Being Oneself*. New York: St. Martin's Griffin, 1999.

Kumar, Ranjit. *RESEARCH METHODOLOGY a Step-by-step Guide for Beginners*. 3rd ed. SAGE Publications Ltd. 2011.

Mikos, Lothar. "Analysis of Film." *The SAGE Handbook of Qualitative Data Analysis*. Ed. Uwe Flick. Great Britain: SAGE, 2014. 409-423.

Roberts, Edgar V, and Robert Zweig. *Literature: An Introduction to Reading and Writing*. 5th ed. Longman Publishing Group, 2011.

Ryan, Michael. *An Introduction to Criticism: Literature-Film-Culture*. John Wiley & Sons, 2012.

Schirova, Irena. *How to analyze fiction*. St. Petersburg: Borey Art, 2006.

Schultz, Duane P., and Sydney Ellen Schultz. *Theories of Personality*. 8th ed. USA: Wadsworth Publishing. 2005.

Snowden, Ruth. *Freud – The Key Ideas*. London: Hachette UK, 2010.

Taylor, Steven J., Robert Bogdan, and Marjorie DeVault. *Introduction to qualitative research methods: A guidebook and resource*. 4th ed. New Jersey: John Wiley & Sons, 2016.

*The King of Staten Island*. Directed by Judd Apatow, Screenplay by Pete Davidson, Judd Apatow, and Dave Sirius, performances by Pete Davidson, Bill Blur, Marisa Tomei, and Bel Powley, Universal Pictures, 2020.

Tracy, Sarah J. *Qualitative research methods: Collecting evidence, crafting analysis, communicating impact*. John Wiley & Sons, 2019.

Truby, John. *The anatomy of story: 22 steps to becoming a master storyteller*. Farrar, Straus and Giroux. 2008.