

CHAPTER 2

THEORETICAL FRAMEWORK

In order to understand the meaning and the theme of the novel the writer will use intrinsic and extrinsic concept. The intrinsic concept includes characterization, plot, and setting which is necessary to prove the argument. For extrinsic concept the writer will use psychology of literature, repression, alcoholism and death instinct. This chapter will tell a deeper information about the concepts and theory that the writer already mentioned in the previous chapter.

2.1. Intrinsic Approach Theories

Intrinsic concept theories that writer will use to analyze this novel is literature work theories such as characterization, setting, and plot. From the language is used, there are words that contain a certain meaning, and this should be analyzed to find out and explain the meaning that contained in this novel. The writer use the theories from James H. Pickering and Jeffrey D. Hooper in his book titled *Concise Companion to Literature* also concepts from Albertine Minderop in her book *Metode Karakterisasi Telaah Fiksi*. Those concepts will be explained in this chapter.

2.1.1. Characterization

Character is one of the important thing in a story. Character has a relation with plot, without character there is no plot, no setting and no story. Pickering and Hooper explained some terms of character in literary work. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has a good character, and antagonist has a bad character. Characterization appears when the author reveals the personality of the character. Character can be presented by their action, speech and also their minds. It includes the process of giving some information about them. (Pickering and Hooper, 1981:24).

Writer conclude that characterization is necessary to differentiate the good and the bad characters that it's not always the protagonist who can have good role but it might be the antagonist. The characterization method also made it possible how an issues in literary works existed.

There is a method of characterization that the author usually uses as a guide or technique for writing literary work that are telling and showing. One method is telling, which is done directly by the author, and relies on exposition and direct commentary by the author. The other method is the indirect, the showing method, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and actions. Most author employ a combination of each, even when the exposition. (Pickering and Hoeper, 1981:27)

Writer conclude that in this *Shuggie Bain* novel there are direct and indirect method of characterization which going to be included in the character's analysis, because the novel writer analyze is consist of telling and showing method where sometimes the character do not reveal itself but need a direct commentary and sometimes the author stepping aside and the character reveal itself through dialogues.

2.1.1.1. Telling Method

There are two methods of characterization, telling method and showing method. To analyze this novel the writer use showing and telling methods. Telling Method is a method that show the Author, the Author will be the narrator and tell the reader about the character in the novel and direct commentary. (Pickering & Hoeper, 1997: 28).

A. Characterization through Appearance

Appearances can give the reader a clue to a character although sometimes appearances are often deceiving those who see it. But in literature a character can be seen from the appearance. And also the way the character dress or clothes can be clues for the character such as background, education and economic. (Pickering & Hoeper, 1997: 29).

B. Characterization by the Author

This method was told by the Author. The Author interrupts the narrative and reveals directly (the nature and personality), through a series of editorial comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the characters' mind. The Author not only directs our attention to a given character but tells us exactly what our attitude toward that character ought to be. (Pickering & Hoepfer, 1997:30)

Writer conclude that telling method is commonly used in characterization either can be seen by appearance or series of editorial comments by the author and that's one of the direct method.

2.1.1.2. Showing Method

The other method is the indirect, the dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer character on the basis of the evidence provided in the narrative (Pickering and Hoepfer, 1981:27-28)

Writer conclude that the showing method is the most crucial in a novel that it's the dialogue that makes it clear about the situation and condition that happening in a novel, through showing method the reader capable of understand the feeling of a character which not described by the author directly but rather by the dialogue.

2.1.1.2.1. Characterization Through The Dialogue

Characterization through the dialogue is divided into: What is being said by the speaker, the identity of the speaker, the location, and the situation of the conversation, the identity of the person the speaker addressing the quality of character's mentality, tone of voice, dialect, emphasis, and vocabulary of the characters. (Minderop, 2013:22)

A. What is Being Said

In this case, we need to know whether the dialogue will be discussed is something that is important and can influence the events in the story. (Pickering & Hoepfer, 1997: 32)

B. The Identity of the Speaker

Something conveyed by a main character, which in this case is more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters. The conversation of minor role often provides crucial information and sheds important light on the personalities of the other characters. (Pickering & Hoepfer, 1997: 32)

C. The Occasion

Location or situation of the discussion can also affect a person's character, usually they will show their character when talking to people which closest to, and we will know more about the character of the particular way of seeing them talk to the people around them. And also usually dialogue during the night is more serious and dialogue during the day is more revealing and more information on it. (Pickering & Hoepfer, 1997:33)

D. The Identity of the Persons the Speaker Addressing

This narrative presented by characters in the story, where a certain figure says something about the other character. And also dialogue between friends is more open and long than the dialogue between strangers. It is depends who is more comfortable to talk to. (Pickering & Hoepfer, 1997: 33)

E. The Quality of the Exchange

The way how the conversation going or flow is important, it is better if there are give and take in the conversatin with someone. But in the other is more passive the conversation will not last long. Characters can also take a

look through their mental quality is through rhythm or flow when they speak.
(Pickering & Hoeper, 1997: 33)

Writer conclude that in a dialogue we can always see from different perspective but it's always the matter of question about what, who, where, when, and how a dialogue is going throughout the novel, like what is the speaker said, who is the speaker talking to, where the occassion and how is the quality of conversation.

2.1.2. Plot

The common definition of plot is that it's whatever happens in a story. That's useful when talking about completed stories, but when we are considering stories being written, it is about as useful as saying that a birthday cake is a large baked confection with frosting and candles. It does not tell you how to make one (Dibell, 1988:5)

2.1.2.1. Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict. (Pickering & Hoeper, 1981:17).

2.1.2.2. Complication

Complication sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if the have not already been introduce by the exposition). The conflict is then developed gradually and intensified. (Pickering & Hoeper, 1981:17).

2.1.2.3. Crisis

The crisis (also referred to as the climax) is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution. (Pickering & Hoeper, 1981:17).

2.1.2.4. Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering and Hoeper, 1981:17)

2.1.2.5. Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as the conclusion. (Pickering and Hoeper, 1981:17).

From writer perspective writer conclude that not all plot in literary works is straightforward from exposition to resolution but it can be in reverse resolution to exposition depends on literary works, or even started from resolution and then started the exposition as the second part of the plot, in this case plot is important and necessary part to analyze a literary work.

2.1.3 Setting

Setting in fiction work provides a broadest sense to the reader. Setting includes the place that frames the action, time of the day, or a year, the climatic condition, and the historical period during which the action takes place. Basically, setting helps the reader to visualize the action of the work also adding some credibility and an air of authenticity to the characters. In other words, setting helps to create and sustain the illusion of life, and providing what we call verisimilitude. (Pickering and Hoeper, 1981:37)

Writer conclude that the time and place of a literary work is necessary for revealing the situation and condition of the literary works, because by revealing the situation the reader will have realization how hard or easy a character is going

through his life, also by setting the reader can look back at history to realize a condition in a literary work, for example in place setting it can be rich country or poor country, also for example at time setting whether it's world war or postmodern era so the reader can absorb the essence of that literary work.

2.1.3.1 Setting as Background of Action

When we speak of setting as background, then, we have in mind a kind of setting that exists by and large for its own sake, without any clear relationship to action or characters, or at best relationship that is only tangential and slight. To see whether setting acts as an essential element in the fiction, or whether it exists merely as decorative and functionless background, we need ask ourselves this: Could the work in question be set in another time and another place without doing it essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole. (Pickering and Hoeper, 1981: 38).

2.1.3.2 Setting as Antagonist

Setting in the form of nature can be functioning as a kind of causal agent or antagonist, helping to establish plot conflict and determining the outcome of events. (Pickering and Hoeper, 1981: 39).

2.1.3.3 Setting as Means of Creating Atmosphere

In fictional work, many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. (Pickering and Hoeper, 1981:40).

2.1.3.4 Setting as a Means of Revealing Character

An author can also use setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981:42).

2.1.3.5 Setting as a Means of Reinforcing Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story in purpose of creating and sustaining atmosphere, but also as a way of illustrating the story. (Pickering and Hoeper, 1981:42)

Writer conclude that setting have many function other than just revealing the time and place of the literary work. It can be antagonist where it's function as causal agent helps to make the resolution happens. It can also create an atmosphere of the situation and condition, revealing characters with methaporic or symbolic, and the last it can be used as clarifying the theme of a novel.

2.1.4 Theme

Theme is one of those critical terms that mean every different things to different people. To some, who think of literature mainly as a vehicle of teaching, preaching, propagating a favorite idea, ir encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work. Theme in literature, whether it takes the form of a brief and meaningful insight or a comprehensive vision of life, can be said to represent the way an author uses to establish a relationship within the larger world in which he or she lives and work. A theme can be expressed concretely in a very general way a broad subject, such as; courtship, love, and marriage. The theme can also be showed in a more abstract way as an idea or moral the message of story. (Pickering and Hoeper, 1981:61)

Writer conclude that theme is the last thing that a reader got from reading any literary works, as it is the conclusion of elaboration of characterization, plot, and setting with the extrinsic concept.

2.2 Extrinsic Approach Theories

Extrinsic concept that writer use to analyze this novel is the psychological aspect in a character using Psychology of Literature, The theories that the writer will use is from Suwardi Endraswara in her book *Metode Penelitian Psikologi Sastra*, from Albertine Minderop in her book *Psikologi Sastra*, Peter Madison in

his book *Freud Concept of Repression and Defense*, from Basem Abbas Al Ubaidi's concept of dysfunctional family, and theories from previous related studies.

2.2.1. Psychology of Literature

Suardi Endraswara in her book *Metode Penelitian Psikologi Sastra* explains:

Psychology of Literature is an interdisciplinary between psychology and literature that studies humans from the inside. The attraction of Psychology of Literature lies on human problems that paint a portrait of the soul. It is not only one's own soul that appears in literature, but it can also represent the souls of others. Each author often adds his own experience to his work and the author's experience is often experienced by others. (Endraswara, 2008: 16)

Writer conclude that psychological aspect of a character cannot be separated from a literary works, because in some literary works there is always an issues which cannot be explained merely by an intrinsic element alone, but has to be analyzed using psychological method in which Suardi Endraswara explained that Psychology of Literature is analyzing human from the inside which is the soul and mind from a character in literary works.

In addition, there are three ways to understand literary psychology theory, first, through understanding psychological theories and then analyzing a work. Second, by first determining a literary work as the object of research, then determining which psychological theories are considered relevant to be used. Third, simultaneously discover the theory and object of research Endaswara (2008:89)

Writer conclude that in analyzing this novel as a three ways which the writer will use the second one by finding an object first and then finding psychological theories that can be used.

2.2.2. Repression

According to Freud, strongest and most common defense mechanism ego, one of it is repression. Freud himself said that the concepts of unconcious mental

activity, repression, resistance and transference were the fundamental pillars of psychoanalysis. (Minderop, 2016:32).

Repression task is to pushing out id impulses which not accepted, from conscious thought to unconscious thought. Repression is a foundation of all ego's defense mechanism. The purpose of all ego's defense mechanism is to repress threatening impulses to get out of conscious thought. At first repression is an attempt to avoid anxiety. Impact of repression is an individual person does not realizing impulses which causes anxiety and not remembering traumatic and emotional event in the past. (Minderop, 2016:33).

Writer conclude that repression actually impulses that is being repressed into unconscious thought and it's happening because some traumatic events that an individual does not realizing or even forgetting an event. Sigmund Freud explains the repression as below:

According to Peter Madison in his book *Freud Concept of Repression and Defense* at the beginning Freud's theory on repression is that repression as amnesia to make an individual person forgetting the painful events, but then he said there are other form of repression as defense mechanism.

A. Repression as Amnesia

In the chapter I of Freud's *Studies on Hysteria*: "In the first group are those cases in which the patients have not reacted to a psychical trauma because the nature of the trauma excluded a reaction, as in the case of the apparently irreparable loss of a loved person or because social circumstances made a reaction impossible or because it was a question of things which the patient wished to forget, and therefore intentionally repressed from his conscious thought and inhibited and suppressed" (1895, p. 10). A second complication in the meaning of "repression" in relation to "defense" also arose in Freud's very first papers on psychoanalysis. Having conceived hysterical amnesia as a manifestation of "defense," Freud quickly applied his new-found terminology to other forms of mental illness, including certain phobias, obsessional neuroses, and some paranoias, which he called "defence neuro-psychoses" in his 1894 and 1896 papers. In these

same papers he described further mental mechanisms beyond hysterical amnesia, including conversion, projection, and substitution—and, in introducing these new terms, he specifically called each one a "form of repression."

B. Conversion as Other Form of Repression

"In hysteria the unbearable idea is rendered innocuous by the quantity of excitation attached to it being transmuted into some bodily form of expression, a process for which I should like to propose the name of conversion" (1894, p. 63). Again: ". . . in hysteria the repression is effectively established by means of conversion into bodily innervation" (1896, p. 169).

C. Projection as Other Form of Repression

"In paranoia the reproach is repressed in a manner which may be described as projection; by the defence-symptom of distrust directed against others being erected; in this way recognition of the reproach is withheld, and, as if in return, protection is lost against the self approaches which appear in the delusions" (1896, p. 180).

D. Substitution (Displacement, Transposition) as Other Form of Repression

". . . the repression is effectively established . . . in the obsessional neurosis by means of substitution (displacement along certain associated channels)" (1896, p.169).

E. Isolation as Other Form of Repression

In 1909, in his analysis of the "rat-man" case, Freud similarly designated isolation as a mechanism of repression: "In hysteria it is the rule that the precipitating causes of the illness are overtaken by an amnesia. . . . In this amnesia we see the evidence of the repression which has taken place. The case is different in obsessional neuroses. The infantile preconditions of the neurosis may be overtaken by amnesia, though this is often an incomplete one; but the immediate occasions of the illness are, on the contrary, retained in the memory. Repression makes use of another, and in reality simpler, mechanism. The trauma, instead of being forgotten, is

deprived of its affective cathexis; so that what remains in consciousness is nothing but its ideational content, which is perfectly colourless and is judged to be unimportant." (1909, pp. 195-96.)

Writer conclude that either Albertine Minderop or Sigmund Freud have similar theory which repressed impuls might causes several form of repression, one of them to forgetting the event or amnesia. Peter Madison then explain that Freud have several form of repression which is conversion, projection, substitution and isolation, this forms of repression existed in character Agnes Bain.

2.2.3. Aggression

Human aggression is any behavior directed toward another individual that is carried out with the proximate (immediate) intent to cause harm. In addition, the perpetrator must believe that the behavior will harm the target, and that the target is motivated to avoid the behavior. Bushman & Anderson (2001). In this research aggression is caused by the repressed impuls.

2.2.4. Broken Family or Dysfunctional Family

According to Basem Abbas Al Ubaidi a Consultant Family Physician, from Arabian Gulf University Bahrain there are many types of dysfunctional family dynamics, some of them match with this novel and can be used in *Shuggie Bain* novel such as:

A. Pathological households

It is one where severe psychological, mental health disorders and/or impaired parent from substance abuse/drug addiction; is present over one or both parents (having a diagnosable schizophrenia or bipolar disorder) or there is a personality disorder in the parent. The family roles are usually reversed (children are more responsible and in charge of daily functioning) because of their one or two impaired parents. Unhealthy pathology is sometimes contagious (breeds problems or social deficiencies in the children).

B. The Dominant-Submissive Household

It is one ruled by a dictator parent, with no consideration to the wishes or feelings of the other family members. The other partner is usually depressed, with a lot of negative, angry emotions (one parent strict, controlling, the other is soft, passive). All family members are extremely unhappy and dissatisfied with life from an unhealthy relationship, but are passively obedient to the dominant adult and show little open revolt. This shows severe long-term negative consequences; as one parent tries to control others without considering their personal needs.

According to Basem Abbas Al Ubaidi children growing up in a dysfunctional family have been known to adopt one or more six basic roles, one of them is “The good child (also known as the 'Hero'/'Peacekeepers' role)” which is a child who assumes the parental role or in advertent playing the role of the 'peacekeeper', to mediate and reduce tension between conflicting parents Their behavior may be reacting to their unconscious anxiety about family collapse. This concept matched the Agnes Bain’s son Shuggie Bain. Al Ubaidi, B.A (<https://clinmedjournals.org/articles/jfmdp/journal-of-family-medicine-and-disease-prevention-jfmdp-3-059.php?jid=jfmdp>)

Writer conclude that the pathological household theory is accurate for a dysfunctional family especially in this novel where the character in this novel Agnes Bain experience when the family role is sometimes reversed because Agnes Bain’s son Shuggie Bain is the one who take care of his mother. The dominant-submissive household theory also explain how the character never consider the needs of other family members, the needs is not always material but also emotional needs, and from those traits of dysfunctional family, the children of dysfunctional family can be either rebellious or hero.

2.2.5. Displacement

In this novel Agnes Bain experience alcoholism in which as a form of displacement. Displacement is diverting an uneasy feeling on an object to another

object that is more possible. For example, aggressive impuls that can be replaced, as blackmail to a person (or other object) which those object is not the source of frustration but safer to be a target. Minderop (2010:34)

Alcoholism is one of escaping method from reality which caused by repressed impuls. The theory the writer use is the AA model or anonymous alcoholism model concept by Jan Bauer in her book *Alcoholism and Woman* which explain lay models of alcoholism, one of them explained as the AA model or anonymous alcoholic model below:

AA members consider themselves to be best qualified to help the alcoholic because they, unlike outsiders (i.e., non-alcoholics), can understand his world and speak his language in a way that supports his efforts at abstinence while challenging his defense mechanisms from an "inside" position. AA does however cooperate with outside authorities. It believes that while it is most competent to deal with the actual drinking problem, it does not necessarily have competence in all the related problems emotional, spiritual and physical that enter into the picture of each individual drinker. It is neither a church, a hospital nor a psychological counseling center. Bauer (1982:25)

From writer perspective anonymous alcoholism model is quite optimistic and accepted in a society, it is also perfectly matched with novel that the writer analyze as anonymous alcoholic is the name of a group in this novel which Agnes Bain joined, and the character who experienced alcoholism finally meet the same people who have same addiction as her. Agnes also getting several new friend who tries to help her in her addiction and she even getting new job from there.

In comparison with the other lay models, the AA concept is the only one with any large-scale success in helping alcoholics. Among the reasons for this is first of all the fact that AA is neither fatalistic nor moralistic. It does not consider that drunks have dropped out of the human race and must be treated as hopeless, if pitiful, cases. Nor does it consider them to be wilfully immoral or antisocial. It considers them sick, and by speaking of an illness it takes away the moral guilt from the individual. It says that alcoholism, like any disease, is something ego-alien, something that strikes from outside and that strikes all sorts of individuals

regardless of moral virtue or social standing. One may feel unfortunate in having such an illness but there is no point in wasting energy on self-blame. The important thing is to recognize it and assume responsibility for recovery. It is also important to take responsibility for those debts, both concrete and figurative, that have accumulated during the illness. For just like any severely ill person, the active alcoholic places heavy demands on his environment and he must try to make up for these when he is able. Bauer (1982:25)

Writer conclude that anonymous alcoholism is a model that actually aware of the bad impact of alcoholism and actually trying to be responsible and avoid getting deeper into alcoholism. From the writer perspective anonymous alcoholism model is the one who gives hope of recovery from alcoholism because it is a model that make alcoholic aware of the environment and embrace the responsibility by giving positive reinforcement.

In brief, the AA model offers some hope, whereas the other lay models only offer a pessimistic prognosis. AA also restores some dignity to the individual by releasing him or her from the status of moral dependent. Lastly, because it respects the right of other people to drink, it frees the alcoholic from the conflict of having to choose between belonging to society and getting sicker or being abstinent at the price of ostracism. Since most alcoholics today are members of drinking cultures, this attitude offers a solution that respects both one's individuality and the need to remain in the collective. Bauer (1982:25)

Writer conclude that unlike other model, which environment being pessimistic and gave bad stigma to alcoholic, anonymous alcoholism actually respects alcoholic and optimistic that a solution will be found in their addiction. This optimistic thoughts comes from a collective mindset in which every member of drinkin cultures must be a responsible individual and become part of society.

2.2.6. Theory of Love

Theory of Love or the triangular model of love from Stenberg shows that each love relationship consists of three basic components that are present at different degrees in different pairs. (Baron & Byrne, 2005: 28-29)

The three basic components are:

A. Intimacy

The closeness felt by two people and the strength of the bond that holds them together. Intimacy is essentially intimate love. Couples who have a high degree of intimacy, care about each other's well-being and happiness, and they respect, like, depend on, and understand each other.

B. Passion

Based on love, physical attraction, and sexuality, in other words, love is burning. Men are more likely to emphasize this component than women.

C. Decision/Commitment

Presenting cognitive factors such as the decision that you love and want to be with other people and also commitment to maintain a relationship. The components of love and their interrelationships can better be understood by considering the kinds of love to which they may give rise in different combinations.

There are eight possible subsets of the various components of love. Each of these subsets differs in the kind of loving experience to which it gives rise. Consider the limiting cases. (Robert J. Sternberg 1986, Vol. 93, No. 2, 123-124). The eight components of love is:

A. Non-love.

Non-love refers simply to the absence of all three components of love. Non-love characterizes the large majority of our personal relationships, which are simply casual interactions that do not partake of love at all.

B. Liking

Liking results when one experiences only the intimacy component of love in the absence of passion and decision/commitment.

C. Infatuated Love

Infatuated love is "love at first sight." Infatuated love, or simply, infatuation, results from the experiencing of passionate arousal in the absence of the intimacy and decision/commitment components of love. Infatuations are usually rather easy to spot, although they tend to be somewhat easier for others to spot than for the individual who is experiencing the infatuation.

C. Empty Love

This kind of love emanates from the decision that one loves another and has commitment to that love in the absence of both the intimacy and passion components of love. It is the kind of love one sometimes finds in stagnant relationships that have been going on for years but that have lost both the mutual emotional involvement and physical attraction that once characterized them.

E. Romantic Love

This kind of love derives from a combination of the intimacy and passion components of love. In essence, it is liking with an added element, namely, the arousal brought about by physical attraction and its concomitants. According to this view, then, romantic lovers are not only drawn physically to each other but are also bonded emotionally.

F. Companionate Love

This kind of love evolves from a combination of the intimacy and decision/commitment components of love. It is essentially a long-term, committed friendship, the kind that frequently occurs in marriages in which the physical attraction (a major source of passion) has died down.

G. Fatuous Love

Fatuous love results from the combination of the passion and decision/commitment components in the absence of the intimacy component. It is the kind of love we sometimes associate with Hollywood, or with whirlwind courtships, in which a couple meets on Day X, gets engaged two weeks later, and marries the next month. It is fatuous in the sense that a commitment is made on the basis of passion without the stabilizing element of intimate involvement.

H. Consummate Love

Consummate, or complete, love results from the full combination of the three components. It is a kind of love toward which many of us strive, especially in romantic relationships.

2.2.7. Death Instinct

Freud believed that human behavior was based on two fundamental energies, first, the instincts of life (life instincts-eros) which manifested in sexual behavior that supports life and growth. Second, the instinct of death (the instinct of death - Thanatos) which makes the basis of aggressive and destructive actions, these two instincts even though they are on the unconscious side become the power of motivation. Instincts of death can be suicidal or self-destructive behavior or behave aggressively to others. Minderop (2016:27)

Writer conclude that Agnes Bain's death instinct was due to lacking life instinct or eros that necessary for an individual which manifested from her sexual behavior. Agnes experiencing infidelity by her husband and she herself also cheated on her husband which caused the repressed impuls to come out. Wanting to die (death wish) caused by a repression which her impulses is about to be out in her conscious thought. Agnes Bain is hindered by her repressed impuls (repression) which causes her to be an alcoholic and later having a death wish.

2.3. Previous Related Studies

Writer find and relate the previous research from Anggita Darma Yuningsih thesis entitled "THE REFLECTION OF THEORY OF LOVE AND DEATH INSTINCT ON FINN MCQUAID CHARACTER IN B.A. PARIS'S NOVEL BRING ME BACK" from Darma Persada University. In her research she explained that love as a source of life instinct have different kind of type and one of them is empty love. "This kind of love emanates from the decision that one loves another and has commitment to that love in the absence of both the intimacy and passion components of love. It is the kind of love one sometimes finds in stagnant relationships that have been going on for years but that have lost both the mutual emotional involvement and physical attraction that once characterized them. Yuningsih (2016)" This is totally different from my research because I use different theory such as repression as main concept.

Writer also find the related theory from the previous study by Resky Abdurrahman Balad's thesis entitled "INTERNAL CONFLICT AND DEATH

INSTINCT OF DR. PAUL IN JOE CARNAHAN'S FILM DEATH WISH" from Darma Persada University. In his research he explain a theory of a death wish "Death wish can be generate by, freedom of people that has been obstructed because they have to take care the sick one. In this condition, under subconsciousness he want to let go the bearable in hope that the sick one death. On the contrary, he doesn't agree with his wish because it is contrary with his loyalty to the sick one. (Minderop, 2013: 27)." Resky (2020) his study related to my research because he focused on internal conflict and death wish which happened in character Agnes Bain because she struggle in fullfiling her needs of love to regain her life instinct so she happened to have death instinct.

Writer find another related theory from previous study by Rizky Disa Putra's thesis "THE REFLECTION OF MASLOW'S HIERARCHY OF NEEDS IN KEVIN WENDELL CRUMB'S ALTER PERSONALITIES CHARACTERS IN SPLIT MOVIE BY M.NIGHT SHYAMALAN" from Darma Persada University. In his research the theory of love as hierarchy of needs can be found in his thesis which said "Love Needs Love and affection, as well as their possible expression in sexuality, are generally looked upon with ambivalence and are customarily hedged about with many restrictions and inhibitions. Practically all theorists of psychopathology have stressed thwarting of the love needs as basic in the picture of maladjustment. Many clinical studies have therefore been made of this need and we know more about it perhaps than any of the other needs except the physiological ones." Rizky (2010:) This theory is related with the treatment that Agnes Bain got from her husband Big Shug.