

## CHAPTER 2

### THEORITICAL FRAMEWORK

In the theoretical review, I present the theories that related to the topic of the research. There are two approaches that have a different function, intrinsic and extrinsic approach. Intrinsic approach is focus on the internal elements of a story based on a text or script that consists of characterization, plot, and setting. In addition the extrinsic approach is focus on external elements that come from outside of the story to get more context of the literary work. In this research, intrinsic approach it consists of characterization, setting, and plot. For extrinsic, it consist of a psychological approach: internal conflict and death instinct theory by Sigmund Freud.

#### 2.1. Intrinsic Approaches

To analyse this movie script, I will use intrinsic approach that including characterization, setting, and plot. There are will be explained as follow:

##### 2.1.1. Characterization

Pickering and Hoepfer define that the relationship between plot and character as essential and necessary. Without characters there is no plot, and therefore no story. The characters in fiction develop how the story unfolds. According to Pickering and Hoepfer, the theory of characterization analysis based on a character's physical appearance and through the description by the narrator's telling, both includes in telling or indirect method (Pickering & Hoepfer, Concise Companion to Literature, 1981).

“For purposes analysis, characters in fiction are customarily described by their relationship to plot, by the degree of development they are given by the author, and by whether or not they undergo significant character change”. Fictional character can also be differentiated based on the basis of whether they demonstrate the ability to grow or change based on experience (Pickering & Hoepfer, 1981). In this research, I will be using showing method where the character itself will reveal their personality by their action, speech, and appearance.

### 2.1.2. Plot

According to Pickering & Hoeper, 1981, a plot is a sequence of events that connects causal relationships between events with one another. “A plot is also a story of events, with an emphasis on cause and effect.” In order for a plot to begin, some kind of catalyst is needed. And in order to create a chain of events, orient the course of action, and direct the reader’s attention, the existing equilibrium or stagnation must be broken. Most plots originate from significant conflicts (Pickering & Hoeper, Concise Companion to Literature, 1981).

Some conflicts are actually never explicitly mentioned by the author or the characters and are left to the reader to infer from the character’s actions and statements as the plot progresses. Conflict, therefore, is the underlying conflict or tension that drives the plot of a literary works. It attracts the reader, builds the suspense and mystery of the work, and creates anticipation for subsequent events (Pickering & Hoeper, Concise Companion to Literature, 1981). The plot is divided into five elements, as follows:

#### 2.1.2.1. Exposition

(Pickering & Hoeper, Concise Companion to Literature, 1981), define that the exposition is the first section where the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It also introduces the characters and potential conflict or conflicts. The exposition may be accomplished in a single sentence or paragraph, or in the case of some novel, they may take up an entire chapter or more. Some plots require more exposition than others.

#### 2.1.2.2. Complication

According to (Pickering & Hoeper, Concise Companion to Literature, 1981), the complication, which is sometimes referred to as the rising action, breaks the balance and introduces the characters and their underlying or triggering conflict (If they have not already been introduced by the exposition). The conflict gradually develops and intensifies.

#### 2.1.2.3. Crisis

A climax (also called as the crisis) is the moment when the action reaches its peak of emotional intensity. It is a turning point in the plot and immediately brings its resolution (Pickering & Hoeper, Concise Companion to Literature, 1981).

#### 2.1.2.4. Falling Action

Falling action refers to the time after the dramatic confrontation to the climax. According to (Pickering & Hoeper, Concise Companion to Literature, 1981), when a climax or turning point is reached, the tension subsides and the plot moves toward a predetermined conclusion.

#### 2.1.2.5. Resolution

The resolution is the end of the story. It occurs after the climax. It is when you learn what happens to the characters after the conflict is resolved. According to (Pickering & Hoeper, Concise Companion to Literature, 1981), the final section of the plot is its resolution. It records the outcome of a conflict and establishes a new balance or stability (even if provisional and temporary).

#### 2.1.3. **Setting**

Pickering and Hoeper (1981) identified settings, the term broadly encompasses both the physical location that constitutes the action, as well as the time of day, year, climatic conditions, and historical period in which the action takes place. This setting helps the audience to visualize or imagine the plot of the movie.

According to (Pickering & Hoeper, Concise Companion to Literature, 1981), setting in fiction are intended to serve many desirable functions. However, these features should not be considered mutually exclusive. In the works of fiction, setting can and do serve a variety of different functions simultaneously. Setting may serve:

#### 2.1.3.1. Setting as Background for action

To determine whether the setting serves as an essential element of the fiction, or merely as a decorative and functional background, we should ask ourselves this: Could the work in question be set in another time and another place without doing essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as a whole (Pickering & Hoeper, 1981).

#### 2.1.3.2. Setting as Antagonist

The setting in the form of nature acts as a kind of causal agent or antagonist, helping to establish conflicts in the plot and determine the outcome of the events (Pickering & Hoeper, 1981).

#### 2.1.3.3. Setting as a Means of Creating Appropriate Atmosphere

According to Pickering and Hoeper, 1981, many writers manipulate the setting in order to increase reader's expectations and create the appropriate mental state for upcoming events. An author can also use setting to define and reveal character by consciously making the setting a metaphorical or symbolic extension of the character (Pickering & Hoeper, 1981).

#### 2.1.3.4. Setting as Means of Revealing Character

It often determines how the character perceives and reacts to the environment. It tells the reader more about the characters and their mental state than the actual physical setting itself (Pickering & Hoeper, 1981).

#### 2.1.3.5. Setting as Means of Reinforcing Theme

Setting also helps define and clarify the theme of a novel or short story (Pickering & Hoeper, 1981).

## **2.2. Extrinsic Approach**

In this research, I will use psychological approach as extrinsic approach. The concept that I will use through psychology is internal conflict and death instinct. That concept will be explained as follow:

### **2.2.1. Psychology**

According to the American Psychological Association in Medically News Today, psychology is the study of the mind and behaviour. It is the study of the mind, how it work and how it affects behaviour. The APA adds that it “encompasses every aspect of the human experience, from the functioning of the brain to the behaviour of nations, from child development to caring for the elderly. Thought processes, emotions, memories, dreams, perceptions, and so on cannot be physically seen. Although physical signs of some psychological problems can be observed, many theories in psychology are based on observations of human behaviour (Medicalnewstoday.com, n.d.).

Simply put, Sigmund Freud’s theory suggests that human behaviour is influenced by unconscious memories, thoughts, and impulses. This theory also proposes that the psyche includes three aspects: the id, ego, and superego. Psychology is the study of the psychological processes. ‘The human mind is the womb of all science and art’. Psychological research attempts to explain the creation of a works of art (the creative process). Work of art are complex products. It is created intentionally and consciously. When we analyze the creative process, we are performing a psychological analysis of a complex work of art. When we look at a creative artist, we see that creative person as a unique individual. It is possible to draw conclusions about an artist from a work of art, and vice versa.

### 2.2.2. Psychological Literature

The meaning of psychology in literature is explained by Wellek and Warren (1963: 81) as follows: The study of the creative process, or the psychological types and laws present in literary works, or ultimately the influence of literature on the reader (psychology of the audience). Psychological literature is a term used to describe literature that primarily deals with the mental, emotional, and spiritual things of characters (Minderop, 2011: 53). From the definition above, psychological literature can be interpreted as literature that immerses the reader or story lover in the story presented by focusing on the psychological characters in the story. In this research I will use internal conflict and death instinct by Sigmund Freud to relate with psychology concept that will be explained below:

Wellek and Warren (1949:95) defined the term “psychology of literature” to include (a) the psychological study of the writers as a types and an individuals, (b) the study of the creative process, (c) the effects of defined as the study from literature to the readers. Leite (2003) believes that when creating a work of art, the author goes beyond the superficial and apparent aspects of everyday life achieved from a historical and sociological perspective and expresses about the psychological state of humans and will continue to be valid in highly diverse situations. Psychological in literature is actually related to psychoanalysis, so not only the characters but also the author and the writing process are subject to psychoanalytic approach. To illustrate the relationship between literature and psychology, it is commonly believed that psychology enriches the power of the process of creation and production: “For some conscious artists, psychology may have sharpened their sense of reality, sharpened their powers of observation, or caused them to fall into previously undiscovered patterns. But in itself, psychology is only a preparation for the act of creation, and in the work itself psychological truth has an artistic value only when it gains coherence and complexity- if in short, it is art” (Wellek & Warren, 1963:93).

### 2.2.3. Internal Conflict

Sigmund Freud believed that when a conflict between the id, ego, and superego results to anxiety, many unconscious defence mechanisms can be deployed by the ego to manage this conflict. According to (Freud, 1966), an internal conflict regarding the three structures of the mind. According to this view, anxiety is caused by the psychological tensions between forces representing the id, ego, and superego. It should not be said that the id is completely unconscious and that only a small part of the ego and superego are conscious. We can define the nature and functions of the id ego and superego.

- 1) The id, is the repository of sexual desire and the main source of all psychic energy. It helps to fulfil the original life principle, which Freud identified as the pleasure principle. In other words, the id is the source of all our aggression and desire. It is lawless, anti-social, and immoral. Its function is to satisfy the desire for pleasure, regardless of social conventions, legal ethics, and moral restraint.
- 2) Ego, in view of the id's dangerous potentialities, it is necessary that other psychic agencies protect the individual and society. As Freud points out in "The Dissection of the Psychical Personality", 'To adopt a popular mode of speaking, we might say that the ego stands for reason and good sense while the id stands for the untamed passions'. Whereas the id is governed solely by the pleasure principle, while the ego is governed by the reality principle. As a result, the ego act as an intermediary between the inner world and the outer world without.
- 3) The superego is the censor of morality and the repository of conscience and pride. As a Freud says in "The Anatomy of the Mental Personality", the 'representative of all moral limits and the defender of the pursuit of perfection. In short, it is as much as we have been able to apprehend psychologically of what people call the 'higher' things in human life'. The id is dominated by the pleasure principle, the ego by the reality principle, and the superego is dominated by the morality principle. The id turns us into demons, the superego makes us act like angels, and it is up to the ego to keep us as healthy human beings by maintaining a balance between these two opposing forces.

Internal conflict occurs when a character in literature experiences tension within themselves. Internal conflict involves a psychological struggle that take place within a character, caused by their own emotions, fears, conflicting desires, or mental illnesses. Internal conflict tends to be a battle of reconciling two opposing forces within the same individual. Internal conflict is often emotional and personal. Internal conflict can be caused by a lack of affection from those around you or unfulfilled life needs, this can threaten a person's condition. People who have severe internal problem tends to think about ending their life because they feel hopeless and give up.

#### **2.2.4. Death Instinct**

According to Freud (Walgito, 2004: 78), instincts are divided into two categories, the life instinct and the death instinct. Life instincts include hunger, thirst, and sex. On the other hand, the death instinct is a destructive force that manifest itself either internally through self-harm or suicide, or externally outwardly as a form of aggression. There are many forms of activity in the character's psychological states, one of which I mentioned earlier is internal conflict and death instinct.

According to Orbach (2007:266), Freud's conceptualization of the death instinct behaviour, which reflects self-destructive tendencies, guilt, suicide, depression, masochism and sadism are furnished with a motivational force of their own, as well as with a specific mechanism of action, that is the repetition compulsion. Freud also explains that the death instinct is usually intended for individuals in two ways, against themselves or against others than themselves. Death instinct is redirected when we see someone committing suicide, while the instinct redirected to death outside or anyone else to do something when they want to kill, persecute, or destroy others. Also, the death instinct drive promotes the destruction of people, and the aggressive drive promotes the distribution of people who cannot be killed. To maintain it, the death instinct acts against life with general energy which steer out, intended to others. Freud assumes that every human in their subconscious part, will have a passion for dead, a desire is always mightily repressed by ego. The component of the death instinct is aggression.



### 2.3. Previous of Related Studies

In supporting the research idea, there are several previous researcher that have been similarities and differences with this research. Hereby proves the existence of the research that uses same theory and approach with different objects.

The first research is Latifa Ibrya (2018) in her study under the title *The Ambivalent Personality based on Life and Death Instinct in Albert Camus 'The Stranger: A Freudian Psychoanalysis* discussed the effect of psychological interference that related to his Eros and Thanatos which are the energy for his id, through his ambivalent personality. Dissatisfaction of the destiny and the deep grief make his Thanatos dominates his id. The research problems is about the ambivalent personality experienced by the main character named Meursault in a novel entitled *The Stranger* by Albert Camus. The author explains the effects of Meursault's psychological disorder related to the life and death instincts which are the energy for his id through ambivalent behaviour. The research uses Freud's psychological analysis theory to explain the existence of Eros and Thanatos.

Secondly, *Analysis of Inner Conflict of the Main Character in Austen's, Lady Susan* by Anindi Aulia Putri (2020) discussed how the main character's inner conflict is and explains the impact of the main character's inner conflict on other characters in the *Lady Susan's* novel. The research finds that inner conflict can be detected in literary works. The author illustrates that inner conflict can not only be explained through psychological theory, but can also be explained through storylines. The main character's internal conflict Lady Susan arises due to unfulfilled needs for love and needs for a self-acculturation, causing feelings of sadness, hatred, anger, and disappointment.

The third is Romadhon Dwi Prastyo (2021) in his research under the title *Internal Conflict as the Trigger Factors of Death Instinct in the Novel Tuesday with Morrie by Mitch Albom* described trigger factors of death instinct in the novel *Tuesday with Morrie* by Mitch Albom. The theory used by the author in writing the research is a psychoanalytic approach with Freud's theory of internal conflict as a trigger for the death instinct. The methodology used is qualitative

research to explain the data. The writer finds several internal conflicts as triggers for the death instinct in the main character.

Based on the research above, most of them use qualitative method. These studies are similar to the ones I did because I also talks about the internal conflict and death instinct, though I used a different movie script. The third of related finding used Freud's theory as his instrument. They was focusing on psychoanalysis. In this research, I will focus on the internal conflict and death instinct that are felt and evoked by a characters in *Bad Boys for Life* (2020) movie script. The research will show that the internal conflict that exists within the main characters in this movie script can lead to the death instinct, both for himself and those around him.

