



PERSONALITY MOVEMENT OF MAIN CHARACTER IN LADY BIRD MOVIE DIRECTED BY GRETA GERWIG

Sri Arfani¹

sri.saf@bsi.ac.id

Universitas Bina Sarana Informatika

Agung Ayu Kameswari

agungayukameswari@gmail.com

Universitas Bina Sarana Informatika

Arfani, S. and Kameswari, A.A. (2023). Personality Movement of Main Character in Lady Bird Movie Directed by Greta Gerwig. *Journal of English Language and literature*, 8(2), 229-238. doi: 10.37110/jell.v8i2.188

Received: 07-06-2023

Accepted: 15-08-2023

Published: 02-09-2023

Abstract: Movie has been developing since the 18th century, from just a moving picture until a very big production that includes many things such as camera, microphone, even a computer for adding the effects or additional sounds to the movie. Lady Bird (2017) is one of the greatest movies according to the writer, it has a unique aspect from the main character, Christine McPherson, a teenager who lives in Sacramento, U.S. Christine does not want people to call her by her name, but Lady Bird instead. The fact that Christine eventually gives up on making her life up and trying to live her life normally as she should, interests the writer to discuss Christine's character development. The writer thinks about what Christine McPherson did in the movie is extraordinarily amazing. She changed from a girl that likes to make something up into a girl that accept everything that happens in her life.

Keywords: *Movie, Characterization, Character Development*

INTRODUCTION

Movie has been developing since the 18th century, from just a moving picture until a very big production that includes many things such as camera, microphone, even a computer for adding the effects or additional sounds to the movie. There are also many improvements on cinema or movie theatre around the world, people can enjoy movie at the movie theatre or can simply lay on the bed to watch a movie because there are many movie platforms such as Netflix, Disney+, or Hulu, these movie platforms offers the subscribers a lot of movie genres.

Those components played important role in the movie because the movie cannot be said as a movie if there are elements that are still not included. One of the elements that give an important role is

character. Character is a subject that takes a big participation to make a movie can understand by the audience. Characters can be people, animals, or things. Character explained by acts or spoken depends on the story

Lady Bird (2017) is one of the greatest movies according to the writer, it has a unique aspect from the main character, Christine McPherson, a teenager who lives in Sacramento, U.S. Christine does not want people to call her by her name, but Lady Bird instead. Christine has something that every teenager has, puberty. The writer watches this movie for the first time and realizes that the main character, Christine McPherson is going through her puberty. Society makes Christine to be a "rich girl" but the fact that her parents are not that rich, Christine makes her life up for being friends with the popular girls in school.

¹ Corresponding author

The fact that Christine eventually gives up on making her life up and trying to live her life normally as she should, interests the writer to discuss Christine's character development. The writer thinks about what Christine McPherson did in the movie is extraordinarily amazing. She changed from a girl that likes to make something up into a girl that accept everything that happens in her life. The writer's interest to discuss Christine's character development in this paper is very high so that the writer decides to entitle this paper "Character Development of Christine McPherson in Lady Bird movie directed by Greta Gerwig"

Based on the background and reason of choosing the title above, the writer can identify those problems as follows: (1) What aspects that show Christine McPherson is a bad person?; (2) How can Christine McPherson eventually changed from a bad person to a good one?; (3)

LITERATURE REVIEW

These reviews are expected to serve important background information to support the study and the discussion of the findings. It is divided into three subtopics: (a) Definition of Literature, (b) Movie (c) Characterization, (d) Character Development

a. Definition of Literature

(peter,van (2020) said "literature is not only a reflection of society but also acts as a curative mirror for members of society so they can look at themselves and seek the requirements for improvement. It is essential to pay attention to works of literature, for the sake of comprehending how literature reflects society." As the theory above, Literature usually expresses the ideas and feelings of the human mind that are closely related to the time period, which indicates that something was created to enliven and inspire. On the other hand, literature is a domain in which the cult value of ancient religious art has been sublimated out of existence, offers a privileged (and at times critical) mode of access to the social realm, as several authors in the volume point out. If literature and the humanities are essential to the training of analysts, any "science" of literature should be performative, at least in the sense that it has to take into account its very practice of interpretation

(Ferguson, 2020) said "Technological modernity in literature examining modern conceptions of time, were anxieties over the future of capitalism,

depicted most memorably." It can be said that in contrast to narrative fiction, which often explores economic futures through linear narrative, lyric poetry is often conceived of as standing aloof, even as a reaction against commercial concerns and the world overseen by clock time.

(Dobson & Tonks, 2020) said "Popular literature provided an interpretative framework which even supposedly objective academic approaches and translations could not easily avoid. Popular literature provided an interpretative frame for the meticulous and highly scientific clearance." Based on the theory, literature is not just a document of facts, it is not just the collection of real events though it may happen in the real life. Literature can create its own world as a product of the unlimited imagination.

(Ferguson, 2020) stated "Modernist literature is particularly interested in its relationship with time, negotiating between the ongoing global rationalisation and standardisation of time, and the scientific and philosophical work which sought to re-inscribe its complexity." Based on Ferguson's theory, literature, particularly modernist literature, tended to follow the lead of philosophy by setting consciousness and memory against the brute mechanics of standardised time.

(Knights, 2017) said "Literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word." The definitions, therefore, usually include additional adjectives such as aesthetic or artistic to distinguish literary works from texts such as newspapers, scientific textbooks, magazines, legal documents, brochures, and so on. Literature is also produced by imagination of the author.

The language of literature is the search for a moment that precedes literature. The moment that precedes literature in is precisely this degree zero a moment of meaninglessness that is the grounding of meaning, one that can only make for obscurity. (Forster & Steiner, 2020) said "literature is privileged precisely as a means of philosophy (if to surpass it finally); schematic because the deeper truth is the "modern notion—and thus a notion outside philosophy—of 'literature.'" A general hermeneutic will encompass both the field of culture and sexual problems common to all human beings.



(Collective, 2020) said “Literature becomes another plane of reality, just as “material” as the real world because it is made out of language. It is not that reality has poetic features; it is that poetry is a real world, no less real because it is fantastic.” People can conclude that the thematic preoccupations of the period’s literature can often address difficulties in contemporary psychiatric and psychoanalytic discourse. One of the transformations brought about was to open up literature to the social world defined by the Symbolic, which entails considerations of politics and to history, but not as a historicism divorced from conceptual considerations. The consequence is that literature has lost its vaunted autonomy by being forcefully included in a broader cultural history, which explains why the very term of “literary criticism” has all but disappeared.

(Rabate, 2020) said “The emerging field of literature and science coincided with the increasing attention to problems of social inequality, power, and violence and efforts to make scholarship relevant in part by enabling the possibility of envisioning more just and life-sustaining worlds.” Based on this theory, analysing of how literature might inform a more socially just science, as well as how science frames discourses and material practices relating to colonialism, race, sex, labour, and state formation, are at the heart of the field of literature and science, which, in turn, is well-situated to articulate a critical view of problems including inequality, exploitation, overconsumption, and ecological crisis.

The production and orientation of affect figures centrally in the sorts of knowledges produced at the intersections of literature and science, one side of the science and literature equation might challenge the disciplinary practices or categories of the other as well as how literature and science variously impact the world. Literature, far from being the untouchable concept it has been, has been impacted by discourses that hesitate between the philosophical and the aesthetic.

Over the years, movies have been viewed in many different ways. At first, movie was novelties, cheap dollops of sensation. Then changed to impossibly glamorous moments of escapism whose stars glittered in pristine black and white. Movie evolved into profound accounts of the human condition, made by great auteurs. Today, movie is often vastly

expensive spectacles designed to make still more money for studios and corporations. (Dixon, 2019) said “This new, transnational dynamic explains why genres hit her to identified with US cinema have started to travel outside that geo-cultural domain. The road movie is one of them, but even the Western—a genre so strongly tied to the US landscape—has shown an ability to move into foreign territories”

(Dixon, 2019) said “It’s hard to imagine the creak and crackle of cinema’s early years drawing a viewer into the screen the way a movie does now, but as the Lumières’ train movie shows, movies could make audiences take them as real from the start.” The writer can concludes that many years later, the sheer sensory rush of the movies is still enough to overwhelm the audience, in the very best sense of the word.

(Lie, 2017) said “The wider historical context in which movies were made also needs to be considered—when you talk about movies, you’re never just talking about movies. Once you dive into the history of movies, you can’t help dealing with history in general” this theory of Lie explains that when someone is talking about movie, it cannot just about movie, the person will eventually talk about its history.

(Swaminathan & Thomas, 2017) said “thus far, no book analyses the representation of a single century’s cultural diversity across genre and nationality.” As noted above, some books have focused on the question of adapting novels to film while others have focused on the question of truth in historical fiction, and still others have focused on the issue of national identity. If a scholarly monograph traces how a single theme (such as patriotism, for instance) is repeated over several centuries within the borders of a single nation, it might miss the rich diversity of a single decade.

(Carlsten & McGarry, 2015) said “Despite the burgeoning literature on the subject, studies of film and history often begin similarly, by taking historians to task for their failure to take historical films seriously, or by asserting the case for the importance of film as a form of historiographical discourse.” Although the persistence of debates about the reliability of film alerts people to the particular challenges posed by the medium, challenges that we address in this introduction, this preoccupation with problems has resulted in the re-

treating of debates about authenticity and accuracy that are now over four decades old.

(Bordwell, 2017) stated that:

“rather than assuming that the world on film should somehow adhere to the standards of written history, why not see if it has created its own standards over the last century, techniques for turning the past into history which are appropriate to the possibilities and practices of the medium, including those of drama, which is the standard way in which film tells its stories, past or present.”

Audiences are thus more likely to challenge history on film to question its evidential basis, its bias, ideological influences, or narrative strategies because it is so clearly a construct. The economy and clarity with which arguments about the significance of the past are expressed.

(Barker et al., 2016) said “By the early 1970s, Hollywood had assimilated stylistic elements from numerous outside sources.” This theory said that the pre-credit sequence it took from television. The long take – while already present in 1940s prestige productions and 1950s widescreen cinema – was extended further through emerging auteurs influenced by European art cinema, independent documentaries, and the avant-garde. Experimental film, avant-garde cinema, video art, artists’ film and video, artists’ cinema, artists’ moving image, moving image art, even time-based media—the heterogeneous practices are known by many nonsynonymous names, each of which possesses particular connotations and is attached to specific institutional and historical contexts. Each term carves up the field of practice in a disarticulating positions on medium, market, exhibition site, and cultural location in the process.

(Dixon, 2019) stated that: The adoption of largescale projection from circa 1990 onward led to the waning of the category of video art and its merging with artists’ film, giving rise to now-common labels such as “artists’ moving image,” “artists’ cinema,” and “moving image art,” all of which avoid specific reference to a particular material support. There is nothing more to be changed after that.

The phrase “artists’ moving image” is used most frequently in the United Kingdom, in all likelihood a result of the strong influence wielded by LUX, which has pushed strongly for its adoption.

c. Characterization

(Prawiradilaga & Alwasilah, 2017) said “Characterization is the process through which readers of a work come to have a notion of a particular character. It also refers to the manner in which qualities (of all types) are assigned to characters in texts.” It can also be said that the theme of characterization calls for a reexamination of the editorial standards for what constitutes a narrative in the series, or rather, the degree to which the definition of story sets the parameters of our research. on the texts' narrative elements (such as prologues, messenger addresses, choral narratives, etc. Tragic characters can be characterized using some of the same tactics used by (main) narrators in fully developed narrative genres (such as characterization by action and speech), and a significant amount of "altero-characterization" (see below) occurs in non-narrative elements of drama. Furthermore, the characterization that does appear in the narrative of off-stage and historical events frequently interacts in significant ways with that which occurs on stage.

(Asnaini, 2017) said “—and it is a topic where it has been observed that contemporary and historical conceptualizations fundamentally vary. Character was typically judged primarily in terms of right and wrong, as shown by acts that come from morally conscious decisions.” According to this notion, moral considerations were obviously the main criteria used to judge the character that was to be portrayed and observed.

(Bacon, 2017) said “The depiction of character across time and the incorporation of ideas of consistency, change, and predictability of behavior are all aspects of characterization . Based on Bacon's idea, it has become conventional in current literary theory to distinguish between static and dynamic characters (those who do not change during the novel versus those who do change on one or more levels). On these topics, there is conflicting ancient data. However, academics have long maintained that ancient genres like oratory, historiography, and biography depicted character as something permanent, given at birth, and immutable throughout life.

(Hunt, 2016) said “There are two methods of characterization: The Dramatic and the Analytic. In the dramatic we form our opinion of the characters from what they do and say, from their environment



and from what other characters think of them. In the analytic method the author comments upon the characters explaining their motives, their appearances and their thoughts” According to this idea, characterization is a dynamic and integrative process, and the frequency and order of character-information presentation matter.

Character Development

Veugelers (2019) said “Personality movement aspects might be regarded as the means for developing communication and collaboration skills, while a learning process that leads to the development of HOTS might be turned to as the means for training critical and creative thinking skills.” Based on this theory, character development is taught, mastered, and implemented by children in their everyday life through the introduction of norms or values and the internalization of actions in real life every day.

Anderson & Glover (2017) stated that:

“Children are 25 percent of the population but 100 percent of the future. If we wish to renew society, we must raise up a generation of children who have strong moral character. And if we wish to do that, we have two responsibilities: first, to model good character in our own lives, and second, to intentionally foster character development in our young.”

Character education and emotional intelligence go hand in hand. The pillars of character education are traits such as trustworthiness, caring, respectfulness, responsibility, fairness, empathy, and good citizenship. Emotional intelligence, in turn, involves being aware of how emotions drive one’s own behaviour and the behaviour of others.

Working with focus words, such as integrity, pride, and perseverance, allows students to construct meanings for terms and concepts that are essential to developing good character. Sample focus words representing positive character traits can be found in the book’s web resource for this chapter. The resource also provides discussion prompts to deepen understanding and allow students to connect the words to their own lives.

The Three Basic Arcs

Although the possibilities for character development are as endless as the vagaries of human nature, we can narrow character arcs down to three

basic types, with a few primary variations upon each:

1) The Positive Change Arc, This is the most popular and often the most resonant character arc. The protagonist will start out with varying levels of personal unfulfillment and denial. Over the course of the story, he will be forced to challenge his beliefs about himself and the world, until finally he conquers his inner demons (and, as a result, probably his outer antagonists as well) and ends his arc having changed in a positive way.

2) The Flat Arc, Many popular stories feature characters who are already essentially complete unto themselves. They’re already heroes and don’t require any noticeable personal growth to gain the inner strength to defeat the external antagonists. These characters’ experience little to no change over the course of the story, making their arcs static or “flat.” These characters are the catalysts for change in the story world around them, sparking prominent growth arcs in the minor characters.

3) Negative Change Arc, Often arguably, more variations than either of the other arcs. However, at their most basic level, the Negative Change Arc is just a Positive Change Arc flipped on its head. Instead of a character who grows out of his faults into a better person, the Negative Change Arc presents a character who ends in a worse state than that in which he began the story.

Because the Positive Change Arc is both the most complicated of the three arcs and the most integral to understanding the other two arcs, we’ll be spending the largest section of the book discussing the intricacies of how to evolve your character in a positive way

METHOD

This writer used a descriptive qualitative analyzed method. Qualitative description analyzed is used to describe and analyze Christine McPherson’s personality movement in Lady Bird movie directed by Greta Gerwig.. According to Aminudin (Nuwa,2017) stated that: Metode kualitatif adalah penelitian yang menghasilkan data deskriptif berupa kata-kata tertulis atau lisan dengan orang-orang atau pikiran yang diamati”.(Qualitative method is research that produces descriptive data in the form of written or oral words with people or thoughts observed). It means that qualitative descriptive

method is a form of research that produces data in the form of words and not in the form of numbers.

information to locate recurrent themes, patterns, or ideas before summarizing and explaining those categories.” The writer uses Library Genesis to find a book that related to the discussion in this paper and many websites that can support this paper to be perfect.

The first thing that the writer does is watch the movie, the writer watches *Lady Bird* (2017) three times to make sure that the writer has understood the movie and finally be able to find the aspects that can be discussed in this paper, which is character development. problem, scope of the problem, method and procedures of the analysis. In chapter II, the writer gives some definition

FINDING AND DISCUSSION

In this section the writer finds the results of research in which there are Aspects that show *Lady Bird* is a bad person. And *Lady Bird*’s character development from a bad person changed into a good person.

The Aspects that show *Lady Bird* is a bad person.

After watching *Lady Bird* movie, the writer realizes some aspects that shown by the main character, *Lady Bird*, who is a bad teenager in her puberty. It is related to the second chapter where the writer writes about “Arc”, a stage where the character changes into a good person to a bad person, and vice versa.

1. *Lady Bird* says something without thinking.



Source : *Lady Bird* Movie (2017)

Picture 1. *Lady Bird* is talking about her school.

Lady Bird : “I don’t even want to go to school in this state anyway. I hate California. I want to go to the East Coast.”

Marion : “Your dad and I will barely be able to afford in-state tuition.”

Lady Bird : “There are loans, scholarships.”

Marion : “Your very smart brother, he can’t even find a job.”

Lady Bird : “He and Shelly work. They have a job.”

(Unnamed road in Sacramento, 00:02:09 – 00:02:20)

In this scene, *Lady Bird* and her mom is recently on their way home and suddenly, *Lady Bird* says that she would not enter the high school in Sacramento. Marion says that her daughter’s knowledge is not really that good so that *Lady Bird* cannot just enter the popular high school where geniuses are there. But *Lady Bird* easily says that she hates school in her state and wants to go East Coast.

2. *Lady Bird* is a selfish person.



Source : *Lady Bird* Movie (2017)

Picture 2. Marion says that *Lady Bird* is a selfish person.

Marion : “Your father’s company is laying off people right and left. Did you even know that? No, of course you don’t, because you don’t think about anybody but yourself. And *Immaculate Heart* is already luxury.”

Lady Bird : “*Immaculate Fart*. You wanted that, not me.”

Marion : “Miguel saw someone knifed in front of him at Sac High. Is that what you want? So, you’re telling me that you want to see someone knifed in front of you?”

(Unnamed Road in Sacramento, 00:02:25 – 00:02:47)

Marion, *Lady Bird*’s mother, is telling her about her father’s company that lays off its employees and asks *Lady Bird* about her status of knowing anything that happens to her parents, she just silently turns her head and says nothing. Marion

then talks about her daughter's school, Immaculate Heart that is for her, is luxury enough to afford, but Lady Bird instantly answers that with a joke, Immaculate Fart, because she does not like to go in that school.

3. Lady Bird wants to be called something that is cool.



Source : Lady Bird Movie (2017)

Picture 3. Christine wants to be called "Lady Bird"

Marion : "The way that you work, or the way that you don't work, you're not even worth state tuition, Christine."

Lady Bird: "My name is Lady Bird."

Marion : "Well, actually, it's not."

Lady Bird: "Call me Lady Bird, like you said you would."

Marion : "And it's ridiculous because your name is Christine."

(Unnamed Road in Sacramento, 00:03:00 – 00:03:13)

This scene describes the way that Christine McPherson wants to be called as "Lady Bird". She directly denies her mother, Marion McPherson, when her mother calls her as her name "Christine". She denies being called as people should be calling her, and straight correcting people with the name people should be calling her.

4. Lady Bird gets angry easily and super sensitive about things.



Source : Lady Bird Movie (2017)

Picture 4. Lady Bird gets angry easily.

Marion : "I just think it's such a shame that you're spending your last Thanksgiving with a family you've never met instead of us, but I know, I guess you want it that way. Are you tired?"

Marion : "I just think it's such a shame that you're spending your last Thanksgiving with a family you've never met instead of us, but I know, I guess you want it that way. Are you tired?"

Lady Bird: "No."

Marion : "Cause if you're tired, we can sit down."

Lady Bird: "I'm not tired."

Marion : "Oh, okay. I just couldn't tell because you were dragging your feet. Well, I just couldn't tell."

Lady Bird: "Why didn't you just say, "Pick up your feet"?"

Marion : "I didn't know you were tired."

Lady Bird : "You were being passive-aggressive."

Marion : "No, I wasn't."

(Thrift Shop, 00:25:57 – 00:26:30)

Lady Bird and her mother are currently choosing the appropriate dress that Lady Bird should wear for the Thanksgiving party at Danny's Grandma house. After Marion says that she is disappointed because of not celebrating Thanksgiving with her daughter, Lady Bird immediately changes his face and goes to the other section of clothes by dragging her feet. It shows that Lady Bird is angry and doesn't want to talk with her mother, she is super sensitive about stuff that against her and it makes her upset easily.

5. Lady Bird lies about something for getting attention.



Source : Lady Bird Movie (2017)

Picture 5. Lady Bird lies about something for getting attention.

Jenna : “Sarah Joan is all up in my junk.”

Lady Bird: “She’s a cunt.”

Julie: “Birdy, you like her.”

Lady Bird : “Yeah, but she’s a cunt. I have an idea of how to get Sarah Joan back.”

Jenna : “How?”

Lady Bird: “You’ll see this afternoon.”

Julie: “No. We have auditions this afternoon.”

Lady Bird : “Oh, right. I mean, uh, I don’t think I want to do the play. Meet me in the teacher’s parking lot at 3, I’ll have the materials.”

Julie : “Okay. Wait, what was your name?”

Lady Bird: “Lady Bird.”

Jenna : “Weird.”

(Classroom, 00:39:00 – 00:39:34)

Lady Bird’s character development from a bad person changed into a good person.

Lady Bird eventually changed from a bad person into a good person, there are some scenes that the writer wants to discuss in this paper;

1. Lady Bird realizes that she is a bad person.



Source : Lady Bird Movie (2017)

Picture 6. Lady Bird asks her mother an apology.

Marion : “What?”

Lady Bird : “I’m not even in yet. So, this might not even be a problem. I’m sorry, I shouldn’t have gone behind your back. I just – it’s not like I’m definitely going to New York. Mom. Mom. Aren’t you sort of proud that I’m so close of getting in? Just a little? I mean, yes, I know it was probably easier because 9-11 and less people applying with terrorism and all that, but still though, I’m sorry. I

know I can lie and not be a good person, but, please Mom. Please, I’m so sorry. I didn’t mean to hurt you. I appreciate everything you’ve done for me. I’m ungrateful and I’m so sorry. I’m so sorry that I wanted more. Just, please! Talk to me. I know I’m – I’m so bad! I know I am. But please just talk to me, Mom. Mom, please talk to me.”

(McPherson House, 01:15:40 – 01:16:10)

Lady Bird admits that she is a bad person and all, she feels sorry that after everything her mother has done to her is never enough for her, she always wanted more and that hurts her mother’s feeling, and the worst part is Lady Bird keeps a secret about where is she going to go for her college from her mother. She eventually apologizes about all that but her mother does not say a word.

2. Lady Bird accepts that her name is “Christine”



Source : Lady Bird Movie (2017)

Picture 7. Lady Bird finally accepts her given name.

Voice Mail : “Hi. You’ve reached the McPherson family. Please leave a message, thank you.”

Lady Bird : “Hi, Mom and Dad. It’s me, Christine. It’s the name you gave me. It’s a good one. Dad, this is more for Mom. Hey, Mom. Did you feel emotional the first time that you drove in Sacramento? I did, and I wanted to tell you, but we weren’t really talking when it happened. All those bends I’ve known in my whole life, and stores and the whole thing. But I wanted to tell you, I love you. Thank you, I’m – thank you.”

(A church in New York, 01:27:06 – 01:27:50)

Lady Bird eventually accepts her name, Christine and says that she loves her Mom, the word



that might've told by her but she is too shy to say so. She becomes a good person by going to the church and pray, like all Christians would do every Sunday morning. As said by the writer in the second chapter, Lady Bird is having the positive change arc where the character is changed from a bad person into a good person, in the end, Lady Bird is a positive person that lives her college life peacefully.

CONCLUSION

After analyses and discussion have been discussed in chapter previously, so the conclusion will be discussed in this parts.

In the beginning of the movie, Christine McPherson, as known as "Lady Bird" is a teenager who is in high school and also a very bad person towards her mother, Marion McPherson. Her mother is a patient yet sensitive type of mother. She is as tough as Lady Bird so that whenever Marion says something bad about incident that is done by Lady Bird, she always talks back to her mother and there will be a fight between Lady Bird and Marion.

There are many aspects that show the characteristic of Lady Bird from the beginning until the middle of the film. However, Lady Bird is a teenager that is going through her puberty and it can be the reason why she is so stubborn along the movie. According to the second chapter where the writer quotes some theories about Character Development, the writer can conclude that Lady Bird is having the positive change of arc.

The positive change of arc means that the character, Christine McPherson, is a bad person at the beginning and eventually become a good person in the end. The writer realizes that Lady Bird is changed from a very bad person into a good person at the end of the movie. The writer can describe Christine McPherson as a common teenager that gets angry easily, super sensitive about things, says something bad without thinking the other person's feeling, etc.

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Biography

Her name is Dr. Sri arfani, M.Pd. She was born on 25 Nofember 1973 in Bima west of Nusa Tenggara. She is an English lecturer of Communication and Language Faculty Bina Sarana Informatika University Jakarta. She started her career as English lecturer of UBSI in 2004 until now. She graduated from UNHAS Ujung Pandang in 1998, and continued her education to S2 degree in 2010 at UHAMKA Jakarta, then, continued her study in doctoral degree of UNJ in 2014 and graduated in 2017. She is available at sri.saf@bsi.ac.id