THE DEVELOPMENTAL STAGES ANALYSIS ON THE MAIN CHARACTER
OF BRIDGE TO TERABITHIA FILM

The Thesis
Summary

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Summary

Chapter I

This research is describing the kinds of developmental stages such as behavior change and ability that experienced by the main character and also in order to understand the way of the main character overcomes his stage’s problems that he faced in each stage at Bridge to Teraithia film.

In the method of the research uses descriptive analysis technique. The collected data will be analyzed through developmental analysis concept which proposed by Erik Erikson’s psychosocial stages concept. In this research, the writer tries to correlate the data analysis with the concept; so it will get correlation between data analysis, concept and research question. Moreover, the collected data is taken from read the scripts dialogue, make notes and analyze the information that obtained from the film.

Chapter II

This research uses Erik Erikson’s psychosocial stages concept as the theoretical framework. Erikson argues that human develop in psychosocial stages. Erikson’s psychosocial theory includes eight stages of human development; each
stage consists of unique developmental task that confronts individuals with a crisis that must be faced. This is the description of eight stages psychosocial developmental:

1. Trust vs. mistrust (infancy: Birth to eighteen Months)

   In the first stage is experienced in the first year of life. A sense of trust requires a feeling of physical comfort and a minimal amount of fear and apprehension about the future. Trust in infancy sets the stage for a lifelong expectation that the world will be a good and pleasant place to live.\(^1\) However, if the children fails to experience trust and are constantly frustrated because their need are not met, children may end up with a deep-seated feeling of worthlessness and a mistrust of the world in general. The most significant relationship is with the maternal parent, or whoever is our most significant and constant caregiver.

2. Autonomy vs. Shame and doubt (Early childhood: eighteen months to three years)

   This stage occurs in late infancy and toddlerhood (18 month to three years). After gaining trust in their caregivers, infants begin to discover that their behavior is their own. They start to assert their sense of independence, or autonomy. They realize their will. If infants are restrained too much or punished too harshly, they are likely to develop a sense of shame and doubt. The most significant relationships are with parents.

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3. Initiative vs. Guilt (Play Age: three to five Years)

During this period, the preschool years, as preschool children encounter a widening social world. They are challenged more than when they were infants. Active, purposeful behavior is needed to cope with these challenges. Children are asked to assume responsibility for their bodies, their behavior, their toys, and their pets, developing a sense of responsibility increases initiative. Uncomfortable guilt feelings may arise, though, if the child is irresponsible and is made to feel too anxious. Erikson has a positive outlook on this stage. He believes that most guilt is quickly compensated for by a sense of accomplishment. The most significant relationship is with the basic family.

4. Industry vs. Inferiority (Middle and late childhood: six years to puberty)

This stage occurs approximately in the elementary school years. Children are capable of learning, creating and accomplishing numerous new skills and knowledge, thus developing a sense of industry. This is also a very social stage of development and if children experience unresolved feelings of inadequacy and inferiority among our peers, they can have serious problems in terms of competence and self-esteem. As the world expands a bit, our most significant relationship is with the school, peers, and neighborhood. Parents are no longer the complete authorities they once were, although they are still important.

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5. Identity vs. Role Confusion (Adolescence: ten to twenty years)

Up to this stage, according to Erikson, development mostly depends upon what is done to us. At this period, individuals are faced with finding out who they are, what they are all about, and where they are going in life. Adolescents are confronted with many new roles and adult statuses vocational and romantic, for example; parents need to allow adolescences to explore many different roles and different paths within a particular role. If the adolescence explores such roles in a healthy manner and arrives at a positive path to follow in life, then a positive identity will be achieved. If an identity is pushed on the adolescent by parent, if the adolescent does not adequately explore many roles, and if positive future path is not defined, then identity confusion reigns.

It is no surprise that our most significant relationships are with peer groups.

6. Intimacy and Solidarity vs. Isolation (Young adulthood: 20s to 30s)

In the initial stage of being an adult, individuals seek one or more companions and love. As they try to find mutually satisfying relationships, primarily through marriage and friends, they generally also begin to start a family, though this age has been pushed back for many couples who today do not start their families until their late thirties. If negotiating this stage is successful, Individuals can experience intimacy on a deep level. If individuals are not successful, isolation and distance from others may occur. Moreover, when they do not find it easy to create satisfying

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relationships, their world can begin to shrink as, in defense; they can feel superior to others. The significant relationships are with marital partners and friends.

7. Generativity vs. Stagnation (Middle Adulthood: 40s to 50s years)

Now work is most crucial. Erikson observed that middle-age is when individuals tend to be occupied with creative and meaningful work and with issues surrounding our family. In addition, middle adulthood is when individuals can expect to "be in charge," the role they have longer envied.

The significant task is to perpetuate culture and transmit values of the culture through the family (taming the kids) and working to establish a stable environment. Strength comes through care of others and production of something that contributes to the betterment of society, which Erikson calls generativity, therefore when individuals are in this stage they often fear inactivity and meaninglessness.

As our children leave home, or our relationships or goals change, adults may be faced with major life changes—the mid-life crisis—and struggle with finding new meanings and purposes. If they do not get through this stage successfully, they can become self-absorbed and stagnate. Significant relationships are within the workplace, the community and the family.

8. Integrity vs. Despair (Late Adulthood: 60s onward)

Erikson felt that much of life is preparing for the middle adulthood stage and the last stage is recovering from it. Perhaps that is because as older adults can often

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6 Ibid. p.6
look back on our lives with happiness and are content, feeling fulfilled with a deep sense that life has meaning and we've made a contribution to life, a feeling Erikson calls integrity. Our strength comes from a wisdom that the world is very large and a person in this stage now have a detached concern for the whole of life, accepting death as the completion of life.

On the other hand, some adults may reach this stage and despair at their experiences and perceived failures. They may fear death as they struggle to find a purpose to their lives, wondering, "Was the trip worth it?" Alternatively, they may feel they have all the answers (not unlike going back to adolescence) and end with a strong dogmatism that only their view has been correct. The significant relationship is with all of mankind—"my-kind."\(^7\)

Those are the explanation of eight stages of psychosocial development based on Erik Erikson. In the theoretical framework the writer also uses the theory of character and characterization. This theory is used to avoid the writer would not trapped only at the usage of psychology theory.

**Chapter III**

In the analysis, the writer finds that the main character experienced two stages psychosocial developmental that begins from late childhood “industry versus Inferiority” to the next stage of early adolescent “identity versus Role confusion.” In

\(^7\) *Ibid*, p.7
each stage, he conflicts with a problem “crisis” that must be faced. This is the developmental stages analysis of the main character:

1) **Inferiority vs. Industry (Middle and late childhood; six years to puberty):**

I. Jess feels inferior about himself.

In this developmental stage the main character confronts with the problem of inferiority feeling. This is caused by his family that stretched by poverty, his father expects him to be the dutiful son and brother, and his own personality such as his artistic talent often seems to be less important than his ability to get the chores done. His father rarely has time for Jess. In other words, he never gives his affection for Jess, ruffles his hair, and talk with him about his day. His father only care about the chores.

The next evidence that caused Jess’s inferiority feeling is among his peers at school. It is because his classmates always teased him which is Jess’s classmate look upon him as a loser. In consequences, a child who develops a sense of inferiority might lose interest in academics and avoid social interactions.8

This inferiority appears when Jess has a music class. In this situation, he could not enjoy or he loses interest in his music class. The film director shows Jess loses interest in his music by his expression that he keeps in quite while all of the children are singing happily.

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There is also the scene that describes how Jess avoids in social interaction (See the dialogue below).

Leslie : Hey, don't you think we should give her a hand?
Jess : Uh... She's... She's fine. 00:29:00

The situation above appears when Jess and Leslie find their music teacher has a problem in carrying her equipment and Leslie is asked Jess to help her but he refuses by saying “She’s... She's fine.”

Those dialogues that show Jess feels inferior about himself among his family and school peers is a characterization through character’s dialogue, reaction of other characters, and physical appearance; the expression of Jess himself reveals Jess as the main character experiences unresolved feelings of inadequacy and inferiority about himself. As the result, he can have serious problems in terms of competence and self-esteem among peers.

II. The way of main character overcomes his inferiority feeling.


As the story moves, Jess developmental change and occur when his new friend Leslie Burke, who just moves next door to Jess’s house, comes into his life. Before Jess meets Leslie, he cannot be friend with another child at school because his school peers always teased him and they viewed him as a loser while Leslie is different with another child. Leslie is full with imagination, creativity, mischief, and fun. She immediately senses the potential in Jess.
Their friendship begins when Leslie offers Jess a piece of gum on the school bus, and he accepts it. Jess begins to shares his secret love of drawing with Leslie. As the story moves, they soon become good friends.

Together they are faced with impossible things and mentally explored various equation and differences at themselves. After school, they go to an old forest nearby their house. There, they find a rope bound at a tree trunk above a creek. In this case, with peer relationships and helps, Jess develops new experience without having had any previous direct experience with the subject.

In the scene of minutes 00:22:34 Leslie gives Jess new experience to make a better place just for them by saying “We need a place. Just for us. Where there’s no Janice Averys or Scott Hoagers.” In order to enter it they must swinging across the creek on enchanted rope. In spite of the danger at front of them, they are insistence to continue crossing the creek. It is the new experience, which he never had before he meets Leslie.

b. Leslie as a peer guides Jess to open his own expansive imagination.

Moreover, the second evidence that describes with peer relationships; Jess could overcome his inferiority problem is in the time-line 00:32:39. In this situation, Leslie as a peer guides Jess to open his own expansive imagination by saying, “just close your eyes… but keep your mind wide open”. Firstly, Jess still could not open his expansive imagination. He only sees an ordinary view by saying “What am I looking for exactly?” After Leslie successes to open Jess’s expansive imagination, he sees a
beautiful world by saying “Wow. What do we call this place?” Thus, Leslie answers it by saying “Terabithia.”

Moreover, they are created the fantasy world with their own imagination. This place is named Terabithia, a magical kingdom. In Terabithia, Jess and Leslie got away from day-to-day problems of life. They could live in their imaginary world where everything is perfect. Jess is made the king and Leslie is the queen of the magical place. In this case, Leslie as a peer could help and guide Jess develops new skill (Jess opens his expansive imagination). This peer relationship with Leslie could solve the problem from what he feels of inadequacy and inferiority among his family and school peers.

III. Jess becomes an industrious child.

In the story of the main character developmental change, he develops good personality that would probably be at odds with the "tough guy" image everyone seems to want him to project. It can be seen in the time-line 00:36:30. With his new personality, he helps his music teacher to bring her equipment into the classroom. This is a situation after he reaches his developmental changes “becomes an industrious child” (see the dialogue below).

Jess : Ms. Edmunds?
Miss Edmunds : He speaks
Jess : Can I help you with those?
Miss Edmunds: You sure can and you just made my day, great.
Leslie : I'll get that one.
Miss Edmunds : Thank you. 00:36:30
The situation of the dialogue above begins when Jess finds his music teacher has a problem to bring her equipment into the classroom, the situation that he never done before. It can be seen when he tries to admonish his teacher by saying “Ms. Edmund?” thus Miss Edmunds said “He speak” from her statement, she is surprised that Jess just admonishes and helps her to bring her equipment into the classroom.

The second evidence of Jess becomes an industrious child. Jess also has the sensitivity and kindness. It can be seen from the dialogue in minutes 00:51:50 when he convinces Leslie to help the school bully, who has caused him and everyone else in the school untold annoyance and fear, when Leslie finds out that she is crying in the bathroom. With Jess’s statement “What’s the matter? A girl who can stand up to a giant troll is afraid of some dumb eighth grader?” he is possessed of a sharp intelligence to Leslie, which he is able to put to use for the first time when confronted with the intellectual stimulation skill that Leslie provides before, through her books and her imagination.

Those dialogues above that show Jess moves to the next developmental shape; he becomes an industrious child is a characterization through character’s dialogues; what other character says and the external action of the main character himself reveals Jess is capable of learning, creating and accomplishing numerous new skills and knowledge.
2) fifth stage of psychosocial development, which is Identity vs. Role Confusion

(Early Adolescence; ten to twenty years):

I. Jess confronts with identity crisis.

Jess’s father is an authoritarian parent, who controls his children behavior without giving the children an opportunity to express opinions. For example, a parent with this parenting style could say, “you do it my way or else… there will be no discussion!” children of authoritarian parents often are anxious about social comparison, fail to initiate activity, and have poor communication skills.\(^9\)

The scene that describes Jess’s identity confusion is in the minutes 00.39.35, when his father is very angry with him because he releases a pest that caught in his father greenhouse. From Jess father’s statement “Get your head out of the clouds and do as I say” it shows that his father is an authoritarian parent, he could not give Jess an opportunity to express his opinions. In this case, Jess’s identity confusion reigns. It is because his true identity such as artistic talent is pushed by his father’s statement “This is not one of your cartoons. This is just a pest that eats up our food, money we earn and time we don’t have”. In this case, if an identity is pushed on the adolescence by parent, if the adolescence does not adequately explore many roles, and if positive future path is not defined, then identity confusion reigns.\(^10\)

According to Erikson, this confusion takes one of two courses: individuals withdraw, isolating themselves from peers and family, or they lose themselves in the

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\(^9\) Ibid, p. 296
The situation of Jess’s confusion can be seen from the captured scene in time-line 00:39:60 below.

The captured scene above is part of the scenes that show Jess’s confusion after his father is angry with him. The film director shows Jess’s confusion by giving some sad background song and Jess expression that he loses himself from his classmates.

There is also the dialogue in minutes 00:40:44 that is showed Jess’s identity confusion that caused by his father and he is affected by his father word “You’ve got your head in the cloud, Leslie.” In this case, Jess feels withdraw from his peer and he does not believe about the imagination of Terabithia anymore. It is showed in the dialogue when Jess is refused by Leslie to invite him to go to their magical place and he says, “There is no giant troll, all right.”

Those dialogues that show Jess’s identity confusion as the characterization through character’s dialogue; what other character says, the internal action of the main character himself, and physical appearance; Jess expression himself reveals that Jess could not define his own identity during this stage of adolescence.

In consequences, if this confusion could not be solved, he does not adequately

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11 Ibid. p. 305
explore many roles and he could not define positive future path of his life, then identity confusion reigns during this fifth stage. However, if he explores such roles in a healthy manner and arrives at a positive path to follow in life, then a positive identity will be achieved.\textsuperscript{12}

a. Jess loses his lovely friend “Leslie”.

However, he is not simply dependent on her for this newfound sense of self (become industrious child); when he knows that his lovely friend “Leslie” died because she drowned at the creek in the morning trying to swing across into Terabithia on the rope that they used for that purpose (see the dialogue below).

\textit{Mr. Aaron : Your friend Leslie's dead. She drowned in a creek this morning. Apparently she tried to swing across on a rope and it broke. They think she hit her head.}

\textit{Jess : No... No, it's not that kind of rope. It couldn't break. It... wouldn't have.}

\textit{Mr. Aaron : But it did. I'm sorry, son.}

\textit{Jess : No, you're lying. She's not even dead. You're lying! 01:10:23}

After Jess’s father tells about the tragedy, Jess is completely devastated and goes through the stages of grief, denial, anger, fear, and sorrow. Initially, he does not see how he is to go on initially. Leslie has raised him to new heights as the king of Terabithia, and now he feels that without her, he has no choice but to revert to the old Jess, overwhelmed by fear and insecurity.

The day after Leslie has died, when Jess is just beginning to allow himself to feel his anger and grief. In throwing away the paint set, he is not only throwing away

\textsuperscript{12} Ibid, p.32
a reminder of Leslie, he is throwing away a part of himself as well, an acknowledgment of his artistic talent and calling. He feels that he is lost the best part of himself with Leslie

II. The ways of main character overcomes his identity confusion.

a. Jess realizes his new found of sense that Leslie provides to him.

It is showed of how the main character is able to overcome the dilemmas. This situation appears after Jess’s identity confusion reigns, because he affected by his father word and he does not believe about Terabithia anymore. It can be seen when he refuses Leslie’s invitation to slain a giant troll at Terabithia.

However, at night Jess remembers about Leslie words “Well, you better not let the Terabithians hear you. They thought you were their king.” In this situation, he realizes his new found of sense that Leslie provides to him during their friendship. They created a fantasy world, Jess made to be a king and Leslie as the queen. Afterward, in the morning, he gives Leslie a paper of invitation to hunt a giant troll and he gives Leslie a puppy to help them hunt a giant troll at Terabithia.

In this case, his friendship with Leslie helps Jess as the main character realizes his new found of sense that Leslie provides to him and he could overcomes the problem of identity confusion.
b. Jess’s father realizes that his son needs his touch and affection to overcome Jess’s problem of losing his lovely friend.

In Jess’s deep sorrow of losing his lovely friend, Jess parents finally realizes that his son is more important than get the chores done. It can be seen in the time-line of minutes 01:12:25. From the dialogue below, Jess’s father does all the chores and let Jess have breakfast. (See the dialogue below)

Mrs. Aarons : Hi, honey. You want some breakfast?
Jess : I... I gotta do my chores first.
Mrs. Aarons : Your dad's doing everything today. You just sit down.

And there is also the scene in minutes 01:21:20 when Jess father realizes that Jess needs his touch and affection as another parents could give to their son. In this case, he could assist Jess to cope his problem of losing his lovely friend. (See the dialogue below)

Mr. Aarons : Jess! It's OK, Jess. It's OK, son, it's OK.
Jess : It's all gone. Is it like the Bible says? Is she going to hell?
Mr. Aarons : I don't know everything about God, but I do know He's not gonna send that little girl to hell.
Jess : Then I'm going to hell because it's all my fault.
Mr. Aarons : Don't you think that even for a minute.
Jess : But it is. I didn't invite her to go to the museum with me. I didn't wanna invite her. I wasn't there to go with her. It's my fault.
Mr. Aarons : No, no, no, no. It's not your fault. None of that makes it so. It's a terrible thing. It doesn't make any sense, but it's not your fault, Jess. She brought you something special when she came here, didn't she? That's what you hold on to. That's how you keep her alive. 01:21:20
From the dialogue above shows of how Jess’s father tries to convince Jess that Leslie’s death is not his fault after all. In this case, even though parents are no longer the complete authorities they once were, they are still important to allow their children to explore many different roles and different paths within a particular role. Finally, in this time of crisis, Jess's father is shown to be an admirable one, and the suddenly solid relationship between them helps Jess to heal.

I. Jess reaches identity achievement.

a. Jess has made a commitment in his artistic talent.

In the first shape of Jess’s identity achievement is how the main character move to the next shape of development. His artistic talent is the main tangible that distinguishes him from the rest and Leslie as a peer nurtures this encouragement. It can be seen when Leslie gives a gift of an expensive paint set at Jess’s birthday. (See the dialogues below)

Leslie : I heard it was your birthday yesterday. Like it?
Jess : Wow. It must’ve cost a fortune.
Leslie : What’s it matter what it costs?
Jess : I don’t know.
Leslie : Well, I can take it back and get a cheaper one, if you want.
Jess : Thanks… a lot. (00:35:40)

In this developmental shape, Jess starts to reach his identity achievement by made a commitment in his artistic talent. It is a part of identity development in which adolescence show a personal investment in what they are going to do.
b. Jess finally explored alternative path by continuing Terabithia.

Previously, Jess’s identity achievement that he has made a commitment in his artistic talent, but in order to reach identity achievement, he has not explored an alternative path yet. In this developmental shape, he finally attempts his alternative path to define his own identity and do things on his own way. It is because Jess’s father could assist him to overcome the problem of losing his lovely friend. He finally explored his alternative path by continuing the Terabithia.

Jess builds a bridge to across the creek with the lumber that he got from Leslie’s house to change the rope that he used to enter Terabithia world before. Eventually, he brings his little sister “May Belle” down and swears her to secrecy. They cross the bridge to Terabithia and he tells May Belle the Terabithians are all in a flutter by saying, “they must’ve heard the rumor, that the beautiful girl arriving today is the new future ruler of Terabithia.” In this case, he makes her its new queen, assuring that a part of Leslie will live on as well.

From the situation above Jess has explored alternative path in his life that begins from losing his lovely friend. In the last developmental shape, Jess totally reaches his identity achievement is the main character’s characterization through external action, dialogue, and reaction of other characters. Firstly, he makes a commitment –decide in his artistic talent- Secondly, he has explored alternative path –continuing the fantasy land of Terabithia-.

As the result, Jess finally attempts to define his own identity and do things on
his own way, and he is also a thoroughly admirable boy on his way to becoming a man. The story of the main character developmental is the most important part of Bridge to Terabithia film.

Chapter IV

Chapter IV

The conclusion of the research, the writer attempts to show the reader about the two developmental stages that experienced by the main character in Bridge to Terabithia film. It is contain about the problem “crisis” that must be faced by the main character in each stage developmental. And also, describing of how the main character overcomes the stages problems so he could move into positive developmental shape.

In the suggestion, the film of this research is about developmental psychology because the writer thought this is very meaningful and correlate with human developmental. The reader could understand and learn about the developmental shape that is showed by the main character such as behavior and ability change at his age.

Moreover, the research concept in developmental psychology is not only based on Erikson concept. In this case, the writer suggests it would be interesting for the readers, who want to analyze further about human development by using another concept such as Freud’s concept of psycho-sexual stages or Piaget’s concept of cognitive developmental as approach in analyzing other film of developmental psychology.
CHAPTER I
INTRODUCTION

I. Background of the study

The psychology of literature is the literary study that viewed as a psychological activity.\(^1\) The psychology of literature has a strong base because either literary or psychology has the same object that is human life. The difference is in psychology studies that human as the God’s creation in real, whereas literary studies that human as the creation of author imagination. When an author created a literary work, he or she would use inspiration and emotion aspect to depict figure characterization to be alive through dialogue or word election. Literary work that viewed as psychological phenomenon can be in the form of text such as poem, novel and film.

The steps that must be conducted by a researcher of psychology of literature in analyzing character psychological, which are; the first is by using intrinsic element to assess character’s psychological aspect in a literary work that aimed at a psychology theory. Second is in reasoning of character behavior, not only focused at main character, but also non-main characters must be explained by reason of sensible about those character's characterization. The last is conflict of character's characterization must relate to story plot, for example; change that experienced character could be attributed to story plot in structural. Those steps

are conducted to avoid the writer would not trapped only at the usage of psychology theory.

Moreover, the writer has an intention to analyze the film of Bridge to Terabithia by using a psychology theory. This film is addressed for young girls and boys ages nine to twelve years olds in overcoming various problems in their life. The film tells about a children is named Jess, his life is changed forever when he befriends the class outsider who happens to be a girl named Leslie. Together Jess and Leslie create the world of Terabithia, an imaginary kingdom filled with giants and trolls and all manner of magical beings.

In Terabithia, they could live in their imaginary world where everything is perfect. Jess made king and Leslie is the queen of the magical place. However, back in the real world of family and school filled with difficulties that they faced in daily life. Jess family especially his father expects him to be the dutiful son and brother and his own personality such as his artistic talent often seems to less important than his ability to get the chores done. At school, he always teased by his school peers because they see Jess as a loser. In this situation, Jess hardy seems to exist and he has never been able to find a true niche can happy or been able to explore his developmental.

The psychology theory that relevant to analyze Bridge to Terabithia film is Erikson’s psychosocial developmental theory. An American psychoanalyst, Erik Erikson, proposed a related series of psychosocial stages of personality growth that more strongly emphasize social influences within the family. Erikson’s eight stages span the entire life course, and, contrary to Freud’s stages, each involves a
conflict in the social world with two possible outcomes. In infancy, for example, the conflict is “trust vs. mistrust” based on whether the baby is confident that others will provide nurturance and care. In adolescence, “identity vs. role confusion” defines the teenager’s search for self-understanding. Erikson’s theory thus emphasizes the interaction of internal psychological growth and the support of the social world.

This theory is used to describe the developmental stages and the conflicts that experienced by the main character in Bridge to Terabithia film. Therefore, the writer is interested to know the kinds of developmental stages such as behavior change and ability that experienced by the main character and how does the main character overcome the problem that he faced in each stage. Finally, the topic of this study is “The Developmental Stages Analysis on The Main Character of “Bridge to Terabithia” film.

II. Focus of the study

This research analyzes the developmental stages of the main character “Jess” that copes with the daily life problems and the depiction of the main character. Jess is only nine to twelve years old and he tries to overcome his problems of life.

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3 Ibid
III. Research questions

Based on the research focus above, the research questions are as follows:

1. What kinds of developmental stages are showed by the main character in Bridge to Terabithia film?
2. How does the main character overcome the stage’s problems that he faced?

IV. Significant of the research

The writer hopes, this research could discover the characteristics in human developmental change especially in the concept of Erik Erikson psychosocial developmental stages. Moreover, the result of this research could give information about the kinds of developmental stages that experienced by the main character and understanding the way of the main character overcome his problems in each stage.

V. Research methodology

1. The objective of the research

With existence of this research, have two objectives that are as follows:

1. This research is describing kinds of developmental stages such as behavior change and ability that experienced by the main character.
2. In order to understand the way of the main character overcomes his stage’s problems that he faced in each stage.
2. Method

The research method that is used in this study is qualitative. Qualitative, which is the method that is used in research is a research using verbal data and others nonnumeric data as the basic analysis and in solving the problems those are studied. In this research, the writer tries to correlate the data analysis with concept; so it will get correlation between data analysis, concept and research question.

3. Unit of analysis

The unit of analysis that is used in this research is the film’s Bridge to Terabithia produced by Walt Disney Pictures in association with Walden Media that directed by Gabor Scupo. The film was released on 16 February 2007 at USA.

4. The instrument of the research

The instrument of the research is the writer himself as the subject of the study, in order to get qualitative data. The writer watches the film Bridge to Terabithia, reads the scripts dialogue, makes notes and analyzes the information that obtained from the film.

5. Technique of data analysis

The collected data will be analyzed through developmental stages analysis concept which proposed by Erik Erikson’s psychosocial stages. The writer explains and describes the data, which relates to the research object.

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CHAPTER II
THEORETICAL FRAMEWORK

A. A Psychoanalytical of Child Development

Child development refers to the biological and psychological changes that occur in human beings between birth and the end of adolescence, as the individual progresses from dependency to increasing autonomy. A variety of factors influences child development. The first factor is heredity; it refers to the inherited characteristics of an individual, including traits such as height, eye color, and blood type. Heredity guides every aspect of physical, cognitive, social, emotional, and personality development. The second factor is family members, peer groups, the school environment, and the community influence how children think, socialize, and become self-aware. The third factor is biological factors such as nutrition, medical care, and environmental hazards in the air and water affect the growth of the body and mind of children. The fourth factor is economic and political institutions, the media, and cultural values all guide how children live their lives. The last factor is critical life events, such as a family crisis or a national emergency, can alter the growth of personality and identity.

Most important of all, children contribute significantly to their own development. This occurs as they strive to understand their experiences, respond in individual ways to the people around them, and choose activities, friends, and

interests. Thus, the factors that guide development arise from both outside and within the person.

B. **Psychoanalytical theory of Development**

Psychoanalytical theory describes development as primarily unconscious and heavily colored by emotion. Behavior is merely a surface characteristic and the symbolic workings of the mind have to be analyzed to understand behavior. Early experiences with parents are emphasized.\(^7\) Afterward, there is a theory that seeks to describe a sequence of states that comprise child development.

1. **Erikson’s psychosocial theory**

Erik Erikson (1902-1994), American psychoanalyst, who made major contributions to the field of psychology with his work on child development and on the identity crisis.\(^8\) Erikson recognized Freud’s contribution to our understanding of human development, but he broke rank with some of Freud’s basic tenets. In contrast to Freud’s psycho-sexual stages, for instance, Erikson argues that human develop in psychosocial stages.\(^9\) Erikson’s psychosocial theory includes eight stages of human development; each stage consists of unique developmental task that confronts individuals with a crisis that must be faced.\(^10\)

2. **Psychosocial development stages:**

In the psychosocial development stages, the writer will give explanation in

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four different kinds in general of human development.

a. Infant Development

In this period of dramatic growth, because infancy develops their basic behavior and their emotional reaction pattern start formed. In consequence, parent as the caregiver is important role to give infant attention and stimulation in order to assist their development.\textsuperscript{11}

a.i Early Attachment

Attachment is a strong emotional bond between an infant and a caregiver.\textsuperscript{12} According to Erikson, the caregiver’s responsive and sensitive behavior toward the infant during its first year provides an important foundation for later development.

a.ii Parenting Styles

One of the most important factors in psychosocial development is the approach parents take to child rearing.\textsuperscript{13} There are three kinds of parenting styles, such as:

- Authoritative parenting is associated with children’s social competence. An authoritative parent could put his arm around the child in a comforting way and say, “You know you should not have done that; lets talk about how you can handle the situation better next time.” Children with this parenting style

\textsuperscript{13} \textit{Ibid}, p. 107
tend to be socially competent, self-reliant, and social responsible.

- **Authoritarian parenting** is a restrictive, punitive style in which the parents exhort the child to follow their directions and to respect work and effort. For example, the authoritarian parent could say, “You do it my way or else… There will be no discussion!” Children of authoritarian parents often are anxious about social comparison, fail to initiate activity, and have poor communication skills.

- **Permissive parenting.** Such parents with this style let their children do what they want, and the result is the children never learn to control their own behavior and always expect to get their way. Children with permissive parents will reach social incompetence, especially a lack of self-control.

### a.iii Psychosocial stages during infant development:

1) Trust vs. mistrust (infancy: Birth to eighteen Months)

   In the first stage is experienced in the first year of life. A sense of trust requires a feeling of physical comfort and a minimal amount of fear and apprehension about the future. Trust in infancy sets the stage for a lifelong expectation that the world will be a good and pleasant place to live.\(^{14}\) However, if the children fails to experience trust and are constantly frustrated because their need are not met, children may end up with a deep-seated feeling of worthlessness and a mistrust of the world in general. The most significant relationship is with the maternal parent, or whoever is our most significant and constant caregiver.\(^{15}\)

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2) Autonomy vs. Shame and doubt (Early childhood: eighteen months to three years)

This stage occurs in late infancy and toddlerhood (18 month to three years). After gaining trust in their caregivers, infants begin to discover that their behavior is their own. They start to assert their sense of independence, or autonomy. They realize their will. If infants are restrained too much or punished too harshly, they are likely to develop a sense of shame and doubt. The most significant relationships are with parents.

b. Childhood Development

In this developmental stage is divided into two stages of development, that each has not much differentiation in developmental work.

b.i Early Childhood

Early childhood is when language revolutionizes children’s thinking, remembering, and understanding of emotions, self, and the social world. Once regarded as “egocentric,” preschoolers are now viewed by developmental scientists as deeply interested in how others’ beliefs, feelings, and desires compare with their own.16

b.ii Psychosocial stages during early childhood development:

3) Initiative vs. Guilt (Play Age: three to five Years)

During this period, the preschool years, as preschool children encounter a widening social world. They are challenged more than when they were infants.

Active, purposeful behavior is needed to cope with these challenges. Children are asked to assume responsibility for their bodies, their behavior, their toys, and their pets, developing a sense of responsibility increases initiative. Uncomfortable guilt feelings may arise, though, if the child is irresponsible and is made to feel too anxious. Erikson has a positive outlook on this stage. He believes that most guilt is quickly compensated for by a sense of accomplishment. The most significant relationship is with the basic family.

**b.iii  Middle and Late Childhood**

During these stages, children acquire heightened capacities for judgment, reasoning, social understanding, emotion management, and self-awareness. At the same time, the social world of middle childhood broadens beyond the family to include the school, neighborhood, peer group, and other influences. Children begin to perceive themselves in multiple roles and relationships besides those of the family, even though family relationships remain central. Erik Erikson (1963) argued that the major issue of this stage is the challenge of starting to master many adult skill and feeling that success or failure foster.\(^\text{17}\)

**b.iv  Interaction with Peers**

Peers relationship become increasingly important in middle and late childhood, being rivaled only by the family as the child’s major developmental setting (Hartup, 1992).\(^\text{18}\) One of the reasons is the unique learning experiences that peer groups provide. Because adult-child relationships are based to some


\(^{18}\) Ibid, p.459
extend on power obedience (the adult has the right to tell the child what to do), they are limited in what they can teach the child about such things as reciprocity and cooperation. It is contrast in peer group, peer relationships are much more nearly equal and they are guided by principles of sharing and fairness. This equality makes the peer group highly conducive to teaching its members about rules and expectation that will guide behavior with others later in life.

Another reason peer groups are important is that they challenge each other to develop their interaction skills. Elementary school children must work to make peers grasp what they are thinking and feeling, and they must struggle to see the points of view that other children hold. Through such effort toward mutual understanding children gain in social competence throughout the elementary school years.

b.v Psychosocial stages during middle and late childhood development:

4) Industry vs. Inferiority (Middle and late childhood: six years to puberty)

This stage occurs approximately in the elementary school years. Children are capable of learning, creating and accomplishing numerous new skills and knowledge, thus developing a sense of industry. This is also a very social stage of development and if children experience unresolved feelings of inadequacy and inferiority among our peers, they can have serious problems in terms of competence and self-esteem.19 As the world expands a bit, our most significant

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relationship is with the school, peers, and neighborhood. Parents are no longer the complete authorities they once were, although they are still important.

c. Adolescent Development

Adolescence is the stage of maturation between childhood and adulthood. According to Erikson, the most important psychosocial tasks of adolescence are the formation of personal identity and the development of healthy relationship in social contexts.

c.i Identity Achievement

During adolescence, individuals enter what Erikson calls a “psychosocial moratorium”—a gap between the security of childhood and the autonomy of adulthood. As adolescents explore and search for identity, they often experiment with different roles.

The most important feat of adolescence is the resolution of the conflict of Erikson’s fifth stage of psychosocial stages, identity versus role confusion. The adolescent develops a sense of identity by adopting her or his own set of values and social behaviors. Erikson believed this is a normal part of finding answers to questions related to one’s identity, such as these: “Who am I?”, “What are my goals in life?” and “What aspects of my identities come out in different contexts?”

c.ii Personal Identity Status

Erikson’s theory of identity development contains four statuses of personal

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identity, or ways of resolving the identity crisis,\textsuperscript{22} such as:

- \textit{Identity confusion}, this occurs when a person has not yet explored meaningful alternatives and also has not made a commitment. Many young adolescents have identity confusion status. For example, they have not yet begun to explore different career options.

- \textit{Identity foreclosure}, this happens when someone makes a commitment to an identity before adequately exploring various options. For example, an adolescent might say that she wants to be a doctor because that is what her parents want her to be, rather than explore career options and then deciding to be a doctor on her own.

- \textit{Identity moratorium}, this occurs when a person exploring alternative paths but has not yet made a commitment. Many college students are in a moratorium status with regard to many areas of identity development. For example, a student might be exploring different majors or careers in depth but not have decided which major or career path to adopt.

- \textit{Identity achievement}. A person achieves identity when she or he has explored alternative paths and makes a commitment. For example, a person might have examined a number of careers over extended period of time and finally decided on a specific career path.

The extent of an adolescent’s alternatives and commitment are used to classify the individual according to one of the four identity statuses above. Alternative itself defines as a period of identity development during which the

adolescent is exploring alternatives and commitment is a part of identity development in which adolescents show a personal investment in what they are going to do.\textsuperscript{23}

c.iii Social Contexts

Social contexts play important roles in identity achievement, such as:

- \textit{Family Influences.}\n
  Parents are important figures in the adolescent’s development of identity. In studies that relate identity development to parenting styles (see page 4), authoritative parents, who encourage adolescents to participate in family decision-making, foster identity achievement. Authoritarian parents, who control adolescent’s behavior without giving the adolescent an opportunity to express opinions, encourage identity foreclosure. Permissive parents, who provide little guidance to adolescents and allow them to make their own decision, promote identity diffusion (Enright \& others, 1980).\textsuperscript{24}

- \textit{Interaction with Peers}\n
  During adolescence, especially early adolescence, interaction with peers conforms more than in childhood. Conformity to peers, especially their antisocial standards, often peaks around the eighth or ninth grade on a wall, or harassing a teacher (Berndt \& Perry, 1990). Afterward, among adolescence most important peers are their siblings. Sibling birth order is a factor in

\begin{footnotes}
\item[23] \textit{Ibid}
\item[24] \textit{Ibid}, p.400
\end{footnotes}
psychosocial development.  

- **Culture and ethnicity**

  Erikson is especially sensitive to the role of culture in identity development. He points out that, throughout the world, ethnic minority groups have struggled to maintain their cultural identities while blending into a dominant culture. Erikson says that this struggle for an inclusive identity, or identity within the larger culture, has been the driving force in the founding of churches, empires, and revolutions throughout history.  

- **Gender**

  In Erikson (1968) classic presentation of identity development, the division of labor between the sexes was reflected in his assertion that males’ aspirations were mainly oriented toward career and ideological commitments, while females’ were centered around marriage and childbearing. According to Erikson’s stages, females and males go through in different order. One view is that for males, identity formation precedes the state of intimacy, while for females; intimacy precedes identity (Waterman, 1985).  

  **c.iv **Psychosocial stages during adolescent development:  

  5) Identity vs. Role Confusion (Adolescence: ten to twenty years)  

  Up to this stage, according to Erikson, development mostly depends upon what is done to us. At this period, individuals are faced with finding out who they are.

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26 *Ibid*, p.307  
are, what they are all about, and where they are going in life. Adolescents are confronted with many new roles and adult statuses vocational and romantic, for example; parents need to allow adolescences to explore many different roles and different paths within a particular role. If the adolescence explores such roles in a healthy manner and arrives at a positive path to follow in life, then a positive identity will be achieved. If an identity is pushed on the adolescent by parent, if the adolescent does not adequately explore many roles, and if positive future path is not defined, then identity confusion reigns. It is no surprise that our most significant relationships are with peer groups.

d. Adult Development

Adulthood is the state of a person who has attained maturity or legal age. It begins when adolescents become independent of their parents and assume responsibility for them.

d.i Early Adulthood

In Erikson’s eight stages of human life span include one stage for early adulthood. Erikson believes that only after identity is well developed can true intimacy occur. Intimacy helps early adult to form our identity because, in his words, “We are what we love.”

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d.ii  **Psychosocial stages during early adulthood:**

6)  Intimacy and Solidarity vs. Isolation (Young adulthood: 20s to 30s)

In the initial stage of being an adult, individuals seek one or more companions and love. As they try to find mutually satisfying relationships, primarily through marriage and friends, they generally also begin to start a family, though this age has been pushed back for many couples who today do not start their families until their late thirties. If negotiating this stage is successful, individuals can experience intimacy on a deep level. If individuals are not successful, isolation and distance from others may occur. Moreover, when they do not find it easy to create satisfying relationships, their world can begin to shrink as, in defense; they can feel superior to others.\(^3^2\) The significant relationships are with marital partners and friends.

**d.iii  Middle Adulthood**

According to Erikson, the main task of middle adulthood is the resolution of his seventh stage of development.

**d.iv  Psychosocial stages during middle adulthood:**

7)  Generativity vs. Stagnation (Middle Adulthood: 40s to 50s years)

Now work is most crucial. Erikson observed that middle-age is when individuals tend to be occupied with creative and meaningful work and with issues surrounding our family. In addition, middle adulthood is when individuals can expect to "be in charge," the role they have longer envied.

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The significant task is to perpetuate culture and transmit values of the culture through the family (taming the kids) and working to establish a stable environment. Strength comes through care of others and production of something that contributes to the betterment of society, which Erikson calls generativity, therefore when individuals are in this stage they often fear inactivity and meaninglessness.

As our children leave home, or our relationships or goals change, adults may be faced with major life changes—the mid-life crisis—and struggle with finding new meanings and purposes. If they do not get through this stage successfully, they can become self-absorbed and stagnate. Significant relationships are within the workplace, the community and the family.

**d.v Late Adulthood**

In this period is the time of looking back at what individuals have done with their lives. Erikson found that the main psychosocial task of late adulthood is to resolve the crisis of his eighth psychosocial stage.

**d.vi Psychosocial stages during late adulthood:**

8) Integrity vs. Despair (Late Adulthood: 60s onward)

Erikson felt that much of life is preparing for the middle adulthood stage and the last stage is recovering from it. Perhaps that is because as older adults can often look back on our lives with happiness and are content, feeling fulfilled with a deep sense that life has meaning and we've made a contribution to life, a feeling

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33 *Ibid.* p.6
Erikson calls integrity. Our strength comes from a wisdom that the world is very large and a person in this stage now have a detached concern for the whole of life, accepting death as the completion of life.

On the other hand, some adults may reach this stage and despair at their experiences and perceived failures. They may fear death as they struggle to find a purpose to their lives, wondering, "Was the trip worth it?" Alternatively, they may feel they have all the answers (not unlike going back to adolescence) and end with a strong dogmatism that only their view has been correct. The significant relationship is with all of mankind—"my-kind."34

Those are the explanation of eight stages of psychosocial development based on Erik Erikson. However, in this analysis of main character developmental problem, the writer only uses two stages of psychosocial development, which are:

1. fourth stage: Industry vs. Inferiority (late childhood: six years to puberty)
2. fifth stage: Identity vs. Role confusion (Adolescence: ten to twenty years)

The reason why the writer only uses two stages because, Jess is only nine to twelve years old and he tries to overcome his problems of life that begins from the fourth stage of “Industry vs. Inferiority” and as the story moves he conflicts with the fifth stage of “Identity vs. Role confusion.”

34 Ibid. p.7
C. Character and Characterization

In every literary work, a narrator is a disembodied offstage speaker without influence on the action. In addition, a narrator creates characters to tell us the story and plays a part in the action within the story. Character is someone who acts, appears, or is referred to as playing a part in a literary work. “The foundation of good fiction is character-creation and nothing else…. Style counts; plot counts; originality of outlook counts. But none of these counts anything like so much as the convincingness of the characters.” ARNOLD BENNETT.35

Character can be revealed through the character's actions, speech, and appearance. It also can be revealed by the comments of other characters and of the author. Certain types of characters appear in many literary works, such as protagonist and antagonist characters. Protagonist character is the major character (person, animal, or personified object) in the plot's conflict.36 Antagonist character is a minor character in a book, play or movie whose values or behaviors are in conflict with those of the protagonist or hero.37

In order to determine whether the most important character in literary work such as film and character development affects the quality of the story which are: Flat character is not fully developed; as readers or viewers know only one side of the character and Round character is fully-developed, with many traits--bad and good--shown in the story. The readers or viewers feel that they know the character so well that he or she has become a real person.

Another important distinction is made in a character over the course of the story also affects its quality such as: A static character, remain unchanged major character will usually be complex and fully developed minor characters are often static and the character doesn’t change significant. A Dynamic character is characters change and grow in the course of a story, developing as they react to events and other characters.

Moreover, the way of a writer develops characters and reveals those characters trait to readers or viewers is called as characterization. In literary works such as a film, there are several different ways to know the character’s characterization analysis some of which can be seen through character physical appearance, dialogue, internal-external action, reaction of other character, and even through the choice of name.

In other way, characters can be developed in two ways: first is readers or viewers can be told about the character third person narrators can give them information about what characters are doing and thinking what experiences characters have had, what they look like, how they are dressed, etc. Second is characters may be developed with key personality traits and explanation of motivation not summarized or describe but rather revealed through action, dialog, and thought.

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CHAPTER III
RESEARCH FINDINGS

In this chapter, the research findings will be divided into two sections, which are; data description and data analysis.

A. Data Description

In this data description, the writer would like to tabulate the collected data from the film Bridge to Terabithia as described below:

I. Table of developmental stage during fourth stage of psychosocial development, which is Inferiority vs. Industry (Middle and late childhood; six years to puberty):

1. Jess feels inferior about himself.

<table>
<thead>
<tr>
<th>No</th>
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<th>Corpus</th>
<th>Timeline</th>
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</table>
| 1  | Inferiority stage  | a. Jess feels inferior among his family. | Mr. Aaron: What's the matter?  
Jess: There's a big race today  
Mr. Aaron: And?  
Jess: My sneakers.  
Mrs. Aaron: I got a perfectly good pair for him.  
Jess: These are girls' ones. I can't race in these.  
Mr. Aaron: He needs some new sneakers, Mary.  
Mrs. Aaron: We don't have anything for extras.  
Mr. Aaron: They make them the same. You got your chores done?  
Jess: Just about to. | 00:04:14     |
|    |                     | b. Jess feels inadequate           | Scott Hoager: Sweet sneaks,                                            | 00:06:40    |
among his school peers.

Aarons. You wear your sisters’ hand-me-down underwear too?
Gary Fulcher: He asked you a question, twinkle toes

Mr. Aarons: How’d that race go?
May Belle: There's this new girl moved in next door, she beat all of the boys even Jess.
Mr. Aarons: Make sure you take out the garbage before supper.

1. The way of main character overcomes his inferiority feeling.

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<th>No</th>
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<tbody>
<tr>
<td>1</td>
<td>Peer relationship with Leslie.</td>
<td>a. Jess develops new skill and experience.</td>
<td>Leslie: We need a place. Just for us. Where there's no Janice Averys or Scott Hoagers. Jess: Yeah, but when we go back to school, there they are waiting. Leslie: Yeah, but...someplace better than just not being at school. What if there was a magical kingdom only we knew about? Jess: I don't know. What if? Leslie: OK, well......what if the only way we could enter it is by swinging on this enchanted rope?</td>
<td>00:22:34</td>
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<td>b. Leslie as a peer guides Jess to open his own expansive imagination, thus they are created the fantasy land of Terabhitia.</td>
<td>Leslie: Come on. You can see the whole kingdom from up here. Isn't this cool? We can do anything here. Look at it. It's all ours. From the mountains to the oceans. Jess: What am I looking for exactly? Leslie: You'll see. Just close your eyes...but keep your mind wide open.</td>
<td>00:32:39</td>
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</table>
Jess: Wow. What do we call this place?
Leslie: Terabithia.


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<tr>
<th>No</th>
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</table>
*Miss Edmunds: He speaks*  
*Jess: Can I help you with those?*  
*Miss Edmunds: You sure can and you just made my day, great.*  
*Leslie: I'll get that one.*  
*Miss Edmunds: Thank you.* | 00:36:30 |
|    |               | b. Jess has the sensitivity and kindness. | *Leslie: I just went to use the girl’s room. Someone in a stall, crying their eyes out, and I think it’s Janice Avery.*  
*Jess: You should go talk to her.*  
*Leslie: You kidding?*  
*Jess: It’s not “skinned knee crying,” it’s something serious. It’s the girl’s bathroom, I can’t go in there.*  
*Leslie: I don’t wanna go in there alone.*  
*Jess: What’s the matter? A girl who can stand up to a giant troll is afraid of some dumb eighth grader?* | 00:51:50 |
II. Table of developmental stage during fifth stage of psychosocial development, which is Identity vs. Role Confusion (Adolescence; ten to twenty years):


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<tr>
<th>No</th>
<th>Issue</th>
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<th>Timeline</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Role Confusion stage.</td>
<td>a. Jess’s true identity is pushed by his father.</td>
<td>Mr. Aarons: Jess, you need to understand something, OK? This is not one of your cartoons. This is just a pest that eats up our food, money we earn and time we don’t have.&lt;br&gt;Jess: OK.&lt;br&gt;Mr. Aarons: Get your head out of the clouds and do as I say.</td>
<td>00:39:35</td>
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<tr>
<td></td>
<td></td>
<td>b. Jess’s identity confusion reigns.</td>
<td>Leslie: Are we slaying the giant troll after school today?&lt;br&gt;Jess: You’ve got your head in the clouds, Leslie.&lt;br&gt;Leslie: Huh?&lt;br&gt;Jess: There is no giant troll, all right?&lt;br&gt;Leslie: Well, you better not let the Terabithians hear you. They thought you were their king.</td>
<td>00:40:44</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c. Jess losses his lovely friend “Leslie”.</td>
<td>Mr. Aaron: Your friend Leslie’s dead. She drowned in a creek this morning. Apparently she tried to swing across on a rope and it broke. They think she hit her head.&lt;br&gt;Jess: No... No, it’s not that kind of rope. It couldn’t break. It... wouldn’t have.&lt;br&gt;Mr. Aaron: But it did. I’m sorry, son.&lt;br&gt;Jess: No, you’re lying. She’s not even dead. You’re lying!</td>
<td>01:10:23</td>
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</table>
2. The ways of main character overcomes his identity confusion.

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<tr>
<th>No</th>
<th>Issue</th>
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<th>Corpus</th>
<th>Timeline</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Peer relationship</td>
<td>a. Jess realizes his new found of sense that Leslie provides to him.</td>
<td>Leslie: Are we slaying the giant troll after school today? Jess: You've got your head in the clouds, Leslie. Leslie: Huh? Jess: There is no giant troll, all right? Leslie: Well, you better not let the Terabithians hear you. They thought you were their king.</td>
<td>00:40:44</td>
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<tr>
<td></td>
<td>with Leslie.</td>
<td></td>
<td>Mr. Aarons: Jess! It's OK, Jess. It's OK, son, it's OK. Jess: It's all gone. Is it like the Bible says? Is she going to hell? Mr. Aarons: I don't know everything about God, but I do know He's not gonna send that little girl to hell. Jess: Then I'm going to hell because it's all my fault. Mr. Aarons: Don't you think that even for a minute. Jess: But it is. I didn't invite her to go to the museum with me. I didn't wanna invite her. I wasn't there to go with her. It's my fault. Mr. Aarons: No, no, no, no. It's not your fault. None of that makes it so. It's a terrible thing. It doesn't make any sense, but it's not your fault, Jess. She brought you something special when she came here, didn't she? That's what you hold on to.</td>
<td>01:21:20</td>
</tr>
<tr>
<td>2</td>
<td>Family influences.</td>
<td>a. Jess’s father realizes that his son needs his touch and affection to overcome Jess’s problem of losing his lovely friend.</td>
<td>Mr. Aarons: Jess! It's OK, Jess. It's OK, son, it's OK. Jess: It's all gone. Is it like the Bible says? Is she going to hell? Mr. Aarons: I don't know everything about God, but I do know He's not gonna send that little girl to hell. Jess: Then I'm going to hell because it's all my fault. Mr. Aarons: Don't you think that even for a minute. Jess: But it is. I didn't invite her to go to the museum with me. I didn't wanna invite her. I wasn't there to go with her. It's my fault. Mr. Aarons: No, no, no, no. It's not your fault. None of that makes it so. It's a terrible thing. It doesn't make any sense, but it's not your fault, Jess. She brought you something special when she came here, didn't she? That's what you hold on to.</td>
<td>01:21:20</td>
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</table>
2. Jess reaches identity achievement.

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<th>No</th>
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<tbody>
<tr>
<td>1</td>
<td>Identity achievement stage</td>
<td>a. Jess has made a commitment in his artistic talent.</td>
<td>Leslie: I heard it was your birthday yesterday. Like it? Jess: Wow. It must've cost a fortune. Leslie: What’s it matter what it costs? Jess: I don’t know. Leslie: Well, I can take it back and get a cheaper one, if you want. Jess: Thanks… a lot.</td>
<td>00:35:40</td>
</tr>
</tbody>
</table>
29

beautiful. Is there a king? Are you the king, Jess?
Jess: Only if you're princess.
May belle: Terabithia.

B. Data analysis

In addition, before the writer analyzes further about the developmental shape of the main character. The writer would like to refer the data description above, so the collected data can be analyzed. As an introduction from the analysis, here is the description of the main character in the film.

The protagonist character in Bridge to Terabithia film is named Jesse Oliver Aarons, Jr. Jess is a fifth-grader at Lack Creek elementary school. He lives with a family of four sisters. He has an artistic talent in drawing; it can be seen in minutes 00:15:05 when Leslie finds Jess’s drawing book at school.

Leslie: Wow. You're really good at drawing. Like, better than any kid I've ever seen.
Jess: Uh... Thanks.

However, his artistic talent seems less important than his ability to get the chores done. It is because his father expects him to be the dutiful son and brother and he rarely has time for Jess. From this situation, he feels lonely and lost in the middle of a family of four sisters.

Mr. Aarons: There a problem here?
May Belle: Daddy!
Mr. Aarons: Hey, sweetie. Is he picking on you?
Jess: She was in my stuff.
Mr. Aarons: What stuff?
Mr. Aarons: How'd that race go?
May Belle: There's this new girl moved in next door. She beat all of the boys. Even Jess.
Mr. Aarons: Make sure you take out the garbage before supper.
00:11:49
The dialogue above is when Jess little sister “May Belle” scrawled his drawing book. His father does not show that he cares about what May Belle have done to his stuff, he only care about the chore by saying “Make sure you take out the garbage before supper.”

Jess also has withdrawing personality. This can be seen when he and his friends “Leslie” finds his music teacher has problem in carrying her equipment into her car. In the scene, Leslie is asking Jess to help her but he refuses by saying “Uh... She's... She's fine.”

Leslie : Hey, don't you think we should give her a hand?
Jess : Uh... She's... She's fine. 00:29:00

At school, he sees himself as a very ordinary boy. It is because he cannot show his competence among his school peers. It can be seen from the dialogue in minutes 00:42:25 when the school bully “Janice Avery” stole his little sister Twinkie and Jess cannot do anything to get the Twinkie back.

May Belle : You're supposed to beat her up. You're my brother!
Jess : Do you know what would happen if I were to pick a fight with her?
May Belle : You'll get your butt kicked.

From the dialogue above Jess little sister wants him to get her Twinkie back by saying “You're supposed to beat her up. You're my brother!” However, in this situation Jess could do anything to get the Twinkie back because he knows what will happen if he picks a fight with the school bully “Janice Avery” as May Belle says, “You'll get your butt kicked.”

However, Jess is a responsible child. It can be seen in minutes 00:11:05 until 00:19:05 when he is missed his father keys after he helps his father to get a
drill from the greenhouse. In the next morning, his father very angry with Jess, so he promises to find the keys. After school with Leslie helps, Jess try to find the keys until he finds it and give it back to his father in the afternoon. (See the dialogue below)

Mrs. Aarons : If I don’t have those keys...
Jess : I’ll find them, Dad. I promise.
Mrs. Aarons : Why don’t you draw me some money to pay for it? How about that? Make yourself useful, draw me some money.
Jess : I said I’ll find them.

Those are the main character description in the film. Moreover, in the analysis, the writer uses Erik Erikson’s psychosocial development concepts, which includes eight stages of human development; each stage consists of unique developmental task that confronts individuals with a crisis that must be faced.40

As the data analysis, the writer assumes that Jess experienced two stage of human development change that begins from late childhood “Industry versus Inferiority” to adolescent “Identity versus Role confusion”. In each stage, he confronts with a crisis that must be faced. It is because Jess is only nine to twelve years old and he tries to overcome his problems of life that begins from the fourth stage of “Industry vs. Inferiority” and as the story moves, he conflicts with the fifth stage of “Identity vs. Role confusion.” Now, let the writer observes the data analysis as below:

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B. I. The developmental stage during fourth stage of psychosocial development, which is Inferiority vs. Industry (Middle and late childhood; six years to puberty):

In this data analysis, the writer will explain the representation of developmental characteristic through the main character in the film “Bridge to Terabithia” based on Erik Erikson concept, he proposed a related series of psychosocial stages of developmental that more strongly emphasize social influences within the family. Erikson’s eight stages span the entire life course, and contrary to Freud’s stages, each involves a conflict in the social world with two possible outcomes. In infancy, for example, the conflict is “trust vs. mistrust” based on whether the baby is confident that others will provide nurturance and care. In adolescence, “identity vs. role confusion” defines the teenager’s search for self-understanding. Erikson’s theory thus emphasizes the interaction of internal psychological development and the support of the social world.

As the writer has written in the data description before, Industry versus Inferiority is Erikson’s fourth stage of psychosocial theory. This stage occurs approximately in the elementary school years. In this stage, children are capable of learning, creating and accomplishing numerous new skills and knowledge, thus developing a sense of industry. This is also a very social stage of development and if children experience unresolved feelings of inadequacy and inferiority among our peers, they can have serious problems in terms of competence and self-esteem. As the world expands a bit, our most significant relationship is with the

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school, peers, and neighborhood. Parents are no longer having the complete authorities they once were, although they are still important. The developmental shape during this stage will be explained below:

1. **Jess feels inferior about himself.**

   1) Inferiority Stage

   A sense of inferiority means when a children experience unresolved feelings of inadequacy about him or herself among peers and even family—feeling incompetent and unproductive. The analysis of this stage will be explained below:

   a. Jess feels inferior among his family.

   The developmental shape that experienced by the main character during this stage is because firstly, Jess conflicts with inferiority feeling among his family. It is because his family is stretched by poverty that he has little chance to really explore his own developmental during this crucial period of late childhood.

   It is showed in some scene of how Jess feels inferior among his family. For example is the dialogue in minutes 00:04:14 which the dialogue is taken when Jess has a big race at his school but his mother throws his old sneakers and she exchanges them with his sister sneakers (see the dialogue below).

   **Mr. Aaron**: What's the matter?

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43 Ibid
Jess: There's a big race today
Mr. Aaron: And?
Jess: My sneakers.
Mrs. Aaron: I got a perfectly good pair for him.
Jess: These are girls' ones. I can't race in these.
Mr. Aaron: He needs some new sneakers, Mary.
Mrs. Aaron: We don't have anything for extras.
Mr. Aaron: They make them the same. You got your chores done?
Jess: Just about to.

This situation appears because his mother could not give Jess some new sneakers by saying “We don't have anything for extras.” Thus, Jess expression suddenly changes; he becomes very upset because he is forced by his mother to wear a girl’s sneakers by saying “These are girls' ones. I can't race in these.” This situation makes him feel inferior among his family because Jess mother just throws his sneakers without his agreement and she exchanges it with a girl’s ones.

Moreover because his family is stretched by poverty, his father expects him to be the dutiful son and brother, and his own personality such as his artistic talent often seems to be less important than his ability to get the chores done. His father rarely has time for Jess. In other words, he never gives his affection for Jess, ruffles his hair, and talk with him about his day. His father only care about the chores.

It can be seen from the dialogue in minutes 00:04:14 above.

Even though, Jess is very upset because he loses his sneakers, his father only saying “They make them the same. You got your chores done?”
There is also dialogue that shows his father caused Jess’s inferiority feeling.

Mr. Aarons : There a problem here?
May Belle : Daddy!
Mr. Aarons : Hey, sweetie. Is he picking on you?
Jess : She was in my stuff.
Mr. Aarons : What stuff?
Mr. Aarons : How’d that race go?
May Belle : There’s this new girl moved in next door. She beat all of the boys. Even Jess.
Mr. Aarons : Make sure you take out the garbage before supper.
00:11:49

The dialogue above is when Jess little sister “May Belle” scrawls his drawing book. His father does not show that he cares about what May Belle have done to his stuff, he only care about the chore by saying, “Make sure you take out the garbage before supper.”

From these situations, Jess hardly seems to exist for his family and he has never been able to find a true niche where he can happy, or been able to explore his developmental during the period of late childhood.

b. Jess feels inferior among his school peers.

The next Jess’s inferiority feeling is among his peers at school. It is because his classmates always teased him. It can be seen in the dialogue in minutes 00:06:15, which is Jess’s classmate look upon him as a loser (see the dialogue below).

From the dialogue above Jess’s friend is always saying “beep, beep” as a loser detector to Jess.

There is also the dialogue in minutes 00:06:40 which is the dialogues showed when Jess at the classroom is teased by his classmates because he is wearing his sister’s sneakers (see the dialogue below).

*Scott Hoager:* Sweet sneak, Aarons. You wear your sisters’ hand-me-down underwear too?
*Gary Fulcher:* He asked you a question, twinkle toes

Those scenes above caused Jess feels inferior at his school. In consequences, a child who develops a sense of inferiority might lose interest in academics and avoid social interactions.\(^{44}\) It can be seen in the dialogue below.

*Ms. Edmunds:* Yes, you may. Everybody ready for music?
*Leslie:* Take a picture. Lasts longer.
*Ms. Edmunds:* It’s awfully quiet? Old McDonald had a farm...
*Children:* - No!
*Ms. Edmunds:* No? You don’t like that song?
*Children:* - No!
*Ms. Edmunds:* Then make some noise. Come on. (00:13:15)

The dialogue above is taken when Jess has a music class. In this situation, he could not enjoy or he loses interest in his music class. The film director shows Jess loses interest in his music by his expression that he keeps in quite while all of the children are singing happily.

There is also the scene that describes of how Jess avoids in social interaction (See the dialogue below).

*Leslie*: Hey, don’t you think we should give her a hand?
*Jess*: Uh... She’s... She’s fine. 00:29:00

The situation above appears when Jess and Leslie find their music teacher has a problem in carrying her equipment and Leslie is asked Jess to help her but he refuses by saying “She’s... She's fine.”

Those dialogues that show Jess feels inferior about himself among his family and school peers is a characterization through character’s dialogue, reaction of other characters, and physical appearance; the expression of Jess himself reveals Jess as the main character experiences unresolved feelings of inadequacy and inferiority about himself. As the result, he can have serious problems in terms of competence and self-esteem among peers.

c. Jess fails to show his competence and self-esteem being the fastest runner at his school.

In order to free him from what he feels to be his curse of inadequateness, and will make him into a person that both he and everyone else can accept. He throws himself entirely into pursuit as the fastest runner in the third, fourth, and fifth grades. The situation is showed in the scene of the minutes 00:08:50 when the race runs comes around at recess. Jess ready to defeat the entire fifth grade, in order to show his competence and self-esteem among his schoolmates. (See the
The snap-shots above are parts of scene that shows Jess wants to show his competence and self-esteem among his school peer groups.

However, a new girl, Leslie Burke, who just moves next door to Jess’s house. She defeats everyone even Jess in the race, this situation is showed in the dialogue in the minutes 00:12:10 below when his little sister tells his father about the race.

Mr. Aarons : How'd that race go?
May Belle : There's this new girl moved in next door, she beat all of the boys even Jess.
Mr. Aarons : Make sure you take out the garbage before supper. (00:12:10)

He is very upset to be defeated by a girl because he cannot show himself as the fastest runner to his father. In this case, Jess is failed to show his competence and self-esteem among school peers and his father. In this situation, his father only cares about the chore by saying, “Make sure you take out the garbage before supper.” However if he could solve this feeling of inadequacy and inferiority, he could develop a sense of industry in order to move to the next shape of development during late childhood.
2. The way of main character overcomes his inferiority feeling.

1) Peer relationship with Leslie.

Peers relationship become increasingly important in middle and late childhood, being rivaled only by the family as the child’s major developmental setting (Hartup, 1992). One of the reasons is the unique learning experiences that peer groups provide. Because adult-child relationships are based to some extend on power obedience (the adult has the right to tell the child what to do), they are limited in what they can teach the child about such things as reciprocity and cooperation.

It is contrast in peer group, peer relationships are much more nearly equal and they are guided by principles of sharing and fairness. This equality makes the peer group highly conducive to teaching its members about rules and expectation that will guide behavior with others later in life. The analysis of the main character overcomes his inferiority feeling will be explained below:


As the story moves, Jess developmental change and occur when his new friend Leslie Burke, who just moves next door to Jess’s house, comes into his life. Before Jess meets Leslie, he cannot be friend with another child at school because his school peers always teased him and they viewed him as a loser while Leslie is different with another child. Leslie is full with imagination, creativity, mischief,

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and fun. She immediately senses the potential in Jess.

Their friendship begins when Leslie offers Jess a piece of gum on the school bus, and he accepts it. Jess begins to shares his secret love of drawing with Leslie. As the story moves, they soon become good friends.

Together they are faced with impossible things and mentally explored various equation and differences at themselves. After school, they go to an old forest nearby their house. There, they find a rope bound at a tree trunk above a creek. In this case, with peer relationships and helps, Jess develops new experience without having had any previous direct experience with the subject. (See the dialogues below)

\[
\text{Leslie : We need a place. Just for us. Where there's no Janice Averys or Scott Hoagers.}
\]

\[
\text{Jess : Yeah, but when we go back to school, there they are waiting.}
\]

\[
\text{Leslie : Yeah, but...someplace better than just not being at school. What if there was a magical kingdom only we knew about?}
\]

\[
\text{Jess : I don't know. What if?}
\]

\[
\text{Leslie : OK, well.....what if the only way we could enter it is by swinging on this enchanted rope? 00:22:34}
\]

From the dialogue above, Leslie gives Jess new experience to make a better place just for them by saying “We need a place. Just for us. Where there's no Janice Averys or Scott Hoagers.” In order to enter it they must swinging across the creek on enchanted rope. In spite of the danger at front of them, they are insistence to continue crossing
the creek. It is the new experience, which he never had before he meets Leslie.

b. Leslie as a peer guides Jess to open his own expansive imagination.

Moreover, the second evidence that describes with peer relationships; Jess could overcome his inferiority problem is in the time-line 00:32:39 (see the dialogue below).

Leslie : Come on. You can see the whole kingdom from up here. Isn't this cool? We can do anything here. Look at it. It's all ours. From the mountains to the oceans.
Jess : What am I looking for exactly?
Leslie : You'll see. Just close your eyes...but keep your mind wide open.
Jess : Wow. What do we call this place?
Leslie : Terabithia.

From the dialogue above, Leslie as a peer guides Jess to open his own expansive imagination by saying, “just close your eyes...but keep your mind wide open”. Firstly, Jess still could not open his expansive imagination. He only sees an ordinary view by saying “What am I looking for exactly?” After Leslie successes to open Jess’s expansive imagination, he sees a beautiful world by saying “Wow. What do we call this place?” Thus, Leslie answers it by saying “Terabithia.”

In this situation, they are created the fantasy world with their own imagination. This place is named Terabithia, a magical kingdom. In Terabithia, Jess and Leslie got away from day-to-day problems of life. They could live in their imaginary world where
everything is perfect. Jess is made the king and Leslie is the queen of the magical place. In this case, Leslie as a peer could help and guide Jess develops new skill (Jess opens his expansive imagination). This peer relationship with Leslie could solve the problem from what he feels of inadequacy and inferiority among his family and school peers.

3. **Jess becomes an industrious child.**

1) **Industry stage**

   After Jess could solve his problem of feeling inferiority, he develops a sense of industry. It means when children are capable of learning, creating and accomplishing numerous new skills and knowledge.

   The developmental shape during this stage will be explained below:

   a. Jess develops good personality.

   In the story of the main character developmental change, he develops good personality that would probably be at odds with the "tough guy" image everyone seems to want him to project. It can be seen in the time-line 00:36:30. With his new personality, he helps his music teacher to bring her equipment into the classroom. This is a situation after he reaches his developmental changes “becomes an industrious child” (see the dialogue below).

   | Jess    | : Ms. Edmunds?          |
   | Miss Edmunds | He speaks              |
   | Jess    | : Can I help you with those? |
   | Miss Edmunds | You sure can and you just made my day, great. |
   | Leslie  | : I'll get that one.    |
   | Miss Edmunds | Thank you. 00:36:30    |
The situation of the dialogue above begins when Jess finds his music teacher has a problem to bring her equipment into the classroom, the situation that he never done before. It can be seen when he tries to admonish his teacher by saying “Ms. Edmund?” thus Miss Edmunds said “He speak” from her statement, she is surprised that Jess just admonishes and helps her to bring her equipment into the classroom.

b. Jess has the sensitivity and kindness.

The second evidence of Jess becomes an industrious child. Jess also has the sensitivity and kindness. It can be seen from the dialogue in minutes 00:51:50 when he convinces Leslie to help the school bully, who has caused him and everyone else in the school untold annoyance and fear, when Leslie finds out that she is crying in the bathroom. With Jess’s statement “What’s the matter? A girl who can stand up to a giant troll is afraid of some dumb eighth grader?” he is possessed of a sharp intelligence to Leslie, which he is able to put to use for the first time when confronted with the intellectual stimulation skill that Leslie provides before, through her books and her imagination. (See the dialogue below)

*Leslie :* I just went to use the girl’s room. Someone in a stall, crying their eyes out, and I think it’s Janice Avery.
*Jess :* You should go talk to her.
*Leslie :* You kidding?
*Jess :* It’s not “skinned knee crying,” it’s something serious. It’s the girl’s bathroom, I can’t go in there.
*Leslie :* I don’t wanna go in there alone.
Jess: What’s the matter? A girl who can stand up to a giant troll is afraid of some dumb eighth grader?

Those dialogues above that show Jess moves to the next developmental shape; he becomes an industrious child is a characterization through character’s dialogues; what other character says and the external action of the main character himself reveals Jess is capable of learning, creating and accomplishing numerous new skills and knowledge.

B. II. The developmental stage during fifth stage of psychosocial development, which is Identity vs. Role Confusion (Early Adolescence; ten to twenty years):

Jess is a child in the period of late childhood that moves into early adolescence. In this developmental stage, Jess starts to reach his developmental change into the next stage of early adolescence “identity versus role confusion.” Adolescence is the stage of maturation between childhood and adulthood. This period is the fifth of Erikson’s (1968) psychosocial stages of human development, occurring in the adolescent years. During adolescence, individuals enter what Erikson calls a “psychosocial moratorium”—a gap between the security of childhood and the autonomy of adulthood. As adolescents explore and search for identity, they often experiment with different roles.

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The development of identity involves finding out who they are, what they are all about, and where they are going in life.\textsuperscript{48} According to Erikson, the most important psychosocial tasks of adolescence are the formation of personal identity and the development of healthy relationship in social contexts. The developmental shapes of the main character will be explained below:

1. **Jess confronts with identity crisis.**

   1) Role Confusion stage.

   In the first developmental shape, Jess confronts with identity confusion. It is occurs when a person has not yet explored meaningful alternatives and also has not made a commitment.\textsuperscript{49} For example, an adolescent has not yet begun to explore different career option. The analysis during this stage will be explained below:

   a. Jess’s true identity is pushed by his father.

   As the writer has written in chapter two about parenting styles, Jess’s father is an authoritarian parent, who controls his children behavior without giving the children an opportunity to express opinions. For example, a parent with this parenting style could say, “you do it my way or else… there will be no discussion!” children of authoritarian parents often are anxious about social comparison, fail to

\textsuperscript{48} \textit{Ibid}
\textsuperscript{49} \textit{Ibid}, p. 306
initiate activity, and have poor communication skills.\footnote{Ibid, p. 296}

The scene that describes Jess’s identity confusion is in the minutes 00.39.35, when his father is very angry with him because he releases a pest that caught in his father greenhouse. (See the dialogue below)

\begin{verbatim}
Mr. Aarons : What do you think you're doing?
Jess   : I took care of it for you.
Mr. Aarons : Did you, now? Now, how'd you do that?
Jess   : I took him into the forest. He's not coming back, promise.
Mr. Aarons : Did he tell you he's gonna stay the hell out of the greenhouse?
Jess   : No, he went out there and he's not coming...
Mr. Aarons : Jess, you need to understand something, OK? This is not one of your cartoons. This is just a pest that eats up our food, money we earn and time we don't have.
Jess   : OK.
Mr. Aarons : Get your head out of the clouds and do as I say.
\end{verbatim}

From Jess father’s statement in the dialogue above “Get your head out of the clouds and do as I say” it shows that his father is an authoritarian parent, he could not give Jess an opportunity to express his opinions. In this case, Jess’s identity confusion reigns. It is because his true identity such as artistic talent is pushed by his father’s statement “This is not one of your cartoons. This is just a pest that eats up our food, money we earn and time we don’t have”. In this case, if an identity is pushed on the adolescence by parent, if the adolescence does not adequately explore many roles, and if positive future path is
b. Jess’s identity confusion reigns.

After the scene above, Jess’s identity confusion reigns. According to Erikson, this confusion takes one of two courses: individuals withdraw, isolating themselves from peers and family, or they lose themselves in the crowd. The situation of Jess’s confusion can be seen from the captured scene in time-line 00:39:60 below.

The captured scene above is part of the scenes that show Jess’s confusion after his father is angry with him. The film director shows Jess’s confusion by giving some sad background song and Jess expression that he loses himself from his classmates.

There is also the dialogue in minutes 00:40:44 that is showed Jess’s identity confusion (see the dialogue below).

\begin{quote}
\text{Leslie} : Are we slaying the giant troll after school today?
\text{Jess} : You’ve got your head in the clouds, Leslie.
\text{Leslie} : Huh?
\text{Jess} : There is no giant troll, all right?
\text{Leslie} : Well, you better not let the Terabithians hear you. They thought you were their king.
\end{quote}

From the dialogue above shows that Jess’s confusion is

\begin{footnotesize}
\begin{enumerate}
\item \textit{Ibid}, p. 305
\end{enumerate}
\end{footnotesize}
caused by his father and he is affected by his father word “You’ve got your head in the cloud, Leslie.” In this case, Jess feels withdraw from his peer and he does not believe about the imagination of Terabithia anymore. It is showed in the dialogue when Jess is refused by Leslie to invite him to go to their magical place and he says, “There is no giant troll, all right.”

Those dialogues that show Jess’s identity confusion as the characterization through character’s dialogue; what other character says, the internal action of the main character himself, and physical appearance; Jess expression himself reveals that Jess could not define his own identity during this stage of adolescence.

In consequences, if this confusion could not be solved, he does not adequately explore many roles and he could not define positive future path of his life, then identity confusion reigns during this fifth stage. However, if he explores such roles in a healthy manner and arrives at a positive path to follow in life, then a positive identity will be achieved.\(^{53}\)

c. Jess losses his lovely friend “Leslie”.

However, he is not simply dependent on her for this newfound sense of self (become industrious child); when he knows that his lovely friend “Leslie” died because she drowned at the creek in the morning trying to swing across into Terabithia on the rope that they

\(^{53}\) Ibid, p.32
used for that purpose (see the dialogue below).

Mr. Aaron : Your friend Leslie's dead. She drowned in a creek this morning. Apparently she tried to swing across on a rope and it broke. They think she hit her head.

Jess : No... No, it's not that kind of rope. It couldn't break. It... wouldn't have.

Mr. Aaron : But it did. I'm sorry, son.

Jess : No, you're lying. She's not even dead. You're lying!

After Jess’s father tells about the tragedy, Jess is completely devastated and goes through the stages of grief, denial, anger, fear, and sorrow. Initially, he does not see how he is to go on initially. Leslie has raised him to new heights as the king of Terabithia, and now he feels that without her, he has no choice but to revert to the old Jess, overwhelmed by fear and insecurity.

The day after Leslie has died, when Jess is just beginning to allow himself to feel his anger and grief. In throwing away the paint set, he is not only throwing away a reminder of Leslie, he is throwing away a part of himself as well, an acknowledgment of his artistic talent and calling. He feels that he is lost the best part of himself with Leslie.

2. The ways of main character overcomes his identity confusion.

1) Peer relationship with Leslie.

During adolescence, especially nearly adolescence, interaction with peer conforms more than childhood. Conformity to peers, especially their antisocial standards, often peaks around the eighth or ninth grade on a
wall, or harassing a teacher (Berndt & Perry, 1990). The analysis of how the main character overcomes his identity crisis will be explained below:

a. Jess realizes his new found of sense that Leslie provides to him.

   It is showed of how the main character is able to overcome the dilemmas. This situation appears after Jess’s identity confusion reigns, because he affected by his father word and he does not believe about Terabithia anymore. It can be seen when he refuses Leslie’s invitation to slain a giant troll at Terabithia.

   However, at night Jess remembers about Leslie words “Well, you better not let the Terabithians hear you. They thought you were their king.” In this situation, he realizes his new found of sense that Leslie provides to him during their friendship. They created a fantasy world, Jess made to be a king and Leslie as the queen. Afterward, in the morning, he gives Leslie a paper of invitation to hunt a giant troll and he gives Leslie a puppy to help them hunt a giant troll at Terabithia.

   In this case, his friendship with Leslie helps Jess as the main character realizes his new found of sense that Leslie provides to him and he could overcomes the problem of identity confusion.

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2) Family influences.

Even though parents are no longer the complete authorities they once were, they are still important to allow their children to explore many different roles and different paths within a particular role. Moreover, parents are important figures in the adolescent’s development of identity.

a. Jess’s father realizes that his son needs his touch and affection to overcome Jess’s problem of losing his lovely friend.

In Jess’s deep sorrow of losing his lovely friend, Jess’s parents finally realizes that his son is more important than get the chores done. It can be seen in the time-line of minutes 01:12:25. From the dialogue below, Jess’s father does all the chores and let Jess have breakfast. (See the dialogue below)

Mrs. Aarons : Hi, honey. You want some breakfast?
Jess : I... I gotta do my chores first.
Mrs. Aarons : Your dad’s doing everything today. You just sit down.

And there is also the scene in minutes 01:21:20 when Jess father realizes that Jess needs his touch and affection as another parents could give to their son. In this case, he could assist Jess to cope his problem of losing his lovely friend. (See the dialogue below)

Mr. Aarons : Jess! It's OK, Jess. It's OK, son, it's OK.
Jess : It's all gone. Is it like the Bible says? Is she going to hell?
Mr. Aarons : I don't know everything about God, but I do know He's not gonna send that little girl to hell.
Jess : Then I'm going to hell because it's all my fault.
Mr. Aarons : Don't you think that even for a minute.
Jess : But it is. I didn't invite her to go to the museum with me. I didn't wanna invite her. I wasn't there to go with her. It's my fault.

Mr. Aarons : No, no, no, no. It's not your fault. None of that makes it so. It's a terrible thing. It doesn't make any sense, but it's not your fault, Jess. She brought you something special when she came here, didn't she? That's what you hold on to. That's how you keep her alive. 01:21:20

From the dialogue above shows of how Jess’s father tries to convince Jess that Leslie’s death is not his fault after all. In this case, even though parents are no longer the complete authorities they once were, they are still important to allow their children to explore many different roles and different paths within a particular role. Finally, in this time of crisis, Jess's father is shown to be an admirable one, and the suddenly solid relationship between them helps Jess to heal.

3. **Jess reaches identity achievement.**

1) Identity achievement stage

As the writer has written in chapter two about Erikson’s theory of identity development contains four statuses of identity, or ways of resolving the identity crisis, such as; Identity confusion, Identity foreclosure, Identity moratorium, and Identity achievement. The extent of an adolescent’s alternative path and commitment are used to classify the individual according to one of the four identity statuses. Alternative path itself defines as a period of identity development during which the adolescent is exploring alternatives and commitment is a part of identity development in which adolescents show a personal investment in what
they are going to do.\textsuperscript{55}

In the last developmental shape is identity achievement. It means when a person achieves identity when she or he has explored alternative paths and makes a commitment. For example, a person might have examined a number of careers over extended period of time and finally decided on a specific career path. The developmental shape of identity achievement that experienced by the main character will be explained below:

a. Jess has made a commitment in his artistic talent.

In the first shape of Jess’s identity achievement is how the main character move to the next shape of development. His artistic talent is the main tangible that distinguishes him from the rest and Leslie as a peer nurtures this encouragement. It can be seen when Leslie gives a gift of an expensive paint set at Jess’s birthday. (See the dialogues below)

\begin{quote}
  \text{} Leslie : I heard it was your birthday yesterday. Like it?
  \text{} Jess : Wow. It must’ve cost a fortune.
  \text{} Leslie : What’s it matter what it costs?
  \text{} Jess : I don’t know.
  \text{} Leslie : Well, I can take it back and get a cheaper one, if you want.
  \text{} Jess : Thanks… a lot. (00:35:40)
\end{quote}

In this developmental shape, Jess starts to reach his identity achievement by made a commitment in his artistic talent. It is a part of

\textsuperscript{55} \textit{Ibid}, p.398
identity development in which adolescence show a personal investment in what they are going to do.

b. Jess finally explored alternative path by continuing Terabithia.

Previously, Jess’s identity achievement that he has made a commitment in his artistic talent, but in order to reach identity achievement, he has not explored an alternative path yet. In this developmental shape, he finally attempts his alternative path to define his own identity and do things on his own way. It is because Jess’s father could assist him to overcome the problem of losing his lovely friend. He finally explored his alternative path by continuing the Terabithia.

Jess builds a bridge to across the creek with the lumber that he got from Leslie’s house to change the rope that he used to enter Terabithia world before. Eventually, he brings his little sister “May Belle” down and swears her to secrecy. They cross the bridge to Terabithia and he tells May Belle the Terabithians are all in a flutter by saying, “they must've heard the rumor, that the beautiful girl arriving today is the new future ruler of Terabithia.” In this case, he makes her its new queen, assuring that a part of Leslie will live on as well. (See the dialogues in minutes 01:27:45 below)

Jess : Yep. Hold on a second. Look! They must've heard the rumor, that the beautiful girl arriving today is the new future ruler of Terabithia.
May belle : Who heard?
Jess : The Terabithians. They've been waiting.
May belle : Where? I don't see them.
May belle : Can there be purple flowers?
Jess : Anything you want.
May belle : Wow. And a castle. A big one, with towers and flags.
Jess : Of course.
May belle : Look, Jess. It's beautiful. Is there a king? Are you the king, Jess?
Jess : Only if you're princess.
May belle : Terabithia. 01:27:50

The dialogue above in the minutes 01:27:45 shows that Jess has explored alternative path in his life that begins from losing his lovely friend. In the last developmental shape, Jess totally reaches his identity achievement is the main character’s characterization through external action, dialogue, and reaction of other characters. Firstly, he makes a commitment –decide in his artistic talent- Secondly, he has explored alternative path –continuing the fantasy land of Terabithia-. As the result, Jess finally attempts to define his own identity and do things on his own way, and he is also a thoroughly admirable boy on his way to becoming a man. The story of the main character developmental is the most important part of Bridge to Terabithia film.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Bridge to Terabithia film is addressed for young girls and boys ages nine to twelve years olds in overcoming various problems in their life. This film contains of the developmental stages problems of the main character is named Jess Oliver Aarons. Jess could not explore his developmental because he is constantly in conflict with the various facets of his life.

After analyzing the main character by using Erikson's psychosocial developmental theory (1968), the writer concludes that Jess is a child in the last period of late childhood that moves into early adolescence. In the period of late childhood, he experienced the developmental stage of “Industry vs. Inferiority.” Then, he moves into the next period of early adolescence that he conflict with the developmental stage of “Identity vs. Role confusion.”

These two stages consist of unique developmental task that confronts the main character with a problem “crisis” that must be faced in each stage. In the fourth stage, Jess conflicts with the problem of inferiority feeling. He loses interest in his music class; he keeps in quite while all of his classmates are singing happily. He also avoids in social interaction; he refuses Leslie to help their music teacher. In the fifth stage, Jess confronts with the problem of identity confusion. Jess could not define his own identity during early adolescence. Jess isolates himself from his peer; he refuses Leslie invitation to go to Terabithia. He also
loses himself in the crowd; he loses himself from his classmates while all children are singing happily.

In other to reach positive developmental shape, Jess must overcome his developmental problem “crisis” in each stage. In fourth stage, Jess overcomes his inferiority by using peer relationship; Leslie as a peer could help and guide Jess develops new experience and skill by creating Terabithia. Thus, he develops a sense of industry; Jess helps his music teacher to bring her equipment into the classroom and he convinces Leslie to help the school bully when she crying in the bathroom. In the fifth stage, Jess overcomes his identity confusion by using peer relationship; Jess to realize his behavior change and ability that Leslie provides to him. And also family influences; Jess’s father realize that Jess needs his touch and affection as another parent could give to their son. After Jess overcomes his identity confusion, he reaches identity achievement; he has made a commitment in his artistic talent and he has explored alternative path in continuing the Terabithia world.

From the conclusion above the writer attempts to show the readers about the two developmental stages that experienced by the main character; the problem “crisis” that shows in each stage and how the main character overcomes the stages problems so he could move to positive developmental shape.

B. Suggestions

The film that writer choose is about developmental psychology because the writer thought this is very meaningful and correlate with human
developmental. The readers could understand and learn about the developmental shape that is showed by the main character such as behavior changes and ability at his age.

In *Bridge to Terabithia* film, the main character describes two psychosocial developmental stages. Each stage is explained in three kinds of developmental shape. In the analysis, the writer correlates the main character into Erik Erikson’s psychosocial development stages concept. The writer hopes that this research will motivate the readers to analyze other character appearance in other film of developmental psychology in literary works.

The research concept in developmental psychology is not only based on Erikson concept. In this case, the writer suggests it would be interesting for the readers, who want to analyze further about human development by using another concept such as Freud’s concept of psycho-sexual stages or Piaget’s concept of cognitive developmental as approach in analyzing other film of developmental psychology.
BIBLIOGRAPHY


APPENDICES

A. DVD Cover
B. The Synopsis of Bridge to Terabithia film.

Jess Aarons is an aspiring yet shy elementary school boy living in a financially struggling family and Leslie Burke is the new girl at Jess' school, just arriving on the school's athletics day. She enters a running event, which she wins with ease, despite her classmates calling it a "boys only" race. In this situation, Jess is very upset to be defeated by a girl because he cannot show himself as the fastest runner. However, as the story moves, they soon become good friends. Their friendship starts when Leslie offers Jess a piece of gum on the school bus, and he accepts. Jess shares his secret love of drawing with Leslie. Together they venture into an old forest nearby their house; there they swing across a rope above a creek and find an abandoned tree house on the other side. Here, the two friends invent a new world they call Terabithia, and it comes to life through their eyes as they explore together. Jess and Leslie base the menacing creatures of Terabithia on the people that give them a hard time at school.

Back in the "real" world, they both plot against bullies at their school, and Jess continues to deal with his family going through financial problems. Leslie gives Jess an unexpected birthday present, an expensive paint set, and he gives Leslie a puppy (Prince Terrien) in return, much to both of the children's happiness. On the next trip to Terabithia later that day, it is noted that the creek beneath the rope has begun to swell.

Early one morning, Jess' music teacher, Ms. Edmunds, who has noticed Jess' artistic interests, calls to invite him on a field trip to an art museum. He makes an effort to ask his mother's permission; she is half-asleep and does not
actually say anything, but he is so excited to go that he assumes she agreed. He has an unspoken crush on the beautiful and personable teacher and does not want to share the trip with Leslie; he merely looks at her home as they drive by.

When he returns, his father and mother are so worried, not knowing where he has been all day. He hears the horrific news that Leslie has died trying to swing across the rain-swollen creek. The rope snapped and she fell in, drowning after hitting her head on something, possibly a rock, which knocked her out. Jess suffers much grief, and he and his parents visit the Burke family home to "pay their respects".

Jess feels overwhelming guilt for Leslie's death, thinking that it would not have happened had he invited her along on the trip to the museum. He is consoled by his father that their intense friendship should be kept alive for her sake. Therefore, Jess re-imagines Terabithia and builds a bridge across the river to welcome a new ruler. He invites his sister, May Belle Aarons to be that new ruler, who is delighted after being previously denied any opportunity to enter the land. She and Jess bring back Terabithia in even greater splendor; Jess the king and his sister the princess, and they rule over the free peoples of the kingdom together forever.
C. The film’s snapshots and dialogues.

1. Jess’s house

00:04:14
Mr. Aaron : What's the matter?
Jess : There's a big race today
Mr. Aaron : And?
Jess : My sneakers.
Mrs. Aaron: I got a perfectly good pair for him.
Jess : These are girls’ ones. I can't race in these.
Mr. Aaron : He needs some new sneakers, Mary.
Mrs. Aaron: We don't have anything for extras.
Mr. Aaron : They make them the same. You got your chores done?
Jess : Just about to.

00:12:10
Mr. Aarons : How'd that race go?
May Belle : There's this new girl moved in next door, she beat all of
the boys even Jess.
Mr. Aarons : Make sure you take out the garbage before supper.

00:39.35
Mr. Aarons : What do you think you're doing?
Jess : I took care of it for you.
Mr. Aarons : Did you, now? Now, how'd you do that?
Jess : I took him into the forest. He's not coming back, promise.
Mr. Aarons : Did he tell you he's gonna stay the hell out of the greenhouse?
Jess : No, he went out there and he's not coming...
Mr. Aarons : Jess, you need to understand something, OK? This is not one
of your cartoons. This is just a pest that eats up our food,
money we earn and time we don't have.
Jess : OK.
Mr. Aarons : Get your head out of the clouds and do as I say.

01:10:23
Mr. Aaron : Your friend Leslie's dead. She drowned in a creek this morning.
   Apparently she tried to swing across on a rope and it broke. They
   think she hit her head.
Jess : No... No, it's not that kind of rope. It couldn't break. It... wouldn't
   have.
Mr. Aaron : But it did. I'm sorry, son.
Jess : No, you're lying. She's not even dead. You're lying!

01:12:25
Mrs. Aarons : Hi, honey. You want some breakfast?
Jess: I... I gotta do my chores first.
Mrs. Aarons: Your dad's doing everything today. You just sit down.

2. Jess’s school

00:06:15

00:06:40
Scott Hoager: Sweet sneakers, Aarons. You wear your sisters' hand-me-down underwear too?
Gary Fulcher: He asked you a question, twinkle toes

00:08:50
Ms. Edmunds: Yes, you may. Everybody ready for music?
Leslie: Take a picture. Lasts longer.
Ms. Edmunds: It's awfully quiet? Old McDonald had a farm...
Children: No!
Ms. Edmunds: No? You don't like that song?
Children: No!
Ms. Edmunds: Then make some noise. Come on. (00:13:15)

00:29:00
Leslie: Hey, don't you think we should give her a hand?
Jess: Uh... She's... She's fine.

00:36:30
Jess: Ms. Edmunds?
Miss Edmunds: He speaks
Jess: Can I help you with those?
Miss Edmunds: You sure can and you just made my day, great.
Leslie: I'll get that one.
Miss Edmunds: Thank you.

00:51:50
Leslie: I just went to use the girl’s room. Someone in a stall, crying their eyes out, and I think it’s Janice Avery.
Jess: You should go talk to her.
Leslie: You kidding?
Jess: It’s not “skinned knee crying,” it’s something serious. It’s the girl’s bathroom, I can’t go in there.
Leslie: I don’t wanna go in there alone.
Jess: What’s the matter? A girl who can stand up to a giant troll is afraid of some dumb eighth grader?

3. In the forrest (Terabithia)

00:22:34
Leslie: We need a place. Just for us. Where there’s no Janice Averys or Scott Hoagers.
Jess: Yeah, but when we go back to school, there they are waiting.
Leslie: Yeah, but...someplace better than just not being at school. What if there was a magical kingdom only we knew about?
Jess: I don’t know. What if?
Leslie: OK, well......what if the only way we could enter it is by swinging on this enchanted rope?

00:32:39
Leslie: Come on. You can see the whole kingdom from up here. Isn’t this cool? We can do anything here. Look at it. It’s all ours. From the mountains to the oceans.
Jess: What am I looking for exactly?
Leslie: You’ll see. Just close your eyes...but keep your mind wide open.
Jess: Wow. What do we call this place?
Leslie: Terabithia.

01:21:20
Mr. Aarons: Jess! It's OK, Jess. It’s OK, son, it's OK.
Jess: It’s all gone. Is it like the Bible says? Is she going to hell?
Mr. Aarons: I don’t know everything about God, but I do know He’s not gonna send that little girl to hell.
Jess: Then I’m going to hell because it’s all my fault.
Mr. Aarons: Don't you think that even for a minute.
Jess: But it is. I didn’t invite her to go to the museum with me. I didn't wanna invite her. I wasn't there to go with her. It's my fault.
Mr. Aarons: No, no, no, no. It's not your fault. None of that makes it so. It's a terrible thing. It doesn't make any sense, but it's not your fault, Jess. She brought you something special when she came here,
didn't she? That's what you hold on to. That's how you keep her alive.

01:27:45
Jess : Yep. Hold on a second. Look! They must've heard the rumor, that the beautiful girl arriving today is the new future ruler of Terabithia.
May belle : Who heard?
Jess : The Terabithians. They've been waiting.
May belle : Where? I don't see them.
May belle : Can there be purple flowers?
Jess : Anything you want.
May belle : Wow. And a castle. A big one, with towers and flags.
Jess : Of course.
May belle : Look, Jess. It's beautiful. Is there a king? Are you the king, Jess?
Jess : Only if you're princess.
May belle : Terabithia.

4. In the school bus.

00:40:44
Leslie : Are we slaying the giant troll after school today?
Jess : You've got your head in the clouds, Leslie.
Leslie : Huh?
Jess : There is no giant troll, all right?
Leslie : Well, you better not let the Terabithians hear you. They thought you were their king.

00:35:40
Leslie : I heard it was your birthday yesterday. Like it?
Jess : Wow. It must've cost a fortune.
Leslie : What's it matter what it costs?
Jess : I don't know.
Leslie : Well, I can take it back and get a cheaper one, if you want.
Jess : Thanks... a lot.