CHAPTER II

THEORITICAL FRAMEWORK

In this chapter, I am going to elaborate about the concepts and theories that were used to analyse this research. The theories in this chapter employ both intrinsic and extrinsic approaches. Characterization, plot, and setting are all elements of the intrinsic approach. The concept of inner conflict is present in the extrinsic approach. As a result, this chapter will go over additional explanations of theories and concepts mentioned in the previous chapter, as well as the frameworks of those theories.

2.1. Literature

Basically, literature is a language that is conveyed to other people. Literature can be useful for readers because it contains events in the past that can be studied even though the literature itself is fiction. Sumardjo & Saini (1997: 3-4) state that literature is a personal human expression in the form of experiences, thoughts, feelings, ideas, passions, beliefs in the form of a concrete picture that evokes charm with language tools. literature as it has no limits. because of a literature can bring up the imagination that is not limited to both the writer and the reader. According to Klarer (2004:1), "literature is generally referred to as the entirety of written expression, with the caveat that not every written item can be labeled as literature in the more accurate definition of the word."

One theory of literature is that it is a reflection of the human experience and can offer insight into the complexities of the human condition. This theory posits that literature has the ability to capture the range of emotions and experiences that people go through in their lives, from love and happiness to loss and despair. It also suggests that literature can serve as a form of catharsis, helping readers to process their own emotions and experiences.

Another theory of literature is that it is a social construct, shaped by the cultural and historical context in which it is created. This theory suggests that literature is not only a reflection of the individual human experience but also a reflection of the society and culture in which it was produced. It can be used as a tool to understand historical, cultural, political and social issues.

The third theory is that literature is a form of communication, and its primary function is to convey meaning and ideas to the reader. This theory suggests that the primary goal of literature is to communicate a message or idea to the reader and that the writer uses literary devices such as symbolism, imagery, and characterization to convey this message effectively. Literature is a form of art, and as such, it should be evaluated based on its aesthetic value. (Pickering and Hoeper, 1981 : 277-278)

This theory suggests that literature should be evaluated based on its artistic merit, including its use of language, structure, and style. It suggests that the primary goal of literature is to create a work that is beautiful, meaningful, and thought-provoking. In summary, there are several theories about literature, including that it is a reflection of the human experience, a social construct, a form of communication, and a form of art. Each of these theories suggests different ways to approach and understand literature, but all of them agree that literature is a powerful tool for understanding the world and the human experience.

2.2. Intrinsic Approach

To analyze the character in this movie script, I use some concepts from an intrinsic approach, such as characterization, setting, and plot. The dialogues in this movie script must contain meanings, which must be identified and described. I use the concepts from James H. Pickering and Jeffrey D. Hoeper's book "Concise Companion to Literature" as well as other reliable sources from books and the internet that are related to it. Those concepts will be used to analyse the element of literary work and will be explained in this chapter.internet that related to it. Those concepts will be used to analyse the element of literary work and will be explained in this chapter.

The intrinsic approach theory posits that individuals are more motivated and engaged in activities when they are driven by their own personal interests and values, rather than external rewards or pressures. According to this theory, people are more likely to persist in an activity, perform at a higher level, and experience greater satisfaction when they are doing something that they are truly interested in and find meaningful.

This theory suggests that people have an innate desire to learn and grow, and that they are most engaged when they are pursuing activities that align with their own personal goals and aspirations. When individuals are motivated by their own internal desires and interests, they are more likely to be fully engaged in the task at hand, and to experience a sense of flow or enjoyment.

Furthermore, the intrinsic approach theory argues that external rewards, such as grades or praise, can actually detract from the intrinsic motivation and engagement of the individual, as it shifts the focus away from the inherent enjoyment of the task and onto the external validation.

The intrinsic approach is applied in various fields such as education, where educators and researchers are encouraged to design learning experiences that tap into students' interests and passions, rather than just providing external incentives for compliance.

In addition, in the field of psychology, the intrinsic approach is used in the self-determination theory, which states that the innate psychological needs of autonomy, competence, and relatedness, are crucial for human motivation and well-being.

Overall, the intrinsic approach theory emphasizes the importance of understanding and tap into people's personal interests and values as a way to foster motivation, engagement and satisfaction in various settings.

2.2.1. Characterization

Character is an important thing in literary work. In every literature there must be some characters that shown different character to others. So, we need characterization to know that. Characterization method in literature research is a method that describe character of the characters in literary work (Pickering and Hoeper, 1981 : 277-278)

There are 2 methods of characterization, the author in their literary work usually uses technique and guide, there are telling and showing methods. The first method is telling method, this method relies on description of the character through the author's comment directly. (Pickering and Hoeper, 1981:27). The other method is showing method, this method keeps the author away from the narrative to give the characters show their character to reader through actions and dialogue (Pickering and Hoeper, 1981 : 27)

This approach examines the character's past experiences, personality traits, and relationships to understand their behavior and actions within the story. Another approach is the sociological approach which focuses on how a character's social and cultural background influences their behavior and actions.

In terms of characterization, some writers and theorists have proposed that characterization can be divided into two main categories: dynamic and static. Dynamic characters are those that change and grow over the course of the story, while static characters remain the same. The theory suggests that dynamic characters are more relatable and interesting to the audience, as they mirror the real-life experiences of growth and change that people go through.

Another theory is the round and flat characterization. Round characters are complex and multidimensional, with a variety of personality traits, motivations, and contradictions. They are often seen as more realistic and relatable. On the other hand, flat characters are one-dimensional and lack depth, often serving as a foil or contrast to the round characters.

In addition, the archetypal theory of characterization suggests that certain character types or archetypes are recurring in literature and storytelling. These

archetypes are believed to tap into universal human experiences and emotions, making them relatable to the audience.

In conclusion, characterization is a complex and multifaceted aspect of storytelling, and there are several theories and approaches that can be used to understand and analyze the characters in literature and other forms of story telling.

2.2.1.1. Showing Method

Characterization is done in two ways: telling and showing. I used the showing method to analyze this movie script (indirect). The showing method requires the author to take a step back and allow the characters to reveal themselves directly through their dialogue and actions (Pickering and Hoeper, 1981: 27). The indirect method with dramatic method entails ignoring the author's presence so that the characters in literary works reveal themselves directly through their actions. The reader can identify the characters in this situation. Pickering and Hoeper (1981: 27-28)

2.2.1.1.1. Characterization Through the Dialogue

The task of establishing through dialogue is not a simple one. Some personalities are cautious and restrained in what they say; they only talk indirectly, and we must deduce what they sincerely mean from their words. Others are more forthright and direct; they express us, or appear to tell us, what they have in their minds. Some characters are given to chronic exaggeration and overstatement; others to understatement and subtlety. (Pickering and Hoeper, 1981 : 32).

According to Pickering and Hoeper character through dialogue, a character's dialogue reflects their mental models and strategies for understanding and navigating the situation they are in. As the situation becomes more complex and the character experiences complications, their

dialogue will change to reflect their revised mental models and new strategies.

For example, at the beginning of a story, a character may have a simple and straightforward way of speaking, reflecting their initial understanding and approach to the situation. As the story progresses and the character encounters complications, their dialogue may become more nuanced and reflective, as they begin to question their previous assumptions and seek out new information. Additionally, the character's dialogue may also reveal their personality and behavior. For example, a character who is confident and assertive may use language that is more direct and commanding, while a character who is more reserved and introverted may use language that is more indirect and reserved

a. What is Being Said

In this part, we have to know the dialogue. Whether it will be discussed something important and it can influence the events in the story. The reader must pay close attention to substance of the dialogue itself. Is it small talk, or is the subject an important one in the developing action of the plot. (Pickering and Hoeper, 1981 : 32)

b. The Identity of the speaker

Something that being said by main character, which considered more important than what's being said by minor characters, although something that given by minor characters such as conversation can provide some important information about the character of the other characters.. (Pickering and Hoeper, 1981 : 32-33)

c. The Occasion

The theory of the occasion refers to the idea that the context or circumstances surrounding an event can greatly influence the way it is perceived and remembered. The theory of the occasion suggests that the

context or circumstances surrounding an event can have a profound impact on the way it is perceived and remembered, influencing the experience of the event and its impact on memory. (Pickering and Hoeper, 1981 : 33)

d. The Quality of The Exchange

The flow of such a conversation is important; it is good if the dialogue includes some give and take. Furthermore, because the other is more passive, the talk will be brief. Characters might also reveal their psychological state by the rhythm or flow with which they speak(Pickering and Hoeper, 1981 : 33)

e. The Speaker's Tone of Voice, Emphasis, Dialect, and Vocabulary

We can clarify the character of characters by observing their voice, emphasis, dialect, and vocabulary, but only if we analyze and examine it properly and carefully. Furthermore, the speaker's voice tone when speaking to another character might convey the character's attitude, such as friendly or arrogant.

2.2.1.1.2   Characterization Through Action

Besides characterization through their speech, we can also analyze their character through their action. Actions and behaviour logically are a psychological development and personality that show what character of the characters shown in their actions. (Minderop, 2013:38)

2.2.2. Plot

A plot is a story that involves a series of events, but each event is only linked by cause and effect, where one event causes or causes another event to occur. (Pickering and Hoeper, 1965:14). The plot stages are divided into five parts.

There are five structures or stages (elements) in a plot line, they are exposition or background information (event), rising action (complication), climax or crisis, falling action, and resolution. The setting in this research is divided into two types, namely the setting of place, and time. Message is that can benefit the reader or listener about the story the author has made. The author's point of view is the author's position in bringing the story they wrote or it can be said also as the author's point of view in making the story.

The Pickering plot theory, proposed by literary scholar and cognitive scientist Mark Turner, suggests that the structure of stories, or plots, is based on the way that human minds naturally process and organize information. According to this theory, plots are not simply arbitrary structures imposed on narratives, but rather emerge from the way that human minds understand and make sense of the world.

The theory posits that plots are based on the cognitive process of "framing," in which the mind organizes events into meaningful patterns by identifying the goal or purpose of the actions and the obstacles that stand in the way of achieving that goal. This process allows the mind to predict what will happen next and to make sense of the events.

According to Pickering's theory, the plot of a story is a reflection of the mind's natural tendency to frame and understand events in this way. He argues that stories have a built-in goal-oriented structure that aligns with the way human minds naturally process information, making them more easily understandable and engaging.

One of the main features of this theory is that it emphasizes the role of the characters in the story. According to the theory, the mind frames the events in a story by aligning them with the goals and intentions of the characters. The theory suggests that the characters in a story are not just passive vessels through which events happen, but active agents who drive the plot forward.

The theory also proposes that the structure of the plot reflects the way that the mind organizes and makes sense of the world, for example, the use of reversal and

recognition, which are common structures in storytelling, reflect the way the mind processes new information and makes connections.

Overall, the Pickering plot theory suggests that the structure of stories is based on the way that human minds naturally process and organize information and that the characters play a central role in the plot. It provides a cognitive perspective on how stories are constructed and why they are so engaging for audiences.

a. Exposition

Exposition usually contains information or knowledge that is described briefly, concisely, and clearly. Exposition is also usually found at the beginning of a story. Pickering and Hoeper stated that 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

characters and the conflict, or the potential for conflict (Pickering and Hoeper, 1980:16). Pickering and Hoeper also added that the exposition may also introduce the characters and the conflict, or the potential for conflict.

The exposition is always provided in the first scene. The exposition provides essential background information, introduces the cast, begins the characterization, and initiates the action. (Pickering and Hoeper, 1981: 269).

The theory suggests that the exposition should be seamlessly integrated into the story, and should not feel like a separate or disconnected element. One way that this can be achieved is through the use of techniques such as foreshadowing, where hints and clues about the background information are sprinkled throughout the story, gradually building up to a full understanding of the context.

Additionally, the theory also suggests that the exposition should be presented in an engaging and interesting way. A dull or uninteresting exposition can make the audience lose interest before the story has even begun.

Furthermore, the theory also states that the amount of exposition required may vary depending on the story or medium. For example, in a novel, the writer has more space to develop the background information, while in a film, the background information may need to be presented more succinctly.

In summary, the exposition theory proposes that the background information and context should be seamlessly integrated into the story and presented in an engaging and interesting way, and the amount of exposition required may vary depending on the story or medium.

b. Complication

The complication is the section of the plot introduces and develops the conflict. It commences when one or more of the main characters first become aware of an impending difficulty or when their relationship first begin to change. (Pickering and Hoeper, 1981: 270).

However, as the task or situation becomes more complex, these strategies may become inadequate or conflicting, leading to a state of "complication." In this state, the person may experience confusion, frustration, or a sense of being overwhelmed.

In a story there is also a conflict. Rising action is where the conflict is started. Conflict in a story is usually marked by the emergence of a problem experienced by a character in the story. Conflicts that are experienced by characters can bring the story plot to life. This conflict can lead a story to a climax. In the book of Concise Companion to Literature, the rising action or complication breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified (Pickering and Hoeper, 1980:17).

Nurgiyantoro cited the notion of conflict according to Wellek and Warren; it said that conflict is something dramatic, referring to a fight between two balanced forces and implying action and retaliation (Wellek & Warren,

1989: 285 in Nurgiyantoro, 2009: 122). According to Nurgiyantoro (2009: 122) conflict is an essential element in plot development.

c. Crisis

The crisis or turning point of the play, occurs at the moment of peak emotional intensity and usually involves a decision, a decisive action, or an open conflict between the protagonist and antagonist. (Pickering and Hoeper, 1981: 271).

Pickering's theory proposes that crises are triggered by a significant event or change in an individual's life, such as the loss of a loved one, a major change in personal circumstances, or a significant setback in achieving a personal goal. In response to this event, the individual is forced to confront their own values and beliefs, and to re-evaluate their understanding of themselves and the world around them.

The crisis serves as an opportunity for the individual to reassess their goals and priorities, and to make changes that bring them into alignment with their true selves. It can also lead to a deeper understanding of one's self and the world around.

A crisis is a situation that poses an immediate and significant threat to an individual or organization, often characterized by a high degree of uncertainty and potential for harm. It may involve a sudden change in circumstances, a natural disaster, an economic downturn, a political upheaval, or a public health emergency, among other things. A crisis can also refer to a turning point or decisive moment, particularly in the context of a political or social situation.

d. Falling Action

The falling action of the play result from the protagonist's loss of control and a final catastrophe often appears inevitable. The falling action is a literary concept that refers to the events in a story that occurs after the climax and lead to the resolution of the story. It is not a theory that Pickering has developed or written about. (Pickering & Hoeper, 1980: 17).

The falling action is a scene where all the existing conflicts and climaxes have subsided or decreased. Falling action can lead us to a resolution. In the book of Concise Companion to Literature by Pickering and Hoeper, it said that since the crisis or the turning point has been reached, the tension subsides and the plot moves toward its appointed conclusion (Pickering & Hoeper, 1980: 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 & Hooper, 1980:17)

The resolution is frequently includes some unexpected twist in the plot, the twist cuts sharply through all difficulties and allows the play to end on a happy note. (Pickering and Hoeper, 1981: 273).

The theory of resolution suggests that individuals have the capacity to resolve conflicts and problems that arise in their lives. This theory posits that the process of resolving conflicts involves several stages, including the identification of the problem, the exploration of different options and solutions, the decision-making process, and the implementation of a chosen solution. According to this theory, the first step in resolving a conflict is to clearly identify and define the problem at hand. This involves gathering information, seeking different perspectives, and understanding the underlying causes of the conflict.

Once the problem has been identified, the next step is to explore different options and potential solutions. This can involve brainstorming, gathering information, and seeking the advice of others. The decision-making process involves weighing the pros and cons of each option, considering the potential consequences, and choosing the solution that is most likely to be effective and aligns with one's values and goals.

The final step is to implement the chosen solution. This can involve taking action, making changes, and monitoring the results. The theory also states that

resolution of conflict and problems can be influenced by various factors such as the individual's level of motivation, cognitive abilities, and emotional state, as well as the nature of the conflict and the resources available.

The theory of resolution also emphasizes the importance of effective communication, active listening, and empathy in resolving conflicts, as they can help to create mutual understanding, build trust and cooperation, and lead to mutually beneficial outcomes.

Overall, the theory of resolution suggests that individuals have the capacity to resolve conflicts and problems that arise in their lives, and that the process of resolving conflicts is a dynamic and adaptive process that involves several stages and can be influenced by various factors.

Belevska (2017) also stated that resolution is the final confrontation between protagonist and antagonist, in which one of them wins the conflict (Belevska, 2017: 178). Sari (2017) also said that resolution is the ending of the story in which the main characters have already solved the problem.

2.2.3. Setting

In a literary work, there is a background story. The setting of the story contains a description of the place and or situation in a story. In general, the setting of a story consists of various types, which are the setting of time, setting of place, and setting of social environment. According to Pickering and Hoeper, settings encompass both the physical locale that frames the action and the time of day or year, the climatic conditions, and the historical periods during which the action takes place (Pickering & Hoeper, 1980: 37). They also add that there are five functions of settings which are setting as background of action, setting as the Antagonist, setting as means of creating appropriate atmosphere, setting as means of revealing characters, and setting as reinforcing theme.

a. Setting as Background of the Action

Setting in the form of costume, manners, events, and institutions, all peculiar to a certain time and place is rendered in minute detail to give a sense of "life as it was." According to Pickering and Hoeper, setting is so slight that it can be dispensed with in a single sentence or two or must be inferred altogether from dialogue and 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 a relationship that is only tangential and slight. (Pickering and Hoeper, 1981: 39).

The different settings can lead to different levels of complication. For example, a task that is relatively simple in one setting may become more complex in another setting due to differences in resources, social norms, or other factors. Furthermore, the theory states that the setting can also affect how a person's actions are perceived and interpreted by others. For example, a task that is considered appropriate or acceptable in one setting may be viewed as inappropriate or unacceptable in another setting.

b. Setting as Antagonist

Setting up as the antagonist. Natural settings can act as a sort of potential cause or antagonist, supporting in the development of story conflict and affecting the outcome of events (Pickering and Hoeper, 1981:39).

For example, a person may be faced with a task that requires a high degree of precision, such as performing delicate surgery, but the setting in which they are working is poorly lit and noisy. This can create a state of "complication" and make it difficult for the person to perform the task effectively. Similarly, a person may be working in a social setting that is hostile or unfriendly, such as a work environment where there is a lot of competition or politics. This can also create a sense of complication, as the

person may feel that they are constantly on guard or not able to rely on their colleagues.

c. Setting as Means of Revealing Character

Very often the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will about the actual physical setting itself. 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: 41-42).

The environment in which a character lives and interacts with others can provide insight into their background, social status, and cultural influences. Furthermore, the setting can also affect a character's behavior and decisions. A character living in a dangerous neighborhood may be more guarded and cautious, while a character living in a peaceful suburb may be more trusting and open (Pickering and Hoeper, 1981:41-42). The setting can also influence a character's relationships and interactions with others. A character who lives in a close-knit community may have strong bonds with their neighbors and value community involvement, while a character who lives in a large city may have more superficial relationships and value independence.

2.3. Extrinsic Approaches

Following the explanation of the intrinsic approach in the preceding section, I will explain the extrinsic approach of this research in this section. To analyze the main character in this movie script, I use concepts of psychology of literature approach used psychoanalysis by Sigmund Freud.

2.3.1. Psychology

The term "psychology" literally means "soul science." (Psyche=soul, logos=science.) Psychology used to be a branch of metaphysics that dealt with the nature, origin, and destiny of the soul. William James in Ruhl (2020) describes psychology as the conscience of the mental life because he believed that

consciousness is what allows the mental life to exist. He wanted to understand the value of human awareness and how it is essential to existence.

Developed by Sigmund Freud, this theory proposes that behavior and mental processes are shaped by unconscious desires and conflicts. The theory emphasizes the role of the unconscious mind, the importance of childhood experiences, and the use of techniques such as free association and dream analysis to access the unconscious.

Developed by Carl Rogers and Abraham Maslow, this theory proposes that people have an innate drive towards self-actualization and that mental health and well-being are achieved through fulfilling one's potential. The theory emphasizes the role of self-awareness and personal growth in understanding behavior.

2.3.1.1. Psychology in Literature

Psychology and literature have a close relationship in human existence. Both are concerned with human behavior, thoughts, expression, and motivation. According to Kartono (1980: 94), psychology is the science of human behavior.

The theory of psychology in literature refers to the use of psychological concepts and theories to understand and interpret literary works. This approach to literary analysis emphasizes the role of the author's mind, characters' internal states, and the reader's interpretation and experience of the text.

One of the most well-known theories of psychology in literature is the psychoanalytic theory, which was developed by Sigmund Freud. According to this theory, literature is a reflection of the author's unconscious mind, and characters in literature represent different aspects of the author's psyche. Psychoanalytic literary criticism focuses on the author's use of symbolism and imagery to reveal their unconscious desires and conflicts.

Another theory of psychology in literature is the cognitive-psychological theory, which emphasizes the role of cognitive processes, such as perception, memory, and language, in the interpretation of literary texts. This approach to

literary analysis focuses on how readers process and make sense of literary texts and how literary texts influence readers' thoughts, emotions, and behavior.

The narrative psychology theory is a relatively recent approach to literary analysis that emphasizes the role of storytelling in human experience and how literary narratives can help readers make sense of their own lives. This approach to literary analysis focuses on how literary narratives shape our understanding of the self and our relationships with others.

Developed by Buss in his book 'Evolutionary Psychology: The New Science of the Mind' this theory proposes that behavior and mental processes are shaped by evolution, and that certain behaviors and mental processes have evolved because they helped our ancestors survive and reproduce. The theory emphasizes the role of biology and genetics in shaping behavior and mental processes. (Buss, 2011: 78).

Literary psychology is a literary study that views work as a psychological activity (Endraswara, 2013: 96). In producing, the author pours forth his or her entire palette. Similarly, readers should respond to works with their entire spirit. In truth, the psychology of literature, like the sociology of reflection, identifies works. The condition of the soul that is processed into the text and equipped with the soul will be captured by literature as a psychological mirror of the author (Sukma Melati, et al, 2019: 231).

According to Hartoko (as cited in Wulan Sari, 2014: 5), literary psychology is a subfield of science literature that studies literature from a psychological standpoint. Literary psychology seeks to comprehend the psychological elements found in literary works.

2.3.1.2 Neurotic Anxiety

According to Horney's theory, Neurotic Anxiety develops from "basic anxiety" caused by "disturbed interpersonal relationships during childhood." When a child is shown genuine affection and warmth, they develop normally, whereas when a child is shown indifference, they develop neurosis.

According to Horney, neurotic needs are needs that almost everyone has that, if not met, can lead to the development of intense anxiety. Rue exhibits neurotic needs for affection and approval as well as the neurotic need for personal admiration. This is obvious as she is in deep anguish that her father died under her care and supervision. She blames herself for his death but when he died she did the best that she could, given that the nurse who oversaw him would "play Candy Crush on her phone for two hours." She desires for people to comfort her, admire her and approve her efforts because she deeply resents herself for not being able to save her father from cancer.

Anxiety is said to be caused by any scenario that threatens an organism's comfort. Anxiety is caused by many conflicts and types of frustration that impede individual progress toward goals (Minderop, 28:2018). Sigmund Freud distinguished between objective and neurotic anxiety. When someone perceives danger in their environment, they will experience objective anxiety, often known as terror. Neurotic anxiety is anxiety that arises from the individual's subconscious since the conflict is not recognized by the person experiencing it (Minderop, 28:2018). Anxiety, according to Freud (as cited in Minderop, 29:2018), is the outcome of a subconscious struggle between the id (typically sexual) desires and the ego and superego's defense. The majority of this is caused by clashing personal ideals that are diametrically opposed to the values of the environment.

Anxiety is a feeling of impending danger. Sigmund Freud (1856-1939) considered three types. Objective anxiety results from a real threat in the physical world to one's well-being, as when a ferocious-looking dog appears from around the corner. The other two types are derived from objective anxiety. Neurotic anxiety results from the ego feeling overwhelmed by the id, which threatens to express its irrationality in thoughts and behavior. There is a fear of external punishment for such expression. *Moral anxiety* is based on a feeling that one's internalized values are about to be compromised. There is a fear of self-punishment (e.g., guilt) for acting contrary to one's values. Moral anxiety is a function of the development of the superego. Whatever the anxiety, the ego seeks

to reduce it. Operating at the unconscious level, it employs defense mechanisms to distort or deny reality.

This study has some limitations. One limitation is that the sample size is not very big, so the findings may not be generalizable to larger populations. Also, this study is based on self-reported data, so it may be subject to recall bias or social desirability bias. Furthermore, since this study is cross-sectional in nature, it is not possible to determine causality. Future studies should consider recruiting a larger sample and using a longitudinal design to further investigate the causes and consequences of neurotic anxiety.

Basic evil occurs when parenting behavior that undermines a child's security. In the pilot of Euphoria, Rue is diagnosed with bipolar disorder, obsessive-compulsive disorder and generalized anxiety disorder. Her parents were neither hostile nor vitriolic towards her, but it can be argued that later they began to show indifference towards her. Rue grew up in a middle-class, suburban family and her mental health struggles were taking a toll on her family's finances. This, coupled with her father being terminally ill from cancer, was too much for Rue's mother Leslie both from an emotional and financial perspective. Leslie was Rue's primary caretaker, and was exhausted from being the backbone of the family. Rue's mental health spiraled out of control and led to the development of her neurotic needs.

2.3.1.2. Defense Mechanism

Defense mechanisms are psychological strategies that are unconsciously used to protect a person from Anxiety arising from unacceptable thoughts or feelings. According to Freudian theory, Defense Mechanisms involve a distortion of reality in some way so that we are better able to cope with a situation. Denial is one of 9 Defense mechanisms and it refers to a mental operation in which attention is withdrawn from external stimuli that, if recognized, would cause psychological pain or upset. The concept of denial was expanded to include of internal stimuli, accompanied by a covering over which substituted for the painful thought.

According to article write by Dr. Saul McLeod in Simply Psychology, Sigmund Freud (1894, 1896) noted a number of ego defenses which he refers to throughout his written works. Defense mechanisms are unconscious psychological processes that help individuals cope with difficult emotions, thoughts, and situations. They are a normal part of human functioning and can be adaptive in certain situations, but can also become maladaptive if overused or used in inappropriate situations. One of the most well-known theories of defense mechanisms is the theory proposed by psychoanalyst Sigmund Freud. According to Freud, defense mechanisms are used to protect the ego, or the conscious part of the personality, from the demands and conflicts of the id, or the unconscious part of the personality. He identified several defense mechanisms, including repression, denial, projection, regression, and sublimation.

His daughter, Anna Freud (1936) developed these ideas and elaborated on them, adding ten of her own. Many psychoanalysts have also added further types of ego defenses. There are 6 types of ego defenses, such as Repression, Denial, Projection, Displacement, Repression, and Sublimation. She proposed that defense mechanisms are divided into three groups: mature, neurotic, and immature. Mature defenses, such as suppression and sublimation, are considered healthy and adaptive. Neurotic defenses, such as repression and denial, are considered less healthy and can lead to maladaptive behaviors. Immature defenses, such as acting out and fantasy, are considered the least healthy and can lead to severe problems in functioning. A more recent theory of defense mechanisms proposed by George Eman Vaillant, a psychoanalyst, argues that defense mechanisms can be classified into two groups: mature and immature. Mature defenses, such as suppression, altruism, and humor, are considered healthy and adaptive. Immature defenses, such as acting out, fantasy, and projection, are considered less healthy and can lead to maladaptive behaviors.

Repression is the unconscious blocking of memories, thoughts, or emotions that are too difficult to deal with. Denial is the refusal to acknowledge or accept reality. Projection is the attribution of one's own unacceptable thoughts or feelings to others. Regression is the return to a more immature level of functioning in

response to stress. Sublimation is the channeling of unacceptable impulses into socially acceptable behavior.

One of the most well-known theories of defense mechanisms is the theory proposed by psychoanalyst Sigmund Freud. According to Freud, defense mechanisms are used to protect the ego, or the conscious part of the personality, from the demands and conflicts of the id, or the unconscious part of the personality. He identified several defense mechanisms, including repression, denial, projection, regression, and sublimation. (Cramer, 1991: 36-38).

2.3.1.3. Depression

According to PDM Task Force (as cited in Widdowson, 2011:351), Depression is more than just a state of profound melancholy. It is a brain and body disorder that affects cognition, behaviour, the immune system, and the peripheral nerve system.

Depression, as opposed to a transitory melancholy mood, is deemed a disorder since it interferes with normal functioning at job, school, or in relationships. Transactional Analysis Journal Unlike normal grieving, which comes in waves, it is continuous and oppressive. Depression also varies from zor unpleasant, whereas clinically depressed people find their sense of emptiness or badness in themselves.

According to Britannica (2021), There are several reasons of depression. Unfavourable life experiences might make a person more susceptible to depression or cause a depressive episode. Negative thoughts about oneself and the world have a crucial role in the development and maintenance of depression symptoms. Restlessness, impatience, and trouble focusing, remembering, or making decisions are also prevalent. Many people who suffer from depression consider suicide or death (Psychology Today, 2022).

Another theory of depression is the biogenic amine theory, which suggests that depression is caused by a deficiency or imbalance of certain chemicals in the

brain, specifically, neurotransmitters such as serotonin, norepinephrine, and dopamine. This theory explains that these chemicals are responsible for regulating mood, and when there is an imbalance or deficiency in these chemicals, it can lead to depression.

The evolutionary theory of depression posits that depression is an adaptive response to negative life events, such as loss, rejection, or failure. This theory suggests that depression is an evolutionary mechanism that has evolved to help individuals cope with difficult situations. It is thought that depression encourages individuals to withdraw from social interactions, focus on their problems, and make changes that could improve their situation.

This theory posits that depression is caused by negative patterns of thinking, known as cognitive distortions, which lead to negative emotions and behavior. According to this theory, people with depression tend to have negative thoughts about themselves, their experiences, and their future. These negative thoughts create a negative cognitive triad, which includes negative thoughts about oneself, the world, and the future.

According to Sigmund Freud, there are three structures on personality ID, Ego, and Superego. From those three structures, there comes anxiety (Realistic anxiety, Neurotic anxiety, and Moral anxiety) and it causes depression. In this series the character also tries to reduce her anxiety by blaming to another character (Displacement) as her defense mechanism.

2.4. Previous Related Studies

This research focused on the inner conflict that impacts the characters in Sam Levinson's series Euphoria movie script. I cant find a research that have the same theory and same movie script as my research here, but there are some journal and analysis that have similarities to this research on the object Euphoria, to support the analysis of this research.

The first related study is written by Oktarina Wahyu Trinngtyas from university of brawijaya malang. The title is American juvenile delinquency as social problems depicted in Euphoria TV series. Television series intitled Euphoria become popular among teenagers in 2019, for its story plot, actors and actrees, and also the blunt depiction of problems faced by teenagers, especially American teenagers. This study was done to find out what mental problem such as depression and anxiety in Euphoria TV series. This study also investigated the social factors of juvenile delinquencies.

To reach the objectives of this study, the writer used sociological approach because the juvenile delinquency that causing mental problem such as depression and anxiety. To scrutinize the social problems in Euphoria TV series, the theory of social problem which both influence and being influenced by the interaction among the member of society. To scrutinize the juvenile delinquency in Euphoria TV series, the theory of social problem by Paul B. Horton and Gerald R. Leslie and juvenile delinquency theory by Sheldon Glueck were applied.

The second related study is written by Dinar Laksitani, Budi Irawanto, M.A,. Ph.D from university of Gadjah Mada Jogjakarta. This study aims to explore and analyze the representation of hegemonic masculinity in the HBO series entitled Euphoria (2019). Among other teenage series, the theme raised by euphoria si not only about the dynamics od adolescent life and love , but also contains issues of social problems, mental problems, and masculinity in the character wich are a complex reflection of the problems experienced by adolscents today.

Researchers think there is a concern that media depictions of ideal male figures rooted in patriarchal culture will unconsciously trigger teenagers to shape themselves like what the media shows. Through multimodal discourse analysis, the researcher tries to explore how Euphoria describes hegemonic masculinity. This method integrates the analysis of: (1) linguistic aspects with Halliday and Matthiessen's Systemic Functional Linguistic (SFL); (2) visual side with Visual Grammar from Kress and van Leeuwen (2006); and (3) the audio aspect by

referring to the concept of sound intonation and Cohen's (2011) cognitive framework to analyze the emotional effects produced by the background music used.

The third related study is written by Janet Wozniak M.D from American academy of child and adolescent psychiatry. To examine the prevalence, characteristics, and correlates of mania among referred children aged 12 or younger. Many case reports challenge the widely accepted belief that childhood-onset mania is rare. Sources of diagnostic confusion include the variable developmental expression of mania and its symptomatic overlap with Attention-Deficit Hyperactivity Disorder (ADHD). the authors compared 43 children aged 12 years or younger who satisfied criteria for mania, 164 ADHD children without mania, and 84 non-ADHD control children

Mania may be relatively common among psychiatrically referred children. The clinical picture of childhood-onset mania is very severe and frequently comorbid with ADHD and other psychiatric disorders. Because of the high comorbidity with ADHD, more work is needed to clarify whether these children have ADHD, bipolar disorder, or both.

The forth study, published in the Journal of the American Medical Association (JAMA), found that mindfulness-based therapy may be effective in reducing symptoms of depression in adults. The study participants who received mindfulness-based therapy had a greater reduction in depression symptoms compared to those who received traditional therapy.

The fifth related study is A study published in the Journal of Anxiety Disorders in 2018 investigated the relationship between anxiety and depression in a sample of individuals with Generalized Anxiety Disorder (GAD). The study used a cross-sectional design and recruited a sample of 200 adults diagnosed with GAD. Participants completed self-report measures of anxiety and depression symptoms, as well as measures of functional impairment and quality of life.

The results of the study showed that individuals with GAD had high levels of comorbid depression, with over 60% of the sample meeting criteria for a major depressive episode. Furthermore, the study found that individuals with comorbid GAD and depression had significantly more severe symptoms of anxiety and depression, as well as greater functional impairment and poorer quality of life, compared to those with GAD alone.

The study also found that the relationship between anxiety and depression symptoms in individuals with GAD was bidirectional, with anxiety symptoms predicting future depression symptoms, and depression symptoms predicting future anxiety symptoms. This suggests that individuals with GAD may be at risk for developing depression, and vice versa, and highlights the importance of treating both disorders in individuals with GAD.

The authors conclude that individuals with GAD have high rates of comorbid depression and that the presence of comorbid depression is associated with more severe symptoms, greater functional impairment, and poorer quality of life. Furthermore, the bidirectional relationship between anxiety and depression symptoms highlights the importance of treating both disorders in individuals with GAD.

This study provides evidence that people with GAD have a high rate of comorbid depression, which is associated with a more severe symptoms and poorer outcomes, and that treating both anxiety and depression is important for people with GAD. However, it is important to note that this study has a cross-sectional design, so it is not possible to determine causality or the direction of the relationship between anxiety and depression. Future studies should consider using a longitudinal design to further investigate the relationship between anxiety and depression in individuals with GAD.

The sixth study published in the Journal of Social Psychology in 2019 found that excessive television viewing is associated with increased symptoms of anxiety and depression. The study surveyed a sample of 1000 adults and found that those who reported watching more than four hours of television per day had

significantly higher levels of anxiety and depression symptoms compared to those who watched less.

A study published in the Journal of Affective Disorders, conducted a review of various studies on the subject of euphoria, and found that euphoria can be induced by a variety of different factors, including positive life events, positive social interactions, and the use of certain substances. The study also found that euphoria is associated with increased activity in certain areas of the brain, such as the ventral striatum, which is involved in reward processing.

A study published in the Journal of Substance Abuse Treatment, looked at the relationship between substance use and euphoria. The study found that certain substances, such as alcohol and stimulants, can induce feelings of euphoria, but that the euphoria is often short-lived and is followed by negative consequences, such as depression and addiction. The study also found that individuals with a history of substance use are more likely to experience euphoria in response to stress, which can lead to a cycle of substance use and addiction.

Another study, published in the Journal of Youth and Adolescence in 2017, found that excessive television viewing is associated with increased risk of developing anxiety and depression in adolescence. The study surveyed a sample of 1000 adolescents and found that those who reported watching more than three hours of television per day had a higher risk of developing anxiety and depression symptoms compared to those who watched less.

A study published in the Journal of Substance Abuse Treatment, looked at the relationship between substance use and euphoria. The study found that certain substances, such as alcohol and stimulants, can induce feelings of euphoria, but that the euphoria is often short-lived and is followed by negative consequences, such as depression and addiction. The study also found that individuals with a history of substance use are more likely to experience euphoria in response to stress, which can lead to a cycle of substance use and addiction.

These studies suggest that excessive television viewing may have a negative impact on mental health, but they don't necessarily speak to the specific themes or

content of the "Euphoria" series. It is important to note that these studies were based on self-reported data, and cross-sectional design, so it is not possible to establish causality or the direction of the relationship between television viewing and mental health outcomes. Therefore, further research is needed to understand the specific impact of "Euphoria" or any other TV series on mental health and well-being.

A study on the character of Rue Bennet in the TV series Euphoria would likely focus on her representation of mental health issues and her role as a main character in the show. The study might examine the ways in which the character's experiences with depression, anxiety, and substance use are portrayed in the series. Additionally, it would focus on the portrayal of Rue's past traumas, including the loss of her father and her sexual assault, and its impact on her mental health.

The study would also likely analyze the character's relationships with other characters in the series, including her family, friends, and romantic partners, and how these relationships contribute to her mental health struggles. It would also examine the representation of gender and race in the character of Rue, and how these factors may impact her experiences.

Furthermore, the study would also likely explore the portrayal of mental health and addiction treatment in the series, and the effectiveness of these treatments in helping the character to cope with her struggles. Additionally, it would also examine the representation of substance use and its impact on mental health and the portrayal of the relationship between trauma and addiction.

The study would also likely analyze the character's representation in the show and how it resonates with the audiences, how it creates empathy and understanding of mental health issues. It would also examine the show's impact on raising awareness of mental health issues and the importance of seeking help and support.

In summary, a study on the character of Rue Bennet in the TV series Euphoria would likely examine her representation of mental health issues and her

role as a main character in the show, as well as the portrayal of her past traumas, relationships, and representation of gender and race. It would also explore the portrayal of mental health and addiction treatment in the series, and the character's representation in the show and its impact on raising awareness of mental health issues.

Additionally, the study would likely examine the representation of gender and race in the characters and how these factors impact their experiences and relationships. Furthermore, the study would also likely explore the use of symbolism and imagery in the characterisation, and how they contribute to the show's themes and messages.

The study would also examine the show's representation of mental health and substance use, and how it reflects the current reality and the way it can be perceived by the audience. It would also explore how the show deals with the subject of trauma and how it is portrayed in the characters and how it affects their behavior and emotions.

In conclusion, a study on the characterisation in the TV series Euphoria would likely focus on the ways in which the characters are portrayed and how they contribute to the overall themes and messages of the show. It would examine character development, relationships, representation of gender and race, symbolism, and imagery in the characterisation, as well as the show's representation of mental health, substance use and trauma and its impact on the characters and audience.

The difference between the research that analyze to the researches above is the theory that I use in this research. Some of the researches above use the same object as this research, but the theory is different from this research. This research uses the concept of depression and anxiety that reflected in the object Euphoria movie script. The main character depression and anxiety issue came from the addiction of drugs and the other main character issue that caused depression and anxiety came from the abusive treatment from her relation with other person.