

CHAPTER 2

THEORITICAL FRAMEWORK

2.1. Psychological Approach

Literary psychology seeks to comprehend the psychological aspects of literary works. As a result, literary psychology research is critical to understanding literature. A psychology approach in the literature can be defined as a method that focuses on psychology aspects found in a work of literature. An approach is defined in the literature of study as a fundamental element or principle used to comprehend literary works. Guerin (2005, p. 152-153) states that psychological interpretation might offer a wealth of knowledge that will help answer the question both symbolically and conceptually. The structuralist technique is one of the many tools the interpretative tradesman must utilize in order to precisely describe the lines themselves, even while the psychological approach is helpful for seeing what is written between the lines. One could argue that literature and psychology are closely interlinked. Literature describes how characters respond to issues and their environment, and psychology is interested in the outward patterns of human behavior.

According to Guerin (2005, p. 381-383), psychology can assist a literary work exhibit characters, describe their moods, and bring a large amount of people into the psychological dimension of human reality. The emphasis on phantasies, emotions, and the human soul in psychology and literary criticism interacts.

2.2. Theory of Characterization

The researcher also employed the theory of characterization of the leading character in this thesis, James from Netflix serial “*The End of The F***ing World*”, to find his *id* dominant with psychoanalysis theory. As said by Boggs and Petrie's (2008, p. 49-55) books' *The Art of Watching Films*, there will be eight characterization features:

2.2.1. Characterization through appearance

According to Boggs and Petrie (2008, p. 50), characterization in dramas is strongly influenced by casting, which can support the director or producer in choosing the most suitable actors. Film actors immediately reflect certain traits of character onto the screen. A significant facet of character development in movies is immediately and visibly exhibited. Because of the actors' face characteristics, clothing, physical make-up, mannerisms, and movements, the spectator can infer certain things about them. Although the audience's initial visual image may be incorrect as the story develops, it is unquestionably a crucial tool for character development.

2.2.2. Characterization through dialogue

According to Boggs and Petrie (2008, p. 50–51), actors can gently reveal their real attitudes, ideas, and emotions by using word choice, voice stress, tone, and break patterns. The way that actors employ syntax, sentence patterns, vocabulary, and specific dialects indicates a lot about the social and economic status, educational background, and thought processes of their characters.

2.2.3. Characterization through external action

According to Boggs and Petrie (2008, p. 51–52), even seemingly insignificant, minor events in a movie can occasionally result in the most striking characterization. The genuine characters are more than just props for the story; they act as they do for a reason and have motivations that are congruent with who they are as people. Certain behaviors have a greater impact on character development than others. As kind of a matter of fact, there must be a strong correlation between a character's actions and personality; the actions should develop smoothly from the character's nature.

2.2.4. Characterization through internal action

Based on Boggs and Petrie (2008, p. 52) say that the audience is drawn into the character's thoughts, either visually or audibly, so that they can see or hear what the character imagines, recalls, or thinks about. The director most obviously expresses inner reality in this way. Inner activity occurs in characters' minds and

emotions and consists of covert, ambiguous ideas, epiphanies, accomplishments, reminiscences, emotional reactions, and illusions; consequently, in order to properly understand a character, it is required to be vigilant of such requirements.

2.2.5. Characterization through reactions of other characters

According to Boggs and Petrie (2008, p. 52-53), the audience can also see the actors' characterization centered upon what the other characters think or express about each other. This kind of method is sometimes used to provide a lot of information about a character before they appears on screen.

2.2.6. Characterization through contrast: Dramatic Foils

According to Boggs and Petrie (2008, p. 53-54), foils are one of the best characterization techniques for presenting the aspects of their personalities that are the complete opposite of those of the main characters. These advantages include aspects such as conduct, beliefs, viewpoints, leisure, physical attributes, and so on. This foils technique can also be generated by combining black and white such that the black appears blacker and the white appears whiter.

2.2.7. Characterization through caricature and leitmotif

Based on Boggs and Petrie (2008, p. 54) say that cartooning has important elements in film as well. One or more bold features or personality traits are usually employed by actors to exaggerate or distort a character in order to immediately and deeply portray that character in our minds and moments. The act or instance of a character repeatedly repeating a particular action, statement, or thought until it practically becomes their signature or theme tune.

2.2.8. Characterization through choice of name

According to Boggs and Petrie (2008, p. 54-55), a screenwriter plays an important role in characterization. Characterization represents one of the aspects that must be shown on the implementation of names with genuine tone, relevance, or original meaning qualities. Because a significant amount of consideration goes into the selection of a name, a screenwriter should think carefully about the characters' names. By choosing the characters' names, the scriptwriter might provide readers hints about what the lead character in the storyline must be like.

2.3.Theory of Psychoanalysis

Based on Freud (1920, p. 5) state in his book “*Beyond the Pleasure Principle*” Psychoanalysis is thought of as being represented by a theory of personality dynamics and organization. The closest correlation between literature and psychoanalysis has long been employed in the academic field of literary criticism or discourse analysis. One strategy for treating mental disease and providing the theory that explains human behavior is psychoanalysis. Simply expressed, the idea of Sigmund Freud holds that unconscious desires, memories, and recollections have an impact on actions. According to this view, the *id*, *ego*, and *superego* are the three parts of the psyche.

2.3.1.Id

According to McLeod (2021, p. 2), the *id* is a core value and inherent human part of personality. The *id* is an aspect of the subconscious and holds the so-called libido, a widely used form of sexual energy that serves all purposes from urges to mindful awareness. The fact that the *id* exclusively responds to what Freud called the pleasure principle without considering anything else makes it a little aggressive. The unconscious mental energy that makes up the *id*'s personality attribute is used to satisfy inherent impulses, needs, and desires.

2.3.2.Ego

The part of the *id* that is directly impacted by the outside environment is referred to as the *ego*. According to McLeod (2021, p. 4), the *ego* rises up to supply as a link between the misleading *id* and the extraneous real world. It is a psychological condition pertaining to inference. The *id* must be chaotic and irrational, but still the *ego* must be rational. In accordance with the reality principle, the *ego* tries state the facts of satisfying demands, whereas the *id* occasionally delays or makes concessions in order to avoid social ramifications. The *ego* makes decisions about how to behave by determining social reality, norms, propriety, and laws.

2.3.3.Superego

The *superego* integrates the social values and morals that are taught from parents and other individuals, as said by McLeod (2021, p. 6). The *superego* is

considered as a giver, punishment (guilt and thoughts of shame), or reward depending on which part—*ego* agreement or consciousness—is operating properly (feelings of pride and fulfillment). The *superego*'s sole purpose is to suppress *id* urges, principally those that are detrimental to society, such as physical intimacy and intolerance. Furthermore, it causes the *ego* to pursue idealistic successes instead on strictly sensible ones. The *superego*, or what Freud called the *ego-ideal*, which evolves after a person's first remarkable romantic relationship, can also be a little confusing because almost constantly it will attempt to substantiate whatever that wants the individual possesses in rarified, idealistic terms.

2.4.Id Dominant

Someone with an overwhelmingly strong *id* may express impulsive, uncontrollable, or even illegal behavior. Such a person is unconcerned about what is right, acceptable, or legal, tempting to act on their most primal instincts.

Living beings, thus according Freud (1923, p. 6), have three basic personality traits that begin to influence how we act and mold us into the persons we are. The *id* is a lawless, immoral, and antisocial libido or desire. The only characteristic that is present at birth is the *id*, which is the first personality system. The persona integrates all inherited psychological characteristics including instincts, desires, and impulses at birth. A basic human need or desire, such as hunger, sex, thirst, coolness, or the other sense that suggests a need, is satisfied by the *id*. Although according Edmundson (2019, p. 4-6), *id* function according to the pleasure principle. The pleasure principle is meant to ease people's chaos, which they encountered and draw conclusions as soreness. As a result, the hypothesis of the pleasure principle would be characterized as getting satisfaction while limiting hardship. The pleasure principle grossly misrepresents social traditions, interpersonal agreements, and other relevant attributes.

Based on Moccia, et al. (2018, p. 12) say that the pleasure principle is processed mostly through reflexive behaviors and fundamental processes. Reflexes are instantaneous, instinctive reflexes that are present from birth, such as the blinking of the eyes in response to mild excitement. The determining best way to cope with

expands is an intuitive or hypothetical reaction to anything that can diminish or intervene appropriately. According to Freud (1923, p. 25), the *ego* is a further system that links the *id* to the real world. In order to bring the mentally healthy to the desired strength of balance, the *id*, *ego*, and *superego* must be complementary and balanced in their work. When the three systems function well, one can say that their mental health is in decent form. It is possible for the *id* to dominate the *ego* or *superego* on occasion, and vice versa. Being in more control over the other two personality structures is referred to as being *id* dominant.

According to Freud (1923, p.10-11) the human subconscious, which holds dark energy in the human personality, is where the lawless and immoral *id* works. The way the *id* works is by ignoring the *ego* and *superego*, which can interfere with a person's personality and leading to personality disorders. The activities of a person with a personality disorder may be harmful to that person as well as to others. A person with a personality disorder may act irrationally and hurtfully against themselves, their loved ones, and other people without any remorse or compassion. To prepare for undesirable conditions or to overcome a psychological issue, consult a psychologist or psychiatrist as during recovery process.

The following are the forms of personality disorders caused by *id* dominant:

2.4.1. Antisocial Personality Disorder (ASPD)

According to Sargin et al. (2017, p. 99), Antisocial Personality Disorder (ASPD) is a pervasive pattern of disdain and violation of other people's rights. Antisocial people see the world more personally than interpersonally. They are unable to set priorities another person's viewpoint over their own. As a result, they are unable to assume the role of another. Because of this cognitive limitation, their actions are not based on socially conscious decisions. Cognitive theory of personality disorders characterises personality disorders, including ASPD, as demonstrated by their fundamental assumptions or schemas.

Many ASPD patients consider themselves as strong, independent, and lonely types. Some of them integrate victimizing others because they feel they have

experienced abuse and exploitation at the hands of society. They have a highly biased perception of other people and think that because they are exploitative, others should do the same to them.

2.4.2. Borderline Personality Disorder (BPD)

The ability to control its emotions is significantly harmed by a mental illness known as borderline personality disorder. This breakdown in emotional control can increase impulsivity, negatively affect how a person would feel about themselves, and harm relationships with other people. As said by Crowell et al. (2012, p. 45-46) in Linehan's (1993, p. 4-5) hypothesis, a bipolar disorder personality develops as a result of a complicated interaction between a heritable biological susceptibility and a demeaning social environment. Through studying the origins of impulsivity, separate from emotion dysregulation, Linehan's theory (1993, p. 11) further broadens the developmental pathway leading to BPD.

U.S Department of Health and Human Services (2022, p. 2) state that patients with Borderline Personality Disorder may experience considerable mood shifts and struggle with their self-image. They have the capacity to switch instantly between an intimate connection and an extreme dislike of others. These shifting emotions can result in unhealthy relationships and emotional distress. Extreme worldviews, such as all good or all bad, are typically present in patients with borderline personality disorder. They might behave recklessly or recklessly, and their beliefs and interests might quickly change.

2.4.3. Histrionic Personality Disorder (HPD)

According to French and Shrestha (2020, p.1-2), Histrionic Personality Disorder (HPD) is a mental health illness characterized by uncontrolled emotions, a warped sense of self, and an intense need for attention. Individuals with HPD frequently act out or in an inappropriate manner to gain attention. Self-esteem for persons with histrionic personality disorder should be overly reliant on the acceptance of others rather than having an appropriate feeling of self-worth. They have a tremendous want to be praised, and they commonly act in dramatic or inappropriate ways in order to impress others. Those people who have suffered

from histrionic personality disorder are frequently unaware that their actions and way of thinking may be harmful. HPD may have hereditary, traumatic childhood experiences, or parenting-style reasons.

According to French and Shrestha (2020, p. 3-4) people with HPD are impulsive and easily influenced by others, especially by those they look up to, and they often feel that their relationships with others are closer than they actually are. They can however act inappropriately sexually with the majority of the people they meet even when they are not sexually attracted to them.

2.4.4. Psychopathy

Psychopathy is one of the personality disorders brought on by *id* dominant. According to Feist (1925, p. 362-370) psychopathy is a personality disease in which the individual experiencing it lacks empathy, emotion, and even conscience. A person who is egotistical, self-absorbed, and driven by self-interest is referred to as a psychopath. Psychopaths do not experience the regret and terror that normal people do when they do something embarrassing or unpleasant. When they encounter blood, murder, or other violent acts, psychopaths feel at ease, whereas regular people will typically become upset to the point that their hands will start to perspire, their heartbeat will beat more quickly, and their breath will rush.

2.5. The Impact of *id* dominant

According to Feist (1925, p. 362-370) when an individual's *id* takes control of their personality, individuals might execute on compulsions without acknowledging, due consideration for social norms, which can send them spiraling out of control and possibly putting them in legal trouble. As I mentioned before in the sub-chapter that the *id* is the totally dominant component of personality, it is seen to be problematic, having caused some tragedy and also a harmful desire that craves all satisfaction to avoid pain, subsequently when the *id* is dominant, a person can have some serious mental problem that may include Antisocial Personality Disorder (APSD), Borderline Personality Disorder (BPD) or Histrionic Personality Disorder (HPD).

2.5.1.Murder

According to French and Shrestha (2020, p. 3-5) as one of the traits of a psychopath, when the *id* controls a particular emotion, one of the outcomes is murder. A psychopath will kill without thinking about the repercussions or whether it is morally right to do so. Psychopaths also tend to plan ahead before killing so that nothing goes wrong. Ordinarily, a normal person wouldn't be able to kill another person for whatever reason since their conscience wouldn't allow it.

2.5.2.Self Injury

Based on Crowell et al. (2012, p. 47-48) psychopaths are capable of injuring themselves unless their demands are not met because they lack remorse and never feel bad after committing crimes or inflicting harm on others, even if they possess the courage to do so. To achieve a goal or fulfill a desire, actions or efforts will be required. As long as the attempt remains within reasonable human bounds, it will undoubtedly be experienced; nevertheless, if somehow the effort is harmful or even painful, it will undoubtedly be reconsidered.

2.5.3.Lies

According to French and Shrestha (2020, p. 3-5) the effect of a psychopath's personality includes lying as well. The patient is also a skilled liar, or one could say that psychopaths are experts at lying; a psychopath's sharp speech and conversational mastery render his or her lies convincing.

Freud identified unstable mood swings as a sign of BPD in Feist (1925, p. 362-370). The mood toward oneself, the surroundings, or anything around them might change extremely dramatically and without obvious cause in a person with BPD. The attitude or sensation could be one of anger, embarrassment, loneliness, or even worthlessness. BPD can be risky for those who experience it because those who experience it often act carelessly and risk harming themselves by making suicide attempts, overreacting, consuming more alcohol, or even engaging in unsafe free sex. People who suffer from BPD frequently believe that they will be rejected and neglected. People who suffer also have difficulties controlling their

anger, allowing them to be angry for an extended period of time, which can lead to retaliation and even violent conflicts.

2.5.4. Criminality

Criminality is a result of personality disorders, and this is influenced by impulsivity because, which according to Crane (1912, p. 451-453) this trait is based on a propensity to act spontaneously and exhibit behavior that is distinguished by a lack of awareness to act or consideration of consequences that could result in punishment. Examples of this crime are stealing, which harms individuals greatly, and alcohol consumption, which results in unintended issues.

2.8. Previous Related Studies

In supporting this research, there are several previous studies that have similarities and differences with this research. Hereby proves the existences of research that uses the same theory and approach with different object of literature.

The first research by Barantian (2022) with the title “The Reflection Of Id, Ego, Superego In The Movie Script Of The Platform (2019)”. In this research, the purpose of this research is to examine the *id*, *ego*, and *superego* in the film script The Platform. This research also describes how the characters, plot, and setting are produced in this film script based on intrinsic aspects.

The second research by Sudrazat (2021) conducted a journal article entitled “Id, Ego, And Superego Represented By The Main Character Of Fifty Shades Of Grey Movie Crhistian Grey”. The researcher concluded the *id*, *ego*, and *superego* of Christian Grey for the research of this examination. To overcome this difficulties, the authors present psychoanalysis, integrating Sigmund Freud's aspects of the *id*, *ego*, and *superego*. This study indicates that Christian Grey's personality is determined by his BDSM *id*. His *ego* and *superego* then restrain the *id* in noninvasive way.

The third research by The third research by Kusumah (2020) with the title "Id, Ego And Superego In The Main Characters Of The Drama Series: Thirteen Reasons Why Season 1”. In her research, the technique that used in this study takes a qualitative data approach as well as a literary criticism approach. Through the acting, narration, and

dialogue of the drama series and scripts of Thirteen Reasons Why Season 1, the author finds *id*, *ego*, and *superego* in the characters Clay Jensen and Hannah Baker, along with other superegos of Jessica Davis and Alex Standall.

My research has similarities with the previous research that contain the psychoanalysis theory but, the difference between my research and the previous studies is that I chose to focus only on the *id* domination in James' character from the Netflix serial "*The End Of The F***ing World*" (2019) because I see from the script that the main character's personality, James, is mostly showing his *id* dominant. However, the differences are in the object and the last two researches that they focus only on *id*, *ego*, and *superego*. The first research entitled "The Reflection Of Id, Ego, Superego In The Movie Script Of The Platform (2019)" by Barantian (2022) with the object Movie Script of The Platform (2019). The second research entitled "Id, Ego, And Superego Represented By The Main Character Of Fifty Shades Of Grey Movie Crhistian Grey" by Sudrazat (2021) with the object Movie Script of Fifty Shades Of Grey. The last research entitled "Id, Ego And Superego In The Main Characters Of The Drama Series: Thirteen Reasons Why Season 1" with the object Series Script of first season Thirteen Reasons Why. As a result, the novelty of my research is evidenced by the different object from which it was obtained, the Netflix series script "*The End of the F***ing World*" (2019), which focused on James' character as well as the more comprehensive analysis with the psychoanalysis theory, namely *id*.