



Personality Structure of Arthur Fleck as The Main Character in the Film *Joker* by Todd Phillips

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Abstract: This research analyzes the narrative elements contained in the film *Joker* by Todd Phillips and the personality structure of Arthur Fleck as the main character in the film *Joker* by Todd Phillips. This research aims to find: 1) Describe the narrative elements contained in the film *Joker* by Todd Phillips. 2) Describe the personality structure of Arthur Fleck as the main character in the film *Joker* by Todd Phillips. The researcher applies a narratological approach and is supported by psychological theory in the literary works of Sigmund Freud. The structuralism method is a method used by researchers to find research results. The results of this research show that in the film *Joker* by Todd Phillips there are six narrative elements. The six narrative elements include time sequence, space elements, plot, characterization, conflict and objective elements. Then the results of this research show that Arthur Fleck as the main character articulates three personality structures, namely the id aspect, ego aspect and superego aspect. First, the id aspect of Arthur Fleck's personality structure is divided into three types, namely desire, instinct and enjoyment. Second, the ego aspect of Arthur Fleck's personality structure is divided into two types, namely action and satisfaction. Finally, the superego aspect of Arthur Fleck's personality structure is divided into two types, namely good morals and bad morals.

Keywords: *Joker*, narrative elements, personality, psychoanalysis.

INTRODUCTION

The film is a work of literature. Klarer (in Narudin, 2017) stated that films can be categorized into types of literary works because all kinds of film presentation modes are in accordance with the features of literary texts and can also be explained within a textual

framework. Based on Klarer's opinion, it can be assumed that films articulate various features, and functions that are not much like those of literary texts. For this reason, a film is also sometimes compared to a drama because it combines two different elements, namely audio elements and visual elements.

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Eneste (1991:18) even stated that film is a combination of various arts, music, fine arts, drama, literature, and elements of photography. A film, like a literary work, also includes various messages, be they moral messages, education, entertainment, or information. In this context, the messages articulated in films usually use a symbol or symbolic mechanism that exists in the human mind in the form of the content of words or conversations conveyed by actors in the film.

In line with Eneste's assumption, McQuail (2011:91) films are a vehicle for socialization and the inheritance of values, norms, and culture, which means that apart from being indirect entertainment, films can potentially transmit various values to the audience. Apart from that, films also function as a source of knowledge that provides information about events, social conditions, and various societal phenomena from various parts of the world, including psychological phenomena.

Therefore, in this research, the film, which is a literary work, is seen as a psychological phenomenon, which will display various psychological aspects depicted through the characters in it. Then, speaking further about literature and psychology, Jatman (in Bedewoda, 2015:1) assumes that a literary work and psychology have a close relationship, both indirectly and functionally. It is said to be indirect because literary and psychological works have the same object, namely human life, while it is said to be functional because they both study other people's mental states, but the difference is that in psychology these are real symptoms, whereas in literature they are both real, imaginative symptoms.

In line with Jatman's assumption, Ratna (2015:62) stated that a literary work is the result of the author's activities which are often associated with psychological symptoms because literary works are the creation of an author who consciously or unconsciously uses psychological theory. Based on Ratna's opinion, it can be argued that literary works as a psychological phenomenon are conditions where literary works act as a reflection of the soul.

An author captures psychological symptoms through imagination in creating characters and storylines, which originate from his own psychological experience or in the form of imagination that comes from outside. When the author is in the creative process, mental

reflection occurs which comes from imagination which actually arises from the subconscious which they are not aware of. Therefore, it can be concluded that literary work is a psychological activity that is closely related to psychological phenomena that actually emerge from the subconscious mind of the author.

Then the various psychological problems and phenomena are put together by an author by adding other story-building elements or creating a fictional story in such a way that it becomes a complete story. This is also what, according to Waluyo (2003:6), is an element of creativity and expertise of an author in arranging problem after problem to build a story. In this context, film as a literary work not only articulates societal phenomena, social conditions, and values but also provides entertainment.

In line with Waluyo, Stanton (2019:9) stated that apart from creating imaginative characters originating from the subconscious, an author also adds entertainment facilities to create an attraction. Therefore, of course, an author adds other story-building elements, including facts, themes, points of view, symbolism, irony, and problems or conflicts. This is also depicted in the film *Joker* by Todd Phillips which was released in 2019. This thriller genre film depicts a quite unique phenomenon, because usually a problem arises because of a problem between characters, in this film the characters struggle with themselves.

In terms of storyline, the *Joker* film tells the story of a young man named Arthur Fleck who suffers from the mental disorder Pseudobulbar Affects (PBA), where people with mental disorders often suddenly laugh and make different expressions. from their mood. and feelings. So Arthur Fleck had to carry a card containing an explanation of his Pseudobulbar Affects (PBA) so that people around him could understand and relate to his disorder.

Arthur Fleck in this film is often scolded by people around him because he laughs too much and is considered rude, especially when in public places. Even in one scene in the film *Joker*, Arthur is defeated by a group of men on a train because he is considered strange. This film by Todd Phillips depicts society's stigma towards people with mental disorders, especially in America, who are considered sadistic and dangerous. It even creates a perception in society that people with mental

disorders must be treated asocially and must be ostracized. So people with mental disorders like Arthur often receive bad treatment, such as being ostracized, beaten, ridiculed, and so on.

The description of the psychological problems that are so prominent in the character Arthur Fleck in the film *Joker*, then aroused the curiosity of researchers to explore further the personality of Arthur Fleck as the main character in the film *Joker*. Therefore, in order to answer this feeling of interest, the next researcher conducted a study of Arthur Fleck's personality as the main character in the film *Joker* using psychoanalytic theory. The concept of psychoanalysis in this context is a concept where the object emphasized is humans, both their personality and their bodies. Based on these considerations, researchers feel that psychoanalytic theory is the most appropriate theory for analyzing psychological problems or phenomena displayed and attached to a character.

Then, further regarding psychoanalysis, Wellek and Warren (2016:90) stated that psychoanalysis or psychology in literature has four possible meanings. First, study the author's psychology as a type or person. Second, study the creative process. Third, study the types and laws of psychology applied to literary works. Fourth, the study of the impact of literature on readers or reader psychology.

Based on Wellek and Warren's opinion, in this research as the main basis, the researcher uses the third definition of psychology in literature, namely the study of psychological types and the laws applied in literary works. This is very reasonable because the aim of this research is to analyze the main character and the psychological problems he experiences. So the researchers in this study felt it was quite appropriate to use the study of psychological types and psychological laws in literary works to analyze the characteristics and psychological problems of Arthur Fleck as the main character in the film *Joker*.

Then, as previously explained by researchers, psychological phenomena which are the main idea in a work such as a film cannot be separated from other story-forming elements such as setting, plot, and characterization, so researchers in this study will also analyze narrative elements in films. Therefore, this research has a research flow, namely first the researcher will map the supporting elements in

the film using an analysis of the narrative elements.

Second, the researcher mapped out the framework of the story and then continued by analyzing Sigmund Freud's psychoanalytic studies. This is done by transforming dialogue, scenes, and footage of the characters, especially the main characters in the film. Finally, the researcher explains the thought patterns, behavior, and emotional side articulated by the main character. Then, in an effort to emphasize this research amidst the treasures of literary studies, in this research the researcher included two previous studies related to the research topic. The first is research by Abdur Rahman, Ulfatmi Azlan, and Firdiansyah (2020) with the title *Personality Disorders as Seen In The Joker Movie By Todd Phillip*. Second, research by Yustina Fitriani (2019), according to her journal *Analysis of Psychological Aspect of The Main Character In Movie "Joker" Based on Sigmund Freud Theory*.

Based on the research background that has been explained by researchers regarding psychological phenomena in the film *Joker* by Todd Phillips, which in this context is the phenomenon of Arthur Fleck's personality as the main character and how the supporting elements of the story are contained in the film *Joker* by Todd Phillips, This research aims to find: 1) Describe the narrative elements contained in the film *Joker* by Todd Phillips. 2) Describe the personality structure of Arthur Fleck as the main character in the film *Joker* by Todd Phillips.

METHOD

The research method generally used in this research is literary criticism of structuralism. Then the structuralism method itself, basically views that a literary work is a collection of elements between the elements or a group of elements that are intertwined in a relationship. According to Pradopo (2020:118), structure is a building made up of systemic elements; Between each of these elements, there is a reciprocal relationship that mutually determines each other.

In this context, the way structural analysis works on literary works is also understood as an approach that places literary works in scientific study, namely an approach that contains objectivity, certainty, and non-involvement (Wellek, 2016: 43). In other words, the essence

of structuralism, in general, is to analyze structural goals to dismantle and explain thoroughly, in detail and in-depth the interrelationships and interweaving of all aspects and elements of literary works together to produce and form a literary work. comprehensive and complete meaning.

Then, in this research method, the researcher chose a psychological approach to literature using Sigmund Freud's psychoanalytic theory. This literary psychology approach was chosen by the researcher because the researcher assumes that a literary work is a psychological activity in which a literary work is created which of course cannot be separated from the psychological condition of the author and a literary work also contains social phenomena including psychological phenomena. Therefore, in analyzing this research, the researcher tries to describe the personality structure of Arthur Fleck as the main character in the film Joker by Todd Phillips.

FINDING AND DISCUSSION

Narrative Elements Contained In The Joker Film By Todd Phillips

In this section the researcher will explain what narrative elements are contained in the film Joker by Todd Phillips. The explanation of the narrative elements contained in the film Joker by Todd Phillips is the first analysis in this research before the researcher explains the psychological aspects of Arthur Fleck as the main character. This is intended by researchers because researchers have the assumption that a literary work such as a film cannot be separated from narrative elements as an important element that forms literary works. Without the building blocks of a literary work, it certainly cannot remain a literary work. Therefore, this chapter explains the narrative elements in films, including time series, plot, characterization, spatial elements, conflict, and elements of purpose.

Time Sequence

A time sequence is a sequence that shows a certain pattern in the passage of time in a film. Then the time sequence as a narrative element in the film Joker by Todd Phillips is a time sequence with a linear pattern. The linear pattern in this context is a pattern that can be seen from the absence of scene jumps or story depictions that refer to the past.

In this context, it can be argued that the narrative in each scene has a linear pattern, as in the film Joker by Todd Phillips, which is always depicted sequentially from morning, afternoon, and evening to night. Although there are variations in stories that refer to the past, these are only a small part. This is as articulated in the film Joker by Todd Phillips as follows:



Figure 1
Scene of Arthur Fleck in his office in the morning.

The scene in the picture is the initial scene or opening scene in the film Joker by Todd Phillips. In this drama, Arthur Fleck, as the main character, is depicted as a comedian and clown entertainer. As someone who works as a clown, at that time Arthur Fleck was in his office in the morning to put on make-up before working as a promotional clown in a shop. Then the scene depicting Arthur Fleck in his office in the morning is part of a time sequence with a linear pattern in the film Joker by Todd Phillips. After the morning scene is shown, the scene will switch to daytime. This is depicted in the film Joker by Todd Phillips as follows:



Figure 2
The scene of Arthur Fleck being attacked by a group of teenagers while he was a promotional clown in the afternoon.

The scene in the picture is a continuation scene from the opening story of the film Joker by Todd Phillips. In this scene, Arthur Fleck is depicted, who at that time was working as a promotional clown in a shop, experiencing acts of violence and bullying perpetrated by a group of unknown teenagers. The scene depicted as taking place during the day is a continuation scene after the morning scene which depicts Arthur Fleck in his office doing his make-up.

In this context, this scene can also be argued to be a scene that is part of a time sequence with a linear pattern in the film *Joker* by Todd Phillips. After the film shows scenes set in the morning and afternoon, the scene switches to show the setting in the afternoon. This is depicted in the film *Joker* by Todd Phillips as follows:



Figure 3

In the afternoon Arthur Fleck went to a psychiatrist.

The scene in the picture is a continuation scene from the opening story of the film *Joker* by Todd Phillips. In this scene, it is depicted that after Arthur Fleck works as a clown during the day, Arthur Fleck goes to a psychiatrist to consult about the mental illness he is suffering from. In this context, this scene can also be argued to be a scene that is part of a time sequence with a linear pattern in the film *Joker* by Todd Phillips. After the film shows scenes set in the morning and afternoon, the scene switches to show the setting at night. This is depicted in the film *Joker* by Todd Phillips as follows:



Figure 4

At night Arthur Fleck takes care of his sick mother at home.

The scene in the picture is a continuation scene from the opening story of the film *Joker* by Todd Phillips. This scene depicts that after Arthur Fleck has carried out his daily activities outside the house from morning to evening, he goes home at night to rest and take care of his sick mother.

In this context, the scene set at night can be argued to be part of a time sequence with a linear pattern in the film *Joker* by Todd Phillips. Then other scenes, which are continuation

scenes in the film *Joker* by Todd Phillips, are shown using a sequential time background pattern.

The sequential time background pattern is displayed starting from morning, afternoon, and evening. The depiction of this sequential time pattern was carried out continuously from day to day until the *Joker* film by Todd Phillips was finished. Then, with the depiction of a sequential time setting, Todd Phillips' *Joker* film can be assumed to use a linear type of time sequence.

Space Elements

The spatial element as part of the narrative element which is the building block of a literary work certainly has an important role. The space element is where the story characters move and understand their creativity. A story in a film certainly has a real setting. In other words, the essence of space is related to the setting of a particular place depicted in a film.

Then in the film *Joker* by Todd Phillips, there are as many as seven spatial elements. The spatial elements depicted in the film *Joker* by Todd Phillips include Arthur Fleck's house, the hospital, the streets of Gotham City, the train, the Haha management office where Arthur works, Murray's studio, and the stand-up comedy club. The elements of this space are as depicted below:



Figure 5

Arthur Fleck's House.

This image is a picture of Arthur Fleck's house, which is one of the spatial elements in the film *Joker* by Todd Phillips. In the film *Joker* by Todd Phillips, the house is a fairly dominant spatial element compared to other spatial elements. This is very reasonable because the house as a spatial element is shown in several scenes.

These scenes include the scene of Arthur Fleck fantasizing or imagining his desires, the scene of Arthur Fleck caring for his sick mother, and the scene of Arthur Fleck killing his friend Randall. Then apart from the house,

another spatial element contained in Todd Phillips' Joker film is the Haha management office where Arthur works. This is as illustrated as follows:



Figure 6
Haha management office where Arthur works.

In this image, other spatial elements in the Joker film by Todd Phillips are articulated. This space element is the Haha management office where Arthur works. Haha's management office where Arthur works, like Arthur Fleck's house, is also a fairly dominant spatial element and is a spatial element that has quite an important position in the story.

The reason is that in Haha's management office, there are various scenes, including Arthur Fleck preparing to work, Arthur Fleck being given a gun which he uses to kill, and a scene where Arthur Fleck is fired from his job. Then apart from the home and office space elements, in Arthur Fleck's Joker film, there are other space elements, namely the hospital. This is as illustrated as follows:



Figure 7
Hospital.

In this image, other spatial elements in the Joker film by Todd Phillips are articulated. The space element is a hospital. Hospital room elements, like houses and offices, are also quite dominant space elements. In the hospital, several scenes are articulated, including Arthur Fleck killing his mother, Arthur Fleck killing his psychiatrist, Arthur Fleck consulting with a psychiatrist, and Arthur Fleck stealing data about his mother's illness. Another spatial

element contained in the film Joker by Todd Phillips is the streets of Gotham City. This is as illustrated as follows:



Figure 8
Gotham City Streets

In this image, an image of the streets of Gotham City is articulated as one of the spatial elements in the film Joker by Todd Phillips. On the streets of Gotham City, several scenes are articulated, including Arthur Fleck being beaten by a group of teenagers, a demonstration by Gotham City residents dressed as clowns, the murder of the police who arrested Arthur Fleck, and the murder of Mayor Thomas Wayne. Another spatial element contained in the film Joker by Todd Phillips is inside the train. This is as illustrated as follows:



Figure 9
In the train

In this image, the image of a train is articulated as one of the spatial elements in the film Joker by Todd Phillips. In the film Joker by Todd Phillips, trains are the transportation that Arthur Fleck often uses to travel. Therefore, several scenes are also articulated on the train, including Arthur Fleck shooting three men, which is Arthur Fleck's first murder, and a scene where Arthur Fleck runs away from the police. Another spatial element contained in Todd Phillips' Joker film is Murray's studio. This is as illustrated as follows:



Figure 10
Murray's talk show studio.

In this image, a scene in Murray's talk show studio is articulated as one of the spatial elements in the film *Joker* by Todd Phillips. Then Murray's talk show studio as one of the space elements is basically a space element whose portion is quite dominant. In the studio on Murray's talk show, several scenes were articulated, namely the scene of Arthur Fleck killing Murray, and the scene of Arthur Fleck imagining being a guest on Murray's show. Then the last room element contained in the film *Joker* by Todd Phillips is the stand-up comedy club. This is as shown in the following scene:



Figure 11
Arthur Fleck is performing stand-up comedy at the club.

In the scene where Arthur Fleck performs stand-up comedy, one element of space is depicted. The space element is a stand-up comedy club. The stand-up comedy club in the film *Joker* by Todd Phillips is basically not a place that often appears or is dominant. Even though Arthur Fleck works as a comedian, the setting of this stand-up comedy club is recorded as appearing only twice or only in two scenes. The first scene is when Arthur Fleck watches another comedian's performance and the second scene is when Arthur Fleck performs.

Plot

Plot as a narrative element in a literary work, like a film, is an element that has an important role. The plot substance is an element in the story that is related to an event. Therefore, the plot is always closely related to the element of time. Pratista (2018:33) stated that the plot is always tied to the element of time. To see the

plot of a film, you can look at the pattern of time elements used in the film.

Based on Pratista's assumption, it can then be argued that examining the pattern of time elements, can be used to reveal what kind of plot is in a film. Then the pattern of time elements in the film *Joker* by Todd Phillips, as explained by researchers, is a linear pattern. The linear pattern in this context is a pattern that can be seen from the absence of scene jumps or story depictions that refer to the past.

In other words, every time jump in Todd Phillips' *Joker* film is sequential and does not have significant time interruptions between the time jumps. Then, if you rely on Himawan Pratista's theory of linear patterns, it can be assumed that the plot has a sequential pattern like A-B-C-D-E and so on. Furthermore, if this pattern is applied to the film *Joker* by Todd Phillips, the plot in the film will be as follows.

Plot A: Introduction of the character Arthur Fleck, a man with a lower-middle-class economic condition amidst the chaos of Gotham City. To make ends meet and his sick mother, Arthur Fleck works as a comedian and party clown.

Plot B: Arthur Fleck, who lives with his sick mother, has to live a difficult life in the middle of a chaotic city, making Arthur's life familiar with various rejections in the community where he lives.

Plot C: As an entertainer who often makes other people laugh, the life Arthur Fleck lives is very difficult. Bullying, insults, and even cynical behavior from people because of the Pathological Laughter and Crying (PLC) syndrome he was suffering from made Arthur Fleck even more isolated.

Plot D: Arthur Fleck slowly transforms after his meeting with Murray Franklin, a television talk show host he idolizes. However, the meeting with his idol actually caused his disappointment to become even greater.

Plot E: After meeting Murray Franklin, Arthur Fleck gets the nickname *Joker* and transforms into the most dangerous terror figure in Gotham City.

Conflict

Conflict is a situation of competition between characters due to the incompatibility of goals, needs, and actions. Every film definitely has conflict, and conflict in a film's story is also very important because without conflict the

film cannot live and the storyline in the film feels static. Conflicts in films can then involve many different characters and problems.

Then in the film *Joker* by Todd Phillips there are several conflicts, namely, Arthur Fleck is often bullied from the social environment, ostracized from the social environment, and betrayed. The conflicts contained in the film *Joker* by Todd Phillips are further explained by the researcher as follows.

First, Arthur Fleck often received bullying from the social environment. Arthur Fleck, who lives amidst economic difficulties, has to work as a comedian and also works as a party clown. Arthur Fleck's work is like this, which often makes him the object of humiliation and bullying from the social environment. This is as depicted in the following scene:



Figure 12
Arthur experiences bullying from a group of unknown teenagers.

In this picture, a scene of bullying and violence committed by a group of teenagers against Arthur Fleck, who at that time was a promotional clown for Kenny's Music Store, was articulated. The acts of bullying and violence committed by teenagers are conflicts and problems that often befall Arthur Fleck the main character in the film *Joker* by Todd Phillips. The bullying and violence as a conflict in the film *Joker* by Todd Phillips are also depicted as follows:



Figure 13
Arthur Fleck is attacked by three men on a train.

The scene in the picture is a scene of Arthur Fleck when he was the victim of violence committed by three men on a train. The act of violence directed at Arthur Fleck was due to the

Pathological Laughter and Crying (PLC) syndrome that Arthur Fleck was suffering from at that time and Arthur could not stop laughing. The recurrence of Arthur's illness made the three men angry and then ganged up on Arthur.

Second, the articulation of the conflict present in the film *Joker* by Todd Phillips does not stop with the depiction of the acts of bullying and violence experienced by Arthur Fleck as the main character. In the film *Joker* by Todd Phillips, conflict is also shown through the exclusion of Arthur Fleck as the main character in his social environment. This is as depicted in the following scene:



Figure 14
Arthur is ostracized and considered strange because he has PLC syndrome.

The picture is a scene where Arthur Fleck tries to entertain a child sitting in front of him. However, his efforts to entertain the child were met with rejection from the child's parents. Suddenly Arthur's Pathological Laughter and Crying (PLC) syndrome recurred. The recurrence of Arthur's illness made the child's mother angry and thought Arthur was crazy.

Arthur then tried to explain to the mother that he had Pathological Laughter and Crying (PLC) syndrome through the piece of paper he gave her. However, because Arthur couldn't stop laughing, Arthur was ostracized by all the bus passengers he was on. Another conflict shown in the film *Joker* by Todd Phillips is that Arthur as the main character is isolated in his work environment, namely Haha's management. This is as depicted in the following scene:



Figure 15
Arthur's boss explains that other employees are uncomfortable with Arthur's attitude.

The picture is a scene when Arthur faces Hoyt, his boss at Haha's management office. At that time, Hoyt explained to Arthur that Arthur's colleagues in Haha's management generally didn't like Arthur. Arthur's attitude was considered strange by his colleagues in Haha's management. Arthur's co-workers in Haha's management also feel uncomfortable around Arthur. Based on this scene, it can be assumed that Arthur's behavior is considered strange because he suffers from Pathological Laughter and Crying (PLC) syndrome making him an isolated person in his work environment.

Third, the conflict contained in the film *Joker* by Todd Phillips is also shown through scenes of mockery or insults towards Arthur Fleck as the main character. One of the insults to Arthur Fleck was carried out by Murray Franklin, a comedian and talk show host who became Arthur Fleck's idol. This is as depicted in the following scene:



Figure 16
Arthur watches Murray's talk show where he insults him.

The picture is a scene where Arthur is watching television which is showing Murray Franklin's talk show. At the talk show, Murray Franklin, as the host, showed a video of Arthur performing stand-up comedy at the Pogo's club. Arthur's stand-up comedy performance at that time then received ridicule and insults from Murray Franklin.

Murray Franklin thought that Arthur's performance as a comedian at the Pogo's club was very sad. As a comedian, Arthur is considered to have failed at telling bad jokes and failed to make people laugh. Murray emphasized that there was nothing funny about Arthur's performance as a comedian and the only person who laughed at Arthur's performance was Arthur himself who was like a crazy person.

Based on this scene, it can then be argued that Arthur experienced humiliation from his social environment. In fact, the insults received by Arthur were spread through mass media

which were intended for consumption by a wide audience. Murray Franklin's insult also triggered Arthur to slowly transform into a Joker.

Fourth, the conflict contained in the film *Joker* by Todd Phillips is also shown through the scene of Arthur being betrayed by those closest to him. The betrayal was carried out by Randall, Arthur's colleague at Haha management, which caused Arthur to be fired from his job. Randall, who initially gave Arthur a gun to protect himself, actually cornered Arthur when Arthur was caught carrying a gun into the children's hospital. This is depicted in the following scene:



Figure 17
Randall gives Arthur the gun.

The picture is the scene when Arthur receives a gun from Randall. Randall said that Arthur was given a firearm to protect Arthur from the crime or violence he often received. However, it was the gun that was given to him by Randall that got Arthur fired from his job. Randall also corners Arthur when Hoyt, Haha's management boss fires Arthur.

Then apart from this scene, the conflict shown in the scene of Arthur being betrayed by someone closest to him is in the scene of Arthur Fleck trying to find out about his mother Penny Fleck's past. At that time, Arthur Fleck went to Arkham Hospital to look for files on his mother Penny Fleck after being told by Thomas Wayne. This is shown in the following scene:



Figure 18
Arthur reads files about his mother's past.

The picture is a scene of Arthur Fleck reading files about his mother Penny Fleck. At that time, Arthur learned the truth that had been hidden by his mother Penny Fleck, that his mother was suffering from delusional psychosis and that the disease her mother was suffering from had endangered people around her, including Arthur. Even through these files, Arthur finally finds out that as a child he was always used as an object of torture by his mother.

It was also through these files that Arthur Fleck finally learned that Arthur Fleck was not actually the child of his mother Penny Fleck's affair with Thomas Wayne. Arthur Fleck is actually a child adopted by Penny Fleck. The illicit relationship between Penny Fleck's mother and Thomas Wayne was not true, the story was just her mother's own delusion.

From the facts that Arthur Fleck found out about the truth, Arthur was very disappointed, felt betrayed, and lied to all this time. It turns out that the person who had been living with him all this time was actually the person who first hurt and hurt Arthur's life. Arthur then went to the hospital where his mother Penny Fleck was being treated and killed his mother.

Based on this scene, it can be assumed that Arthur Fleck feels betrayed and lied to, even by his own mother, the person he lives with. Then, based on this scene, it can also be assumed that betrayal, humiliation, exclusion, and bullying are the conflicts that appear in the film *Joker* by Todd Phillips.

Characterization

The characters in a film are an important element because of their role in bringing a story to life. The presence of a character in a story is related to the creation of a problem, in this case, the character plays a role in causing conflict or problems in a fictional story. Then in the film *Joker* by Todd Phillips, there are at least five main characters as story builders.

The five main characters include Arthur Fleck or Joker, Penny Fleck, Murray Franklin, Thomas Wayne, and Sophie Dumond. The main characters who play a role in building the integrity of the story in the film *Joker* by Todd Phillip will then be explained by the researcher as follows.

First, the character of Arthur Fleck as the main character. Arthur Fleck is a stand-up comedian who struggles to care for his mother, Penny Fleck. Arthur Fleck is someone who has

a personality that always wants to bring joy into other people's lives through his daily work as a clown. However, in his daily life, he repeatedly received bad treatment. His failed career in comedy and the circumstances of his life contributed to his transformation into the villain known as the Joker.

Second, the character Penny Fleck. Penny Fleck is Arthur Fleck's mother, who is the main character. Penny Fleck is an elderly woman whose health is failing, leaving her nearly bedridden. In the film, Penny is also depicted as a woman obsessed with her former employer and Penny is depicted as someone who has difficulty accepting her fate.

Third, the character of Murray Franklin. Murray is a talk show host on a late-night television program that airs in Gotham City. Murray was Arthur Fleck's idol but he was the one who played a role in Arthur's transition from struggling stand-up comedian to Joker.

Fourth, the character of Thomas Wayne. Thomas Wayne, father of the famous Bruce Wayne was shot dead in an alley. In the film, Thomas plays a man who is running for mayor of Gotham, but he is not popular with everyone in the city. In the *Joker* film, Thomas is often shown speaking on a television news program against crimes committed by masked people, and another scene shows protesters mobbing him in a subway station. Apart from that, Thomas also plays Penny Fleck's employer and becomes Penny Fleck's obsession.

Fifth, the character of Sophie Dumond. Sophie Dumond is a single mother living in Gotham City. In the film *Joker*, the character Sophie is portrayed as someone of interest (possibly a love interest) for Arthur Fleck. Arthur is attracted to Sophie because he is considered to have the same views on life and is in the same condition, namely being hit by life in the city and feeling as if the system is detrimental to him and people with the same economic conditions as him.

Goal Elements

Every main character in a film's story must have a goal, hope, or ideal. The main character's goals, hopes, and aspirations can be physical or material or non-physical or non-material. In other words, physical goals are clear and real, while non-physical goals are unreal or abstract. Then, in the film *Joker* by Todd Phillips, the non-physical goal is to distance oneself from feelings of discomfort, search for one's identity,

and indulge one's obsession with taking revenge for the injustices of life.

Furthermore, another aim of the film *Joker* by Todd Phillips can be seen through the provision of an open ending at the end of the film's story. An open ending in this context is an ending in a film that is left hanging or does not make it clear how it ends because film viewers are welcome to interpret for themselves how the story ends.

The ending of the film *Joker* by Todd Phillips, like this, will certainly leave an impression on the audience when they finish watching the film. In this context, this impression is meant not just as an assessment of whether the film is good or not. However, it will also make the audience assume what actually happened at the end of the film and also what value can be gained from the film.

Personality Of Arthur Fleck's Character In The *Joker* Film By Todd Phillip

In this section, the researcher will explain the personality structure of Arthur Fleck as the main character in the film *Joker* by Todd Phillips. In this explanation of the personality structure of Arthur Fleck as the main character in the film *Joker* by Todd Phillips, the researcher will map the psychological aspects articulated by Arthur Fleck using Sigmund Freud's psychoanalytic approach. Therefore, the explanation in this chapter includes the id aspect, ego aspect, and superego aspect.

Id Aspect

Id is one of the psychological aspects that underlies a person's personality. Id can be represented as a natural basic need or innate conditioning of every human individual. The system that works from the id is to adhere to the principle of pleasure. In other words, the id seeks instant gratification of human wants and needs.

Then, if applied to the study of Arthur Fleck's personality as the main character in the film *Joker* by Todd Phillips, the id aspects articulated by Arthur Fleck include, among others, desires, instincts, and pleasure. The id aspects of Arthur Fleck's personality as the main character in the film *Joker* by Todd Phillips are further explained by the researcher as follows.

Desire

Desire is part of the id aspect that every human individual has. In life, every human being certainly has a desire for something, whether it is material or non-material. Then in the film *Joker* by Todd Phillips, desire as a part of the id aspect is also articulated by Arthur Fleck, who is the main character. This is as shown in the following scene:



Figure 19

Arthur reveals that he wants to be a comedian to his psychiatrist.

The scene in the picture is a scene of Arthur Fleck consulting with his psychiatrist about the mental illness he is suffering from. In this scene, Arthur also expresses his desire to be successful as a comedian or solo comedian. Arthur Fleck's desire to become a successful comedian was expressed in Arthur Fleck's conversation with his psychiatrist as follows:

"I've been using it as a journal, but also as a joke diary. Funny thoughts or observations. I think I told you I'm pursuing a career in stand-up comedy." said Arthur Fleck.

Based on this scene, it can be assumed that Arthur Fleck has the desire to become a successful comedian or comedian. Then Arthur Fleck's desire to become a successful comedian was not only expressed to his psychiatrist. Arthur Fleck also expressed his desire to be successful as a comedian to his mother Penny Fleck. This is as in the following scene:



Figure 20

Arthur tells his mother that he will become a successful comedian.

The scene in the picture is a scene of Arthur Fleck bathing his mother Penny Fleck. In this

scene, Arthur also expresses his desire to be successful as a comedian or solo comedian and that his mother no longer needs to worry about the economic condition of the two of them. Arthur's wish is expressed in the conversation between Arthur and his mother as follows:

“I don't want you worrying about money.
Or me.
Everybody's telling me.
That my stand-up is ready for the big clubs.”
said Arthur Fleck.”

Based on the scene between Arthur and his mother, it can then be argued that Arthur Fleck really wants to become a successful comedian or comedian to change the family's life. Then apart from wanting to become a successful comedian, Arthur Fleck also has the desire to have a partner. This is as depicted in the following scene:



Figure 21
Arthur Fleck fantasizes about his relationship with Sophie Dumond.

The scene in the picture is a scene where Arthur Fleck fantasizes that he is having a relationship with his neighbor Sophie Dumond. Then based on this scene it can be assumed that Arthur Fleck has a desire to have a partner and have a relationship with his neighbor Sophie Dumond. Apart from the desire to have a partner, Arthur Fleck also has a desire to get attention. This is as shown in the following scene:

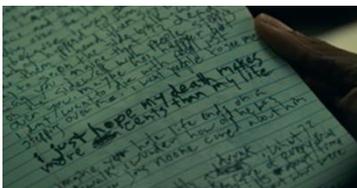


Figure 22
Arthur gives his psychiatrist a daily journal.

The scene in the picture is the scene of Arthur Fleck giving the daily journal he wrote to his psychiatrist. Arthur Fleck also explained what he wrote in a journal to his psychiatrist. In

the journal, it was written that Arthur Fleck really wanted to get attention from the people around him. He also expressed his wish in the journal through the phrase *"I just hope my death makes more cents than my life."*

Based on the scene where Arthur Fleck gives his psychiatrist the daily journal he wrote, it can be assumed that Arthur Fleck feels that he does not get attention from the people around him. Therefore, he really wants to be noticed by the people around him. Arthur also firmly stated that he hoped that his death would be more valuable than his life.

Then apart from the desire to get attention, Arthur Fleck also has the desire to take revenge on a group of teenagers who bullied and beat him when he was a promotional clown at Kenny's music shop. His desire to take revenge on the group of teenagers who beat him is depicted in the following scene:



Figure 23
Arthur receives a gun from Randall.

The scene in the picture is the scene where Arthur Fleck receives the gun that Randall gave him. The gun that Randall gave Arthur was to protect himself from being bullied or beaten by a group of unknown teenagers again. Arthur also accepted the gun that Randall gave him because he had a grudge against a group of teenagers who bullied him. This is also reflected in the conversation between Arthur and Randall as follows:

“You okay? I heard about the beat-down you took. Fucking savages. said Randall

It was just a bunch of kids. I should've left them alone. said Arthur.

No, they'll take everything from here if you do that. All the crazy shit out there? They're animals. You know what? Here. said Randall.

What is it? said Arthur.

Take it. It's for you. You got to protect yourself out there, otherwise you're gonna get fucked. said Randall.”

Based on the scene of Arthur receiving the gun given to him by Randall, it can be argued that Arthur also has a desire to protect himself from the chaotic conditions of Gotham City. Apart from that, Arthur also has the desire to take revenge on a group of unknown teenagers who bullied and beat him.

Instincts

Instincts are responses that automatically react to the rise in the behavior and feelings of every human being without realizing it or outside the control of human consciousness. The way basic instincts work is to encourage individuals to act and behave. Then, as part of the id aspect, instinct is also articulated by the personality of Arthur Fleck as the main character in the film by Todd Phillips. This is as depicted in the following scene:



Figure 24
 Arthur kills three men who beat him on the train.

The scene in the picture is a scene where Arthur initially wanted to try to help a woman who was being harassed by three men while on the train. However, the three men actually beat Arthur. Arthur, who was being beaten at that time, suddenly swiftly took out a gun and shot the three men. Finally, the three men who beat him were killed by Arthur.

Based on this scene, it can then be argued that as a human, Arthur Fleck certainly has an instinct to feel comfort or discomfort. Arthur, who while on the train felt uncomfortable because he was being beaten by the three men, finally responded to the three men's actions by shooting him.

In other words, this scene shows that the instinct part of the id drives Arthur to get out of feelings that make him uncomfortable, such as being beaten. Furthermore, not only in the scene where Arthur kills three men on the train, Arthur's instincts are also articulated in the scene when he visits Thomas Wayne's house. This is as illustrated as follows:



Figure 25

Arthur strangles Thomas Wayne's servant.

The scene in the picture is the scene when Arthur visits Thomas Wayne's house. At that time, Arthur wanted to meet Thomas Wayne to ask for financial help for his and his mother's life. Arthur also wants to find out the truth that Arthur is the child of an illicit relationship between Thomas Wayne and his mother Penny Fleck.

However, Thomas Wayne's servant who met him at that time denied everything Arthur said. Thomas Wayne's aide said that this was just his mother's imagination. This is very reasonable because Penny Fleck suffers from mental illness and delusions. Arthur, who did not accept what Thomas Wayne's assistant said, immediately strangled him. This is also reflected in the conversation between Arthur and Thomas Wayne's servant as follows:

“My mother's name is Penny. Penny Fleck. She used to work here years ago. Can you please tell Mr. Wayne, I need to see him? Said Arthur.

You're her son? Said Thomas Wayne's servant.

Yeah.

Did you know her? Said Thomas Wayne's servant.

I know about the two of them. She told me everything. Said Arthur.

There's nothing to know. There is no "them". Your mother was delusional. Said Thomas Wayne's servant.”

Based on the scenes and conversations between Arthur and Thomas Wayne's servant who met him at that time, it can be assumed that Arthur felt offended and angry when his mother was told to be suffering from mental illness and delusions. Arthur, who was angry at what Thomas Wayne's maid said, reflexively strangled Thomas Wayne's maid. This reflex action is an instinct that is part of the id that drives Arthur to take such actions.

Pleasure

Psychologically, pleasure is part of the id aspect. Enjoyment is the most basic need for

humans. Humans basically have a tendency to look for things that create a sense of enjoyment and happiness in their lives. Pleasure as a part of the ID aspect is also depicted in the film *Joker* by Todd Phillips. This is articulated by Arthur Fleck as the main character in the film as follows:



Figure 26
The scene of Arthur killing Randall.

The scene in the picture is the scene when his two co-workers, Randall and Gary, come to visit Arthur's house. During his visit, Randall asks about the murder of three men on the train. Arthur, who heard Randall's question, felt offended by Randall's attitude. Plus, Randall had trapped him by giving Arthur a gun to carry when he was a clown to protect himself from the trouble of the delinquent children who often bothered him.

Arthur was fired from his profession as a clown in Haha's management because he was caught carrying a gun. Arthur, who had harbored feelings of revenge and hurt towards Randall, finally reacted against Randall's actions by blindly stabbing him in the neck with scissors until Randall finally died at his house.

Based on the scene of Randall's murder, it can then be argued that the impulse of the id structure, which is a strong feeling of revenge and hurt, drives Arthur to fulfill his needs. The need for revenge and hurt feelings. By fulfilling the impulses from the id structure, Arthur ultimately obtains pleasure. Apart from this scene, the fulfillment of a sense of pleasure is also depicted in the following scene:



Figure 27
Arthur kills Murray Franklin.

The scene in the picture is the scene when Arthur comes to accept Murray Franklin's talk show invitation to be a guest star at the event. However, Arthur came to fulfill the invitation not to entertain the audience but to kill Murray Franklin, who had humiliated and humiliated Arthur by playing a video of Arthur performing at the Pogo club.

Based on this scene, it can then be argued that Murray Franklin's treatment of humiliating and humiliating Arthur when he appeared at the Pogo club encouraged Arthur's id structure to avenge the hurt he harbored. When the strong urge from the id structure to avenge Arthur's hurt is resolved, Arthur also gets pleasure. In other words, Arthur's pleasure is when he can repay all the actions of the people who have hurt him.

Ego Aspect

The ego has a purpose in its existence, namely to help humans make contact with reality. Furthermore, the main function of the ego is to translate aspects of the id and face reality. From the substance of the ego, if applied to the study of the personality structure of Arthur Fleck as the main character, the ego is articulated to fulfill Arthur's id structure, which in fact is dominant in pushing to avenge the bad treatment received by Arthur and also take revenge for hurt feelings.

Therefore, the next study of the ego aspect of Arthur Fleck's personality structure as the main character in the film *Joker* by Todd Phillips will be divided into two things, namely action and satisfaction. The division into action and satisfaction is based on the ego which is articulated in the form of action to avenge the bad treatment received by Arthur and the ego which takes the form of satisfaction to take revenge for Arthur's hurt feelings.

Action

Based on what has been explained by previous researchers, the ego aspect of Arthur Fleck's personality structure as the main character in the film *Joker* by Todd Phillips is basically articulated as action. In this context, this action can be understood as fulfilling Arthur's id structure, which in fact predominantly encourages him to react against the bad treatment received by Arthur. This is as shown in the following scene:



Figure 28
Arthur kills three men who beat him on the train

The scene in the picture is the scene where Arthur kills three men who beat him on the train when he wanted to help a woman who was being harassed by the three men. Based on the scene of Arthur's murder of three men, it can be argued that this is an action that is an articulation of the ego aspect.

Arthur, who at that time was being beaten by the three men, was driven by aspects of his identity to react against the unpleasant treatment he received. After the urge from the id aspect was so strong that it could no longer be stopped, Arthur's ego immediately articulated a counter-action in the form of a shot which resulted in the three men being killed. Then apart from this scene, the ego aspect is also contained in the following scene:



Figure 29
Arthur strangles Thomas Wayne's servant.

This scene is a scene where Arthur strangles Thomas Wayne's servant because he told the truth about Penny Fleck, Arthur's mother, who actually had a mental illness in the form of delusions. At that time, Thomas Wayne's servant said that Arthur was not the child of an illicit relationship between Thomas Wayne and Penny Fleck. The story about an illicit relationship that Arthur's mother has been telling is actually just a delusion.

Based on the scene of Arthur strangling Thomas Wayne's servant, it can be assumed that this is an action that is an articulation of the ego aspect. Arthur, who at that time was offended by Thomas Wayne's servant because he said his mother was someone who had a mental illness, was driven by aspects of his id to react against

this unpleasant treatment. After the impulse from the id aspect arising from the offense could no longer be contained, Arthur's ego immediately articulated a counter-action. Arthur's response was that Arthur strangled Thomas Wayne's servant by the neck and intended to beat him up.

Satisfaction

Based on what has been explained by previous researchers, the ego aspect of Arthur Fleck's personality structure as the main character in the film Joker by Todd Phillips is also articulated as satisfaction. In this context, this satisfaction can be understood as the fulfillment of Arthur's id structure, which in fact predominantly encourages him to take revenge for Arthur's hurt feelings. This is as shown in the following scene:



Figure 30
Arthur killed his mother.

The scene in the picture is the scene where Arthur killed his mother Penny Fleck while her mother was being treated in hospital. The scene of killing his mother was caused by Arthur harboring feelings of revenge and hurt after learning all the truth about his mother, in which his mother suffered from a mental illness and Arthur had been used as an object of torture by his mother until Arthur suffered from a brain disorder.

Based on the scene of Arthur killing his mother, it can be assumed that this is a fulfillment of satisfaction which is an articulation of the ego aspect. Arthur, who at that time already knew all the truth about his mother, that his mother had a mental illness and Arthur had been used as an object of torture by his mother, was driven by aspects of his id to avenge this hurt.

After the impulse from the id aspect arising from revenge and hurt feelings could no longer be controlled, Arthur's ego immediately articulated revenge. Arthur's retaliation was

that Arthur smothered his mother with a pillow until her mother died. This revenge can also be assumed to be a form of fulfilling Arthur's satisfaction. Then apart from this scene, the articulation of the ego aspect of fulfilling satisfaction is also found in the following scene:



Figure 31
Arthur kills Randall.

The scene in the picture is the scene where Arthur kills his co-worker Randall when his co-worker visits Arthur's house. The murder scene committed by Arthur against Randall was because Arthur harbored feelings of revenge and hurt towards Randall, who trapped him by giving Arthur a gun to carry when he was a clown to protect himself from the trouble of the delinquent children who often bothered him. Randall's trap is what got Arthur fired from his job.

Based on the scene of Arthur killing Randall, it can be assumed that this is a fulfillment of satisfaction which is an articulation of the ego aspect. Arthur, who at that time harbored feelings of revenge and hurt towards Randall who had trapped him and resulted in Arthur being fired from his job, was driven by aspects of his id to avenge this revenge and hurt.

After the impulse from the id aspect arising from revenge and hurt feelings could no longer be controlled, Arthur's ego immediately articulated revenge. Arthur's retaliation was that Arthur stabbed a pair of scissors into Randall's neck blindly until Randall died. This revenge can also be assumed to be a form of fulfilling Arthur's satisfaction. Then apart from this scene, the articulation of the ego aspect of fulfilling satisfaction is also found in the following scene:



Figure 32
Arthur kills Murray Franklin.

The scene in the picture is the scene of Arthur killing his idol, Murray Franklin, a talk show host when Arthur was invited as a guest star. The murder scene carried out by Arthur against Murray was because Arthur harbored feelings of revenge and hurt towards Murray who had insulted Arthur while performing stand-up comedy at the Pogo club.

Based on the scene of Arthur killing Murray, it can be assumed that this is a fulfillment of satisfaction which is an articulation of the ego aspect. Arthur, who at that time harbored feelings of revenge and hurt towards Murray who had insulted Arthur while performing stand-up comedy at the Pogo club, was driven by his id aspect to avenge this revenge and hurt feelings.

After the impulse from the id aspect arising from revenge and hurt feelings could no longer be controlled, Arthur's ego immediately articulated revenge. Arthur's retaliation was that Arthur shot Murray Franklin during a talk show until he died. This revenge can also be assumed to be a form of fulfilling Arthur's satisfaction.

Superego Aspect

The superego is the moral system of the personality. This system contains social values, cultural norms, and procedures that have been absorbed into the soul. In terms of function, the superego is basically in conflict with the id. If the id has the principle of seeking pleasure, then the superego seeks perfection. Then this superego aspect was also articulated by Arthur Fleck as the main character in the film Joker by Todd Phillips. The researchers further classified these aspects of the superego into two things, namely good morals and bad morals.

Good Morals

Based on what has been explained by previous researchers, namely that there is a superego aspect in the personality structure of Arthur Fleck as the main character in the film Joker by Todd Phillips which is articulated in

the form of good morals. In this context, good morals can be understood as an order of societal values which are manifested by Arthur as the main character in the film *Joker* by Todd Phillips. This is as seen in the following scene:



Figure 33

Arthur didn't beat up Thomas Wayne's servant.

The scene in the picture is a scene where Arthur Fleck gets angry and strangles Thomas Wayne's servant because he said that his mother had a mental illness and that Arthur was not the child of an illicit relationship between Thomas Wayne and his mother. However, after Arthur strangled Thomas Wayne's servant, Arthur chose to run away and gave up his intention to beat Thomas Wayne's servant. Arthur did this because he saw Thomas Wayne's son witnessing the action.

Based on the scene where Arthur chooses to run away and gives up his intention to beat Thomas Wayne's servant, it can then be assumed that this action is an articulation of the superego structure, especially good morals. In other words, at that time Arthur's superego suppressed Arthur's ego and id to do bad things, especially if his bad deeds were witnessed by small children. The superego structure with articulating good morals is also found in the following scene:



Figure 34

Arthur lets Garry go and doesn't hurt him.

The scene in the picture is the scene where Arthur Fleck kills his co-worker Randall when Randall and Garry visit his house. Arthur, who

held a grudge against Randall for trapping him and resulting in him being fired from his job at that time, took revenge by killing Randall. However, after Arthur killed Randall, Arthur let Garry go and didn't hurt him.

Arthur's action of letting Garry go and not hurting him was because Garry was the only one who was always kind to Arthur. Therefore, Arthur was good to Garry. Then, based on this scene, it can be assumed that Arthur's actions towards Garry are an articulation of the superego structure, especially good morals. In other words, at that time Arthur's superego suppressed Arthur's ego and id to hurt Garry because Garry always did good things to Arthur.

Bad Morals

Based on what has been explained by previous researchers, namely that there is a superego aspect in the personality structure of Arthur Fleck as the main character in the film *Joker* by Todd Phillips which is articulated in the form of bad morals. In this context, these bad morals can be understood as opposing the order of societal values which are manifested by Arthur as the main character in the film *Joker* by Todd Phillips. This is as seen in the following scene:



Figure 35

Arthur does a happy dance after killing Randall.

The scene in the picture is the scene where Arthur dances with joyful gestures after murdering his co-worker Randall. Then, based on this scene, it can be assumed that Arthur's murderous act against his co-worker Randall left him with no regret whatsoever. In fact, with these happy and dancing gestures, Arthur seemed to feel a certain sense of satisfaction.

Arthur's feeling of happiness and no regret after committing the murder in this context is an articulation of the bad moral superego structure. This is very reasonable because the act of killing is certainly contrary to the values or norms adhered to by society. Moreover, if you

look at Arthur's murder of Murray, it was certainly witnessed by a wide audience directly because Murray's talk show was broadcast on television. Arthur should have felt regret or fear because he had committed such a disgraceful act, such as murder.

CONCLUSION

Based on identification and analysis of the research in the previous chapter, the research question that appears is 1. What are the narratological elements contained in the film Joker by Todd Phillips? 2. How is the personality of Arthur Fleck's character in Todd Phillips' Joker film? Researchers can finally answer. The conclusions are answered two of the research question as follows:

Based on data analysis, the results of research regarding the narrative elements contained in the film Joker by Todd Phillips show that a literary work, like a film, cannot be separated from narrative elements as an important element that forms literary works. Without narrative elements as the building blocks of a literary work, of course, a literary work cannot remain a literary work. Then the narrative elements as building blocks of the film Joker by Todd Phillips are divided into six types of narrative elements.

These six types of elements include time sequence, space elements, plot, characterization, conflict, and objective elements. First, the time sequence in the film Joker by Todd Phillips is a time sequence with a linear pattern in which the time sequence of each scene runs sequentially. Second, the spatial elements contained in the film Joker by Todd Phillips include Arthur Fleck's house, the hospital, the train, Murray's talk show studio, the streets of Gotham City, Haha's management office, and the Pogo Club.

Third, the plot in the film Joker by Todd Phillips refers to a linear time sequence pattern. Fourth, the conflict in the film Joker by Todd Phillips includes Arthur Fleck often being bullied from the social environment, ostracized from the social environment, and betrayed. Fifth, the characters in this film include five main characters, namely Arthur Fleck, Penny Fleck, Murray Franklin, Sophie Dumond, and

Thomas Wayne. Lastly, the objective element in the film Joker by Todd Phillips has a non-physical objective regarding the search for self-identity, and following an obsession with taking revenge for life's injustices.

Then, based on data analysis, the results of research regarding the personality structure of Arthur Fleck as the main character in the film Joker by Todd Phillips show that Arthur Fleck as the main character articulates three personality structures, namely the id aspect, the ego aspect, and the superego aspect. First, the id aspect of Arthur Fleck's personality structure is divided into three types, namely desire, instinct, and pleasure. Second, the ego aspect of Arthur Fleck's personality structure is divided into two types, namely action and satisfaction. Finally, the superego aspect of Arthur Fleck's personality structure is divided into two types, namely good morals and bad morals.

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