

THREE-DIMENSIONAL ASPECTS OF THE MAIN CHARACTER IN *THIRTEEN* (2003) MOVIE SCRIPT

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ABSTRAK

Penelitian ini yang berjudul *Three Dimensional Aspects of the Main Character in Thirteen (2003) Movie Script* bertujuan untuk mendeskripsikan aspek tiga dimensi dari tokoh utama dalam naskah film *Thirteen (2003)* serta mengidentifikasi jenis metode karakterisasi yang digunakan untuk menampilkan tokoh tersebut. Data dikumpulkan menggunakan metode dokumentasi dengan cara membaca naskah dan menyoroti pernyataan-pernyataan yang mencerminkan aspek tiga dimensi tokoh berdasarkan teori Lajos Egri serta metode karakterisasi berdasarkan teori Kenny. Data dianalisis menggunakan metode kualitatif dengan teknik deskriptif. Hasil penelitian menunjukkan bahwa aspek psikologis merupakan aspek yang paling dominan di antara tiga dimensi yang dikemukakan oleh Egri. Selain itu, berbagai metode karakterisasi digunakan dalam naskah, termasuk metode dramatik, metode diskursif, metode karakter terhadap karakter, metode campuran, dan metode kontekstual. Di antara metode tersebut, metode dramatik dan metode karakter terhadap karakter adalah yang paling dominan. Hal ini karena naskah sangat bergantung pada dialog dan interaksi antar tokoh untuk mengungkap sifat dan perkembangan Tracy. Bukan melalui narasi, Tracy ditampilkan melalui kata-kata, tindakan, serta pandangan tokoh lain, sehingga kedua metode ini memiliki peran paling besar dalam membentuk karakterisasinya.

Kata Kunci: Aspek Tiga Dimensi Karakter, Karakter Utama, Naskah Film.

ABSTRACT

This study, entitled Three Dimensional Aspects of the Main Character in Thirteen (2003) Movie Script, aims to describe the three-dimensional aspects of the main character in the Thirteen (2003) movie script and to identify the types of characterization methods used to present the character. The data were collected using the documentation method by reading the script and highlighting statements that reflect the three-dimensional aspects of character based on Lajos Egri's theory and the characterization methods based on Kenny's theory. The data were analyzed using a qualitative method with a descriptive technique. The findings show that the psychological aspect is the most dominant among the three dimensions proposed by Egri. Furthermore, various characterization methods are used in the script, including the dramatic method, discursive method, character-on-character method, mixing method, and

contextual method. Among these, the dramatic method and the character-on-character method are the most dominant. This is because the script relies heavily on dialogue and interactions between characters to reveal Tracy's traits and development. Rather than through narration, Tracy is presented through her own words, actions, and the perspectives of others, making these two methods play the most significant role in shaping her characterization.

Keywords: *Three-Dimensional Aspects Of Character, Main Character, Movie Script.*

A. INTRODUCTION

A movie script is a written document that contains the dialogue and actions of a drama, film, or performance. Millard (2010:14) calls it “a blueprint for the film to come,” while Cattrysse and Gambier (2008) describe it as a text that can represent narration, prose, drama, film, television, or multimedia. In short, a movie script is the written version of a performance that must present events clearly and concisely. One of its most important elements is the character, because characters shape the storyline, express the author's ideas, and connect emotionally with the audience. As Kenney (1966) explains, characters form the internal structure of a story and support its development.

Since characters are central to a story, it is important to understand how they are built and developed. Egri (2004) introduced the concept of the three-dimensional character, which consists of physiology, sociology, and psychology. These dimensions show that a character should reflect both outer traits and inner changes to feel real. Every person has these three aspects, making them essential for character analysis. To make this analysis more complete, it is also necessary to consider the methods of characterization. Baldick (1994) defines characterization as the way a character is revealed, either directly through explicit description or indirectly through actions, dialogue, thoughts, and responses from others. When combined with Egri's dimensions, characterization provides a clear and detailed picture of a character's role and transformation in the narrative.

Based on these ideas, this study focuses on *Thirteen* (2003) because the film clearly shows how peer pressure and family problems influence the growth of a teenager. The transformation of the main character makes the film suitable for analysis using Egri's three dimensions of physiology, sociology, and psychology, supported by methods of characterization. Through this approach, the study aims to reveal how the character changes and adapts in response to her environment and relationships.

B. RESEARCH METHOD

This study applies a qualitative descriptive approach to examine the three-dimensional aspects and methods of characterization of the main character in *Thirteen* (2003) movie script. Qualitative research, as explained by Creswell and Creswell (2018), focuses on interpreting meaning rather than relying on numbers, which makes it appropriate for exploring Tracy Freeland's transformation in depth. The study uses purposive sampling to select data units that represent Egri's (2004) Three-Dimensional Character Theory and Kenney's (1966) methods of characterization.

The primary source of data is the movie script of *Thirteen* (2003), supported by repeated viewing of the film to capture details beyond the written dialogue. Data were collected through documentation and note-taking, with excerpts of one to seven sentences chosen to illustrate Tracy's traits. Sentences most relevant to the analysis were marked in bold and organized systematically to ensure that the selected data accurately reflected both Egri's dimensions and Kenney's characterization framework.

The analysis was conducted using Egri's theory of physiology, sociology, and psychology, alongside Kenney's techniques of characterization. Since the script consists entirely of dialogue without narrative exposition, the focus was placed on indirect characterization through Tracy's speech, actions, and interactions with others. The findings are presented descriptively by quoting excerpts, providing brief contextual explanations, and interpreting them according to the three dimensions and methods of characterization, ensuring clarity and coherence in addressing the research objectives.

C. RESULTS AND DISCUSSION

Tracy Freeland is introduced as an ordinary teenager, an honour student, and an obedient child, but her life changes drastically after befriending Evie Zamora. The movie *Thirteen* (2003) portrays how peer pressure and family problems push Tracy into deviant behaviors such as stealing, substance abuse, and self-harm. This research examines the intrinsic element of characterization in the film and the extrinsic element through Egri's Three Dimensions of Character Theory, which includes physiological, psychological, and sociological aspects. The analysis begins with the film synopsis and then explores Tracy's character using Kenney's (1966) methods of characterization, namely dramatic and character-on-character methods. To deepen the discussion, Egri's (2004) three-dimensional theory is applied to reveal the

complexity of Tracy's transformation and provide a comprehensive view of her development throughout the story.

Three-Dimensional Aspect of Main Character

Tracy Freeland is the main character in *Thirteen* (2003). This study applies Lajos Egri's (2004) Three-Dimensional Aspect of Character, which consists of physiological, sociological, and psychological dimensions. This theory provides a systematic framework for analyzing a character in depth by considering physical traits, social background, and emotional or mental states. With this approach, the study can capture Tracy's complexity and transformation throughout the story. Since Tracy undergoes major personal and social changes, this theory is especially effective in examining the factors that shape her identity and behavior. In addition, the study employs Kenny's (1966) Method of Characterization, which includes techniques such as dramatic, discursive, contextual, mixing, and character-on-character methods. This method supports Egri's theory because it offers various forms of evidence such as dialogue, actions, interactions, and context that reveal each of the three dimensions of character.

Physiological aspect

The physiological dimension focuses on a character's physical attributes, such as appearance, body condition, and overall health. These are usually the most visible aspects of a character and play an important role in shaping both how others view them and how they view themselves. Such traits can influence levels of confidence, security, or vulnerability in social interactions. This dimension can be explored through elements like age, gender, and distinctive features including body shape, facial characteristics, posture, and hair or skin color. Often, these physical details also carry symbolic or thematic significance, helping to emphasize the character's role and growth within the narrative.

Data 1:

Movie script page 11

BRADY: Mel, she's a teenager.

BRADY: Come on, baby

In the dialogue, Brady states, "Mel, she's a teenager." This remark identifies Tracy as being in her teenage years, which corresponds to the physiological aspect in Egri's (2004)

three-dimensional character theory. The physiological dimension refers to a character's physical traits such as age, gender, appearance, and bodily condition. By referring to Tracy as a teenager, Brady provides essential information about her age and life stage. This is significant because adolescence represents a transitional phase between childhood and adulthood, marked by rapid physical, emotional, and psychological changes.

From this perspective, recognizing Tracy as a teenager highlights her developmental stage, which is central to interpreting her actions and vulnerabilities. Adolescence is often characterized by puberty, emotional sensitivity, and the search for independence. These conditions frequently lead to instability, experimentation with identity, and tension with authority figures. Tracy's experiences in the story clearly reflect these common adolescent struggles, and Brady's statement emphasizes that her conflicts are rooted in this broader developmental context rather than being isolated behaviors.

The remark also reveals how Tracy's age influences the way other characters understand and respond to her. Brady's words carry a tone of explanation, as if reminding Melanie that Tracy's rebelliousness and emotional volatility should be seen as natural consequences of her stage of life. Through this, the narrative not only clarifies Tracy's age but also situates her behavior within a wider framework of social expectations and family dynamics. Her physiological stage becomes a key factor in shaping both her interactions and the responses she receives from those around her.

Therefore, Brady's line exemplifies the physiological aspect because it provides insight into Tracy's age and developmental phase while underscoring the complexities of adolescence as a formative period. Positioning Tracy within this critical stage allows the audience to better grasp her emotional turbulence, her susceptibility to peer influence, and her struggle to form a stable identity. This demonstrates the importance of the physiological dimension as a foundation for analyzing her character in depth.

Sociological aspect

The sociological dimension highlights a character's social background and environment, which frame their behavior, values, and perspective on life. It covers aspects such as family structure, education, occupation, living conditions, and social class. Cultural background, relationships within the community, and peer influence are also included in this dimension. These elements shape how the character interacts with others, the opportunities they gain, and

the limitations they face, all of which contribute to their growth in the story. Through this analysis, it becomes clearer why a character acts in certain ways and how social pressures influence their decisions and experiences.

Data 2:

Movie script page 36

TRACY: Today is the due date? You guys could have called to remind me that today was the due date.

NOEL: We left you messages.

YUMI: Not to mention a note on your locker.

TRACY: **Oh, our phone's been disconnected just because we've been having... family problems.**

Tracy's statement, "Our phone's been turned off since last Tuesday, we're having family problems," reveals that she lives in a household marked by financial and emotional instability. The inability to keep a basic utility such as a telephone line shows that her family is experiencing serious economic difficulties. In many households, a phone is not only a means of communication but also a symbol of normalcy and stability. Its disconnection emphasizes the depth of hardship Tracy faces and reflects the sociological challenges that shape her daily interactions and social experiences.

The way Tracy expresses this line also carries significant meaning. Her hesitancy and the vague phrase "family problems" indicate an attempt to downplay the seriousness of her situation. This shows her discomfort in exposing the truth and suggests a sense of embarrassment about her family's struggles. She appears aware of the difference between her household and those of her peers, which makes her feel socially disadvantaged. By softening the reality, Tracy displays both insecurity and a strong desire to avoid judgment or pity from others.

From a sociological point of view, these family conditions are crucial for understanding Tracy's development. Growing up in an unstable home means she lacks consistent financial and emotional support, leaving her to search for validation and belonging outside her family environment. This helps explain why she becomes drawn to peers such as Evie, as her home cannot provide the security and guidance she needs during adolescence.

In this way, the dialogue highlights how Tracy's troubled family life shapes her social identity and behavior. The financial struggles and emotional dysfunction at home contribute to her feelings of alienation and insecurity, which in turn influence her decisions and rebellious actions. These sociological aspects provide deeper insight into her vulnerability and help explain the trajectory of her character throughout the story.

Psychological aspect

The psychological dimension emerges from the interaction of the physiological and sociological aspects, as both shape the character's inner life. This dimension covers factors such as ambitions, disappointments, temperament, attitudes, fears, and inner conflicts. It also considers how personality and mental state guide the character's choices and responses in different circumstances. Analyzing this dimension helps uncover the driving forces behind a character's behavior, reveal hidden emotional struggles, and show their development or decline throughout the story. By exploring this aspect, readers and viewers can gain a deeper understanding of the character and connect more closely with their journey.

Data 3:

Movie script page 41

BROOKE: See? She cuts...

TRACY: It's not your business, you fucking Frankenstein!

Tracy's hostile and defensive reaction to Brooke's remark, "She cuts...", reflects her fragile psychological condition. Rather than acknowledging the truth, she lashes out by shouting, "It's not your business, you fucking Frankenstein!" This response shows that she feels threatened and ashamed when her self-harming behavior is revealed. Her anger functions as a defense mechanism, protecting her from the vulnerability and stigma attached to self-harm, and at the same time reveals her inability to confront the issue openly.

The harshness of her language, including profanity and name-calling, highlights her emotional instability. Instead of expressing her pain or seeking understanding, Tracy channels her distress into aggression, relying on unhealthy coping strategies. Her anger is not merely directed at Brooke but also serves as an attempt to hide the deeper shame, fear, and lack of control connected to her cutting.

From a psychological perspective, this moment highlights Tracy's inner conflict. Keeping her self-harm hidden suggests that she views it as both a source of relief and a source of shame. Once this secret is exposed, the shame becomes overwhelming and pushes her to attack Brooke in order to deflect attention from herself. Her aggressive response demonstrates the challenges she faces with identity, self-worth, and emotional regulation, challenges that are common during adolescence but amplified by her fragile mental state and external pressures.

Ultimately, Tracy's outburst illustrates the depth of her psychological instability. By masking her pain with hostility, she reveals a cycle of repression and aggression that prevents emotional healing. This moment underscores her struggle to process emotions in a healthy way, which further isolates her from others and emphasizes the seriousness of her psychological distress.

Method of Characterization

According to Kenney (1966), the methods of presenting characters in literary works are called characterization, which include the discursive method, dramatic method, character on character method, contextual method, and mixing method.

Dramatic Method

In the dramatic method, a character is portrayed through their dialogue, actions, and behavior instead of being directly explained by the narrator. The audience gains understanding of the character step by step by observing how they talk, respond, and relate to others. This approach gives a more realistic and engaging effect, as viewers are invited to interpret the character's traits and intentions from what they see. It allows the character's qualities to appear naturally through the events of the story, leading to a more vivid and immersive depiction.

Data 4:

Movie script page 2

NOEL: The teachers look mean here.

TRACY: I promised myself I wouldn't get anything lower than an "A." Careful.

In this scene, Tracy shows her determination by insisting that she will not accept anything lower than an "A." Through this direct statement, delivered without narrative commentary, the audience can immediately recognize her ambitious and perfectionist nature. The dramatic

method works effectively here because Tracy's own words reveal her values, priorities, and aspirations, portraying her as a student who takes academic performance very seriously and sets extremely high expectations for herself.

Her insistence on perfect grades also reflects a desire to maintain a certain self-image as a disciplined and outstanding student. Yet beneath this ambition lies an inner conflict. Tracy's determination to achieve flawless academic results suggests a need to control at least one area of her life, especially given the instability and disorder in her social and family environments. For her, academics appear to serve as a safe space, a way to prove her worth and impose order when other aspects of her world feel chaotic.

This dialogue further illustrates Tracy's complexity. On the surface, her ambition seems admirable, showing her as focused and driven. However, a deeper look reveals that her perfectionism may be fueled by insecurity and a strong desire for validation. By presenting her dialogue directly, the dramatic method exposes both the admirable side of her determination and the hidden psychological strain it carries.

Overall, this brief yet meaningful dialogue effectively characterizes Tracy as ambitious, disciplined, and perfectionist. Her statement not only emphasizes her academic ideals but also reveals the emotional and psychological struggles behind them. Through the dramatic method, the audience gains insight into the layered aspects of her personality, showing how her pursuit of perfection is closely tied to her inner conflicts and unstable life circumstances.

Character on character Method

This method portrays a character through the views, remarks, or judgments of other characters. A character may be described in terms of appearance, personality, or behavior, whether favorably or unfavorably. Such an approach adds depth to characterization, as the audience not only learns about the person being described but also gains understanding of the one giving the description. However, it may also bring in bias or unreliable perspectives, prompting the audience to question how accurate the portrayal is.

Data 5:

Movie script page 39

MS. FLORES: You've made "F's" on your last three tests... and you haven't turned in any homework. On that basis alone, you're gonna fail. You'll be held back in seventh grade.

TRACY: What? They can hold me back?

MS. FLORES: Yes, they can hold you back. Tracy, your name was brought up in impact group today. Evie Zamora turned in your fake I.D.... and then there's the matter of cheating in your math class.

MS. FLORES: You were one of my best students. Your poem at the beginning of the year was incredible. I'm sorry.

In this scene, Tracy's characterization is presented through the Character-on-character method, as her academic decline is conveyed from Ms. Flores' perspective rather than through Tracy's own words or actions. Ms. Flores' remarks that Tracy "received an F on her last three tests" and "did not turn in her assignments" offer a direct and factual account of her struggles, illustrating the seriousness of her academic deterioration. The warning that she may need to repeat the class further emphasizes the gravity of her situation, suggesting that Tracy's problems reflect an ongoing pattern rather than temporary setbacks.

Ms. Flores expands on this decline by noting that "her name was discussed in the impact group," which indicates that Tracy's difficulties have drawn institutional concern. This detail shows that her struggles extend beyond personal challenges, becoming a matter of collective attention within the school. It underscores that Tracy's situation has escalated into a broader issue, requiring intervention and highlighting the far-reaching effects of her personal problems.

The contrast between Tracy's past and present achievements becomes clear in Ms. Flores' statement: "You were one of my best students." This comparison highlights the stark change from Tracy's former academic promise to her current failures, reinforcing the sense of a downward spiral. What was once a diligent and capable student has now shifted into a figure defined by neglect and instability. Ms. Flores' disappointment conveys how Tracy's identity has been transformed, reflecting a deeper personal and social crisis.

Through this perspective, Tracy's decline is shown as more than academic underperformance; it is tied to psychological struggles, peer influence, and family instability. The Character-on-character method effectively communicates not only the factual aspects of

her downfall but also the larger forces shaping her trajectory, making her portrayal more layered and complex within the narrative.

D. CONCLUSION

This research examines the portrayal of Tracy Freeland in *Thirteen* (2003), focusing on how her character reflects the struggles of adolescence shaped by social and emotional pressures. The analysis shows that Tracy embodies the interaction of physiological, sociological, and psychological aspects that influence teenage identity and behavior. Her stage of adolescence reflects physical growth and identity formation, her unstable family life and peer influence emphasize the sociological dimension, while her emotional conflicts highlight the psychological side of her transformation.

The study finds that Tracy's drastic changes illustrate the strong impact of peer pressure and family dysfunction on adolescent development. Her character constantly negotiates between the need for acceptance and the inability to resist destructive impulses, showing both vulnerability and defiance. Through methods of characterization, particularly dramatic expression and character-on-character perspectives, Tracy's transformation is revealed in depth and highlights the external forces that drive her actions.

Future research could compare Tracy's portrayal with adolescent characters in other coming-of-age films to explore recurring themes of peer influence and unstable family backgrounds. Further studies might also examine the intersections of gender, identity, and social environment in youth narratives, offering a broader picture of the challenges faced by teenagers in both film and literature.

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