

CHAPTER 2

FRAMEWORK OF THE THEORIES

2.1 Literary Review

Based on the background above, I uses a literature review consisting of primary and secondary. The primary source I uses thesis and journal. The secondary source I uses books that contain theoretical foundations and other supporting literature, such as: Intrinsic approach, psychological literature, research methods, and other that related to the topic:

Machmud Yunus (2014) *A Study of Life and Death Instincts in Paulo Coelho's Veronika Decides to Die*. The writer of the research uses qualitative data in the research and find out about the psychology theory of Sigmund Freud about the balance of Eros and Thanatos, death instinct or life instinct. The writer analyses a novel entitled *Veronica Decides to Die*. The novel tell about a story the existence of love that contributes to signifacnt roles in giving motivation since it carries happiness and sadness together at the same time. This novel tell a story about Veronica who motivate to continue and complete her life by merging the Eros and Thanatos.

Panca Wisetioko (2014) *Death Instinct In Mary Shelley's Frankenstein*. The writer analyses a novel entitled *Mary Shelley*. The writer focuses on two problems, first problem is about the death instinct depicted in Mary Shelley and the second why does the monster and Dr. Frankenstein represent as the agression as the component of death instinct in Mary Shelley's life. The writer also uses death instinct theory by Susan and use Subaidah's theory for the agression towards the monsted and Dr. Frankenstein.

Steffen Friedrich (2019) *The Death Instinct in the Life and Works of Heinrich von Kleist*. This thesis based on a psychological interpretation of the life and works of Heinrich von Kleist. The basis of the interpretation is the death instincts as formulated by Sigmund Freud in *Jenseits des Lustprinzips* (Beyond the Pleasure Principle) and is extended with the work of Melanie Klein, D.W. Winnicott and other authors who subscribe to the psychoanalytic school; use is made, too, of C.G Jung's analytical psychology.

2.2 Intrinsic Approaches

I use some concepts through intrinsic approaches; Characterization' Setting' Plot; and Theme. Those concepts will be explained as follows.

2.2.1 Characterization

Characterization is an important thing in literary work. The major, or central character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist. It is the protagonist fate (the conflict or problem being wrestled with) on which the attention of the reader is focused (Pickering 1981:24)

Characterization is the quality of thought and feelings of the character in a work of fiction that includes not only behavior or manner and habits but also the appearance. The methods to analysis the character in this movie script is showing methods. (Pickering and Hoepfer, 1981:26)

a) Showing Method (Indirect)

There are two methods of characterization, telling method and showing method, and to analyze this film I use showing method. Showing method involves the author's stepping aside, also to allow the character to reveal themselves directly through their dialogue and their actions. (Pickering and Hoepfer, 1981:27). It places the author out of the story.

1) Characterization through Dialogue

To know characterization in literary work, I have to analyze characters through dialogue between characters are careful and guarded in what they say, they speak only by indirection, and we must infer from their words what they actually mean. Others are open and candid, they tell us, or appear to tell us, exactly what is on their minds. (Pickering and Hoepfer, 1981:32)

a) The identity of the speaker

In this case, we need to know whether the dialogue will be discussed is something that is important and can influence the eventd in the story. (Pickering and Hoepfer, 1980:32)

2) Characterization through Action

Character and characterization are often regarded as two sides of the same coin that contains behavior and personality. To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seem to reveal about the character, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Ibid, p. 34-35)

3) Characterization through the conduct of characters

Although the words of the person and the fornicator are often used to refer to the same thing or more or less the same, in reality neither are referring to the exact same thing. The words characters correspond to the understanding of persons or persons featured in a work of fiction. Characters can also be taken for granted as persons presented in a narrative or drama story, which the reader shows has certain moral qualities and tendencies that are expressed in speech and what is done in action.

b) Telling Method (Direct)

Telling method relies on exposition and direct commentary by the author. Telling method includes characterization through the use of names, characterization through appearance, and characterization by the author. To analysis the character the writer will use characterization by the author and characterization through appearance. (Pickering and Hoeper, 1981:27)

1) Characterization by the Author

This method gives the large place and free to the narrator determine the story. The narrator comments about the characterization and personality of the character until pass the inside of thoughts, feelings and inner the character. (Pickering and Hoeper, 1997:30)

2.2.2 Plot

The plot of the story is the series of events that make a line in the story. The plot is also a narrative of events, the emphasis falling on casualty. (Pickering and Hoeper, 1981,p. 13). To reveal the story, Pickering and Hoeper use five elements of plot. It consists of exposition, complication, crisis, falling action and resolution;

a. Exposition

The exposition is the beginning of 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. The exposition may be accomplished in a single sentence or paragraph, or in the case of some novels, occupy an entire chapter or more. (Pickering and Hoepfer, 1981:17)

b. Complication

The complication is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the character and the underlying inciting conflict. The conflict is then developed gradually and intensified. (Pickering and Hoepfer, 1981:16)

c. Crisis

The crisis also refers to as the *climax*, is the moment at which the plot reaches its point of greatest emotional intensity, it is turning point of the plot, directly precipitating its resolution.

d. Falling Action

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

e. Resolution

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

2.2.3 Setting

The term setting in literary work gives broadest sense to the reader. Setting includes place where the action is taken and also time when the action is taken. At its most basic, setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters. (Pickering and Hoepfer, 1981:37) There are five functions of setting that I will explain as follows;

a. Setting as the Background

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 as an essential element in the fiction, or whether it exists merely as decorative and functionless background, we need to ask to ourselves this. Could the work in question be set in another time and another place without doing 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 Hoepfer, 1981:38)

b. Setting as the Antagonist

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

c. Setting as a Mean of Revealing Character

An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering and Hoepfer, 1981:41)

d. Setting as a Mean of Reinforcing Theme

Setting can also be used as a mean of reinforcing and clarifying the theme of a novel or short story. (Pickering and Hoepfer, 1981:42)

e. Setting as a Means of Creating Appropriate atmosphere

Setting that explains the mood or situation in a literary work so as to arouse a state of the reader. 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 Hoepfer, 1981:40)

2.2.4 Theme

In (Pickering and Hoepfer, 1981:60), theme is one of those critical terms that mean very different things to people. Literary themes can be the subject matter or present itself as a message within the larger story. 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.

2.3 Extrinsic Approaches

To analyze this movie script through extrinsic I use psychological approach. I use the concept of family conflict and an instinct of death to analyze the concept. Through extrinsic approaches apply the concepts of:

2.3.1 Psychology

Psychology is usually defined the science of behavior and mind. Psychology is a multifaceted discipline and includes many sub-fields of study such areas as human development, sports, health, clinical, social behavior and cognitive processes. Some expert also says that psychology is a science that studies about mind and behavior. Psychology has many branches some of them are social psychology, psychoanalysis, psychology of literature, and so on.

2.3.2 Psychology Literature

In a book entitled *Metodologi Penelitian Sastra* it is explained that a literary work is a product of the author psyche and thought. (Endraswara, 2011:96) As it said on the book entitled *Psikologi Sastra* is explained that psychology of literature is an interdisciplinary between psychology and literature. In addition, psychology of literature has important role in understanding literary works. (Minderop, 2013:59) It says that the research of literary psychology has an important understanding because of some advantages such as the importance of literary psychology to examine more deeply the aspect of character. To explain this I use family conflict and instinct for death with psychology concept, and explain below:

a) Sigmund Freud Psychoanalysis

Psychoanalysis was discovered by Freud around the 1890's. The theories put forward by Freud are considered to give priority to sexual problems. Although Freud was a doctor who always thought scientifically, the world of literature was no stranger to him because during his youth he obtained literary education and examined it seriously. (Minderop, 2016;11)

1. Instinct

Freud identified instincts or drives that he viewed as innate, universal, and constantly felt “*An instinct differs from a stimulus in that it arises from sources of stimulation within the body, operates as a constant force and is such that the subject cannot escape from it by flight as he can from an external stimulus.*” (Freud, 1938) Other meaning of instinct can be seen as follow: (Instinct is defined as psychological manifestations of somatic stimuli from birth. The psychological manifestations is called desire while the physical stimuli is called need.” (Hall and Lindzey, 1993;71) Meanwhile, instinct has four characteristics, *first is the source or the need, second is the objectives that is to reduce the tension, third is the object or something that can satisfy need, fourth is the thruster which is depends on the size of needs.*” (Suryabrata, 1993).

Instinct can be classified into two major instinct: life instinct (Eros) and death instinct (Thanatos).

a) Life Instinct (Eros)

The word Eros derives from Greek mythology which translates to love. “*Eros is better known in ancient Greek culture as smiting individuals with lustful passion, often with arrows of love, we know Eros more by his Latin counter-part Cupid.*” (Bunnin and Yu, 2014).

According to Freud, “*life instincts is meant as the conversation of the individual and the conversation of human life as an individual as well as species.* (Koeswara, 1991) Freud believed that the most important factor of life instinct is the sexual drive or sexual instinct. Nevertheless, the sexual instinct in this case does not only encompass anything erotic in nature, rather, it is also refer to anything pleasurable to a person. Running, sleeping, can be considered as a sexual instinct if it is a pleasure experience for us. “*In describing human personality development as psychosexual Freud meant to convey that what develops is the way in which sexual energy accumulates and is discharged as we mature biologically. (NB Freud used the term ‘sexual’ in a very general way to mean all pleasurable actions and thoughts)*”.

b) Death Instinct

Death Instinct – Thanatos underlying the aggressive and destructive action, even in the subconscious becomes the motivating force. Death instinct can lead to suicide or self-destructive behavior). Freud believed death instinct or Thanatos derives pleasure out of destruction and he also described Thanatos as the process of returning to the inorganic, making that which is wholesome living and beautiful, dead, and utterly destroyed. According Freud in Trupp's book *On Freud* (2000), "The ultimate goal of life is to be still, at peace and to have no further needs i.e. the organism has a subconscious wish to die as a release from the struggle of life and to simply not exist. (The Nirvana principle)." In Freud view's, self-destructive behavior is an expression of the energy created by the death instincts. Thanatos is associated with negative emotions such as fear, hate and anger, which lead to antisocial acts from bullying to murder. Death instinct underlies Aggressive and Destructive action. The first is death instinct by Aggressive action which includes Environmental factors, Influence of the group and the influence of personality or physical condition. The second is the death instinct with destructive actions that include deviant behavior with actions that violate the norm.

b) Conflict

In literature, a conflict is a literary device characterized by a struggle between two opposing forces. Conflict provides crucial tension in any story and is used to drive the narrative forward. It is often used to reveal a deeper meaning in narrative while highlighting characters motivations, values, and weaknesses.

Conflict means to be in opposition to one another. It refers to disagreement between people or members of organisations. Such disagreement is inherent in relationships between all human beings. Larfela (1988) concurs with this view when he defines conflict as: "Part of the competition process that is basic to the survival and successful evolution of the species, homosapiens and to his search for new and better ways to cope with limited resources and stress from environmental change." According to this definition it is obvious that conflict always exists between people, groups of people, members of an organization and between organizations which are related in one way or another.