THE INFLUENCES OF WARDADDY’S FIGURE ON NORMAN’S PERSONALITY DEVELOPMENT IN DAVID AYER’S FURY

AN UNDERGRADUATE THESIS
Presented as Partial Fulfillment of Requirements for the Degree of Sarjana Sastra in English Letters

By
RAMADHAN FEBRI ISWARA
Student Number: 144214059

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Student Number: 144214059

Approved by

Ni Luh Pitu Rosandani, M.Hum
Advisor

Dra. Th. Enny Anggraini, Ph.D
Co-Advisor

December 12, 2018

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RAMADHAN FEBRI ISWARA

Student Number: 144214059

Defended before the Board of Examiners on January 21, 2019 and Declared Acceptable

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If Deux ex machina exists, this thesis must be it.
For the sake of my parents and myself for a better future
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ISWARA, RAMADHAN FEBRI (2018). The Influences of Wardaddy’s Figure on Norman’s Personality Development in David Ayer’s Fury. Yogyakarta: Department of English Letters, Faculty of Letters, University of Sanata Dharma.

One of the elements of story or fiction is character. In literature and movie about war, the character develops to make the story becomes interesting. Sometimes, characteristics of a character can be developed with the help of another character. This topic is chosen because in Fury, Wardaddy’s figure influences Norman’s personality development which makes the story of the film becomes interesting to be analyzed.

This research discusses about the influences of Wardaddy’s figure on Norman’s personality development in Fury. The writer formulates three research problems to guide the analysis. The first formulated problem discussed about the development of Norman’s personality. Second formulated problem discusses about the personality of Wardaddy. The third one discusses about how Wardaddy’s figure influences Norman’s personality development.

To answer the question, this research applies the theory of characterization in film and the theory of personality development. For the approach, this thesis uses psychological approach. The writer uses library research method to obtain the theory and the data. The data consist of primary and secondary data. The primary data is the movie script and the movie itself while the secondary data are taken from books, essays, online articles, journals, dictionaries, and other thesis.

The results of this research are: first, Norman’s personality develops from a coward to a brave man and from a merciful to merciless soldier. Second, Wardaddy’s figure is an authoritarian, merciless, thoughtful, and fearless man. Third, Norman faces changes in his significant people, roles, social pressure, and self-concept. The Wardaddy’s figure gives influences to the changes that happen to Norman. When Norman has adapted to the changes, he develops into a brave man and a merciless soldier.

Key words: personality development, influences
ABSTRAK

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CHAPTER I

INTRODUCTION

A. Background of the Study

War is a part of human history and every war costs many lives. From the beginning of the human history, war is inevitable. From datesandevent.org, Roman invasions, Norman Conquest, Civil war, World War I, World War II etc. are the evidences that the war almost occur in every century.

In the 20th century, war affects the literary works especially during the First World War and the Second World War. The war affects the tone most literary works about war. In World War I, most of the literary works were romantic sonnets of war and death (Onion, 2018). Some of the literary works were made to criticize the war with satirical tone such as “War is Kind” and The Red Badge of Courage by Stephen Crane, The Trojan War will not Take Place by Jean Giraudoux, Hemingway’s For Whom the Bell Tolls, Hardy’s “The Man he Killed”, Tennyson’s ‘The Charge of the Light Bridge”, and many more. Today, in the 21st century, there are many examples of movie about war that make us can see the portrait of war clearly.

One of the most important elements of story or fiction is characters. “Character is the person, in Dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say – the dialogue – and by what they do – the action” (Abrams, 1993, p.24). In literature and movie about war, sometimes, the character develops to make the plot becomes interesting. In Crane’s The Red Badge of Courage, the main character’s characteristic changed...
or developed during the war. The war itself developed the characters by giving some psychological impacts through some events. Henry Fleming, the main character changed or developed after experiencing some events during the war. At first, Henry was afraid with the battles ahead but when he went through the battles, his personality changed and he was not afraid of war anymore.

In a conducted research entitled *The Significant Role of Life and Death Instinct in Molding Henry Fleming’s Personality as Seen through His Actions in Crane’s The Red Badge of Courage* written by Lemek, Henry’s personality can change because there are significant role of life and death instinct. However, sometimes a character’s personality can be developed with help of another character. In David Ayer’s movie entitled *Fury*, one of the characters, Norman, develops his personality during a war with the help of another character called Wardaddy.

The researcher found the film interesting because Wardaddy’s figure has influences to develop another main character’s personality. Norman the new tank crew did not have any combat or killing experience in a war and yet he was sent by an officer to replace Wardaddy’s lost crew. Their personalities are opposite to each other. Wardaddy is a merciless and fearless soldier while Norman is a coward and merciful toward enemy. Wardaddy saw Norman could risk the other crews’ life and his own if Norman could not kill enemy. Thus, he harshly taught everything that Norman needed to know. Wardaddy even physically and verbally abused Norman if he made mistakes. The harsh acts were perhaps common in seniority of army to the new soldiers but the harsh act that Wardaddy did was for
Norman’s sake. Wardaddy taught or trained Norman harshly because he wanted Norman to be able to fight in the war and to protect his own and his crew’s life.

Later, in the middle of the movie, Wardaddy would become softer to Norman and show his cares toward Norman. Because of Wardaddy influences, Norman’s personality began to develop imitating Wardaddy’s personality. Thus, this research will examine the influences of Wardaddy’s figure to Norman’s personality development. This movie can be considered influential movie. *Fury* has won some awards and nominations. It gained $82 million in the first week and gained good critic in a popular review website for film and television. Furthermore, there are not many research or studies that use this movie as the object which makes this movie is important to be studied.

**B. Problem Formulation**

From the background of the study, this research focuses on the Wardaddy figure’s contribution to the main character development. To specify, the writer formulates the problems as follow.

1. How is Norman’s personality development described in Ayer’s *Fury*?
2. What is the personality of Wardaddy in Ayer’s *Fury*?
3. How does Wardaddy’s figure influence Norman’s personality development?

**C. Objectives of the Study**

Based on the problems that have been formulated, the first objective of this research is to find out on how Norman’s personality development is described in Ayer’s *Fury*. The second objective is to find out what the personality of
Wardaddy is in Ayer’s *Fury*. The third objective is to figure out on how Wardaddy’s Figure influences Norman’s personality development.

**D. Definition of Terms**

This part contains the definition of the terms that are related to the study. In order to have good understanding and avoid misinterpretation, the researcher would define the terms related to the research.

**Personality development** according to APA online dictionary is the gradual development of personality. The personality develops in terms of characteristic, emotional response, temperament, style of life, personal roles and role behaviors, a set of values and goals, typical pattern of adjustment, characteristic interpersonal relations and sexual relationships, characteristic traits, and relatively fixed self-images (American Psychological Association, n.d.). Likewise, in this research, **Personality development** covers the development of someone’s pattern of behaviors and attitudes, values, beliefs, characteristic traits, and self-concept.
CHAPTER II

REVIEW OF LITERATURE

A. Review of Related Studies

There are two researches which have been conducted. These researches are related to this research. It helps the writer to analyze the problems that have been formulated.

The first conducted research is entitled *A Comparative Study on Dickens’ *Great Expectation: The Thematic Presentation Via Character and Conflict in the Two Media* written by Monica Novianti Kusuma Putri in 2003. The study discusses the identification of themes in both the novel *Great Expectations* and its film adaptation. It shows the similarities and differences of the two media in presenting the themes through character and conflict.

The study uses comparative theory of both literature and film in its related theory and both *Great Expectations* novel and film as object of the study. Meanwhile, this research uses the theory of film analysis and also use film *Fury* as the object of the study. This research adapts some of the theories from the conducted research to analyze the object of study. Thus, this research stands to find new ideas from the conducted research.

The second is entitled *The Influence of Minor Characters on Jessie’s Personality Development in Sue Monk Kidd’s The Mermaid Chair* by Rantika Praditya in 2008. The study analyzes the influences of minor characters in changing Jessie character’s personality.
The study uses psychological approach in analyzing the literature. The writer uses personality development theory to analyze the characteristics of the minor characters and the main character, Jessie. The writer tries to find out the influences of a person to another person personality. Likewise, this study uses same approach and theory to find out the significances of a character figure to another character’s personality.

B. Review of Related Theories

1. Theory Characterization in Film

Abrams mentions in his book *A Glossary of Literary Term* that,

Character is the person, in Dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say – the dialogue – and by what they do – the action. The ground in a character’s temperament and moral nature for his speech and action constitute his motivation (1989, p.20).

Abrams’ definition of character in literary term is clear enough that a character is expressed through their dialogues and actions. However, even though this is the definition of character in literary work term, this definition can be used to the character in film. It is because Boggs and Petrie (2008) mentions that two of some ways of characterization in film are through their dialogue and external action (p.61-62) which will be elaborated in next section.

This research analyzes *Fury*, David Ayer’s film with using the film script. Since the director and the actors use the script to make the film, the researcher uses Boggs and Petrie methods of characterizing in film.
a. Characterization by Appearance

In this type of characterization, the appearance of the cast is an important mean of establishing the character he/she plays, through first visual impression. Boggs and Petrie (2008) mentions that appearance of the casting has a big role in characterization. The audience can make assumption about a character through their facial features, dress physical build, and mannerism and the way the move instantaneously without the help of verbal communication (p.60-61).

b. Characterization through Dialogue

Characters in a film can reveal much information about themselves by what they are saying and how they are saying. With the choices of words, stress, pitch and pauses of their speech, they can reveal their thoughts, attitudes, and emotions. Their grammar, sentence structure, vocabulary, and dialects can give clues about their social and economic level, education background, and mental process (Boggs & Petrie, 2011, p.61).

c. Characterization through External Action

A character’s actions perhaps are the best way to describe their character. Their actions must be consistent with their overall personality. However, the character's actions must have clear motif “if the motivation for a character's action is clearly established, the character and the plot become so closely interwoven that they are impossible to separate, and every action that a person takes in some way reflects the quality of particular personality ”(Boggs & Petrie, 2008, p.62).
d. Characterization through Internal Action

Inner action occurs in a character’s mind and emotions and consists of secret, unspoken thought, daydreams, aspirations, memories, fears, and fantasies. People’s hopes and dreams, and aspirations can be essential to reveal and understand a character. Mostly in a film, the viewers see the character’s mind so that they can see and hear what the character imagines, remembers, fears or thinks about (Boggs & Petrie, 2008, p.62).

e. Characterization by Reaction of Other Characters

From other characters, the viewer can receive information about a character by the way those characters see him/her. Sometimes, information of a character is revealed by other characters who know him/her or through the attitudes of other characters toward him/her (Boggs & Petrie, 2008, p.64).

f. Characterization by Contrast: Dramatic Foils

One of the techniques of characterization is the use of foils. By contrasting character whose behavior, attitudes, opinions, lifestyle, physical appearance are opposite of the main characters, the viewer can see how distant the characters are. The effect is similar as to make ‘black’ into ‘blacker’ or ‘white’ into ‘whiter’ (Boggs & Petrie, 2008, p.64).

g. Characterization by Caricature and Leitmotif

Caricature is a device by which the character exaggerates or distorts one or more dominant features or personality traits, so that the viewers can etch the character quickly and deeply in memory. Similar to characterization, leitmotif is
the repetition of an action, phrase or idea by a character until it becomes almost a trademark or theme song for him/her (Boggs & Petrie, 2008, p.65-66)

h. Characterization through Choice of Name

This technique is also known as Name Typing which the creator uses names with appropriate qualities of sound, meaning, or connotation. The creator often takes a long time to decide a character’s name, so that it has special connotation, meaning, and relation with the character’s role (Boggs & Petrie, 2008, p.66–67)

2. Theory of Personality Development

Personality is an important element which determines the way a person behaves, feels, and thinks. Every person has different personality and personality pattern. The personality pattern is composed of traits or specific qualified behavior which the individual’s unique adjustment to life as shown in their behaviors and thoughts (Hurlock, 1974, p.19)

The person’s personality pattern is not inherited since birth. It is shaped when the person experiences things in his/her life through the learning during the course of social relationship with other people. There are three major factors which determine the personality development. First is the individual’s heredity endowment; second, early social experience with family; third, important events in later life outside home environment (Hurlock, 1974, p.19).

Hurlock (1974) mentions that a person mostly is not satisfied with the personality he/she has if the other adults and companions complain about it. Thus, they have desire to change or improve their personality. They try to change it
because they want to be accepted and to be a person that other people desire. If the personality they have brought disadvantages to their live, they will have desire to change it. There are some conditions that are responsible for personality change. Those conditions are physical changes, environment, significant people, social pressure, roles, strong motivation, self-concept, and psychotherapy (Hurlock, 1974, p.124). These are some conditions that are related to the study which the writer will elaborate:

a. Changes in Significant People

Person’s personality can be affected by the changes of their important people. When the person is different from their important people, he/she tries to adapt his/her behavior, attitude, beliefs, values, and aspiration. Those people can be a family member, friends, lover or spouse (Hurlock, 1974, p.126).

b. Changes in social Pressure

An individual becomes aware that some personality traits are admired and some are disliked. Because every individual has desire to be accepted by those who are significant to him/her, he/she tries to change any personality traits that will make him being rejected (Hurlock, 1974, p.126).

c. Changes in Roles

Role changes result in status change in a group. One of the reasons role can change is because there is affiliation to a new group. There are three conditions in roles changes that can damage the personality pattern. First, when the person is prevented to do something that he is capable of. Second, the role
changes may damage the self-concept if the person is forced to play a role he does not want. Third, the person is unprepared for roles change (Hurlock, 1974, p.127).

d. Changes in Self-concept

Self-concept is the core of personality pattern which determines the adjustment that the individual will make. A change in whole self-concept will affect the entire personality pattern. In order to change the self-concept, the individual must be willing to see his/her true self not as he/she would like to be or other people perceive him/her (Hurlock, 1974, p.128).

C. Theoretical Framework

This research is about the influences of Wardaddy’s figure on Norman’s personality development. Based on theories that have been mentioned in previous part, this research uses the theories to answer the questions that have been formulated. The researcher uses the theory of characterization in film to analyze question and to find out how Norman’s personality developments is described in David Ayer’s Fury. The researcher also use theory of characterization in film to find out what the personality of Wardaddy is. The theories and methods are adapted from the research entitled “A Comparative Study on Dickens’ Great Expectation: The Thematic Presentation Via Character and Conflict in the Two Media”.

To answer the third question, the writer uses personality development theory proposed by Elizabeth Hurlock to explain how Wardaddy’s figure influences Norman’s personality development. From research entitled “The Influence of Minor Characters on Jessie’s Personality Development in Sue Monk
Kidd’s *The Mermaid Chair*” by Rantika Praditya, the writer examines how the author of the conducted research applies the psychological theory to his research. Then, the writer uses similar steps to apply psychological theory to this research.
CHAPTER III

METHODOLOGY

A. Object of the Study

_Fury_ is a film about Second World War in 1939 to 1945, written and directed by David Ayer. The film was released on October 17, 2014 it received good reviews with income more than $82 million in the first week. In popular American review website for film and television, Rotten Tomatoes, _Fury_ got approval rating of 77 percent from 233 reviews. The script of the movie itself is revised several times. The first revision is called white revision on August 22, 2013. Blue revision came up on September 26, 2013. Pink revision is the latest revision that came up on October 30, 2013. This research uses the pink revision as the object of the study to analyze the movie.

Ayer’s _Fury_ has won some awards after the releasing date. It has won in category of Hollywood Editing Award in Hollywood Film Awards, Original Score - Feature Film in Hollywood Music in Media Awards, Top ten film and best cast in National Board of Review, Virtuosos Award in Santa Barbara International Film Festival, and got nominated in some awards and film festivals.

The movie is about a crew of a tank named Fury that fights Nazi’s army in German in Second World War. In the beginning of the movie, Wardaddy, the commander of the tank, has lost one of his tank crews. He gets the replacement who is a young and inexperienced soldier called Norman. The inexperienced young man must be accustomed to the tank crews and the war under Wardaddy’s
lead. The crews fight in some battles such as in a vast field, inside a town, and on crossroad where they must protect. In the end of the movie, the tank is immobilized by a mine. The crews of tank know that they will face SS battalion army. Yet, they still fight the army even though they are alone. After the battle, all of the crews die bravely except Norman who is left alive.

B. Approach of the Study

The writer uses Psychological approach which is considered applicable to analyze the film and answer the questions. Psychological approach is one of the approaches that can be used for observing and analyzing a person’s character or personality. In Elizabeth Hurlock’s book, she wrote that an individual’s personality can be affected by the changes of some conditions in individual’s life. The individual’s personality can be affected by the changes of individual’s physical, environment, significant person, social pressure, of roles, self-concept, and usage of psychotherapy (Hurlock, 1974, p.124). Because this study analyzes the development of personality influenced by another person, the writer will use the psychological approach which Hurlock has proposed.

C. Method of the Study

The writer uses library research to collect the related data which are needed in order to analyze the research. Library research means that the writer finds the data from books and online sources. The primary sources of this research are the movie of David Ayer, *Fury* and its film script. The researcher uses the script to analyze the movie. The secondary sources which are used are a book by
Joseph M. Boggs and Dennis W. Petrie *The Art of Watching Film*, Grossman D, *On Killing: The Psychological Cost of Learning to Kill in War and Society*, American Psychological Association, *APA Concise Dictionary of Psychology* etc. The last are online sources such as articles, journal, or essay in [www.simplypsychology.org](http://www.simplypsychology.org), [www.apa.org](http://www.apa.org) etc.

The writer took some steps to answer the questions that have been formulated. First, the researcher watched the movie and read the film script for several times until the researcher has good understanding about the two works. The second step, the researcher read the secondary sources such as books and online sources in order to get data, samples, theories, and approaches related to the topic that helped the researcher answer the questions that have been formulated. In the next step, the writer examined the development of Norman’s personality by using theory of characterization in film. In order to know how Wardaddy influences Norman’s personality, the writer analyzed Wardaddy’s personality. Then, the writer analyzed the influences of Wardaddy’s figure on Norman’s personality development using the theory of personality development that have been mentioned in chapter two. Last, the researcher drew the conclusion based on the analysis.
CHAPTER IV

ANALYSIS

This chapter presents the answers for the questions that have been formulated in chapter one. The writer divides the analysis into three sections. The first section discusses Norman’s personality. Norman’s personalities are analyzed and compared at the beginning and the end of the movie. The second part will discuss Wardaddy personality which influences Norman personality’s development. The third part analyzes the influences of Wardaddy’s figure on Norman’s personality development.

In this part, the writer will write the dialogue between the characters in the film’s script to analyze the film. The writer also will show some screenshots from the movie in order to the reader can see the scenes clearly.

A. The Development of Norman’s Personality

Norman is one of the main characters in “Fury”. The director describes him as a young man in his eighteen with no experience of combat in front line. One of the ways of characterization in film is through the appearance of the character. As what Boggs and Petrie (2011) has mentioned that appearance of the casting has a big role in characterization. The audience can make assumption about a character through their facial features, dress, physical build, and mannerism and the way the move instantaneously without the help of verbal communication (p.60). In the movie, he is portrayed with skinny body and clean face without any scar, wound, and facial hair. He also shows nervous mannerism when he talks to Wardaddy.
Before he joined Wardaddy’s tank crew, he was a clerk typist. Norman should be sent to the fifth HQ and worked behind the enemy line. However, he got pulled away from truck to be sent to replace one of the Wardaddy’s dead crew instead. During in the crew and in the war, Norman’s personality develops as he tries to adapt to the war.

1. From a Coward to a Brave Man

In the beginning, Norman is shown as a coward young soldier who is anxious and afraid of war. Coward, according to oxforddictionaries.com, is “a person who is contemptibly lacking in the courage to do or endure dangerous or unpleasant things”. One of the reasons why he is afraid of the war is because he does not have any experience and image of it. Moreover, he is assigned to the job he does not expect. He is supposed to be going to fifth corps Headquarter to work behind the enemy line but he is pulled off by the army and put in the Fury crews
as assistant driver of the tank instead, the person who is in charge to protect the tank with machine gun turret.

NORMAN

I've never even seen inside of a tank. I'm a clerk typist. I was going to Fifth Corps HQ. They pulled me off the truck. They sent me here. It's got to be a mistake (Scene 4).

This unexpected deployment of Norman gives him anxiety and nervousness for being a front line soldier. It can be seen on how Norman reacts toward his first war images.

He is ordered by the tank crews to clean up the place where he will do his job as an assistant driver. In the inside of the tank, Norman sees the remains of face skin of Wardaddy’s previous assistant driver. The face skin of the dead person shocks him. He goes out from the tank as he tries to hold his vomit.

(00:16:48 – 00:17:13).
ON THE FURY: Norman scrambles out of the tank and tumbles over the side. Landing on his hands and knees, he vomits his ham and eggs into the mud...
Coughing and sputtering he looks up in time to see a 6x6 truck roll by, filled with a heap of corpses. German and American. Legs and arm sticking out. It looks like they are waving "Hi" to the young soldier...
Norman wants to cry (scene 6).

Norman, who is shocked after seeing the remains of face skin, is frozen when a truck brings dead bodies. He is scared of the two things he has seen. It seems that he has not ever seen dead bodies before. The other soldiers around the truck just walk without feeling surprised or shocked by the view of dead bodies in this scene.

The second example, Norman wants to quit from war when he encounters his first battle. Fury, alongside with other tanks and soldiers, fights the enemy soldiers in the open field. The allied soldiers push the German soldiers who are hiding in the bushes across the field. When almost all of the German soldiers are wiped out and retreated, Gordo, the tank’s driver, asks Norman to aim and shoot the dead bodies in case the soldiers are still alive and will shoot back to them. However, Norman asks back and tells Gordo that the soldiers are already dead. Thus, Gordo yells to Norman which makes him cries in frustration.

Norman looking at Gordo. He just can't do it. Gordo shakes his head in frustration. And turns the tank toward the bodies and runs them over.

Norman begins to cry. Not simply a tear down the cheek but a roar of anguish, good honest pain...

NORMAN
I can't be here. I can't be here (scene 36).
Boggs and Petrie mention that the character’s action may be the best way to characterize.

“Perhaps the best reflections of character are a person’s actions. It must be assumed, of course, that real character are more than mere instrument of the plot, that they do what they do for a purpose, out of motives that are consistent with their overall personality”(2008, p.62).

In this scene, through characterization by external action and dialogue, Norman cries and wants to quit when he is very distressed by the war. Like what Norman has reacted before, he wants to cry after he sees the truck of dead soldiers. This repeated action shows consistently about Norman’s personality in the beginning of the movie. Norman has not killed an enemy before yet he is told to shoot the dead bodies which he thinks that it is inhuman. Norman is completely under pressure in this scene. Before this scene, Norman had failed to kill enemies because the enemies are children. Norman who hesitated to shoot the enemies was scolded by Wardaddy. Wardaddy hit Norman in the head and blamed him badly. Because of that, the anxiety inside Norman became bigger after being scolded. Moreover, this time, Norman is yelled because of his incompetence. He cannot bear being yelled to kill a soldier who is a child or a soldier who is already dead. He is afraid of this war and he wants to quit.

In the climax of the movie, Norman finally shows his bravery in front of other crews. Fury hits a vehicle mine in a crossroad which disables its movement. Norman has seen and reported that enemy SS battalion, a Nazi’s elite force that fanatically fought for Hitler, is marching toward them which makes the other crews scared. Wardaddy, who has been ordered to hold the crossroad in order to
buy time for allied soldiers, does not want to let the enemy soldiers pass. There are conflicts between the crews. Gordo, Bible, and Coon-ass argue with Wardaddy on how they will fight a battalion of enemy soldier with a broken tank. They are scared of the enemy especially with the SS battalion which is known for their loyalty to Nazi and Adolf Hitler during World War II. They want to flee to the forest and let go the order to protect the crossroad. Wardaddy knows their fears of the enemy. Thus, he says that it is okay to run away and leave him fight alone. While the other crews are scared, Norman is touched by Wardaddy’s decision. Norman has decided his decision. He bravely walks towards the tank and tells Wardaddy that he will stay with him.

(01:34:33 – 01:34:48)

Norman looks at the other guys. Then at Wardaddy. He crosses to the Fury and stands by it, looking at the others with crossed arms.

With that show of bravery, Gordo, Coon-Ass and Bible have no choice but to follow suit. The three men approach the Fury.
No one has any illusions -- This somber, sober choice means their deaths (scene 91).

In this scene, through Norman’s external action, he shows his bravery by deciding to fight along Wardaddy. Norman and the other crews know that this will be death for them to fight a battalion army with a broken tank. However, Norman decides to fight even though he knows that he may die. The other crews who think that this is a suicide mission are surprised by Norman’s bravery. The young man who cried for the cruelty of the war has become a man who stands bravely in front of them. The other crews have no choice but to fight the enemy soldiers after they see Norman stands for fight.

2. From a Merciful to Merciless Soldier

In the beginning of the movie, Norman still shows mercy and sympathy to the enemy. According to the movie, he is shown as a young man who has never killed anyone yet. He also does not want to kill anyone. It can be seen in the scene where Fury and other tanks meet a line of German refugee. The refugee consists of old men, women, and children. They are walking with their hands up as they are waving white cloth and handkerchief to show that they are harmless. Desperation can be seen in their face as they leave their homes and town. Norman, who sees the refugees for the first time, makes a surprised and speechless face.

Wardaddy tells every crew to be aware of enemies that may hide inside the refugee. Everyone is free to shoot if there is any suspicious movement. Norman is hesitant to answer Wardaddy’s command when he hears it. Luckily, there are no refugees that make any suspicious movement. Norman is glad that he does not
have to shoot anyone “Norman is grateful he didn't have to shoot anyone” (scene 14).

The second example shows that Norman still shows mercy to enemies because they are children. When the tanks’ column is going to their next objectives, they are being ambushed by several young enemy soldiers. Fury, Wardaddy’s tank which is behind the Lt. Parker’s tank, the leader tank, should be able to see the incoming attack right beside Lt. Parker’s tank. However, Norman who sees the young soldiers does not shoot or warn the other crews but stays still instead. He has a chance to shoot the enemies. However, he cannot respond properly because the enemies are children. He still has mercy for the enemies. Norman sees the young soldiers with disbelief thought. He cannot do anything else than staring at them while they sneak beside the tanks’ column with weapons and anti-tank rockets in their hands.

(00:23:52 – 00:24:04)
MOVEMENT in the ditch alongside Lt. Parker's tank -- An 11Y.O. HITLER YOUTH aims a Panzerfaust anti-tank rocket at the Lieutenant's tank -- He's a scared child, fear on his face, trembling...

Norman can't believe what he's seeing -- He hesitates... FWOOSH! -- The Hitler Youth fires the rocket. It slams square into the side of Lt. Parker's tank (scene 17).

Another example which shows that he is merciful is in the scene after his first battle in open vast field. A German soldier is caught by the army. Wardaddy sees an opportunity to teach Norman to kill enemy. However, Norman refuses it because he thinks that Wardaddy is wrong to kill a surrender soldier. The surrender soldier is middle aged man who disguises in U.S army jacket. He begs for his life while he is surrounded by other soldiers. He is a father with wife and kids which makes Norman cannot bear to shoot him.

There is simply no way Norman can shoot this sobbing father in the back. He looks at Wardaddy with defiance...

NORMAN

No. I'm not doing it.

WARDADDY

Why the hell not?

NORMAN

It's not right (scene B37).

Norman refuses to follow Wardaddy's order to shoot this poor father because he thinks that it is wrong to kill a surrender enemy. Moreover he has family. Norman is a kind person. He knows what is right and wrong. However, for Wardaddy, war is not about right or wrong but it is about killing or being killed. Irritated by Norman, Wardaddy makes Norman to choose his life or the enemy.

WARDADDY

You or him. Your pick. You or him.
NORMAN

Do it. Kill me (scene B37).

Norman chooses not to shoot the German father instead he chooses himself to be shot. He cannot bear to shoot a father who has family that is waiting for him. He even cannot bear to be told to kill anyone. He has heard enough orders from Wardaddy and other crews to kill enemies. Killing enemy is a simple thing to do for them but for Norman it is not a right thing to do. He has no reason to kill them especially for them who have surrender.

Norman is turned fully into a merciless man after he loses Emma when enemy bombards the town with air attack. Norman has never lost anything in war before. When his love is killed by the enemy’s attack, it gives Norman emotional shocks. Right now, Norman has a strong reason why he must kill enemy like Wardaddy’s who had lost one of his crews.

It can be seen in the next battle through Norman’s external action and his dialogue where he furiously shoots at enemy tank’s commander. When the tanks column rides into the next objective, a German Tiger ambushes and attack the tanks from distance. After an intense fight, Wardaddy tank finally takes down an enemy’s Tiger tank. The enemy tank’s crews get out and try to run away but the commander of the tank aims his gun to Wardaddy. Norman, who realizes it, furiously opens fire to the enemy tank’s commander. He fires the tank commander from his turret while he swears his hatred toward enemy.
In the last battle which takes place in a crossroad where they must defend, Norman does not put any mercy to enemy. Earlier, Norman was kind enough to shows mercy to the German father because he had surrendered and has family. However, now, Norman does not hesitate to kill enemies on his sight.

Fury’s movement is disabled for it hits a vehicle mine. Wardaddy, who is persistent to hold the crossroad and fight the enemy, has a strategy to trick enemy. He orders the crews to take dead soldiers and put their jacket on the bodies as a disguise so that enemy will think that the tank has broken and the crews have been killed. After Fury’s crews are found still alive, Wardaddy orders the crew to open fires. Norman without hesitation fires at the enemy who is unprepared for the sudden attack. He fires mercilessly to the horde of enemy. Enemy soldiers have no place to hide or to cover themselves from the rain of bullets that Norman shoots. Some of enemy soldiers are down to cover their bodies from the bullets and some are down because they have been shot by Norman.
NORMAN'S PERISCOPE POV -- Norman sees a couple of *running shadows*...

**BRDDDDDDT!** -- He cuts them down. He's in the zone. Hunting for targets and hitting them...(scene D100)

In this scene, through Norman’s external action and dialogue, he becomes merciless when he shoots the enemies. He also has left his kindness and becomes a true man of war who does not care who the enemies are. He will shoot the enemy as long as he can see them. Norman’s hands pull the trigger, his mouth swears, and his eyes reflect the hatred toward them. Even though the enemy’s soldier is unprepared and unprotected from the attack, Norman showers them with bullets from his turret without any mercy. Moreover, Norman is enjoying shooting them to the ground by shouting “come on”.
B. Wardaddy’s Personality

In the movie, Through Wardaddy’s appearances, the director tries to describe Wardaddy as a senior soldier who has fought in many battles. Moreover, the director chooses Wardaddy as the main character’s war name to exaggerate the impressions of Wardaddy “one of important method of characterization is uses of names possessing appropriate qualities of sound, meaning, or connotation” (Boggs & Petrie, 2008, p.66-67). He is a commander of a tank named Fury. His real name is Don Collier. He has been fighting Nazi since in Africa, France, Belgium, and in Germany itself. He has crews which have served him since he was in Africa. Wardaddy is the tank commander. Gordo is the tank driver, Coon-ass is the shell loader, and Bible is the gunner. All of the crews admire Wardaddy and his personality.
1. Authoritarian

Wardaddy shows himself as an authoritarian figure that expects and wants Norman to do what he says. To make Norman follows his expectation, he disciplines Norman by using verbal, physical abuse, and blames. The purposes of discipline are to train Norman to follow the orders and to teach him to obey Wardaddy’s authority. He disciplines Norman to train him into a proper soldier who can kill enemy like what Wardaddy expects from Norman.

One of the ways Wardaddy disciplines Norman is the use of blame when he makes mistakes. He blames Norman because he wants Norman to realize that it is Norman’s own mistake so that Norman will not do the same mistake. When the tank’s column is ambushed by a group of young soldiers, Norman hesitates to shoot them which causes the leader of the tank’s column destroyed. Then, Wardaddy blames Norman for not shooting the enemy. Even though Wardaddy understands why Norman cannot shoot, he still blames Norman. He blames Norman because Norman threatens the other crews with his incompetence and stupidity as a soldier.

WARDADDY

See what a kid can do? That’s your fault. Next fucking German with a weapon you see, rake the dogshit out of him. I don’t care if it’s a baby with a butterknife in one hand and mama’s left titty in the other. You chop him up.

In this scene, it can be seen that Wardaddy is angry toward Norman because Norman makes a fatal mistake that costs a tank destroyed. Norman cannot shoot the enemy soldiers because the soldiers are still young. In spite of the reason, he still blames Norman. He says that it is Norman’s fault to make him feel
guilty so that he will not do the same mistake again. Norman, who has realized that it is his fault, accepts the blame.

Wardaddy tries to discipline Norman by making him obey his words. He wants Norman not to hesitate to shoot at enemy even though if they are babies with weapon. Though there is no chance that a baby with knife would attack them, Wardaddy still orders Norman to obey his words. He wants Norman to obey his authority even if the order is the irrational one. Through this dialogue, Wardaddy shows his dominance and authority to Norman.

2. **Wardaddy is Thoughtful**

Even though Wardaddy has treated Norman badly by using verbal and physical abuses or forcing him to do what Norman did not want to do, Wardaddy is really thoughtful about Norman. He sees Norman has problems in killing enemy so he helps Norman with any necessary lessons that will help him overcome his problem. One of the examples, he forces Norman to kill a surrender enemy by his own hand. By doing so, Norman will be not hesitant to kill another enemy because he has killed one already. After he makes Norman kill the soldier, he even feels guilty from what he has done to Norman.

He also shows Norman about the cruelty and injustice that the enemy has done to its own people. He wants to show Norman why enemy is worth killing. After Norman is finally able to kill enemies, Wardaddy sees that the young man is not fully able to get rid of his merciful sides to the enemies. Thus, he wants to make sure that Norman is able to kill without mercy by showing him the true face
of their enemies. He leads Norman to a room full of Nazi elites. He shows what
the enemies has done to themselves before the allied comes.

**WHAT THEY SEE** -- There are several dead men and women. The men
wear Nazi Party uniforms, middle-aged fat bureaucrats. The women wear
party dresses. Presumably their wives. Empty booze bottles everywhere.
Several of the men hold pistols.

WARDADDY
They knew we were coming. So they got drunk as Lords and shot
themselves at sun up.
A beat as Norman stares at this mad tableau...

NORMAN
Why are you showing me this?
WARDADDY
You know why (scene 50).

Enemy elites have parties until they got drunk while waiting the allied
soldier to arrive. After the sun rises, they start killing themselves rather than
surrender to allied. Wardaddy wants Norman to see this scene to make him realize
that the enemies elites are some bunch of egoistic people who have parties while
letting their own people suffer and starve.

The next example that shows Wardaddy’s thoughtful side toward Norman
is that he comforts Norman when Norman is in mourn. Wardaddy once comforts
Norman in the movie when Norman has lost his love, Emma. Emma has died
because enemy’s air attack that hits her house. Wardaddy invites Norman to go up
on the tank and tries to talk to Norman who is stoned from his lost.

WARDADDY
I know how you feel.

NORMAN
You have no idea how I feel.
WARDADDY

Today... Look, what happened back there. Is every day. It's every day.

NORMAN

Today's the worst day of life.

WARDADDY

Like I said, that's every day. If you think it can't get worse, it can. And it will. I started this war killing Germans in Africa. Then France. Then Belgium. Now I'm killing Germans in Germany. It will end. Soon too. But before it does a lot more people gotta die (scene 65).

(01:17:27)

Even though Wardaddy tries not to show his care toward Norman and treats him badly in the beginning of the movie, He starts to show his cares toward Norman by comforting him in this scene. Through Wardaddy external action, this scene shows that Wardaddy tries to comfort and ease Norman from his lost. He tries to say that many people either soldiers or innocent people will die in this war. In other words, Emma’s death is common in war and many deaths will occur before the war ends. He wants Norman to move on from his lost so that he can
fight the enemy again. This thoughtful and caring act of Wardaddy toward Norman makes both characters become closer to each other and grow trust.

3. Wardaddy is Merciless

One of the ways of characterization in film is by contrast: dramatic foil. The use of foils is to contrast a character whose behavior, attitude, opinions, lifestyle, and physical appearance from the main character (Boggs & Petrie, 2008, p.64). In this movie, Wardaddy’s character is shown to be the exact opposite of Norman. Wardaddy is a merciless senior soldier who does not hesitate to kill enemy. Many years of war experiences have made him understand his role as a soldier that is meant to kill enemy whoever they are. The loss of one of his crews has lit his fury for the enemy. In one scene where the tanks’ column is ambushed by enemy soldiers who are still children, he does not hesitate to shoot and kill them.

WARDADDY aims his assault rifle at the Hitler Youth...
BRDDDDT! -- Drops him with a burst. Two more HITLER YOUTHS decide they are done playing soldier and take off running...
BRDDDT!-BRDDDDT! -- Wardaddy smokes the little fuckers too...

BRDDDDT! -- Wardaddy finishes him off. Then he crosses to the Hitler Youth in the ditch -- He's still alive. Wardaddy kicks him...
WARDADDY

(German)
You happy now you little shit? You should be in school drinking milk. You didn't have to fight us you idiot. Wardaddy aims his pistol -- BAM! -- Ends the boy's short lived war. He returns to the Fury. Eyes locked on Norman's. Norman is scared of Wardaddy. As he should be. (Scene 17)

Unlike Norman who hesitates and fails to kill the enemies, Wardaddy mercilessly kills the enemies even though they are children. He even kills the ones
who run away after they manage to destroy the leader tank of the column. Moreover, he even spares no enemy alive and shoots while mocking them.

Another example, Wardaddy uses a surrender soldier to teach Norman to kill. After Norman has his first battle in the vast field, a surrender soldier is captured by the allied soldiers. The German soldier begs for his life while he is surrounded by other soldiers. He is a father with wife and kids by showing his family picture. However, the other soldiers and Wardaddy do not really care if he is a father. Wardaddy, mercilessly, slaps the German father's family picture off his hand, calls Norman to go down from tank and orders Norman to shoot the German father.

There is simply no way Norman can shoot this sobbing father in the back. He looks at Wardaddy with defiance...

NORMAN

No. I'm not doing it.

WARDADDY

Why the hell not?
NORMAN
It's not right (scene B37).

Norman refuses to follow Wardaddy’s order to shoot this poor father because he thinks that it is wrong to kill a surrender enemy moreover he has family. In World War II, Nazi is known to be fanatic German army that does not hesitate to kill enemy that opposes them. However, Wardaddy sees that this young man does not know this truth. He also sees that Norman forgets that he is a soldier who is meant to kill the enemy.

WARDADDY
We ain’t here for right and wrong. We’re here to kill these people (scene B37).

Norman still refuses which makes Wardaddy irritated by his thought. He is useless for Wardaddy if he cannot kill any enemy. With that thought, Norman can be a threat for his own and other crews’ life. Thus, he makes Norman shoots the German father by grabbing Norman’s hand then forces Norman to pull the trigger. This scene shows that Wardaddy has no mercy to surrender soldier. He even uses this opportunity to teach Norman to kill.

4. Wardaddy is Fearless

Wardaddy is described as a soldier who does not show any fear to enemy. Years’ experiences of fighting enemy along with his crew have shaped him into a hard and sharp man. In the past, when Wardaddy was an inexperienced soldier, he was similar to Norman who was afraid and scared of the battle. Despite of it, his crews still admire him for the way he leads them.
In the movie, Wardaddy faces some battles and he does not panic when he confronts the enemy. He keeps calm as he leads the crews. It is because he has many experiences in war so he knows what he should do unlike Norman who is scared of the battle because he has no experiences.

**WHAT HE SEES -- A German TIGER TANK emerges from a camouflage blind in a hay field.** Tigers are the deadliest tanks of the war. Wardaddy's three Shermans are hopelessly outgunned, worse, a Tiger's armor is nearly impervious to their cannons.

**WARDADDY**
I see it. It's a goddamned Tiger. Bible, get an eyeball on him and send it.

**BIBLE**
I got him! On the way!

**KABOOM! --** The Fury fires. Its glowing shell strikes the front of the distant Tiger and ricochets off harmlessly.

**SGT. DAVIS**
Let's get the fuck out of here.

**WARDADDY**
Unless he drowns himself in a shit filled ditch, it's up to us to kill him. C'mon, hit that son of a bitch! (scene 68)

In this scene, the tanks' column led by wardaddy is ambushed by a German Tiger, Wardaddy keeps calm as he leads Fury and others tank. He manages to spot the enemy tank and orders the other tanks to line up into combat position. German Tiger in World War II was considered the best tank among other tanks. Allied tanks especially Americans’ are not match against this tank. Even though allied tanks outnumbered German’s tank, it does not guarantee the outcome of the battle. Wardaddy and the other tanks’ commander know this fact. One of the tank’s commanders even wants Wardaddy to forget the enemy and run away instead. However, Wardaddy refuses it and orders the other tanks to fight the German tank even though he knows that it will be very hard to defeat.
The next example that shows his fearlessness is when he wants to hold the crossroad where he must protect even though the other crews are scared. Norman has seen and reported that enemy SS battalion, is marching toward them. Wardaddy, who has been ordered to hold the crossroad in order to buy time for allied soldier, does not want to let the enemy soldiers pass.

COON-ASS
Let's get out of here. They'll never see us in the dark. Let 'em pass through.
WARDADDY
We ain't run before. Why we gonna run now? We're fighting it out. We'll hold this damn crossroad (scene 91).

Gordo, Bible, and Coon-ass argue with Wardaddy on how they will fight a battalion of enemy soldier with a broken tank. They are scared of the enemy. They want to flee to the forest and let go the order to protect the crossroad. He knows their fears of the enemy. Thus, he says that it is okay to run away and leave him fight alone. Wardaddy has never run from battle before and he does not want to. He has an order to be done even if it costs his life.

C. Wardaddy’s Figure Influences on Norman’s Personality development

In the movie, there are several changes which have contributions to Norman’s personality development. Those are, the changes in significant people, changes in roles, changes in social pressure, and changes in self-concept.

The first change that Norman faces during the movie is the change in significant people. Hurlock (1974) mentions that the individual is more influenced by the leader of the group or the most popular member within the group whose status in the group is marginal (p.237). Wardaddy as the leader of the crews has obligation to control the crews and watch over them. He is being thoughtful on
Norman rather than the rest of the crews which makes him become the significant person who contributes more in Norman’s development.

The second change is the changes in roles. Norman should be sent to the fifth headquarter and worked behind enemy’s line. However, he got pulled away from truck to replace one of Wardaddy’s crews instead. This sudden deployment makes Norman unprepared for the role which he will take because he does not have any experiences about the role. Moreover, in the crew, Norman is forced to do the role he does not want to. He is forced by Wardaddy and the crews to kill enemy even though he dislike it. As what has mentioned in chapter two, there are three conditions in role changes that can damage personality pattern. Two out of three are shown in the movie. First, the roles changes may damage the self-concept if the individual is forced to the role he does not want to. Second, the individual is unprepared for the changing of the roles (Hurlock, 1974, p.127).

The third is the change in social pressure. With the unexpected deployment that happens to Norman, he is deployed to a different social group. That social group is Wardaddy’s crews. Norman gets social pressure from the groups because his personality traits are different from others. Hurlock (1994) mentions that strong social pressure to conform to a socially approved personality pattern will encourage changes in certain aspect of personality. Traits which are likely to be socially rejected, are more subject to be changed to those which are admired (p.126). Norman also has problems with social acceptance with the group. He is not accepted well because his personality is different from other crews.
The fourth is the changes in self-concept. Self-concept is the core of personality pattern. A change in self-concept will change the whole personality pattern. In order to change the self-concept, an individual must see his true self. There are obstacles to change self-concept. One of them is the emotional one. People do not want to think different about themselves. It is because that makes them admit that they were wrong (Hurlock, 1974, p.128). This happens to Norman. He resists thinking that he is wrong about what he thinks and what he chooses when he is forced to kill a surrender enemy.

From the changes that happen to Norman, there are influences from Wardaddy’s figure which help Norman to change his personality. Those influences are:

1. **Wardaddy Influences Norman to Develop to a Brave Man**

   Wardaddy’s figure gives influences to Norman to adapt the changes that he faces. Those influences contribute in the changes in significant people and changes in social pressure that Norman faces. First, Wardaddy helps and makes Norman to be accepted in the crew and. Second, he also makes Norman trust and satisfied with Wardaddy as his leader which makes him feels secured when fighting along Wardaddy. These are the two reasons why Norman can act bravely in the end of the movie.

   In the movie, Norman has difficulties with the crews’ acceptance. He is not accepted well in few scenes in the beginning of the movies. It can be seen when the other crews act very cold and mean when they know that Norman will join them and replace their dead friend’s position. Norman just got off from the
truck and was sent by the army officer to Fury’s crew. At first, he meets Wardaddy to report that he has been assigned to his crew. However, Wardaddy seems surprised and disappointed to know a new soldier like Norman will join his crews. The crews also examine Norman’s appearance and try to interview Norman to know what kind of person he is.

GORDO
Where's your cigarettes?

NORMAN
I don't smoke.

GORDO
Well then you're a bastard.

Gordo tosses Norman's dufflebag in the mud. Norman looks stricken (scene 4).

GORDO
You don't drink?

NORMAN
Nuh-uh. Especially that.

Gordo snatches back his canteen.

GORDO
I hate you (scene 4).

It can be seen that Norman is not well accepted with the crews because of his personality. Norman does not drink or smoke like them. His personality and behaviors are distant from the other crews which make it harder for Norman to be accepted.

Social acceptance greatly affects a person. The more a person is accepted in the groups, the closer his relationship with the members and the more influences affects the person (Hurlock 1974, p.237). How much social acceptance can affect a person depends on two conditions. First, how secure the person in the group status is. Second, how important the social acceptance is to the person. The
insecure person will be afraid to express himself and he will follow the other members (Hurlock, 1974, p.241). This is what happens to Norman. He feels insecure in the crews of the tank because he is not well accepted. Moreover, he needs experiences soldier and need guidance from the senior crews in order to adapt the war. In some scenes when Norman confronts problems, the crews do not really care about Norman problems. Instead of supporting him, they just force Norman to fights it. This makes Norman feel insecure among the crews and gives him anxiety about the war. He feels that the other crews do not care about him and they leave him alone with his problems.

ON THE FURY: Norman scrambles out of the tank and tumbles over the side. Landing on his hands and knees, he vomits his ham and eggs into the mud...

Coughing and sputtering he looks up in time to see a 6x6 truck roll by, filled with a heap of corpses. German and American. Legs and arms sticking out. It looks like they are waving "Hi" to the young soldier...


BIBLE
Get back in there. It's not going to clean itself.

Norman faces his problems alone until he reaches his peak and burst it all while crying in frustration. It can be seen in the scene where Norman encounters his first battle in open field. From beginning, he is anxious and afraid of the war because of the insecurity. Moreover, he has been blamed and yelled several times for his faults and inexperience. Norman has been scolded and blamed from hesitating to shoot enemies because they are children and has been yelled because he does not want to shoot enemys’ corpses. He has been frustrated and stressed by the war because he feels insecure in the war.
Norman begins to cry. Not simply a tear down the cheek but a roar of anguish, good honest pain...

   NORMAN
I can't be here. I can't be here (scene 36).

However, the crews slowly begin to accept him. Norman cries and bursts out his problems in front of the crews that he cannot endure the war anymore. Moreover, Wardaddy forces Norman to kill surrender enemy which gives Norman more stresses. For the first time, the crews give their sympathy to Norman and try to calm him down. It can be seen in the scene after Wardaddy forces Norman to kill a surrender soldier. The crews initiate to calm down Norman. Bible, one of the crews, helps him to get up and leads him to have a sit and coffee. He understands Norman’s feeling after he experiences his first kill and war.

At the Fury. Minutes later. Coon-Ass hands Norman a hot cup of coffee. Norman accepts it gratefully. Gordo and Bible are with him. Wardaddy by himself smoking a cigarette. Maybe feeling a little guilty (scene C37).

The Fury crew trades looks. They've all been there. Gordo puts a brotherly arm around Norman.

   NORMAN
That was a shit show. Was that supposed to make a man out of me? My conscience is clean. I'm keeping it that way.

   GORDO
Don’s crazy as a shithouse rat. But he's solid. We've been together since before Africa. I won't fight with nobody else.

   NORMAN
He's the biggest asshole I ever met, and I've met a couple.

   BIBLE
Ain't no crew stayed together like we have. And it's cause of him. Look, you did alright. You spotted that 75 when no one else did.

A kind word -- Norman needed it. The crew is starting to accept him (scene C37).
The crews, who do not really care about Norman in the beginning, begin to support Norman because they see Norman is truly in distress and frustration. It is because they have felt the same situation as Norman before in the past. Norman may hate Wardaddy for what he has forced to Norman but the crews want Norman compromises Wardaddy by telling him that Wardaddy is a good leader despite his crazy and extreme acts. What he did to Norman was for the sake of the crews and himself. Wardaddy has promised to protect the crews and Norman has been told about this. With the good talk, Norman is slowly accepted in the crews.

However, the crews do not really have great influences on his personality. The influences comes from Wardaddy, the leader of the crews as well Hurlock (1974) mentions that the individual is more influenced by the leader of the group or the most popular member within the group whose status in the group is marginal (p.237). Wardaddy as the leader of the crews has obligation to control the crews and watch over them. The fact that he is being thoughtful on Norman rather than the rest of the crews makes him become the significant person who contributes more in Norman’s development. Even though he is being thoughtful about Norman, he is also being harsh and forceful which makes Norman have less respect and trust toward Wardaddy in the beginning.

Norman grows trust to Wardaddy because he is the one who cares about Norman the most. At one time when Norman still mourns for Emma’s death, Wardaddy talks to Norman to comfort and ease him. Wardaddy who has lost one of his crews knows what Norman feel when he lost Emma. He tries to make Norman move on from his lost by saying that what has happened to Emma
happens every day in war. Every day, people die caused by war either they soldiers or civilians. This will continue before the war ends.

Wardaddy even tells Norman his private story which he has kept it secret from other crews. He tells Norman his shameful story on how he got his burnt scar on his back. Norman who hears Wardaddy’s story becomes awkward. Norman tells that Wardaddy does not need to tell Norman any farther. However, Wardaddy continues his story because he wants Norman to hear it and take the message of his story. Norman gets the message from his story and also gets that Wardaddy puts trust to him to keep this secret. He realizes that Wardaddy does not bother to tell this story just to make Norman gets the message.

WARDADDY
 Been with these fine gentlemen since nineteen forty two. And they don’t know none of this. Not a word of it. Keep it that way.
 Norman will keep his secret (scene 65).

Norman sees Wardaddy puts trust to him to keep his secret. Thus, he tries to trust Wardaddy too by telling his childhood life. He was born with a caul, a birth shroud around his head. He believes he can see things in the future. Because of this, many people confessed to him about bad things just like Wardaddy.

Wardaddy likes hearing that. He looks at Norman.

WARDADDY
 You’re a strange one, Norman.
 (then)
 My brother’s name was Norman (scene 65).

At this moment, these two characters have gained trust from each other. Norman has accepted Wardaddy as his leader and satisfied with him. The more Norman is satisfied with Wardaddy as his leader, the more he gladly carries his
role in the crews. If the followers are satisfied with the quality of the leader they are subjected to, they are willing to carry their share of the load in the group’s activities. Being a happy and contented follower can have more favorable effect on personality (Hurlock, 1974, p.257,). Norman has trusted Wardaddy and has developed respect toward him. He starts to take responsibilities of his role in the crew more seriously. He does not fail or hesitate to kill the enemies again like the last time.

Because Norman and Wardaddy have trusted each other, Norman feels more secure in his position in the group. He has been accepted by the leader of the groups. The effect is that Norman will be easier to be accepted by the other crews. It can be seen the scene where the tank crews prepare a surprised attack for incoming Nazi’s SS battalion army. Norman, who struggles to fit with the crews, is finally accepted and recognized as one of the crews. Norman is accepted in the crews by gaining his war name “Machine” as he drinks in front of them on his own will for the first time. The crews celebrate Norman’s war name by yelling and calling him “Machine”. Norman, who is being praised, makes a big smile and proud face as he calls himself “Machine”.

Bible drinks from the bottle. Then hands it to Coon-Ass. Who takes a long pull. He passes it to Gordo. He takes a swig and passes to Norman. Norman finishes the bottle.

COON-ASS
Damn son, you're a fighting, fucking, drinking machine.
WARDADDY
Machine. That's it. That's your war name. I christen thee "Machine".
GORDO/BIBLE
Machine!
"Machine" -- Norman likes the nickname. He smiles. This now makes him a full fledged member of the Fury's crew (scene 94).

In this scene, Norman tries to imitate Wardaddy and the other crews who drink for the last time before the battle. In the beginning, Norman said that he did not drink any alcohol. However, by time passes as he fights along with the crews, he desires to be like Wardaddy and the crews by acting and behaving like them. He starts drinking which is opposite to what he has said in the beginning of the movie. It can happen because he is already accepted and recognized by Wardaddy. He also has seen Wardaddy as his leader and satisfied by him. Thus, he tries to imitate and adapt to Wardaddy behaviors.

In the end of the movie, Norman who has grown trust and respect to Wardaddy feels secure when he fights with him. He respects Wardaddy’s bravery and decision to do his responsibilities. It can be seen when Norman decides to fight with Wardaddy instead of running away with other crews. The crews will face an enemy SS battalion, all of the crews are arguing about Wardaddy’s crazy act to stop a battalion with a busted tank. Even though other crews know him for his crazy acts better than Norman, they are against Wardaddy's non-sense command. However, when Wardaddy tells them that it is okay to leave him alone and run away, Norman is the only one who is willing to fight beside him. At this point, Norman, who has grown trust with Wardaddy, will do his role as the part of the crews. He is not afraid anymore because he has felt secured for being accepted in the crew and for trusting Wardaddy as his leader. This scene also shows that Norman is motivated by Wardaddy’s bravery. Norman, who has seen Wardaddy as a respectable figure, tries to follow and imitate Wardaddy’s bravery.
2. Wardaddy Influences Norman to develop to a Merciless Soldier

Wardaddy also gives influences to develop Norman’s personality from being a merciful man to merciless man by contributing and giving influences on the changes that happen to Norman. Wardaddy’s figure gives influences on Norman’s changes in significant people, changes in role, and changes in self-concept. He helps Norman adapt to his new role and forces his thoughts and beliefs to Norman which in result damaging Norman’s self-concept. In the movie, Wardaddy is a merciless soldier and he forces thoughts and beliefs about enemy to Norman who is kind and merciful toward the enemy. He forces Norman to change his thoughts and perception about enemies because it can threat the tank crews if Norman still shows merci to the enemy. Wardaddy believes that there is nothing good about enemy soldiers which makes them are worth to kill. He also believes that he is a soldier that is meant to kill enemy in the battlefield.

After Norman joins Fury’s crew, Wardaddy becomes the significant person in Norman’s life. It is because Wardaddy is the commander of the crew who leads the tank with his authority. The other crew members of the tank also admit and accept Wardaddy as the leader of the crews. Wardaddy is the role model that every crew admires.

According to Hurlock, with the change of significant people in an individual, he/she inevitably tries to adapt to their pattern of behaviors and attitudes, beliefs, values, and aspirations to their significant people. This is what happens to Norman when he joins the crew. However, because Norman and Wardaddy personalities are quite different, Norman has difficulties adapting and
imitating Wardaddy. According the movie, Norman is a soldier who still shows sympathy and mercy to enemy which is opposite to Wardaddy who is merciless and fearless when he fought in war.

Norman tries to be a soldier what Wardaddy expects. He expects Norman to kill enemy and to do his role as assistant driver, the man who is in charge to protect tanks from grunt soldiers with a machine gun turret, properly. However, Norman has problems killing enemies. Norman needs time to adapt himself to the war and Wardaddy because he is still an inexperienced as a soldier and unprepared for the role. Wardaddy knows this problem and he also knows that Norman does not have time to adapt. He expects that Norman already knows the war and has adapted to it.

Wardaddy influences to Norman’s development can be seen the scene when Wardaddy disciplines him by scolding Norman for being unable to kill enemy. Norman hesitates to kill enemy soldier because they are still children. He shows himself that he is unprepared for the role because he still shows merci to the enemy soldiers which Wardaddy does not want Norman to be. He blames Norman because he wants Norman to realize that it is Norman’s own mistake for hesitating to kill. When the tank’s column is ambushed by a group of young soldiers, Norman hesitates to shoot them which causes the leader of the tank’s column destroyed. Thus, Wardaddy blames Norman for not shooting the enemy. Even though Wardaddy understands why Norman cannot shoot, he still blames Norman.

WARDADDY
You cocksucker. Why didn't you shoot that shithead when you had the chance?

NORMAN
It happened so fast. He was just a kid.
Wardaddy gestures at Lt. Parker's burning tank...
WARDADDY
See what a kid can do? That's your fault. Next fucking German with a weapon you see, rake the dogshit out of him. I don't care if it's a baby with a butterknife in one hand and mama's left titty in the other. You chop him up (scene 17).

In this scene, it can be seen that Wardaddy is angry toward Norman because Norman makes a fatal mistake that costs the leader of the tank’s column destroyed. Norman cannot shoot the enemy soldiers because the soldiers are young children. In spite of the reason, he still blames Norman. He says that it is Norman’s fault to make him feels guilty so that he will not do the same mistake again. Wardaddy does not want Norman hesitates when killing enemy because it can threat the crews’ lives. He wants Norman to kill enemies without putting any sympathy or mercy just like him.

Wardaddy also makes Norman confront his hesitation by forcing him to kill a surrender enemy. He wants Norman to kill the surrender soldier so that he would not hesitate to kill enemy in the next time. He also wants Norman to understand his role in the war as a soldier, a soldier that has been sent to kill enemy.

Then Wardaddy pauses -- Thinks to himself: "Fuck this, I'm winning this round." He strides back to Norman, shoves him to his knees and holds his revolver to Norman's head.

WARDADDY
We ain't here for right and wrong. We're here to kill these people.

More Soldiers gather to watch -- This is getting interesting.
Wardaddy cocks the hammer...

WARDADDY
You or him. Your pick. You or him.

NORMAN
Do it. Kill me.

Norman has called his bluff. Enraged, Wardaddy forces the gun into Norman's hand -- *Then wrestles the pistol against the German Corporal's back*. Who is falling apart sobbing... (scene B37).

In this scene, Wardaddy forces his thought to Norman. He wants Norman to stop showing mercy to the enemy because they are soldiers who are meant to kill enemy. He even threats Norman by aiming the gun to his head and makes him choose whether Norman or the soldier who will be shot. This will make Norman in the situation where he must put his life over the enemy. However, Norman chooses enemy's life over himself instead which enraged Wardaddy. Norman does not want to admit that he is wrong and thinks in different way. This is one of the obstacles to change the self-concept. An individual resist thinking different about himself because if they do, they will admit that they were wrong (Hurlock, 1974, p128). Lucky, Wardaddy is not cruel enough to kill his own crew thus he makes Norman kill the soldiers by forcing him to do it. Because Norman has killed one enemy before, Norman will not be hesitant anymore.

However, having to submit to the authoritarian domination can develop hostilities which give damage to personality pattern and encourage aggressive behavior (Hurlock, 1974, p.257). Norman, who has been forced to submit to Wardaddy, loses his respect toward Wardaddy after he was forced to kill the surrender enemy. He feels Wardaddy wants to break his clean conscience.
Norman claims himself that he knows what is right and wrong but Wardaddy tries to break his conscience by telling Norman that war is not about right or wrong. In this scene Norman’s self-concept is also slightly damaged because he is forced to do that he does not want “My conscience is clean. I’m keeping it that way” (scene C37).

However, even though the other crews try to make Norman compromise what Wardaddy has done to him by telling Norman that Wardaddy is a good leader despite his crazy acts, he still disrespects him calling him as a “big asshole”. In one hand, the other crews know Wardaddy very well for years. They know Wardaddy’s personalities which Norman has not known yet and they admire Wardaddy as their leader. In other hand, Norman just met Wardaddy less than a day. He assumes Wardaddy as the “big asshole” because he has not known Wardaddy very well. He does not know Wardaddy’s all personalities. He thinks Wardaddy forces him to kill the surrender soldier just to makes him become a man. Thus, he loses his respect toward Wardaddy which makes him unsatisfied with the quality of Wardaddy as his leader.

Norman, for the first time, gains his respect and toward Wardaddy when Wardaddy shows his gentleman side by trying to defend lady. After the battle in the town, Wardaddy and Norman spotted a lady with her cousin hiding a building. They go to the building to find out if they are enemies or harmless civilians. The lady’s name is Irma and her cousin’s is Emma. When Wardaddy knows that they are harmless, he wants hospitality from them by asking them to bring hot water
and cook some eggs. Wardaddy sees that Norman likes her cousin, Emma. Thus he lets them sleep together in her bedroom. He wants these two young man and woman to feel love while they still alive. After Norman and Emma finish their intimate business, the atmosphere between Norman, Wardaddy and Irma, Emma is lightened. Both sides seem comfortable with each other until other crews come and barge in. They come in rudely which makes Irma and Emma scared.

Emma brings the new arrivals glasses of beer. Coon-Ass drools over the beautiful young woman. She returns quickly to the kitchen.

**COON-ASS**
Bless your heart, boy. You took that pretty thing for a roll?

Norman won't answer him. And that's answer enough.

**COON-ASS**
We're a team, right? Eat, shit, kill, fuck together. Right?

**GORDO**
That's right. Pass the plate, Norman. Make a donation to the cause.

**WARDADDY**
Y'all touch her and I'm kicking your teeth down your throats (scene 58).

In this scene, they bully Norman for having sex with Emma without letting them to have sex with her too. They are being jerk and rude when they ask Norman. They see Emma as a thing that can be lent and passed easily just to satisfy their lust without considering her feeling. Wardaddy who sees that Norman cannot fight back tries to defend Norman’s lover, Emma. With one warn from Wardaddy, the crews stop. However, Coon-ass cannot stop being jerk. He sees and takes a photo of Irma’s husband then mocks it. Again, Wardaddy tries to stop Coon-ass by taking the photo and then gives it back to Irma.

**COON-ASS**

Coon-Ass regards a photograph on the wall. *A young man in Army uniform.* He takes it down, dismayed...
Who's the goddamn Nazi? 
Coon-Ass charges into the kitchen with it – Indignantly waves the picture at Irma...

COON-ASS
Who's the fucking Nazi, lady?

IRMA
My husband. He died in Russia.

Wardaddy appears behind Coon-Ass and takes the photo from him. He gently hands it to Irma.

WARDADDY
(German)
I'm sorry for your loss.

Norman is touched by this respectful side of Wardaddy. Coon-Ass sits down. Pulls a bottle from his jacket and takes a swig. Coon-Ass hands it to Norman. And stares at him with angry bloodshot eyes... (scene 58).

I this scene, Norman sees the gentle side of Wardaddy for the first time. Norman, who has called Wardaddy as “big-asshole” is touched by Wardaddy’s gentle side. Now, he understands what kind of person Wardaddy is and he respects him. Despite being merciless to the enemy, he is gentle and kind to women which make Norman see Wardaddy as a respectable figure.

When Norman respects Wardaddy as the leader, he will see Wardaddy as the ideal figure of the groups. He will try to adapt to Wardaddy’s behavior and attitudes. With Emma’s death, Norman also has understood why Wardaddy taught him to not show any mercy to the enemy. Norman also tries to adapt to Wardaddy’s belief that enemy will not hesitate to kill him even if they sacrifice their own people. By becoming a merciless soldier, Norman self-concept has changed. He once said that he was a person who had clean conscience. He also knew what was right and wrong. However, now, he does not care anymore about
his clean conscience and what is right or wrong. In the end of the movie, he turns to a merciless soldier same as Wardaddy.
CHAPTER V
CONCLUSION

In this chapter, the researcher concludes the results of the analysis in the previous chapter. The purpose of this research is to find Wardaddy’s figure influences to Norman personality development in David Ayer’s *Fury*. The researcher divides the conclusion into three major parts.

The first part concludes the discussion of the development of Norman’s personality. The discussion is divided into two sections.

The first section discusses Norman’s personality development from being a coward to a brave man. The researcher concludes that Norman is a coward because he is afraid and anxious of the war. In the movie, he is shown as an inexperienced soldier who does not have any war experiences. Moreover, he is sent to a different role that he does not expect. He shows his nervousness and anxiety in the crew. When those anxiety increases as he is frustrated and stressed, he finally cries and says that he wants to quit from war. Norman has developed into a brave man. He shows his bravery in front of the crews by choosing to fight along with Wardaddy although the other crews want to flee. Norman, for the first time, makes a brave decision even when he knows he will die.

The second section explains Norman’s personality development from being a merciful to merciless soldier. Norman is a merciful soldier by showing mercy and sympathy to the enemy soldiers. He has never killed someone in the war before. Because of that he hesitates to shoot enemy soldiers. He shows mercy and sympathy to the enemies because they are still children. He also does not want
to kill an enemy soldier because the enemy has surrendered and has family. Norman finally develops his personality into a merciless man by showing that he does not hesitate to kill enemy anymore. Norman does not hesitate to shoot and kill many enemies in the end of the movie. He even enjoys killing them.

The second part concludes the discussion of Wardaddy’s personality that has influences to Norman development. There are several Wardaddy’s personality traits that give some influences to Norman’s personality development. Those are authoritarian, merciless, thoughtful, and fearless. First, he is an authoritarian because he disciplines by using physical and verbal abuse to make Norman obey his order. Second, he is merciless toward enemies because they have killed one of his crews. He does not hesitate to shoot and kill enemies even though they are children or a surrender soldier. Third, he is a thoughtful leader. He has promised to all of his crews to protect them and keep them alive. He cares about Norman by giving him lessons in order to make Norman adapt to the war. Last, Wardaddy is a fearless soldier. He does not show any fear to enemy. Many years of experiences in war make him become a sharp and hard man. He does not run away even though he is outnumbered by the enemy.

The third part concludes the discussion on how Wardaddy’s figure influences Norman’s personality development. Wardaddy’s figure gives influences when Norman faces some changes in his life. In the movie, Norman faces some changes which are the conditions that are responsible for personality change. Norman faces changes in his significant people, changes in his role,
changes in social pressure, and changes in self-concept. The discussion in this part is divided into two sections.

First, Wardaddy’s figure influences Norman to develop his personality to a brave man by helping Norman to be accepted in the crew. Norman feels anxious and afraid of war because he is insecure in the Wardaddy’s crews. He is not accepted well by the crews. Wardaddy indirectly makes Norman to be accepted in the crew by making Norman accepts him as his leader. Likewise, Wardaddy also accepts Norman first which makes it easier for him to be accepted by the crews. When Norman is accepted by Wardaddy and the crews, he feels secure when fighting with them. Norman, who has been satisfied with the quality of Wardaddy as his leader, gladly does his role in Wardaddy’s crew. He is also motivated by Wardaddy’s bravery which makes him desire to be like Wardaddy. These are the reasons why Norman can act bravely in the end of the movie.

Second, Wardaddy gives some influences to make Norman develops into a merciless soldier. He helps Norman to adapt to the changes in his role, forces Norman to change his self-concept, and lets Norman imitate himself. Norman, who is unprepared and forced to do his new role, damages his self-concept. Wardaddy several times gives Norman lessons and disciplines Norman in order for Norman to do his role properly as a soldier and protect his own life. However, the way Wardaddy forces Norman to understand his role damages Norman’s self-concept. He forces his thoughts to Norman why enemy must be killed. Norman is a person who has clean consciences but it is damaged after he is forced to kill a surrender soldier. He changes his self-concept when he lost his love, Emma.
Norman has understood what it means to be in war and why Wardaddy tries to change Norman’s thoughts about enemy. Norman also has respected Wardaddy. Thus, he tries to adapt to Wardaddy’s beliefs that enemy is worth killing which makes him become a merciless soldier.
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