

CHAPTER 2

THEORETICAL FRAMEWORK

This chapter contains the intrinsic and extrinsic theories that related to this research. The theories in this chapter can help us to understanding the formulation of the problem in the Chapter 1. I explain the characterization, plot, and setting as the intrinsic approach and explain the concept of anxiety, psychotic depression, life and death instinct as the extrinsic approach.

2.1 Intrinsic Approach

2.1.1 Characterization

Characters are the persons that are portrayed in a dramatic or narrative work and are inferred by readers to have certain moral, intellectual, and emotional traits based on their actions and unique dialogue delivery styles. Motivations include the moral characteristics that underpin the characters' statements and deeds, as well as their temperaments, desires, and moral characteristics (Abrams & Harpham, 2012, p. 46).

According to Petrie and Boggs (2012), characters need to seem plausible, relatable, and deserving of our attention in order to be engaging. Characters in stories are generally credible, much like the narrative itself. Thus, they either follow the rules of probability and necessity (by reflecting visible truths about human nature from the outside in), they follow interior truths (people as we wish them to be), or they are made to appear real by the actor's persuasive artistic ability. There are several ways that are described to analyze character according to Petrie and Boggs, which are:

2.1.1.1 Characterization Through Appearance

Since most movie actors transmit specific character traits once they step onto the screen, a significant portion of movie characterization is visually disclosed. Casting plays a significant role in movie characterization. Most actors have specific facial traits, clothes, bodily forms, mannerisms, and movements that lead us to assume certain things about them once we see them on a movie. Even while our initial visual perceptions could turn out to be incorrect as the narrative develops, they are still crucial for character development (Petrie & Boggs, 2012, p. 50).

2.1.1.2 Characterization Through Dialogue

Fictional movie characters inadvertently divulge a great deal about themselves through their dialogue. But the way they say it also reveals a lot. Word choice, stress, tone, and pause patterns in speech all reveal minor aspects of their genuine attitudes, thoughts, and feelings. The way that the actors perform tells a lot about the social and economic status, educational background, and thought processes of their characters through their use of syntax, sentence structure, vocabulary, and, if applicable, dialect. As a result, we need to cultivate a sharp ear that is sensitive to even the smallest and most delicate nuances of meaning conveyed by the human voice. So, we should pay close attention to both the content and delivery of speech (Petrie & Boggs, 2012, p. 50).

2.1.1.3 Characterization Through External Action

Since their actions are motivated by goals that are in line with their general personalities, real characters are more than just story elements. As a result, there need to be a direct correlation between the character and his or her behavior; the character's behaviors ought to flow organically from their personality. Occasionally, minor, seemingly trivial actions in a movie can achieve the most striking characterization (Petrie & Boggs, 2012, p. 52).

2.1.1.4 Characterization Through Internal Action

Inner activities occur within a character's emotional and mental states and include secret and unsaid ideas, daydreams, goals, recollections, anxieties, and fantasies. A person's ambitions, dreams, and aspirations can be as significant to understanding their character as their actual successes, and their fears and insecurities might be more terrifying to them than their actual failures. The primary technique for moviemakers to portray inner reality is by putting us physically or aurally inside the character's mind, where we may see or hear what the character is imagining, remembering, or thinking (Petrie & Boggs, 2012, p. 52).

2.1.1.5 Characterization Through Reactions of Other Characters

In a movie, a lot of information about the main character is frequently revealed through the perspectives of supporting characters prior to the character's on-screen appearance. This approach is among the most effective ways to characterize someone (Petrie & Boggs, 2012, p. 52).

2.1.1.6 Characterization Through Contrast: Dramatic Foils

One of the most effective characterization techniques is the use of foil-characters who contrast the opposite of the main character through analysis of their behavior, attitudes, ideas, lifestyle, physical appearance, and so on. This strategy is often known as comparing the main character and supporting characters in a movie (Petrie & Boggs, 2012, p. 53).

2.1.1.7 Characterization Through Caricature and Leitmotif

Characterization through caricature and leitmotif involves a character repeatedly using an action, phrase, or idea to the point that it practically becomes their signature or theme song. These tactics are akin to caricatures in that they accentuate and exaggerate through repetition (Petrie & Boggs, 2012, p. 54).

2.1.1.8 Characterization Through Choice of Name

One essential form of characterization is the use of names with the proper sound quality, meaning, or connotation. This is known as name typing. A screenwriter frequently assigns a character a moniker, which grows to be linked with the character itself (Petrie & Boggs, 2012, p. 55).

2.1.2 Plot

According to Aristotle (as cited in Abrams & Harpham, 2012, p. 293), plot of a dramatic or narrative work is shaped by the way events and actions are shown and ordered to produce specific artistic and emotional results. This description appears straightforward, as actions (both verbal and physical) are carried out by distinct characters in a piece. Plots come in a variety of shapes and sizes. Some narratives, for example, are intended to have a tragic effect, while others are intended to have a comedic, romantic, satirical, or other genre effect.

The fine art of narrative in short stories, novels, plays, and films has always hinged on a solid dramatic structure, which refers to the skillful and rational organization of segments to attain the highest level of emotional, cerebral, or dramatic effect. Depending on the requirements and preferences of the author, a plot may be linear or nonlinear (Petrie & Boggs, 2012, p. 44). Plot commonly flow in specific phases or segments, as follows:

2.1.2.1 Linear Structure

Screenwriter Ernest Lehman (as cited in Petrie & Boggs, 2012, p. 44) defined a movie's linear structure as follows: the first act introduces the characters and describes the overall plot; the second act develops the situation to a point where there is significant conflict and problems; and the third act deals with how the conflicts and problems are resolved. It could be explained as follows:

a) Exposition

The exposition, or opening section of the story, presents the characters, highlights some of their interactions, and situates them in a logical setting (Petrie & Boggs, 2012, p. 44).

b) Complication

The complication is when a conflict begins, it grows in clarity, intensity, and significance. This is frequently the longest segment since dramatic tension and suspense are developed and sustained during the complexity (Petrie & Boggs, 2012, p. 44).

c) Climax

The climax is a high point of physical or emotional action, the two opposing forces encounter each other when the complication has attained its peak of greatest intensity (Petrie & Boggs, 2012, p. 44).

d) Dénouement

The dénouement occurs when a state of relative equilibrium returns following the resolution of the conflict at the climax and is immediately followed by an interval of calmness (Petrie & Boggs, 2012, p. 44).

2.1.2.2 Nonlinear Structure

Nonlinear structure come in a variety of forms, where the components are not placed in chronological order, such as *medias res* beginnings and episodic structures (Petrie & Boggs, 2012, p. 44).

a) *Medias res*

An intriguing event that really occurs after the problem has arisen sets the stage for an engaging in *medias res* scenario (Petrie & Boggs, 2012, p. 44).

b) Flashbacks

Flashbacks include explanatory material that must be added later, when circumstances permit. This type of material include dialogue (characters discussing circumstances or incidents that resulted in issues) and time-traveling sequences that provide background information (Petrie & Boggs, 2012, p. 44).

c) Flash-forward

A cinematic scene in which the present is abruptly changed to the future (Petrie & Boggs, 2012, p. 45).

2.1.3 Setting

A narrative or dramatic work's overall setting is the broad location, historical time, and social context in which its action unfolds; the setting of a particular episode or scene in the work is the exact physical location in which it occurs. Setting is an acronym for ornamentation in theatrical productions, which is a French term referring to scenery and props, or moveable decor, on the stage. As the French do, the phrase is used more widely to denote the director's overall conception, staging, and directing of a theatrical performance (Abrams & Harpham, 2012, p. 363-364).

According to Petrie and Boggs (2012), setting is the period and place where a movie's story takes part. While the setting may appear unnoticeable or taken for granted, it is a crucial aspect in any plot and contributes significantly to the subject or overall effect of the movie. The effect of the location on the tale being told must be carefully evaluated due to the complicated interplay of the setting with everything else-plot, character, theme, conflict, symbolism. The environment should also be regarded a powerful cinematic element in its own right due to its important visual function. There are several elements to analyzing the setting such as:

2.1.3.1 Setting as Determiner of Character

This interpretation is founded on the ideas that freedom of choice is a myth, that our character, fate, and destiny are all predetermined by forces outside of ourselves, and that we may be nothing more than products of our environment and genetics. This perspective so compels us to examine how the character's environment has shaped who they are today by viewing it as a major shaping

influence, if not a dominant controlling force. The surroundings could occasionally act as a story device to further the plot. The antagonists may fight against oppressive environmental factors in an effort to express their freedom of choice or break free from captivity. Consequently, the key to comprehending harsh, uncaring, or at the very least powerful natural influences is frequently careful consideration (Petrie & Boggs, 2012, p. 84).

2.1.3.2 Setting as Reflection of Character

The setting in which a person lives might provide audiences insight into that person's personality. This is particularly true for the elements of their surroundings that they have some control over. For instance, a well-detailed house with elegant roses on the doorstep and lovely draperies can be an indicative of a very well-described character (Petrie & Boggs, 2012, p. 84).

2.1.3.3 Setting for Verisimilitude

One of the most evident and natural functions of it is to convey a semblance of reality, giving the audience a sense of time and location as if they were present. The moviemakers recognize the critical role that a realistic setting plays in making a picture credible. As a result, they may spend months looking for the correct location and then transport crew, actors, and material thousands of miles to get the perfect setting for the story they are going to portray (Petrie & Boggs, 2012, p. 85).

2.1.3.4 Setting for Sheer Visual Impact

The directors chose sites that had a significant visual effect and fit within the constraints of the film's topic and aim. The producers concluded that a huge western scene with snow-capped mountains and rainbow-colored rock formations would work as long as it did not deviate from the film's overall tone or atmosphere (Petrie & Boggs, 2012, p. 86).

2.1.3.5 Setting to Create Emotional Atmosphere

Setting is vital in generating a pervasive mood or emotional environment in specific specialty movies. In horror movies, and to a lesser extent in science fiction and fantasy movies, the overwhelming intense atmosphere produced and maintained by becomes an essential aspect in gaining disbelief in the spectator. In addition to giving realism to the plot components and characters, the setting can

create an atmosphere of suspense and nervousness that suits the overall tone of the movies (Petrie & Boggs, 2012, p. 86).

2.1.3.6 Setting as Symbol

A movie setting may have a powerful symbolic effect when it is utilized to reflect not only the area yet a few of the ideas linked with it (Petrie & Boggs, 2012, p. 86).

2.1.3.7 Setting as Microcosm

A microcosm, which literally means "the world in tiny measure", is a form of symbolic setting in which tiny and restricted human activities depict behavior among people or the human predicament in the larger world (Petrie & Boggs, 2012, p. 86).

2.2 Extrinsic Approach

2.2.1 Psychology

Psychology is defined as the scientific study of human behavior and mental processes. Within the framework of contextual hermeneutics, social, and human behavioral sciences, psychology is reconceived as the science of subject and order. As it does so, psychology reclaims neglected areas like as introspection and pre-reflective self-awareness, as well as reconnects with traditions that have been ignored in the mainstream (Pérez-Álvarez, 2018).

2.2.2 Psychology of Literature

According to Wellek and Warren (as cited in Aras, 2015) defined the psychology of literature as an exploration of the author's psychology, the analysis of the creative process, the different psychological laws that are present in literary works, and eventually the impact of literature on the psychology of its readers.

Each literary work that reflects psychological concepts is accompanied by a summary of the story. Next, the characterization of the characters relevant to the topic of analysis is analyzed. This is done to make it possible to thoroughly study the underlying background of the psychological problems faced by each character, as well as to understand the process and impact of the situations that prompt the reflection of psychological ideas in literary works on those characters (Minderop, 2018, p. 98).

2.2.3 Anxiety

According to Sigmund Freud (as cited in Semiun, 2006), anxiety is a state of terrible affective sentiments along with physical sensations that warn those who are approaching danger. An intricate reaction to an actual or imagined threat is anxiety. It may cause behavioral, physical, and cognitive changes in the individual. Anxiety disorders have many different root causes. Numerous causes could exist simultaneously, some causes could result in other illnesses, and some causes do not result in anxiety disorders until another cause is also present. Environmental pressures, such family or interpersonal issues, genetics, medical considerations, like disease symptoms or prescription side effects, and drug withdrawal are a few examples of potential reasons (Juby, 2023). Freud mentioned there are three different types of anxiety, such as:

2.2.3.1 Realistic Anxiety

Freud stated that realistic anxiety is a realistic reaction when a person sees danger in a dangerous setting in real life (this situation is similar as fear). This anxiety causes us to act in ways that prepare us for danger. This reality-based fear is not uncommonly extreme. Someone may be scared about leaving the house for fear of being in a car crash, or to light a spark for fear of starting a fire (Schultz, 2017, p. 48).

2.2.3.2 Neurotic Anxiety

This anxiety stems from a childhood conflict between innate satisfaction and reality. During early life, a child may be punished by his or her parents multiple times for satisfying impulsive id desires, particularly sexual or aggressive tendencies. The child is frequently punished for acting out their sexual or aggressive inclinations. The neurotic anxiety that ensues is the dread of being punished for engaging in impulsive behavior driven by the id (Schultz, 2017, p. 48).

2.2.3.3 Moral Anxiety

According to Freud (as cited in Schultz, 2017, p. 48), this anxiety is the outcome of a conflict between the id and the superego. It is essentially a worry of the someone's own consciousness. When an individual is compelled to express innate desires that are antithetical to the moral norms represented in the individual's superego, he or she will experience shame or guilt. In addition, this anxiety stems

from dread and worry over sense of shame and sin when intending to do or commit acts that violate social norms.

2.2.4 Psychotic Depression

According to National Institute for Health and Care Excellence (2022) stated that the common symptoms of psychosis in depression include delusions of nihilism, feeling guilty, inadequacy, and illness, as well as negative auditory hallucinations. In comparison to individuals without psychosis, individuals with psychotic depression also exhibit more serious psychomotor disturbance and worse psychosocial impairment. Older patients have higher rates of psychotic symptoms than younger patients do, and those with psychotic depression had higher rates of inpatient treatment needs and mortality from suicide or other causes within the years after admission.

Additionally, there is evidence that patients with major depressive disorder who also have psychotic symptoms relapse or return more frequently than those who do not. Even in specialized circumstances, psychotic depression is frequently misdiagnosed, leading to ineffective treatment. This is because psychosis can be subtle, intermittent, or hidden.

2.2.5 Instincts

Sigmund Freud defined instinct as an inherent psychological representation of a state of tension and arousal caused by a physical demand. Despite resolving faults, it is labeled as regressive and conservative. The instinctual process itself is repetitive; calm, nervousness, and calm (repetition compulsion) (Minderop, 2018, p. 24-25).

2.2.5.1 Life Instinct (*Eros*)

Life instinct include the sexual sense, the desire to live, and self-defense instincts such as thirst and hunger. All of these factors are required to protect and extend life, both for the individual and for humanity. This instinct is based on the notion of saving lives by fostering greater unity. *Libido* is the psychic energy that pushes a person to pursue enjoyable acts and thoughts.

Early psychoanalytic theory put forth by Freud claimed that the ego, the structured, rational portion of the mind that mediates desire, is in opposition to the

life instinct. Subsequently, he claimed that the self-destructive death urge, or *Thanatos*, was in opposition to the life instinct, or *Eros*.

Preserving life, both individual and species-level, is the primary goal of life instinct. People are motivated to take acts that support their own life, such taking care of their safety and well-being. It also expresses itself sexually, inspiring individuals to procreate and raise infants (Cherry, 2023).

2.2.5.2 Death Instinct (*Thanatos*)

Death instinct is the opposite of life instinct. This instinct is the driving force behind violent and destructive behavior. According to Freud, humans frequently follow this death urge outward, manifesting through abuse toward others. However, people might channel this impulse inward, leading to self-harm or suicide (Cherry, 2023).

Death-wish; According to Freud, “*our consciousness appears to recognize no other punishment for evil than death*”. Humans naturally think of reasons to kill themselves in our unconscious because something offends or upsets us. Although a civilized human being's subconscious would never do such an act.

Suicide; Freud (as cited in Lester, 1988) recognized clinical aspects of suicidal behavior, such as inability to tolerate loss of satisfaction. The primary aspect of suicidal behavior is that the person loses a loved object (for example, due to someone's death or divorce), and the energy drawn from the lost loved object is carried into the ego and used to recreate the loved one as an indelible part of the self, resulting in an ego identification with the lost object.

2.3 Previous Related Study

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

The first similar research by Jihan Firial (2022) with the title “Anxiety and Death Instinct Analysis on Anna Fox in Movie Script *The Woman in the Window*”. Based on the results of the discussion in the analysis chapter, the author found that the main character has a death instinct related to her anxiety, which consequently brings out the death instinct through her actions. It was also found that the causative

factor of her anxiety is due to guilt and past trauma related to the accident that caused the death of her daughter and ex-husband.

The second research, I read a journal conducted by Ratih Dwi Cahyani, Elmustian and Dudung Burhanuddin (2018), with the title “Anxiety Figures Ichi Prihatini in The Script of Monologue Drama *Wanci* Works from Imas Sobariah: Psychological Analysis of Literature”. The authors found anxiety experienced by the character Ichi Prihatini who experiences anxiety refers to feelings of anxiety, fear, and worry about the living conditions she is living. The anxiety is not only about her own situation but also includes the social situation of the community around her.

The third research was by Aneira Maharani (2023) with the journal title "Life and Death Instinct in Adaptation *All the Bright Places* from Novel to Film" found that there are differences in the instincts of life and death in the novel and movie script. The differences are divided into three elements, such as: life and death instincts in the character, life and death instincts in the plot, and life and death instincts in the setting in the novel and the movie script. Unlike the novel, the character of Theodore Finch who has life and death instincts such as irritability, aggression, self-harm, and always having the desire to commit suicide are not all shown in the movie. However, Finch's life instincts such as survival, pleasure, and romanticism are shown more in the movie.

The last research was conducted by Ariel Pratama Kurniawan (2022) entitled “Anxiety Leads to Depression on the Main Character in Noah Baumbach Movie Script’s *Marriage Story*”. It was concluded that based on Sigmund Freud's theory of anxiety and depression, Charlie Barber as the main character experiences anxiety and depression due to friction in his close relationship with his wife.

Based on the previous related studies above, there are similarities and differences. The similarity is that these studies discuss of the anxiety theory by Sigmund Freud. Meanwhile, the differences between this research and those studies are found in different literary works. In addition, no one has conducted research in *I am Not Okay With This* movie script. So, I conducted research with this movie script, but this research is related to previous studies that use the concept of anxiety, depression, and death instinct.