

DEATH INSTINCT OF CHARACTER ESTHER ENDS
WITH TRAGEDY IN THE FILM “ORPHAN”
BY JAUME COLLET-SERRA

TERM PAPER

Submitted in part-fulfilling for obtaining
Strata One (S-1) Degree



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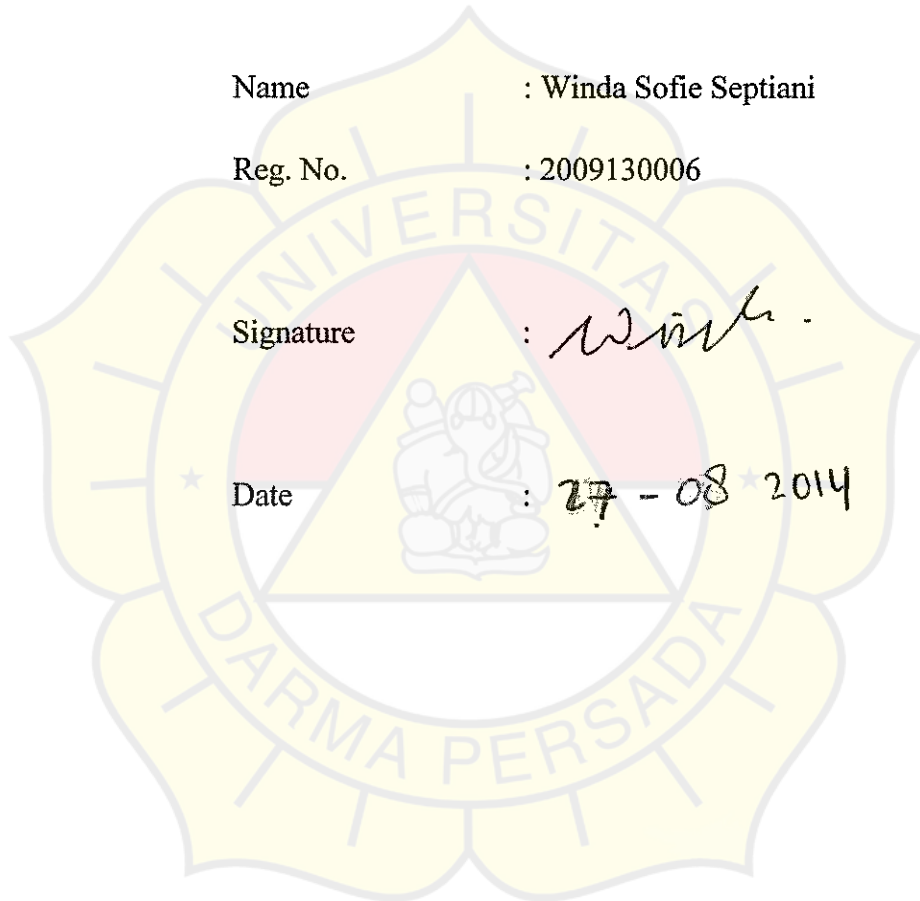
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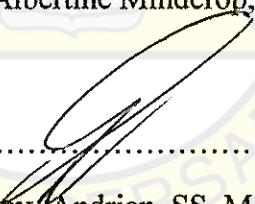
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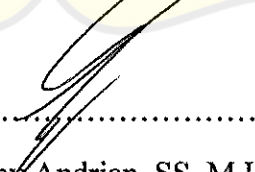
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PREFACE

Praise be to Allah, The cherisher and sustainer of the whole world; God who has been giving His blessings and mercy to the writer to complete this term-paper entitled *Death instinct of character Esther ends with tragedy in the film Orphan by Jaume Collet-serra*. This term-paper is submitted in part fulfilling for obtaining Strata One (S-1) degree in English Department, University of Darma Persada. I am so grateful to all my lecturers in English Department who have guided me. In finishing this term-paper, I really give my regards and thanks for people who have helped me.

1. Dr. Albertine Minderop, MA as Advisor who has spent her limited time to guide me in finishing this term-paper.
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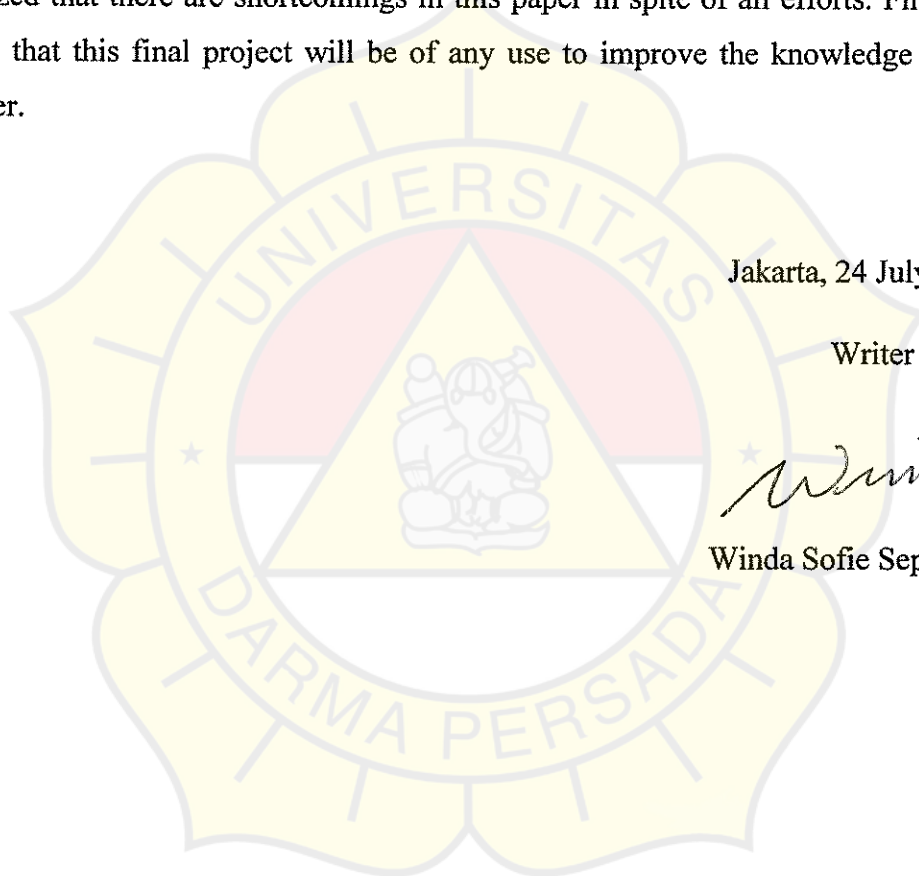
Nothing in the world is perfect and this final project is no expectation. I realized that there are shortcomings in this paper in spite of all efforts. Finally, I hope that this final project will be of any use to improve the knowledge of the reader.

Jakarta, 24 July 2014

Writer



Winda Sofie Septiani



ABSTRACT

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Program of Study : English Literature
Title : Death Instinct of Character Esther Ends With Tragedy in the Film “Orphan” by Jaume Collet-Serra

The discussion of this term of paper is about the theme in the literary work as movie by using intrinsic and extrinsic approaches. The intrinsic approach concepts that I use are the analysis of characterization, analysis of setting, and analysis of plot. As for the concept of extrinsic approach, I am using Death Instinct concept by Sigmund Freud. This study is a qualitative range of research, types of research literature as movie, that analyze with the method of data collection in the form of literary texts as movie script from a movie titled *Orphan* as Jaume Collet-Serra's work as the primary source and is supported by some literatures related to theories, concepts and definitions that relevant as secondary sources.

Keywords: Death Instinct, intrinsic approach, extrinsic approach, Sigmund Freud

ABSTRAK

Nama : Winda Sofie Septiani
Program Studi : Sastra Inggris
Judul : Naluri Kematian Pada Karakter Esther Berakhir Dengan Tragedi Dalam Film “Orphan” Karya Jaume-Collet-Serra

Pembahasan dalam skripsi ini mengenai tema dalam karya sastra berupa film dengan menggunakan pendekatan intrinsik dan ekstrinsik. Konsep-konsep intrinsik yang saya gunakan adalah analisis karakterisasi, analisis setting dan analisis plot. Sedangkan sebagai pendekatan ekstrinsik, saya menggunakan Naluri Kematian. Penelitian ini adalah penelitian ragam kualitatif, jenis penelitian kepustakaan berjenis film, yang menganalisis dengan metode pengumpulan data berupa naskah dari film yang berjudul Orphan karya Jaume-Collet Serra sebagai sumber primer dan didukung oleh beberapa literature yang terkait dengan teori, konsep dan definisi yang relevan sebagai sumber sekunder.

Kata Kunci: Naluri Kematian, pendekatan intrinsik, pendekatan ekstrinsik, Sigmund Freud

TABLE OF CONTENTS

PAGE OF THE TITLE	
INTELLECTUAL PROPERTY STATEMENT PAGE	i
TEST FEASIBILITY APPROVAL PAGE	ii
APPROVAL PAGE	iii
PREFACE	iv
ABSTRACT	vi
<i>ABSTRAK</i>	vii
TABLE OF CONTENTS	viii
CHAPTER I: INTRODUCTION	1
A. Background of the Problem	1
B. Identification of the Problem	3
C. Limitation of the Problem	3
D. Formulation of the Problem	3
E. Objectives of the Research	3
F. Framework of the Theories	4
G. Methods of the Research	8
H. Benefits of the Research	8
I. Systematic Organization of the Research	9
CHAPTER II: THE ANALYSIS OF DEATH INSTICT OF CHARACTER ESTHER ENDS IN TRAGEDY IN THE FILM “ORPHAN” BY JAUME COLLET-SERRA TROUGH INTRINSIC APPROUCHES	10
A. Characterization	10
1. Esther	10
a. Sly	10
b. Arrogant	12
2. Kate	15
a. Alcoholic	15

b. Good mother	18
3. John	20
a. Believe on Esther	20
b. Apathetic	22
B. Setting Analysis	24
1. Physical Setting	24
2. Social Setting	24
3. Spiritual Setting	25
C. Plot.....	25
1. Exposition	26
2. Rising Action	27
3. Climax	28
4. Falling Action	29
5. Resolution	31
D. Summary of the Chapter	33

CHAPTER III: THE ANALYZE OF DEATH INSTINCT OF CHARACTER ESTHER ENDS WITH TRAGEDY IN THE FILM “ORPHAN” BY JAUME C OLLET-SERRA THROUGH EXTRINSIC APPROUCHES 34

A. Understanding of Concept	34
B. The reflection of Death Instinct concept	35
1. Excitation	35
2. Destructive Instinct	40
3. Aggressive	45
4. Frustration	49
C. Summary of the chapter.	54

CHAPTER IV: CONCLUSION 55

A. Conclusion	55
B. Summary of the Term Paper	56

BIBLIOGRAPHY	58
SCHEME OF THE RESEARCH	59
BIODATA	60





FAKULTAS SASTRA

CHAPTER I

INTRODUCTION

A. Background of the Problem

I will discuss the film entitled “Orphan” by Jaume Collet-Serra. Jaume was born in Barcelona, Spain on March 23, 1974. He has produced several films, include (Unknown-2011, Orphan-2009, House of Wax-2005, Goal II-2007, Non-Stop-2013). Orphan was produced by Joel Silver and Susan Downey of Dark Castle Entertainment and Leonardo De Caprio and Jennifer Davisson Killoran of Appian Way Productions. The film was released theatrically in the United States on July 24, 2009.¹

This film *Orphan* is about a couple who, after the death of their unborn child, adopt a child. Kate and John Coleman are experiencing strains in their marriage after Kate's third child was stillborn. The loss is particularly hard on Kate, who is still recovering from a drinking habit that cost her job. While visiting the local orphanage, they decide to adopt Esther a nine-year-old Russian girl. While Kate and John's daughter Max, who is deaf and communicates with sign language, embraces Esther almost immediately, their son Daniel is somewhat less welcoming. After Esther come to Coleman's family, everything change.

Firstly, there is nothing weird and everything is in the line like a happy family after adopted Esther. She can associate with her sister, Max, but his brother, Daniel, does not like her so much, not like his father who loves Esther. But there is something wrong in Esther. She is very mature in her age and she does not like other 9 year old child who always like play in outside. She just likes to paint all of time. Gradually, Kate realizes that there is something awkward in Esther's behavior. Esther does not same like their first met. In her first school, Esther does not get the good treatment from her classmate who mocks her old-

¹ http://www.imdb.com/title/tt1148204/orphan_movie

fashioned dress. Esther's classmate has also tried to take Esther's bible and attempt to strip off her ribbons. That things make Esther scream hysterically and push her classmate until her leg was break. After that incident, Sister Abigail, the head of the orphanage, comes to their home to warn Kate and John that whenever Esther is around, bad things seem to happen, which is overheard by Esther. As Sister Abigail is leaving in her car, Esther pushes Max into its path, forcing her to swerve the car off the road. As Sister Abigail rushes over to see if Max is hurt, Esther kills the nun with a hammer.

As Daniel learns about the death of Sister Abigail from Max, Esther overhears him detail a plan to retrieve the hammer to prove Esther's guilt. While Daniel searches the tree house, Esther appears with the hammer and drops it in front of him. Sprays lighter fluid on it and the floor, she sets the tree house ablaze. Daniel falls to the ground trying to escape the fire, and is knocked unconscious. Esther tries to kill him with a rock, but Max stops her. Kate, realizing what happened, attacks Esther but orderlies help John restrain her. As John takes Esther and Max home, doctors sedate Kate. Daniel who could not keep down in Esther's treat and witnessed all of what she had done, tried to proof out her crimes.

Unfortunately, his will had already being known by Esther, which in the middle of his effort, Daniel was harmed by Esther and taken to hospital. But it was not stopped there either, Esther tried to get rid of him. That night, Esther tries to seduce a drunken John, who finally realizes Kate might have been right about her. He threatens to send her back to the orphanage and she runs crying to her room.

Meanwhile, as Kate is coming out of sedation, she receives a call on her cell phone from a doctor at the Saarne Institute, who reveals that Esther is actually a 33-year-old woman named Leena Klammer. She has hypopituitarism, a condition that stunted her physical growth, and has spent most of her life posing as a little girl. The doctor tells Kate that Leena is extremely dangerous and has killed a number of people in the past; including an adoptive family whose father refused her romantic advances.

B. Identification of the Problem

Based on the background of the problem, I identify the problem of the research is: Esther, she is not a nine-year-old girl at all, but a thirty-three-year-old woman named Leena Klammer. She has hypopituitarism, a disorder that stunted her physical growth and has spent most of her life as a serial killer posing as a little girl. Therefore, I assumes that the theme of the study is “Death instinct of character Esther ends with tragedy in the film Orphan”

C. Limitation of the Problem

Based on the identification of the problem, I limit the problem in the analysis of Esther character and some others. The theories concepts I uses are: intrinsic approach, characterization, plots, and setting, through extrinsic approach, such as: psychology of literature, the theories of death instincts.

D. Formulation of the Problem

Based on the limitation of the problem, the formulation of the problem is that whether the theme of this movie is *Death instinct of character Esther ends with tragedy in the film Orphan?* To answer the questions, there are some steps that the writer takes.

1. Can the methods of characterization be used to analyze the movie?
2. Can the plot and setting be used to analyze this movie?
3. Can the concept and the theories of death instincts be used to anaylze this movie?
4. Can the theme of the literary work be reinforced by using the result of analysis of the intrinsic and extrinsic approaches?

E. Objective of the Research

Based on the formulation of the research, objectives of the Research is to prove whether the theme of this movie *Death instinct of character Esther ends with tragedy in the film Orphan*. To fulfil this purpose, I have to take some steps:

1. To analyze the characterization by using the concept of characterization.
2. To analyze the plot and setting in this movie.
3. To analyze the concept of the traumatic and the theories of death instincts be used to analyze this movie.
4. To reinforce theme by using the intrinsic and extrinsic approaches.

F. Framework of the Theories

Based on the above mentioned, in this research I uses the concepts of intrinsic and extrinsic approaches. For the intrinsic, the literary approaches. Meanwhile, for the extrinsic approach, I uses the concept and the theories of death instinct.

1. Intrinsic approach

The word *intrinsic* means something that is related to the essential nature of a thing. Through this approach, I uses the concept of characterization, setting, and plot.

a. Characterization

The word *character* actually applies to any individual in a literary work. The characters in fiction usually connected with the relationship to plot, and they are described by whether or not they undergo significant character change. Characters² in fiction can also be distinguished on the basis of whether they demonstrate the capacity to develop or change as the result of their experiences.

In defining the characters in the movie, I uses this methods:

1) Indirect Method (showing)

By contrast, there are essentially two methods of indirect characterization by showing: characterization through

² Pickering and Hoepfer. *Concise Companion to Literature* (New York : Macmillan Publishing co., Inc 1981), p.26.

dialogue (what characters say) and characterization through action (what characters do).³

a) Characterization through dialogue

The task of establishing character through dialogue is not a simple one. Some characters are careful and guarded in what they say: they speak only by indirection, and what we must infer from their words what they actually mean. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. Some characters are given to chronic exaggeration and overstatement; other to understatement and subtlety. It is a rare work of fiction, whose author does not employ dialogue in some way to reveal, establish and reinforce character.⁴

b) Characterization through action.

To establish character on the basis of action, it is necessary to examine the several event of the plot for what they seem to reveal about the characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and value.⁵

b. Setting

The definition of setting refers to the definition of place, the relation of time and social environment of the place of the events happened that is told (Abrams,

1981:175). Setting is classified into:

1) Physical Setting

Physical setting is associated with a story to explain where it took place, and usually clearly stated the name of the town,

³ *Ibid*, p.27

⁴ *Ibid*, p.32.

⁵ *Ibid.*, p.34.

village and real negra to indicate the place where the story takes place.⁶

2) Social Setting

Setting Social advised on matters relating to the conduct of social life in the community in some place that told in literature.⁷

3) Spiritual Setting

Spiritual setting is a link between the physical (place) with a social background. Basically the more spiritual background refers to the cultural values of a society, the nature of the soul or life view can clarify the role of the leaders' dispositive.⁸

c. Plot

Plot is the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. The plot has five distinct sections as follows:

1) Exposition.

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action.⁹

2) Complication

This section breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified.¹⁰

3) Rising Action.

⁶BurhanNurgiyantoro.*TeoriPengkajianFiksi*(Yogjakarta:GadjahMada University Press, 1994), p. 228

⁷*Ibid.*, p.233.

⁸ *Ibid.*, p.219.

⁹ *Ibid.*, p.16

¹⁰ *Ibid.*, p.17.

The crisis is the moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution.¹¹

4) Falling Action.

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.¹²

5) Resolution.

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability.¹³

2. Extrinsic Approach

a. The Concept of Death Instinct

Menurut konsep Freud, naluri atau instink merupakan representasi psikologis bawaan dari eksitasi (keadaan tegang dan terangsang) akibat muncul suatu kebutuhan tubuh. Bentuk naluri menurut Freud adalah pengurangan tegangan (tension reduction, cirinya regresif dan bersifat konservatif (berupaya memelihara keseimbangan) dengan memperbaiki keadaan kekurangan. Proses naluri berulang-ulang. (tenang, tegang dan tenang)-repetition compulsion.¹⁴

Menurut Freud, naluri yang terdapat dalam diri manusia bias di bedakan dalam; eros atau naluri kematian (death instinct) dan destructive instinct atau naluri kematian (death instinct-Tatanos). Naluri kehidupan adalah naluri yang di tujukan pada pemeliharaan ego. Kata instimct (naluri) bagi Freud, pengertiannya bukan semata gambaran yang di rujuk oleh kata itu.¹⁵

¹¹ *Ibid*, p.17

¹² *Ibid*, p.17

¹³ *Ibid*, p.17

¹⁴ *Albertine Minderop, psikologi sastra (Jakarta; Yayasan Obor Indonesia, 2010), P.24*

¹⁵ *Ibid*.

According to Freud's concept of instinct or instinct is innate psychological representation of the excitation (a state of tension and arousal) appear due to the body's needs. Forms instinct Freud is reduced voltage (tension reduction), typically regressive and conservative (trying to maintain balance) to improve the situation deficiencies. The process of repeatedly instinct (calm, tense and quiet) - repetition compulsion.

Freud divides instincts into several kinds, namely Eros or the life instincts and destructive instinct or the instinct of death. Instinct life instinct is aimed at the maintenance of the ego. Instinct of life manifested in the form of sexual behavior, sustaining life and growth. Death instinct is the instinct underlying aggressive and destructive. Death instinct can lead to suicide or self destruction or aggressive (attack) against others. Aggression can be divided into two, namely direct aggression and aggression is diverted. Direct aggression anger disclosure can be delivered directly to the listener, while the transferred aggression can occur when a person experiences a sense of frustration is not satisfied the sources are not clear or are not touched.

G. Methods of the Research

Based on framework of the theory, the writer uses the research method with variety of qualitative; type of research literature, the research tendency is interpretative or analyzing by method of data collection from literary texts.

H. Benefits of the Research

Based on the methods of research, the benefits of this research are firstly it could be beneficial for students or researches who want to explore more deeply about *Orphan* movie. Secondly, this research may be beneficial because it has been done through the new perspective by applying the concept traumatic and the theories of death instincts by Sigmund Freud, which is in the personality psychology so it can show something new for future researches.

I. Systematic Organizational of the Research

Related with the title of this research, the systematic presentation is written as follows:

CHAPTER I entitled INTRODUCTION. It consists of: Background of the Problem, Identification of Problem, Limitation of the Problem, Formulation of the Problem, The Aim of the Research, Theoretical Framework, The Method of the Research, The Benefits of the Research, The Organizational Presentation.

CHAPTER II entitled THE ANALYSIS OF THE MOVIE BY USING INTRINSIC APPROACH. It consists of: characterization (telling and showing) analysis, plot, and setting.

CHAPTER III entitled DEATH INSTICT OF ESTHER CHARACTER ENDED WITH TRAGEDY consists of analysis of theme by using the result of intrinsic and extrinsic approaches.

CHAPTER IV entitled CONCLUSION.

BIBLIOGRAPHY

Scheme of the Research

Attachment

Abstract