CHAPTER 2

THEORETICAL FRAMEWORK

This research used many concepts and theories such as the intrinsic approach such as characterization, plot, and setting. The research also used the extrinsic approach, especially the psychological approach such as depression and the death instinct, a psychoanalysis theory by Sigmund Freud.

2.1 Intrinsic Approach

2.1.1 Characterization

Character is an essential thing in a literary work. The character can mean people, society, race, attitude, mental and moral, quality of reason, famous people, figures in literary works, reputation, and signs or letters, according to Homby (Minderop, 2013: 2). Characterization means the cast, the depiction of character. The characterization method in the study of literary works describes the character of the characters contained in a work of fiction (Minderop, 2013: 2).

The showing method is an indirect method with a dramatic method that ignores the presence of the author so that the characters in literary works can present themselves directly through verbal communication such as dialogue, and non-verbal communication such as behavior. (Minderop 2013: 22)

Pickering and Hoeper (1981) described the showing method or indirect method as a method that can be recognized from the author placing themselves outside of the story by allowing the characters to display their character through dialogue and action. (Minderop 2013: 6)

The showing method includes dialogue and behavior, characterization through dialogue or what the speaker says, identity of the speaker, location, and situation of the conversation, identity of the character targeted by the speaker, mental quality of

the characters, tone of voice, emphasis, dialect and vocabulary of the characters. (Minderop, 2005: 22-23)

2.1.2 Plot

Stanton (1965) described a plot as a story that contains a sequence of events, but each event is only connected causally with one event causing or causing another event. The plot is categorized into different types based on different points of view or criteria. The plots are divided based on time sequence criteria into three, namely straight plots (progressive), flash-back plots, and mixed plots. (Nurgiyantoro, 2010)

2.1.2.1 Exposition

Exposition is the initial part and the beginning of the story where the writer provides the necessary background information, sets the scene, sets the situation, introduce the characters, and determines the time setting of the story as the intrinsic element of a story. (Pickering and Hoeper, 1981: 16)

2.1.2.2 Rising Action

Rising action or the complication in a story. Rising action introduces the character that underlies or triggers the conflict, this plot also introduces the characters as well as instigating conflict if they have not been introduced in the exposition. This plot is also progressing the story and becomes more intense. (Pickering and Hoeper, 1981: 17)

2.1.2.3 Crisis

The crisis or climax is the point of greatest emotional intensity or turning point of the plot, which immediately accelerates its completion. The crisis usually directly preceding the resolution later in the story. It is also having the most conflict in the story. (Pickering and Hoeper, 1981: 17)

2.1.2.4 Falling Action

The falling action is a turning point for the story of a literary work. The tension subsides and leads to conclusions. This plot also has some conflict left but the conflict is becoming less and less intense and it will end in the resolution in the next plot. (Pickering and Hoeper, 1981: 17).

2.1.2.5 Resolution

The last part of the plot is the resolution. This last part of a story shows the outcome of the conflict and establishes a new balance or stability in the character of the story. Resolution is also referred to as a conclusion that conclude the story. (Pickering and Hoeper, 1981: 17).

2.1.2.6 Plot Types By Time Order

Nurgiyantoro (1995) described that the plot can be divided according to the order of time. As follows:

a) Chronological plot, a novel's progressive plot occurs if the story starts from the beginning, middle, and end of events.
b) Reverse, regressive, or flashback plot. This plot occurs if the story starts from the end of the story or the middle of the story then goes to the story's beginning.
c) A mixed plot is a combination of forwarding and backward plot. To know the mixed plot, you must research it syntagmatically and paradigmatic of all events to determine the degree of progressive and regressive.

2.1.3 Setting

According to Abrams (as cited in Nurgiyantoro, 2009: 216), fiction as a world, in addition to requiring characters, stories, plots, and characters, also requires a setting. The setting, called the support, leads to understanding the place, the time, as

well as the social context in which the events are told, according to Abrams (as cited in Nurgiyantoro, 2009: 216). Setting can be a place, time, and social background.

The setting of the place represents the location of the events that are told in the work of fiction, the setting of time relates to the problem of "when" the events in fiction occur, the social setting suggests things related to the behavior of the social life of the community in a place that is told in the story. (Nurgiyantoro, 2010: 227-235)

2.1.3.1 Setting as the Background of the Action

It is the background of the events that occurred. A work of fiction requires a setting or background, the setting can be conveyed in one or two sentences, or it can be inferred entirely from dialogue and action. This setting also known as the background of a problem in a story. (Pickering and Hoeper, 1981: 39).

2.1.3.2 Setting as Antagonist

Characters are created to determine the outcome of events to help build or resolve conflicts. Setting by its nature can serve as a cause of conflict or antagonist to conflict, can help build conflict in the plot and determine the outcome of events (Pickering and Hoeper, 1981: 39).

2.1.3.3 Setting as Means of Revealing Character

It is a description of the character of a character in a story. Like the antagonist and the protagonist. A writer can also use the setting or setting to clarify and reveal the character by deliberately making metaphorical or symbolic settings to extend the character (Pickering and Hoeper, 1981: 42).

2.1.3.4 Setting as Means of Creating Appropriate Atmosphere

It is a setting that brings the reader to a sad, angry, gloomy, spooky, and so on. Many writers manipulate their settings to arouse readers'

expectations and establish appropriate states of mind and the atmosphere for future events in the story. (Pickering and Hoeper 1981: 39)

2.1.3.5 Setting as Means of Reinforcing the Theme

Setting as reinforcing of theme can clarify the author's ideas to be conveyed to the reader in understanding the theme of the author's literary works. Setting can also be used to reinforce and clarify the theme of the movie script and help people to understand the theme. (Pickering and Hooper, 1981, p. 42)

2.1.4 Theme

Tarigan (1993: 125) suggests that the theme is a particular view of life or certain feelings about life or a particular set of values that form or build a literary work's basis/main idea. According to Hartoko and Rahmanto (as cited in Nurgiyantoro, 1995:68), the theme is a general basic idea that supports a literary work and is contained in the text as a semantic structure and which involves similarities or differences.

2.2 Depression

Widyawati (2014) suggests in her study that depression is a mood disorder, a medical condition that affects the body and the mind of a person. Depression is a state of despair that makes a person feel like his life has no significance. Jiwo (2012) stated that depression is a psychological annoyance or mood that is characterized by excessive sadness, depression, discouragement, feeling worthless, feeling life was empty, and no hope. People's thoughts with depression centered on their failures and mistakes or accused themselves words, into this window, and often accompanied envy and suicidal thoughts. Depression affects the behavior, way of thinking, and emotions of the person who has it. Depression can disrupt regular activities and make someone believe that life is pointless.

Depression is a feeling or mood condition characterized by sorrow, hopelessness, and despair, as well as biological or somatic symptoms such as anorexia, constipation, and cold sweating. Depression is expected if it occurs in certain situations and is mild and short. If the depression occurs outside the normal and continues, then the depression is considered abnormal (Atkinson as cited by Minderop, 2010).

Davison (2012), Neale (2012), and Kring (2012) suggest that depression is an emotional condition usually characterized by extreme sadness, feelings of meaninglessness and guilt, withdrawal from others, unable to sleep, loss of appetite, loss of interest, and pleasure infrequently performed activities. According to Grasha and Kirschenbaum (as cited in Saam and Wahyuni, 2012), depression is sadness and worry for a long time accompanied by feelings of worthlessness.

2.2.1 Causes of Depression

The causes of depression are quite diverse. Munthe (2007) mentions some of the causes of depression in human being such as disappointment that stems from pressure, physical exhaustion, or other reasons, lack of self-esteem and tt tends to be exaggerated to the extreme, Unfair comparisons that make a person felt worthless, conflicted feelings (Ostow as cited by Munthe, 2007), rejection or limited relationships with peers, and the goals that are not achieved.

2.2.2 Examples of Depression

Beck and Page (as cited in Saam and Wahyuni, 2012) describe five examples of depression such as sadness or apathy, negative self-concept lowers oneself, blames oneself, or criticizes problems and actions, shows a desire to avoid other people, social activities, or loss of interest, lack of sleep, reduced appetite, lack of sexual desire, inability to function normally, characterized by sluggish body movements, general loss of energy and will,

difficulty making decisions, inability to start an activity, concentrate, and work.

According to Jiwo (2012), there are many symtomps of depression. People with depression is sad and has a miserable feeling. Human with depression is being frustrated and annoyed only by small things. They are feeling hopeless and have no goal in their life. Human with depression usually lose their interest, such as sex drive and appetite, but their appetite can also change, which can range from a loss of appetite and malnourishment to an increase in appetite and obesity. Human with depression is also cannot be quiet, difficult to sit still. Human with depression also has difficulty in making decisions. They have poor attention, and easily distracted. It is also possible that they have memory problems. They are constantly fatigued, weak, and drained of energy, even minor activities are challenging and draining for them. Human with depression always feels guilty, and constantly reflecting on their past such as little errors. It is possible that they have frequent thoughts of death or suicide. Human with depression cannot control their emotion. They also have physical illnesses with no cause, such as headaches or back discomfort.

In summary, mental illness criteria describe symptoms that fall into four categories. Affective or mood symptoms of major depression, for example, include a gloomy mood and feelings of worthlessness or guilt. Social withdrawal and agitation are two behavioral symptoms. Difficulty concentrating or making decisions are examples of cognitive symptoms or thinking issues.

2.3 Death Instinct

The concept of human instinct was pioneered by Sigmund Freud. In Freud's psychoanalytic theory, Freud believed that human behavior and habits were based on two essential energies. The first essential energy is the life instinct. Since they were born, it is the basic human instinct that can be called life instinct or Eros. The first energy or life instinct contains the human desire to continue living and grow, lust, and desire for other humans. The death instinct is an instinct or desire towards death and

destruction. Usually, this instinct is expressed through various behaviors such as violence and self-destruction. (Ernest, 1957)

The death instinct leads to self-injury to suicide. This action can also be aggressive towards others. The death instinct underlies the motivational power of aggressive and destructive actions that can lead to suicide or self-destruction, or aggressive behavior towards others. (Hilgard as cited by Minderop, 2018). In this study, I will use the death instinct theory to examine the movie script *A Star is Born* by Bradley Cooper.

According to Gilland, the death instinct is an impulse or energy that drives organically within a person. Instincts consist of two groups, namely the instincts of death (Thanatos) and the instincts of life (eros), which are included in the id part of the structure of the human personality. (Gilland, 1989:18)

The death instinct is characterized by a desire to destroy both the individual himself and others. Freud also theorized that everyone, in their subconscious, has a desire to die, a desire that is always repressed by the ego. People with death instinct inside them have a desire that cannot be hold. (Koeswara, 1991: 36)

This death instinct resides in the human subconscious and becomes a motivating force for conscious humans. According to Freud, the subconscious mind or preconscious mind is one of the three levels of the human mind that consists of everything that you could potentially bring to your conscious mind, such as thoughts, feelings, and so on. The conscious mind is anything such as human thoughts, feelings on our mind that we are aware of at the moment. And then there is the unconscious mind. It is the most profound mind of human beings that has anything outside our awareness. (Boag, 2017)

According to Freud (As cited in Stangor, 2014), there are three elements in the psychological structure in humans. The id, ego, and superego. The three elements are separate but interact with each other. The first is id. The Id in a person is what

underlies a person's character. The id is based on the principle of satisfaction in human beings. Humans have a life instinct in themselves from birth in their id. But if something happens, humans can create a death instinct in their id. Ego is reality or reality. The ego in us tries to fulfill the desires of our id in a reasonable and socially acceptable way. The ego will try to fulfill the id and create a sense of satisfaction in humans. The superego is our knowledge of socially accepted moral aspects. Before we fulfill the id through our ego, as healthy and reasonable people, we will use the superego to fulfill our satisfaction because we value moral values. The ego consistently represses death instinct because the ego deals with reality or reality. The human's id compels them to do something to achieve satisfaction. If not done, it will cause anxiety. Just as people who have a death instinct want to vent their frustration on the world, the ego will try to fulfill it by using violence.

According to Freud (Koswara as cited by Anggraini, 2018) in his psychoanalytic theory, death instinct is a desire whose goal is to reduce psychical tension to the minimum possible degree, i.e., death. According to the reasoning, the energy was to be preserved at all costs. Sigmund Freud first proposed the death instinct in his book Beyond the Pleasure Principle, which he wrote himself of the pleasure principle. In view of the repetition compulsion, Freud changed his mind, on the one hand, the logic of the death drive insisted that energy be lowered to nothing, restored to a resting state, a return to the inorganic stasis that Freud believed to be the original state of all matter.

2.4 Previous Related Studies

Based on the research finding of Widyawati (2014), in her study, they researched the concept of depression in the main character in the movie *The Beastly*. In her research or study, she examined the depression experienced by the main character in the movie *The Beastly*. She only researched about depression and also what causes depression but did not research the effects of depression like the research I was going to do, namely the death instinct. In her research, it is said that the main

character finds a solution to his psychological problem. Widyawati also analyzes what solutions the main character does. Widyawati's research results are the depression depicted in the movie *The Beastly* and the solution to that depression. (Widyawati, 2014)

Anggraini (2021) conducted a study or research on Death Instinct by Sigmund Freud caused by political ambition in the tragic comedy movie *The Nice Guys*. This study examines how political ambition can lead people to self-harm. This research proves that Judith Kuttner's death instinct in this movie is caused by her efforts to achieve her dream of becoming an important and political person in the Department of Justice. (Anggraini, 2018)

Primananda (2021), in her journal entitled "The Dominance of the death instinct of Arthur fleck in Todd Phillips' *Joker*," examines how thoughts of death or death instinct control Arthur fleck's mental condition in the movie. She also uses the theory of character and characterization to analyze the characteristics of Arthur Fleck. As a result, the author finds the tension between Arthur's Eros (life instinct) and Arthur's Thanatos (death instinct). However, in the end, Arthur's death instinct was stronger than his life instinct. (Primananda, 2021)

Sulistyowati (2020), in her journal entitled "Effects of Jackson Maine's Depression in *A Star is Born* Movie by Bradley Cooper," found that Jack's depression caused him to be more alcoholic and addicted to drugs. She analyzes the stages of Jack's depression until he dies. Her research is different from this research because her research does not go in-depth to the death instinct theory by Freud. (Sulistyowati, 2020)

The reason I look into the related previous studies, it helped me as the researcher of this study to better understand applying the theory of depression and death Instinct and also comparing the difference of my study with the previous related study. In Widyawati's study entitled "An analysis of depression on the main character Kyle Kingson on *the Beastly* movie", she only focuses on the depression concept in