CHAPTER 2
THEORETICAL FRAMEWORK

As explains in the previous chapter, this chapters contains the theories and previous study. To better understand the content and structure of the film script, I will use several concepts and theories to analyze it. I also use an intrinsic approach, covering character and characterization, plot, and setting. Meanwhile, extrinsic approaches include psychology, psychological literature, and the death instinct. This chapter will further explain these theoretical concepts, as follows:

2.1 Intrinsic approach

According to Minderop (2013: 4), Intrinsic elements are the elements that construct the literary work itself. Intrinsic elements include characterization, plot, and setting. The following is an explanation of intrinsic elements

2.1.1 Character and Characterization

Characterization refers to the selection of roles and the depiction of characters in a literary work. Characters in fiction are typically described for analytical purposes based on their relevance to the plot, the level of development the author gives them, and whether or not they experience substantial character change. (Pickering & Hoeper, 2018). The main character of the plot is the protagonist, his opponent, the character against whom the protagonist struggles or contends, is the antagonist. The reader’s attention is drawn to the protagonist's fate or the struggle or issue they are facing. However, as many protagonists and antagonists (like their real-life counterparts) reflect a complex blend of positive and negative attributes, the labels “protagonist” and “antagonist” do not imply a judgment about the moral worth of either. Because of this, they are better labels than “hero”, “heroine”, or “villain”, which suggest a level of moral absoluteness that, for example, popular melodrama does not exhibit in its main characters.

Authors must be selective in choosing actors to ensure good harmony. In this case, authors can use the characterization method to describe the characters. The characterization method in literary analysis is a method that describes the characters in a work of fiction (Minderop, 2013).

2.1.1.1 Telling Method

The direct method is a direct exposition by the author. This method is usually used in fictional stories from the past, so that the reader relies solely on the author's actions (Minderop, 2013). Pickering and Hoeper (1981; 27) also state that one method is storytelling, which relies on direct exposition and commentary by the author. In storytelling, a method favored and practiced by many writers of old fiction, the author's role is very visible. We only learn and see what the author conveys to us. Thus, the writing of this theory has been adapted to the research objectives in analyzing the film script Maria, 2024:

a) Characterization through the actor appearance

An actor's appearance is crucial to playing a role in a literary work. In everyday life, we are often misled by a person's appearance, even deceived by it. For example, a character's appearance can be influenced by their clothing and their facial expressions. This appearance is linked to economic, political, and even mental health conditions (Minderop, 2013).

b) Characterization by the author utterance

This method gives the author freedom to determine the story. The author comments on the characters' personalities and traits, allowing them to delve into their thoughts, feelings, and inner turmoil. This allows the author to oversee characterization. The author not only draws the reader's attention to their character commentary but also shapes their perception of the characters they describe (Minderop, 2013).

2.1.1.2 Showing Method

The indirect method, also known as the showing method, is a method that ignores the author's presence, allowing the characters in the literary work to present themselves directly through their behavior (Minderop, 2013). Therefore, the theory of the showing method below has been adapted to the research objectives in analyzing Freud's death instinct.

1. Characterization Through Dialogue

Characterization through dialogue is divided into what the speaker says, the

speaker's identity, the location and situation of the conversation, the identity of the character addressed by the speaker, the mental qualities of the characters, the tone of voice, emphasis, dialect, and vocabulary of the characters. Minderop (2013)

a) What is being said

As stated by Pickering and Hoeper (1981:32), readers should first pay attention to the substance of a dialogue. Is the dialogue important enough to develop events in a plot, or is it unimportant? If the speaker always talks about himself, he appears self-centred and boring. However, if the speaker always talks about other characters, he seems like a gossip and likes to interfere in other people's affairs. (Minderop, 2013)

b) The identity of the speaker

Speaker identity refers to the words delivered by a protagonist (main character) which are considered more important than what a subordinate character (minor character) says, even though the subordinate character's speech often contains important information about the character of the other character (Minderop, 2013)

c) The occasion

In real life, conversations that take place privately at night are usually more serious and vivid than those that take place in public and during the day. The same is true in fiction, but readers should consider why authors present conversations in places like theaters and on the street. (Minderop, 2013

d) The identity of the person or persons the speaker is addressing

What is meant by speaker here is the speech delivered by the characters in the story, meaning what certain characters say about the characters in the story. (Minderop, 2013)

e) The quality of the exchange

When characters speak, their speech patterns can reveal their mental qualities. For example, a character who consistently engages in conversation demonstrates an open mental attitude. There are also characters who are open-

minded, introverted, or secretive and hiding something (Minderop, 2013).

f) Tone of Voice, Stress, Dialect, Vocabulary

The tone of voice of the speaker, either expressed or implied, can reflect his attitude toward both himself (whether, for example, he is confident and at ease or self-conscious and shy), as well as toward those with whom he is speaking. His attitude toward others can be either warm and friendly or cold, detached, and even hostile. Furthermore, the reader should be aware of the irony in the voice of the speaker, which might suggest that what is being said is quite the opposite of what is actually meant. (Minderop, 2013)

2. Characterization Through Action

Apart from dialogue, characters can also be observed through actions. Character and behaviour are like two halves of a tree. To create a character based on actions, several events in the story must be examined to see what they seem to reveal about the character, their emotions and psychology, and their conscious attitudes and principles. Of course, some actions are inherently more meaningful in this regard than others. Typically, a gesture or facial expression is less meaningful than a larger, more obvious action. However, this is not always the case; often it is small, unintentional actions, precisely because of their spontaneous and unconscious nature, that tell us more about a character's inner life than larger, predetermined actions that reflect decisions and choices. (Pickering and Hoeper, 1981: 34)

2.1.2 Plot

A plot is a series of stories written by an author concerning events that occur and have been planned. According to Pickering and Hoeper (1981: 14), a plot is a structured sequence of events in a story that emphasizes consequential relationships. A plot is also a narrative of events with an emphasis on causality. The term plot implies such an overview, namely the intelligence of an author who has sifted through the available raw facts and incidents, then arranged and arranged them to show or reveal causal relationships.

2.1.2.1 Exposition

An opening story usually provides necessary background information such as about the characters and the setting. It introduces the main characters, provides details that help set the setting, and may also explain what happens before the story begins. It can also introduce character and conflicts, or possible conflicts. The exposition always provides some exposition, and all of the essential background material is usually provided by the end of the first act. The exposition also introduces the cast, begins the characterization, and starts the action. (Pickering and Hoeper, 1981: 16)

2.1.2.2 Complication

The complication, sometimes called the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict then develops slowly and intensifies. (Pickering and Hoeper (1981: 17)

2.1.2.3 Climax

The climax, also known as the “crisis”, occurs at a turning point in the story, which is usually the most tense or emotional moment. It occurs when the protagonist takes the final step to resolve a conflict or achieve a goal. A crisis occurs at the peak of emotional intensity and usually involves a decision, decisive action, or open conflict between the protagonist and antagonist (Pickering and Hoeper, 1981: 17).

2.1.2.4 Falling in Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering and Hoeper, 1981: 17)

2.1.2.5 Resolution

The resolution, also called as the conclusion. It serves to record the final outcome of the conflict and establishes a new, but temporary, stabilization. (Pickering and Hoeper, 1981: 17).

2.1.3 Setting

The fundamental components of literary works that relates to the time and location of events is setting. Setting is a crucial story-forming component of literary works since it can establish the overall tone of the work. In its broadest definition, the term “setting” refers to the actual location that frames the action as well as the time of day or year, the climax conditions, and the historical era in which it occurs. In essence. Setting gives the characters more realism and credibility by assisting the reader in picturing the events of the piece. In other words, it contributes to the creation and maintenance of the appearance of life, or what is known as verisimilitude. (Pickering and Hoeper, 1981: 37).

2.1.3.1 Setting as a Background for Action

According to Pickering, a background is necessary for fiction, whether it be in the shape of events, institutions, clothing, or manners. A sense of' real life is created by showing every element, including the time setting. In most cases, the backdrop setting serves solely as a means of elucidating the type of area or location or atmosphere in which the characters interact. But the background also clarifies the setting in which the character acts. The location serves as a crucial component of the tale and is not necessarily dysfunctional or only ornamental. (Pickering and Hoeper, 1981: 39)

2.1.3.2 Setting as Antagonist

Setting in the form of nature can function as a kind of casual agents or antagonist. The setting as an antagonist also helps build challenges for the protagonist, such as bad weather in a remote location or an unfriendly society. (Pickering and Hoeper, 1981: 39).

2.1.3.3 Setting as a Means of Creating Appropriate Atmosphere

Many authors of fiction employ setting manipulation to heighten readers anticipations and stimulate their imaginations on the upcoming conflict or event (Pickering & Hoeper, 1981:40). It means that the setting can be used to describe or produce the mood that readers will anticipate from a piece of literature.

2.1.3.4 Setting as a Means of Revealing Character

A writer might utilize the location as a metaphoric or symbolic extension of the character to disclose a new character or to clarify the characterisation of an existing one (Pickering & Hoeper, 1981:41). The reader will learn more about a character condition and circumstances from how they see and engage with the environment.

2.2 Extrinsic Approach

Elements that are not present in literature but indirectly influence the structure of the story. However, extrinsic elements significantly influence the overall structure of the resulting story. Therefore, extrinsic elements should still be considered important. The extrinsic elements of a literary work are the author's subjective situation, as well as their attitudes, beliefs, and outlook on life expressed in the literary work. (Wellek & Warren, 1989)

2.2.1 Psychology

Psychology is the science that studies human behaviour. According to Atkinson in Minderop (2013: 3), psychology is the science of the mind or the study of human behaviour. And according to Syah in (Razak et al., 2024) psychology is the science that studies visible and hidden behaviour in humans, both individuals and groups within a community. Visible behaviour includes talking, sitting, walking, and so on. According to Watson in (Saleh, 2018) The founder of behaviourism believed that psychology is about human behaviour. According to Walgito in (Saleh, 2018: 6), who stated that psychology is the science of the soul, which is observed through behavior or activities that embody or manifest the soul.

Modern psychology (20th century) experienced rapid development with distinctive characteristics. Much of the literature discussing psychology tends to focus on psychological issues that correspond to the specific interests of individual researchers (Saleh, 2018: 8). Additionally, this development was marked by the emergence of various schools of thought, such as behaviorism, psychoanalysis, humanistic psychology, cognitive psychology, and neuropsychology, which enriched the scientific perspective on human behavior and mental processes. Furthermore, psychology became an increasingly measurable, empirical, and multidisciplinary discipline as a result of advances in research methodology and

technological support.

2.2.2 Psychology Literature

Psychology is the science that studies human behavior. According to Atkinson in Minderop (2013: 3), psychology is the science of the mind or the study of human behavior. And according to Syah in (Razak et al., 2024) psychology is the science that studies visible and hidden behavior in humans, both individuals and groups within a community. Visible behavior includes talking, sitting, walking, and so on. Literature closely relates to psychology. Psychology focuses on patterns of human behavior that can be observed directly, while literature describes how humans deal with various problems in their environment. In psychological concepts, Freud is considered the founder of the first theory that states that human behavior and character can be divided into three categories, namely the id, ego, and superego. The id is the main source of psychic energy and the place where instincts arise. The id also functions as the pleasure principle, which seeks to satisfy needs immediately. The ego is the part that executes, commands, regulates, and controls the personality. The superego is the part that upholds justice or acts as a filter for the other two parts of the personality, enabling them to distinguish between right and wrong, permissible and impermissible, and so on. (Mustika et al., 2021)

According to Endraswara in (Salsabila, et.al., 2023), states that when reading psychological works, one must understand the extent of the author's psychological involvement and their ability to present fictional characters dealing with mental issues. In addition, psychology can help reveal the reasons why something happens, and literature can provide a better understanding of the message, characterization, plot, and setting that are part of the literary work. Behind the actions and motivations of the characters depicted in literary works. Both literature and psychology discuss humans, including concerns, hopes, desires, fears, conflicts, reconciliation, individual, social, and methods. (Aras, in Wulandari, 2024)

In studying a literary psychology, it is necessary to pay attention to the extent of the author's psychological involvement and the author's ability to present fictional characters involved with psychological problems. (Minderop, 2013: 55). Based on the definition of literary psychology that has been explained, Literature

and psychology are closely related because both talk about humans and how they see the world, miseries, wishes, desires, fears, conflicts, and reconciliations, as well as individual and social concerns through various concepts, methods, and approaches.

2.2.3 Death Instinct

Freud introduced the concept of the death instinct in his book *Beyond the Pleasure Principle (1920).* This concept consists of the life instinct (Eros) and the death instinct (Thanatos). According to Minderop (2010: 17), the death instinct is an unconscious human instinct that drives them toward destruction. The death instinct refers to acts of suicide, self-destruction, or aggression directed toward others or oneself. Unlike the death instinct, the life instinct is the drive to continue living. The life instinct is also manifested through sexual urges that motivate humans to preserve life, for example, through reproduction, as well as maintaining health and safety. Freud based his death instinct theory on clinical observations, noting that people who experience trauma often recreate or relive it. From these observations, Freud concluded that humans have an unconscious desire to die, but the life instinct suppresses this desire (Cherry, 2025).

According to Cathy Caruth in (Faruk, 2021), the term trauma refers not to physical wounds, but rather to the mind, soul, and mental state of a person's past experiences. Furthermore, Caruth explains that past memories, filled with a series of traumatic events, form a complex and unacknowledged memory, and are accepted as part of the sufferer’s experience. This is reflected in literary narratives that continually return to experiences of pain and loss, demonstrating a psychological inability to fully express or understand trauma. The following are the elements that make up the death instinct.

2.2.3.1 Return to the inorganic condition

According to Freud, the death instinct is a regressive drive to return to a tension-free state, or an “inorganic” state before life began. This instinct is not only a literal desire to die, but also a psychological need to stop conflict, emotions, and pain within oneself. As a result, the death instinct is considered a way to achieve absolute peace by stopping burdensome mental activity. (Ingerslev, 2024)

2.2.3.2 Repetition compulsion as a typical symptoms of death drive

Trauma plays an important role in triggering the death instinct. Individuals who are unable to manage trauma will experience repetition compulsion, meaning the repetition of behaviours, memories, or feelings they experienced in the past. Repetition compulsion also drives the instinct to return to old wounds, which will result in self-destructive behaviour. (Ingerslev, 2024)

2.2.3.3 Self-destructive Tendencies

Repeated traumatic events are not traumatic in themselves, but rather self-destructive psychological activities. This shows that the death instinct involves not only physical aggression, but also mental patterns that gradually destroy an individual's control, identity, and stability. This repetition increases destructive tendencies and prevents individuals from recovering. (Ingerslev, 2024)

2.2.3.4 Conflict between Eros and Thanatos

The formation of the death instinct can also be influenced by the life instinct. When eros weakens due to stress or trauma, Thanatos becomes more dominant in controlling the psyche and encourages regression, self-isolation, or actions that lead to destruction. This leads to psychological tendencies toward destructive behavior. (Ingerslev, 2024)

Based on the explanation above, Freud's concept of the "death instinct" refers to negative behaviours caused by the human subconscious desire to return to a calm and stable state. The trauma experienced by Thanatos actively triggers this, causing it to engage in self-destructive and repetitive behaviours. This weakens Eros due to its unresolved pain, and Thanatos takes over the person's psyche.

2.3 Previous Study

Study about death instinct also written by several researcher. According to (Padaniah & Haryono, 2021), previous study is a research that has been conducted previously and used as a basis or comparison for current research. Here are three the previous studies on the topic of death instinct:

Study written by (Anggunawati, 2022) entitled *"Manifestation of Life and Death Instinct in Promising Young Woman"* analyses how the life instincts (eros)

and death instincts (thanatos) emerge in the film's main character. The method of collecting data for the study used contextual and qualitative method. Studies show that past trauma drives the main character to experience an inner conflict between the urge to survive and avenge injustice (eros) and the urge to self-destruct and self-destructive behaviour (Thanatos). According to this research, the death instinct can manifest in various forms, including physical death, but also as an act of revenge, self-sacrifice, or a desire to end psychological distress.

Furthermore, (Rosidah, 2024) in her study entitled “Psychological Distress and Death Instinct of Otto in “A Man Called Otto” Movie Script.” This study aims to determine the psychological distress and death instinct of the character Otto in the film script. Using Sigmund Freud’s theory. The researcher used a descriptive qualitative method to analyze and describe the data. The results of the study are that the main character Otto experiences psychological distress, such as depression and frustration after the death of his wife, as well as because of his tragic past. The result is, the death instinct emerges and Otto commits aggressive and self-destructive actions when he is angry, making the people around him uncomfortable.

Moreover, the research by (Wisantoro, 2022) entitled "Trauma Leads to Death Instinct in Brett Haley's Film Script Titled All the Bright Place." The author uses intrinsic and extrinsic elements to analyze the trauma and death instinct that appear in the film's script. The results are two characters, siblings Finch and Markey, who experience trauma due to physical and emotional abuse from their father, then their father marries another woman. This trauma is exacerbated when the mother has to work alone and leaves her children without a father or mother figure. Violet Markey feels guilty after the car accident that killed her sister. This trauma makes her a completely different person. In this film, the consequences of these events and trauma lead to the comfort of death and end in tragedy.

Furthermore, my research is different from the previous study, my research focuses in the death instinct of the real-life character Maria Callas, as depicted in the movie script. This research provides a new perspective because focus on biographical character, rather than fiction. It also emphasizes how emotional stress, work, interpersonal relationships, and identity struggles contribute to the emergence of death instinct, which manifests in self-destructive. This study uses analysis the dialogue, actions, and interactions between other characters as

psychological representations of Maria Callas. This is an approach that has not been used before in this research. Therefore, this study complements the shortcomings of previous research on the death instinct of real-life characters in biographical film scripts by using content analysis techniques.