CHAPTER 2
THEORITICAL FRAMEWORK

In this chapter, I will explain the theories that support and strengthen this research. The theory of death instinct and life instinct proposed by Sigmund Freud, also the theory of characterization, setting and plot proposed by Pickering & Hoeper are explained in detail in this chapter to help me answer the research problems.

2.1 Intrinsic Approaches

When analyzing a literary work using the intrinsic approach, the focus is on the story itself. This method involves closely examining the elements of the story and their connections to one another. The author utilizes the intrinsic approach to convey the story elements to the reader. Key components of a story include characterization, setting, plot, theme, and point of view.

2.1.1 Characterization

The connection between plot and character is critical and fundamental. Characters are essential for the plot to exist, which in turn creates the story. For many readers of fiction, the main attraction is the characters. The captivating cast of people whose encounters and life experiences provide the basis for the plots in books and stories where they appear. (Pickering & Hoeper, 1981).

2.1.1.1 Showing Method

There are two ways to characterize in a novel: the storytelling method and the performance method. The Telling Method involves the author narrating the story and directly commenting on the characters (Pickering & Hoeper, 1997: 28).

2.1.1.1.1 Characterization Through Dialogue

When analyzing characters in literary works, it's important for writers to examine their interactions through dialogue. Some characters are straightforward and transparent, expressing their thoughts and feelings openly. On the other hand, some characters are more guarded and speak in a way that requires readers to make inferences about their true intentions. As a result, readers should be prepared to

analyse dialogue in various ways in order to fully understand a character's personality. (Pickering & Hoeper, 1981: 32).

2.1.1.1.2 Characterization Through Action

Creating characters through their actions is just as significant as creating them through their dialogue. According to Pickering and Hooper, it requires multiple plot events to fully understand a character's unconscious emotions, psychological states, conscious attitudes, and values. While gestures and facial expressions do have some significance, larger, more overt actions are typically more meaningful in revealing a character's true nature. Of course, certain actions hold more weight in this regard than others. (Pickering & Hoeper, 1981: 34).

2.1.2 Setting

The setting in a movie refers to the physical location, time of day/year, climate, and historical period in which an event takes place. It helps readers create a mental picture of the story, making it more believable and genuine. The setting is crucial in maintaining the illusion of reality, and there are various types of settings in fictional works which are, Setting as A Background of The Action, Setting as an Antagonist, Setting as A mean of The Creating Appropriate Atmosphere, Setting as A Mean of The Revealing Character, Setting as A Reinforcing of The Theme. (Pickering dan Hoeper, 1981: 37)

2.1.2.1 Setting as a background of the action

Every event requires a location. It needs a setting, even if it's just a stage in a theater. The setting can include costumes, customs, events, and institutions that are associated with a specific time and place, and serve as a backdrop for the action. (Pickering dan Hoeper, 1981: 38-39).

2.1.2.2 Setting as A mean of The Creating Appropriate Atmosphere

Setting as a means of creating an appropriate atmosphere refers to the intentional use of the physical and environmental aspects in a movie's setting to evoke a particular emotional tone or mood. The setting isn't just a backdrop, it's a

dynamic tool for filmmakers to engage readers in the emotional journey of the film. (Pickering dan Hoeper, 1981: 40).

2.1.2.3 Setting as A Mean of The Revealing Character

A character views the setting, and how the environment and surroundings provide insights into a character's personality, motivations, and background. The setting is not just a backdrop but a dynamic element that influences and reflects the characters within it. A writer also employs the setting to elucidate and uncover a character by intentionally crafting a metaphorical backdrop or a symbolic extension of the character. (Pickering dan Hoeper, 1981: 42)

2.1.2.4 Setting as A Reinforcing of The Theme

The writer also used a setting intentionally to reinforce the broader messages and ideas intended by the film. The setting includes such as symbolism, cultural and historical context, metaphors, contrasts, and character interactions. (Pickering dan Hoeper, 1981: 42).

2.1.3 Plot

This statement emphasizes the significance of the plot in building a story's structure. Plot serves as the overarching concept that dictates the flow of the narrative. It provides the framework for character development, thematic exploration, and emotional engagement, allowing the readers to follow and understand the unfolding story. (Pickering dan Hoeper, 1981:14).

2.1.3.1 Exposition

The exposition section of a story provides background information, setting, situation, introduces characters, and defines events. It may also establish conflict. (Pickering dan Hoeper, 1981: 16).

2.1.3.2 Complication

The rising action or also known complication begins with the introduction of the main conflict or problem that the characters will getting intense.

Complications contribute to the overall complexity of the plot, keeping the audience engaged and eager to see how the conflict will be resolved.. (Pickering dan Hoeper, 1981: 16).

2.1.3.3 Crisis

The crisis is the most intense part of a story, with intensified emotions, intense action, or critical decisions, and crucial for the growth of characters, leading to substantial changes or revelations. The crisis is also the plot's pivotal moment that connects to the resolutions. (Pickering dan Hoeper,1981:16).

2.1.3.4 Falling action

The falling action follows the climax of the story. It includes resolving the main conflict, untangling subplots, delving into additional character development, and as a bridge to the resolution. (Pickering dan Hoeper, 1981: 17).

2.1.3.5 Resolution

The final part of a story, is where the conflict is resolved and a new sense of balance is established. The destinies and futures of the main characters are unveiled and the characters' ultimate fates or the outcomes of new journey. (Pickering dan Hoeper, 1981: 17).

2.2 Extrinsic Approaches

An extrinsic approach usually refers to an analysis method that considers external factors or the context surrounding a particular subject. In the context of journal analysis, this includes the content of the journal article itself and considers external influences, such as the environment where the research is conducted, historical or cultural context, social and political factors, and economic conditions. I use a psychological approach to analyse characters in this movie script, as well as looking deeper through death instinct theory by Sigmund Freud.

2.2.1 Psychology of Literature

Psychology and literature has deep connection in human life. Both deals with the human behaviours, expression, thought, and motivation. Kartono describes psychology as the science of human behaviour (Kartono, 1980:94). "Psychology, broadly defined, is the scientific study of behaviour, both external observable action and internal thought (Wortman,et.al., 1999:4)

Psychology can be used to explore and explain things and phenomena of human life by applying the principle of psychology in literary work. For certain conscious artists, psychology has the potential to enhance their perception of reality, refine their observational skills, and reveal previously unnoticed patterns. However, it is essential to recognize that psychology, on its own, serves as a preparatory tool for the creative process. The true artistic value lies in the incorporation of psychological truths into the work, enriching its coherence and complexity. In essence, psychological insights become an artistic asset when they contribute to the overall artistry of the piece. (Wellek & Warren, 1977:92-93).

2.2.2 Impulsive Behaviour

Impulsive behaviour refers to actions that are spontaneous, hasty, and often lacking careful thought or consideration of consequences. Individuals exhibiting impulsive behaviour tend to act on immediate urges or feelings without sufficient reflection or planning. Impulsive behaviour can manifest in various aspects of life, including decision-making, and interpersonal relationships.

Psychology, as a field of study, is characterized as a science that systematically examines and endeavours to clarify observable behaviour. It delves into the intricate connection between this external behaviour and the concealed mental processes occurring within the individual. Additionally, psychology seeks to understand how these internal mental processes relate to external events in the surrounding environment. In essence, psychology aims to comprehensively explore the interplay between what can be directly observed in behaviour, the internal workings of the mind, and the influences of the external environment. This definition emphasizes the nature of psychology, involving the integration of

observable behaviours, mental processes, and environmental factors within its scientific scope.

Psychology can be used to understand more deeply about message, characterization and other elements. Psychology can help reveal the reasons for character behaviour. It reveals the basis of human behaviour and motivation (Guerin, 1979:1).

In addition, despite its intricate nature when it comes to definition, psychology can be characterized as "the scientific discipline that methodically investigates and seeks to elucidate observable behaviour, exploring its connection to the concealed mental processes occurring within the individual, as well as its correlation with external events in the environment" (Kagan & Havemann, 1968:13).

The Ocean's Eight movie script shows things that reflect the contrast in statements about psychology. The movie script Ocean's Eight explores the intricate nature of human behaviour through the main characters, particularly in the context of heist planning and execution. When applied to the analysis of literature, psychology serves as a valuable tool for uncovering the underlying reasons behind characters' behaviours. Through a psychological lens, the exploration of characters in literature becomes a means of discerning the complex interplay of emotions, thoughts, and motivations that shape their actions and decisions, enriching the overall interpretation of the narrative.

2.2.3 Death Instinct

Freud also believed that much of human behaviour was motivated by two driving instincts: the life instincts and death instincts. The life instincts are those that relate to a basic need for survival, reproduction, and pleasure. They include such things as the need for food, shelter, love, and sex.

He also suggested that all humans have an unconscious wish for death, which he referred to as the death instincts. Self-destructive behaviour, he believed, was one expression of the death drive. However, he believed that these death instincts were largely tempered by ambitions.

"The death instinct, also known as Thanatos or occasionally termed destructive by Freud, is oriented toward the elimination or annihilation of existing entities, be it the object or the individual itself" (E. Koswara, 1991: 40). Deep death instinct, seen in the movie script Ocean's Eight, individuals can manifest in two ways—either directed inwardly, affecting oneself, or outwardly, influencing others or seeking an escape from one's own existence.

2.3 Previous Related Studies

  To carry out this research, researchers must analyse the previous related studies by previous researchers in addition to keep this research clear from plagiarism and also to help me finding other references to develop this research.

  The first research related is a journal article written by Haswari Zahra Demanty in 2019. This research is entitled *Female Masculinity In Movie (Analysis Study Of Semiotics In Ocean's 8 Movie)*. This study discussed about masculinity and femininity are intricately tied to societal constructions dictating how individuals should behave based on their gender. Contrary to traditional notions, masculinity is not exclusive to men, women can embody masculine traits as well. The movie explores the concept of female domination, suggesting that masculinity is linked to power and control. Women in the movie exhibit strength and aggression, challenging traditional norms to assert dominance. The concept of the death instinct in Ocean's Eight revolves around the characters' exploration of hidden desires, challenging societal norms, and engaging in risky behavior. On the other hand, the concept of female masculinity, as mentioned in the analysis, refers to women adopting traditionally masculine traits, behaviors, and appearances. The different is seen when the death instinct theme encompasses the characters' impulsive and risk-taking behavior, the concept of female masculinity specifically addresses the defiance of gender norms by portraying women in roles typically associated with masculinity. The similarities between the death instinct and the concept of female masculinity is in the characters, driven by the death instinct, embark on a daring heist that defies societal expectations for women. Simultaneously, the concept of female masculinity is evident as the female characters exhibit strength, assertiveness, masculine traits and behaviors.

The second related research that discussed about death instinct is wrote by Arga Gilang Wisantoro in 2022 from Darma Persada University. The research is entitled *Trauma Leads To Death Instinct In Brett Haley's Movie Script Entitled All The Bright Places.* In this research, The movie underscores the consequences of these traumatic experiences, portraying how they propel the characters toward a death instinct a subconscious desire for self-destruction. The characters' struggles with trauma lead them down a path marked by internal conflict, emotional turmoil, and a profound sense of loss. "All the Bright Places" explores the intricate interplay between trauma, death instinct, and tragedy, offering a poignant portrayal of the profound effects of adverse life events on the human psyche.

The last research that related to my studies wrote by Anggita Darma Yuningsih and the titled is *The Reflection Of Theory Of Love And Death Instinct On Finn Mcquaid Character In B.A. Paris's Novel Bring Me Back*. This research discusses the novel and explores the intricate facets of love by dissecting its three fundamental components: intimacy, passion, and decision or commitment. While all components find expression in the novel, the elements of intimacy, passion, and commitment emerge as particularly pronounced and impactful. The novel paints a rich portrait of love, with the elements of intimacy, passion, and commitment taking center stage. Finn McQuaid's journey through the intricate landscape of these components provides a nuanced exploration of the highs and lows, joys and sorrows inherent in the complex tapestry of human relationships.