ANALYSIS OF THE DEATH INSTINCT ON MAIN CHARACTER OF SWIMFAN FILM

YULIANA DEVI
104026000943

ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2010
ANALYSIS OF THE DEATH INSTINCT ON MAIN CHARACTER OF SWIMFAN FILM

A Thesis
Submitted to Letters and humanities Faculty
In partial Fulfillment of the Requirements for
The degree of Letters Strata 1 (S1)

YULIANA DEVI
104026000943

ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2010
ABSTRACT


The research is aimed at finding the death instinct that reflected on Main character, Madison. The writer studied the Swimfan film as a unit analysis and used the Psychoanalysis theory by Sigmund Freud as the theoretical framework of the research. In this research the writer uses the qualitative descriptive method in which the data is collected from the dialogue of the film, and then analyzed the dialogue using Psychoanalysis theory.

The research is performed in several phases, such as deciding the unit analysis, collecting the data from many sources such as books, internet, and others that related to the research, presenting the data description, analyzing the problem, and then making the conclusion.

The research about character of Madison who falls in love and very obsessive to Ben, that caused by her hopelessness to wait for her boyfriend’s recovery, Jake Donnelly from comma. But Ben doesn’t response her love. It caused Madison change to be arrogant. She does the violence and destroys the people around Ben’s life, by traps Ben as a murderer of his friend.

As the result of Analysis the writer concludes that Madison’s characteristics reflected the death instinct concept of Psychoanalysis theory.
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, May 25 2010

Yuliana Devi
APPROVEMENT

ANALYSIS OF THE DEATH INSTINCT ON MAIN CHARACTER OF SWIMFAN FILM

A Thesis
Submitted to Letters and humanities Faculty
In partial Fulfillment of the Requirements for
The degree of Letters Strata 1(S1)

Yuliana Devi
NIM: 104026000943

Approved by:

Elve Oktafiyani, M.Hum
NIP: 19781003 200112 2 002

ENGLISH LETTERS DEPARTMENT
LETTERS AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY”SYARIF HIDAYATULLAH” JAKARTA
2010
ACKNOWLEDGEMENT

In the name of Allah, the beneficent and the merciful, praise and gratitude are to Allah for giving the writer the ability to finish the thesis. Blessing is upon our prophet Muhammad SAW, his descendent and his followers.

The writer would like to express her gratitude to her family: her beloved parent, her aunty, and her grand mother for their financial and spiritual support during her study and process of making the paper, she also would like to thank her beloved sisters and brother for the love and cheerful.

The thesis is presented to the English Department Faculty of Letters and Humanities UIN Syarif Hidayatullah Jakarta as a partial of requirements for the strata one degree. This work could not be completed without a great deal of help from many people, especially Mrs. Elve Oktafiyani, M.Hum as advisor for guiding and supporting the writer to finish this thesis.

The writer also would like to express her deepest gratitude to the following persons:

1. Dr. H. Wahid Hasyim, M. Ag the Dean of Letters and Humanities Faculty
2. Dr. Muh. Farkhan, M.pd the Head of English Letters Department, and Drs. Asep Saefudin, M.Pd the Secretary of English Letters Department.
3. All Lecturers of English Letters Department for having taught and educated her during the study at UIN Syarif Hidayatullah Jakarta.
4. All of friends at English Letters Department, especially my classmate: Nurmelasari, Nailis Sa’adah, Torikun, Mika, Tis’an, Wa Ode, Yoga, Nova,

5. Her lovely closest friend “Koko Siteru” thanks for the sweet friendship.

6. All her Friends at ASISCO and SMART G-Al Madinah.

7. All teachers at Asysyakirin Islamic School.

May Allah SWT bless them and give them more than what they have given to the writer. Hopefully this paper is benefit for all people who read it. Amen.

Jakarta, June 2010

The writer
TABLE OF CONTENTS

ABSTRACT ..........................................................................................................i

APPROVEMENT ...............................................................................................ii

LEGALIZATION ...............................................................................................iii

DECLARATION ..................................................................................................iv

AKNOWLEDGEMENT ......................................................................................v

TABLE OF CONTENTS .....................................................................................vi

CHAPTER I INTRODUCTION
A. Background of The Study ................................................................. 1
B. Focus of The Study ........................................................................ 6
C. Research Question ........................................................................... 6
D. Objective of the Study ..................................................................... 6
E. Significance of the study ................................................................. 6
F. Research Methodology ..................................................................... 6

CHAPTER II THEORETICAL FRAMEWORKS
A. Psychoanalysis of Freud about instincts ........................................ 8
  1. A source of Instinct .................................................................... 9
  2. An aim of Instinct .................................................................... 10
  3. An object of Instinct ................................................................ 10
  4. An impetus of Instinct ............................................................. 10
B. The Death instinct concept ............................................................... 13
  1. Freud’s the death instinct theory .............................................. 13
  2. Erich Fromm’s the death instinct theory ................................ 15
  3. Adler’s the death instinct theory ............................................. 16
C. Film .................................................................................................... 14
  1. The definition of Film ............................................................. 14
  2. The Method of Analysis Film ................................................. 16
D. Character and Characterization ....................................................... 17

CHAPTER III RESEARCH FINDING
A. Description of Madison characteristics ......................................... 28
B. Analysis and Discussion of the characters .................................... 29
  1. A source of Instinct ................................................................. 30
  2. An aim of Instinct .................................................................. 33
  3. An object of Instinct ............................................................. 35
  4. An impetus of Instinct .......................................................... 37
CHAPTER IV CONCLUSION AND SUGGESTION

A. Conclusion .................................................................41
B. Suggestion.................................................................42

BIBLIOGRAPHY ....................................................................................................................................43

APPENDICES
Name           : Yuliana Devi
Nim           : 104026000943
Title        : Analysis the death instinct on main character of Swimfan film.

The thesis has been defended before the Letters and Humanities Faculty’s Examination Committee on June 24, 2010. The thesis has already been accepted as a partial fulfillment of the requirements for Strata One Degree.

Jakarta, June 24, 2010

Examination Committee

1. Dr. H. Muhammad Farkhan, M.Pd (Chair person)  _________ _________
   19650919 00003 1 002

2. Drs. Asep Saefuddin, M.Pd (Secretary)  _________ _________
   19640710 199303 1 006

3. Elve Oktafiyani, M.Hum (Advisor)  _________ _________
   19780126 200312 2 002

4. Dr. H. Muhammad Farkhan, M.Pd (Examiner I)  _________ _________
   19650919 00003 1 002

5. M. Supardi, M. Hum (Examiner II)  _________ _________
CHAPTER 1

INTRODUCTION

A. Background of the Study

Film is a sequence of images projected onto a screen, creating the illusion of movement. “Films are produced by recording images from the world with cameras, or by creating images using animation techniques or special effect.”

Some films have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue. The first experimental film in 1878 under the sponsorship of Leland Stanford, Eadweard Muybridge successfully photographed a horse named "Sallie Gardner". That first experience for a short film is successfully took place on June 11 at the Palo Alto farm in California. In the 20th century film industry begin to develop from short film to be longer film.

The years of the First World War were a complex transitional period for the film industry. It was the period when the exhibition of films changed from short programmed of one-reel films to longer shows consisting of a feature film of four reels or longer, though still supported by short films.

In development of film, it creates kinds of genre. Genre refers to the method of film categorization based on similarities in the narrative elements from which films are constructed. According to Fictional film, genre is categorized to their setting, theme topic, mood, or format. The setting is the milieu or environment where the story and action takes place. The theme or topic refers to

2 ibid 1
the issues or concepts that the film revolves around. The mood is the emotional tone of the film. Format refers to the way the film was shot or the manner of presentation. An additional way of categorizing film genres is by the target audience. Recently many audiences choose thriller genre film as film which they enthused very much, so that makes this film as one of modern film genre.

Thrillers are often hybrids with other genres - there are action-thrillers, crime-caper thriller, western-thrillers, film-noir thrillers, even romantic comedy-thrillers. Another closely-related genre is the horror film genre. Thriller and suspense films are virtually synonymous and interchangeable categorizations. They are types of films known to promote intense excitement, suspense, a high level of anticipation, ultra-heightened expectation, uncertainty, anxiety, and nerve-wracking tension. Film that’s enthused very much by audience is teen horror film which recruits young teen actor and actress.

*Swimfan* is classified as a modern genre of teen horror film, film that is released on 2002 was directed by John Polson and it was a modest box-office success, because gets “Nominee for Best Actress (Erika Christensen) and Best Cinematography at this site’s best of 2002 Award”3 http://swimfan movie//script//film.com. This film is played by young teen boys and girls; they are Jesse Bradford as Ben Cronin, Erika Christensen as Madison, and Shiri Appleby as Amy. This film tells about High school student named Ben Cronin who has good life (A lot of friends, an adorable girlfriend Amy (Shiri Appleby) and a swimming career that could just be headed for the Olympics if he impresses the scouts heading from the prestigious Stanford university to see

---

3 http://swimfan movie//script//film.com
him compete), but his life is changed when he meets a new student named Madison Bell and helps her at school. She takes an immediate liking to him and convinces him to have sex one night in the swimming pool. But afterwards she proves obsessive and acts as though they have a relationship. When Ben tells her it is over, she begins to stalk him, causing him to lose his job, planting steroids so he is thrown off the swim team and then conducting murders and planting evidence that places the blame on him. It happens that Madison’s obsession with Ben has some vague motivation in her past.

In this thesis the writer is interested to analyze Madison as main character of this film who makes the story become very interesting and influential to the plot of the story. Besides that the writer also uses the film’s script as media to analyze the main character, by using some dialogue from all figures.

Film is easy to comprehend if we know the plot of the story. One of supporting element in a plot that is easy to be comprehended is dialogue that develop the story of the film, but trying to understanding film script completely we need an appropriate theory and method.

There is a theory that has special relation with film that is psychoanalysis. Even in 1985th when psychoanalysis and film appeared together, according to some art critics and psychoanalysis expert that the method was very appropriate for cinematographic. “Some reasons explained that art including cinema go on like
a process of appearing unconscious, cinema has ability to show an oniris picture such as fantasy or dream etc.\(^5\)

A literature which is considered as the result of author’s activities and it is often connected with the psychological Phenomenon such as obsession, contemplation, sublimation, compensation such as neurotion, so that literature is called as one of psychological disease.\(^6\)

A close relationship between psychoanalysis especially Freud theories with literary work also showed through his research that rest on literary work such as *Oedipe-Roi (King Oedipus)* by Sophocles and *Hamlet* by Shakespeare.

Initially between psychology and psychoanalysis is different. In the focus of its study, psychology investigates the elements and the process of awareness. Psychoanalysis focused on the unconscious, which is the attention directional to motivate the areas, emotion, conflict, neurotic symptom, dreams and nature of character. The appearance and the expanding of the psychoanalysis do not get out of the role of Sigmund Freud as psychoanalysis founder. Since his appearance, Sigmund Freud has a lot of research study joins among the psychoanalysis and psychology theory.

The writer chooses this film as object of research because the whole story of *Swimfan* movie rouse her anxiety especially the hopeless of Madison which motivated her to disturb others people's life even kill them. This is connected to psychoanalysis of Sigmund Freud about the death instinct.

Thanatos is also known as the death instinct, and strives to return to the original, stable inorganic state from which we originally evolved, and promotes


disunion and general destruction of order. Thanatos of individual is divided into
two kinds, they are the death instinct that is directed to self, it showed by suicide
or masokhis(derange of self) and the death instinct is directed to out self, it showed
by manslaughter, oppression, and shattering.

Fred then stated that death instinct can be shown by on individual into
two directions to own self and to another person or out of own self. (Freud selanjutnya menyatakan bahwa naluri kematian itu pada
individu dapat ditujukan kepada dua arah, yakni kepada dirinya
sendiri dan kepada orang lain atau ke luar diri).

In this case the writer would like to use the second theory of thanatos that
is directed to out self, described that Madison has a fatal hopelessness to Ben,
because her obsession to be possessed of Ben is fail. And Ben’s rejection of
Madison makes her revenge to kill him. Madison is disappointed and frustration
with this conflict, she has much psychological pressure and conflict, this condition
will influence Madison’s behavior.

The writer is interested to analyze Madison viewed from psychoanalysis
because the writers strong want to know more and depth about the psychology in
exploring arts such film. On the other hand, “in various ways, a psychological
approached has opened new avenues to the study of literature”. Therefore the
writer will use theory of psychoanalysis of Sigmund Freud to know further
concept of psychoanalysis which is in the film of Swimfan directed by John Polson.

---

7 Koswara, E. TeoriTeori Keribadian. (Bandung: PT Eresco) Page 39
8 John Cohen , Humanistic psychology, (London: George Allen and Unwin, 1958) page.190
B. Focus of the Study

Based on the background of the study above, to make easier and focus on the research, the writer analyze the main character of Swimfan film is viewed from psychoanalysis theory.

C. Research Question

Based on the background that has already mentioned above, the problem that may appear are:

1. What are Madison’s characteristics in Swimfan film?

2. How is the death instinct concept reflected in the character of Madison?

D. Objectives and Significance of the research

The writer wants to observe the research about main character of Swimfan film in depth to find the connection of the literary aspect with the Death Instinct concept. The writer also hopes this paper could help any readers to understand Swimfan through the analysis of the main character.

E. Research Methodology

1. The objective of the research

The objective of the research is conducted to show and establish the evidence in the perspective of the Death Instinct concept appeared in the main characters in the Swimfan film.

2. The method of the research

The writer uses the qualitative method in analysis of the film. The writer tries to describe the data analysis based on the method and the research question.
3. data analysis

The writer tries to describe *Swimfan* film as follow: first the writer watch *Swimfan* film, second, focuses about main character, and then third, the writer tries to analyze main character with psychoanalysis theory of Sigmund Freud.

4. The unit of analysis

The unit of analysis is *Swimfan* film released in 2002, directed by John Polson. The writer uses analysis of the death instinct concept through the main character.

F. Place and Time of research

This research conducted on August 2008 in the Syarif Hidayatullah State Islamic University Jakarta’s Library, and Indonesia University’s Library.
A. Psychoanalysis of Freud about Instincts

Sigmund Freud is well known as the founder of psychoanalysis, a method of studying the growth of the human personality.” Psychoanalysis is a dynamic system of psychology originated and developed by Sigmund Freud, which attributes behavior to repressed factors unconsciously, for the investigation of which it has developed an elaborative technique, utilized especially in the treatment of nervous and mental disorders of personality flaws, as well as in the interpretation of a variety of cultural phenomenon.” 9 He developed the psychoanalysis in the last nineteenth century. In his early theory, Freud asserts that human behavior are motivated by sexual and instinctive drives known as the libido, which is energy derived from the Eros, or Life instinct. Thus, the repression of such libidinal urges is displayed as aggression.

Psychoanalysis, the name first coined by Freud in 1896 when he changed his method of treatment began as a therapy which aimed at uncovering repression and verbalizing what had been repudiated.10

Freud was brought up under the influence of the strongly deterministic and positivistic philosophy of nineteenth century science and regarded the human organism as a complex energy system, which derives are energy from food. They consume and expend it for such various purposes as circulation, respiration,
muscular exercise, perceiving, thinking, and remembering. Freud saw no reason to assume that the energy that furnishes the power for breathing or digesting is any different, save in form, from the energy that furnishes the power for thinking and remembering. After all, as nineteenth century physicists were firmly insisting, energy has to define in terms of the work it performs. If the work consists of a psychological activity such as thinking, then it is perfectly legitimate, Freud believed, to call this form of energy psychic energy. According to the doctrine of the conservation of energy, energy may be transformed from one state into another state but can never be lost from the total cosmic system; it follows from this that psychic energy may be transformed into psychological energy and vice versa. The point of contact or bridge between the energy of the body and that of the personality is the id and its instinct.

Based on Freud’s theory, most of humans attitude are managed by instinct. Instinct push is caused by Physical needs which motivated the people to satisfy it, so that the physical process can reach the balance.\textsuperscript{11}

An instinct is quantum of psychic energy or as Freud put it "a measure of the demand made upon the mind for work" all of the instincts taken together constitute the sum total of psychic energy available to the personality. As was previously pointed out, the id is the reservoir of this energy and it also the seat of the instincts. The id may be considered to be a dynamo that furnishes

\textsuperscript{11} Paulus Budiharjo (ed), \textit{Mengenal Teori Kepribadian Mutakhir}, (Bandung: Penerbit Kanisius, 1992)p. 19
psychological power for running the manifold operations of personality. This power is derived of course, from the metabolic processes of the body.

Instincts have four characteristic features: a source, an aim, an object, an impetus

1. **A Source (state of excitation within the body)**

   The source has already been defined as a bodily condition or a need. For example hunger, thirsty, and sexual. The source and aim of an instinct remain constant throughout life.

   The Source of Instinct is the Condition of body, to be a need\(^{12}\) (Yang menjadi sumber instink yaitu kondisi jasmaniah; jadi kebutuhan)

2. **An Aim (removal of the excitation)**

   The Aim is the removal of the bodily excitation. The aim of the hunger instinct, for example is to abolish the nutritional deficiency, which is accomplished, of course, by eating food.

   The purpose of instinct is to lose the body stimulus, so that the uncomfortable feeling which appears because there is a tension which is caused by the improving of energy can not be lost. For example the purpose of hunger is to lose the feeling of the deficit of food, by eating.\(^{13}\)

   (tujuan instink ialah menghilangkan rangsangan kejasmaniah, sehingga ketidak enakan yang timbul karena adanya tegangan yang disebabkan oleh meningkatnya energi dapat ditiadakan. Misalnya tujuan instink lapar ialah menghilangkan keadaan kekurangan makanan, dengan cara makan)

3. **An Object of Instinct (the thing or condition that will satisfy the aim)**

   All of the activity that intervenes between the appearance of the wish and its fulfillment is subsumed under the heading of object. That is, object refers not


\(^{13}\) Ibid
only to the particular thing or condition that will satisfy the need but it also
includes all of the behavior that takes place in securing the necessary thing or
condition. For instance, when a person is hungry he usually has to perform a
number of actions before he can reach the final consummator goal of eating.

The object of instinct is all activities which deliver the desire and
fulfilling the desire. So that it is not only limited in the things only,
but also including the ways to fulfill the needs which appear
because of that instinct.14

(Obyek instink ialah segala aktivitas yang mengantarai keinginan
dan terpenuhinya keinginan itu. Jadi tidak hanya terbatas pada
bendanya saja, tetapi termasuk pula cara-cara memenuhi kebutuhan
yang timbul karena instink itu)

4. An Impetus (motivation which is moving someone to act)

The Impetus of an instinct is its force of strength, which is determined by
the intensity of the underlying need. As the nutritional deficiency becomes greater,
up to the point where physical weakness sets in, the force of the instinct becomes
correspondingly greater. For example a person who is more hungry (certain to a
point) his instinct activator of eating is bigger.

The organizer and the activator of instinct is the power of that instinct,
which depends on how big and small the need is. For example when
someone is getting hungry (until certain limit) the activator of eating is
getting bigger.15

(Pendorong atau penggerak instink adalah kekatan instink itu, yang
tergantung kepada intensitas(besar kecilnya) kebutuhan. Misalnya: makin
lapar orang(sampai batas tertentu) penggerak instink makannya makin
besar).

This is the consideration of some implications that inhere in this way of
contemplating an instinct. In the first place, the model that Freud provides is a

14 Ibid
15 Ibid
tension-reduction one. The behavior of a person is activated by internal irritants and subsides as soon as an appropriate action removes or diminishes the irritation. This means that the aim of an instinct is essentially regressive in character since it returns is one of relative quiescence. An instinct is also said to be conservative because its aim is to conserve the equilibrium of the organism by abolishing disturbing excitations. Thus, we can picture an instinct as a process that repeat as often as it appears a cycle of events starting with excitement and terminating with repose. Freud called this aspect of an instinct repetition compulsion. The personality is compelled to repeat over and over again the inevitable cycle from excitation to quiescence. The term repetition compulsion is also employed to describe preservative behavior that occurs when the means adopted for satisfying the need are not completely appropriate. A child may reserve his thumb when he is hungry.

According to Freud’s theory of instinct, the source and aim of instincts remain constant throughout life, unless the source is changed or eliminated by physical maturation. New instincts may appear as new bodily needs develop. In contrast to this constancy of source and aim, the object or means by which the person attempts to satisfy the need can and does vary considerably during the lifetime of the person. This variation in object choice is possible because physics energy is displaceable; it can be expended in various ways. Consequently, if one object is not available either by virtue of barriers within the personality, energy can be invested in another object. If that object also proves can occur to be inaccessible another displacement, and so forth, until an available object is found.
In other words, objects can be substituted for one another, which is definitely not the case with either the source or the aim of an instinct.

B. Death Instinct concept

1. Freud’s theory

An instinct is defined as an inborn psychological representation of an inner somatic source of excitation. The psychological representation is called a wish, and the bodily excitation from which it stems is called a need. Thus, the state of hunger may be described in psychological terms as a condition of nutritional deficit in the tissues of the body whereas psychologically it is represented as a wish for food. The wish acts as a motive for behavior. The hungry person seeks food. Instincts are considered therefore to be the propelling factors of personality. Not only do they drive behavior but they also determine the direction that the behavior will take. In other words, an instinct exercises selective control over conduct by increasing one’s sensitivity for particular kinds of stimulation. The hungry person is more sensitive to food stimuli; the sexually arouse person is more likely to respond to erotic stimuli.

An Instinct is divided to be two kinds: life instinct (Eros) and death instinct (thanatos). “Life instinct is the instinct that directed to the conservation of the individual and species. These instincts include the bodily urges of hunger, thirst, sex, and so on. But they also include creative urges, such as art, music, literature, love, and cooperation. In Freud’s view the life instincts are responsible for all our positive thoughts and acts. But eventually Freud felt compelled to recognize the dark, menacing side of human nature. People start wars, harm one another, and
commit suicide. To account our destructive urges, he invented the idea of death instinct or thanatos,"16 it’s the destructive the individual and species.

Humans have not one but two primary instinct, the life favoring instinct Eros, one of the Greek words for love, and the death instinct Thanatos, the Greek word for death17

In Psychoanalytic theory, the death drive opposes Eros. Here Eros is characterized as the tendency towards cohesion and unity, whereas the death drive is the tendency towards destruction. The death drive is sometimes referred to as Thanatos in post-Freudian thought, but this Classical term has no basis in Freud's own work

Later, Freud added the concept of Thanatos, or death force, to his Eros theory of human behavior. Contrary to the libido energy emitted from the Eros, Thanatos energy encourages destruction and death

Freud claimed that the displacement of negative energy of the Thanatos onto others is the basis of aggression.18

In this conflict between Eros and Thanatos, some of the negative energy of the thanatos is directed toward others, to prevent self destruction of the individual. An important derivative of the death instincts is the aggressive drive. Aggressiveness is self-destruction turned outward against substitute objects. A person fights with other people and is destructive because his death wish is blocked by the forces of the life instinct and by other obstacles in his personality that counteracts the death instinct.

16 David Hothersall, Psychology, (Ohio: Charless E merill publishing company, 1985) page. 370
17 http//www.deathreference.com/Da-Em/Death-Instinct.html
18 Ibid 3
The death instinct or thanatos is directed to two directions: in self and out self. The death instinct that is directed to in self is appearing on suicide acts or masokhis. The death instinct is directed to out self or to other person is appearing on murder, mistreatment, and destructive acts.

2. Erich Fromm theory

Fromm suggests three kinds of escape of freedom’s type, they are:

1. Otoritarianism. Its occurred in two ways, first subject to the man’s authority. To be passive and bent down. Second, to be otoriter its mean you will be establish of man’s structure.

   Fromm said that the most extreme type of otoritarianism are masokism and sadism. According to him both of this characteristics make people are authorized by their wish to play their strange and different character of another people. Even sadism is crueler than masokhis, can not choose what they should do.

2. Destructive. Otoriters people perceive their suffering by disparaging even by destroying their self” if I am not existing that sure no one can hurt me again”. But also there are people perceive this suffering by directing to another “ if I destroy the world, no one can hurt me again”.

   This is the most method of freedom’s escape that is done. Their type is variety begin from violent, vandalism, contemptible, terrorism etc.

   Fromm added that evil is people’s wish to destroy is prevented by the condition around them, they will direct this wish to their self the most extremes of destroying own self is suicide. Fromm changes the death
instinct of Freud because the wish of destroying own self is shape of hopelessness.


3. Alfred Adler’s theory

According to Adler destructives wish is the first term that is used to show the strength of our self. Destructives wish is the reaction that occurred of our self when our wishes are not fulfill such as eat, sex, love. To be exact it is called as motivation of self distinct.

Adler’s Idea of destructive wish is different with Freud’s opinion. But Then Freud recognizes the same idea with Adler’s; it’s called the death instinct.

Another the term that is used by Adler is compensation or subjection motivation. All of us have problem, limited, and feels inferior of one thing, so Adler’s opinion in his first writing is that our individual must be explained based on our methods in solving our problem. But Adler doesn’t agree if this idea become the base motivation. Because you will consider that your problem is causing the influence of your self.

C. Film

1. The understanding of Film

Literary work is a fiction of feeling and language toward real life. One of literary work form is a film. The film is composed a number of significant element, a source of stimuli for the hypothetical preceptor. However knowledgeable of spectator may or may not be, he will be aware that, when going into cinema, he is
placing himself in contact with a certain reality that communicates something to him.

Cinema is difficult to explain because it is easy to understand. The sentence above comes from an expert of film semiotics, Francis Christian Mets, who considered that the most important in understanding the film is experience of watching them. First, that would be understood, Film as medium, a media be at a channel which flow everything. Its mean there is agreement and language itself between the users of this media.

Film is divided into two kinds they are audio and visual. Both of them have the language itself, its visual language consist of cinematography, shot, editing and directing. Whereas audio for instance with the selection of Dolby technique, dubbing, diagogetic and nondiegetic sound, etc. “Cinematography (from Greek: kinesis (movement) and grapho (to record)), is the discipline of making lighting and camera choices when recording photographic images for the cinema. It is closely related to the art of still photography, though many additional issues arise when both the camera and elements of the scene may be in motion.”

In the development of film; the study of film be a strong with the deepest study of film text which is able to exhibit the relation between other approach, either descriptive or critics. This approach connection be specific characteristic in the study of contemporary film that be include to the film science and show the critics cultural studies.

---

The methods of analysis film are:

1. Select the instrument and technique analysis

   The first Instrument analysis of film is description instrument, which is the instrument that could be describes the film. In this case are transcript, dekupase (storyboard), plot segmentation, description of film picture, painting, picture, etc.

   The second instrument is quotation, which is a part of film that could be quote as instrument in the proof of argument.

   The third instrument is documenter instrument, which is data of the film that could be saved, that include the data before and after the distribution of film.

2. The selection analysis approach

   a. Textual analysis has purpose to exhibit film as unity of structure that could be influenced one another. In this case film is reputed as a text that flinging out from the beginning to the final of film.

   b. Analysis of film as story that purpose to exhibit the film as the narrative which has the theme and motif, and also semantics that discuss especially in narratology.

   c. Analysis of picture and sound that purpose exhibit film consist of picture, sound and music. In this analysis, continuity, picture logic, sound, and music can be analyzed.

   d. Psychoanalyze in analysis of film has the purpose to interrogate possibility identification of associative relations in the film, that could be related by the concept of psychoanalysis, the firm relation between film and
psychoanalysis is began by thesis submitted by Christian Metz that film can be explained as text of dream, is viewed from film maker or viewer.

e. History film as the analysis of film has the purpose to provide an analysis of inter textual to exhibit analysis autonomous structure of film or analysis phenomenon history of film. History of film is a rove of argument analysis of film.

D. Character and Characterization

To say that someone is a character suggests that he or she has a strange or eccentric personality; to say that a person has character implies his or her moral uprightness; to say something about a person’s character involves a discussion of his or her personal values and behavior. As literary term, however, “a character is a person for a work of fiction.”

Character has a different meaning with characterization. Character is the person which is presented in works of narrative or drama who convey their personal qualities through dialogue and action by which the reader or audience understand their thoughts, feelings intentions and motives. Character is presumably imagined person who inhabits a story. Character is divided into two types: Main/Major character and Minor character. The major character is a character that always appears and dominates in every art of story. It is a character that is often told in the story.

Minor character is character that only appears in one event. Appearance of minor character in the entire story is less, not significant and it appears only when there is connection with major character, either directly or indirectly.

In the discussion of Character in Aspect of the Novel, E.M. Forster suggests that the degree to which fictional characters are realistic classifies them as Round (well developed, closely involved in and responsive to the action) and Flat (barely developed or stereotypical). To Forster, “A Round character is a three-dimensional character complex enough to be able to surprise the reader without losing credibility. In contrast, a Flat character is one whom Forster deems incapable of surprising the reader. Such a two-dimensional character can often be summarized with one or two characteristics—cowardly.”\textsuperscript{22} In an effective story the major character will usually be complex and fully developed, if they are not, readers are encouraged to become involved with the characters, even to identify with them. In some cases, of course, a story can be effective even when its central characters are not well developed.

Another way of classifying characters is to label them as active (or dynamic) or static. An active or dynamic character is one who changes because of what happens in the plot. Dynamic characters grow and change in the course of a story, developing as they react to events and to other characters. A static character, however, remain unchanged; their character is the same at the end of the story as at the beginning.

\textsuperscript{22} Ibid, p. 9-10
Whereas round characters tend to be dynamic, flat characters tend to be static. But even a very complex, well developed major character may be static, sometimes the point of a story may hinge on characters inability to change. A story’s minor characters are often static; their growth is not usually relevant to the story’s development. Just as not all characters in a short story will be round, nor all will be active, or dynamic; in fact, they should not be. Sometimes the fact that a character does not changes become crucial to the meaning of the story.

Character creation is the art of characterization—what the author bring a character to life, to provide the reader with a sense of that characters personality, to make that character unique. Authors can characterize or develop a character directly or indirectly.

Characterization is the process of conveying information about character in fiction. Characters are usually presented through their action, dialect, and through as well as by description. Characterization can be regarded a variety of aspects of a character such as appearance, age, gender, educational level, vocation or occupation, financial status marital status, social status, cultural personality, etc.23

Character is divided in to two kinds; they are Direct Characterization and Indirect Characterization. In Direct Characterization, the narrator or a character summarize or tells the reader what another character looks like or what kind of person he or she is. Direct characterization often occurs during the exposition since it conveys background information efficiently, but it can occur throughout the story.

23 X.J Kennedy, Literature "an introduction to fiction, poetry and drama"(New York: Harmer Collins publisher, 1991) p 47
In Indirect Characterization, narrators and characters describe, without comment, a character's appearance or dress. In this way they suggest something about the character's personality. A character's repeated gesture or facial tic, for example, may imply a character's arrogance or nervousness.

A character's own statements are another way of revealing character; diction (choice of words) and grammar may connote a person's educational level or, as in “the French exchange,” convey Jean Paul’s difficulty with English as well as his ironic attitude.

A character's actions- including reactions and mannerisms- are another way to "read" character. Through indirect characterization, a writer shows rather than tells, allowing the reader to infer (draw conclusion about) the nature of a character.

One problem with looking into a character's thought associated with the point of view of a story. If the story is told from the point of view of a character in a story, the reader must determine whether or to what degree that character's thoughts are valid or trustworthy. In fiction as in life, characters sometimes lie to themselves.
CHAPTER III
RESEARCH FINDING

A. Description of main Character

In this chapter the writer would like to discuss the two research question, they are: 1) what characteristics of Madison in Swimfan film. 2) and how is the death instinct concept reflected in the characters of Madison?

Madison is the main character of Swimfan movie. She was portrayed as a beautiful girl. She has beautiful face, gaze acuity, long curly hair, flawless white skin, and ideal body. She is described as a perfect woman who has no physical defect. It was reasonable, if she becomes a main topic among boys in the school. Josh is one of the boys who like her very much.

![Figure 01:01]

Josh: So, Madison Bell
Ben: what??
Josh: she’s a senior, originally from down south; I plan to hear the southern accent when she moans my name, or
when she applies the restraining order. Do you want to hear or not?

Madison is a new student in senior high school. She comes from down south of America and moves to California because her family were in Europe. Madison lives with Christopher Dante, her weird cousin. She felt uncomfortable in her new living because Madison and Dante have bad relation. Her cousin, Christopher Dante is an introvert man. So Madison always feels alone at home, she has no friend to talk.

In the matter of dress’ style, Madison is an old fashioned girl. She always looked different among her friends in her school, because she usually wears old fashioned clothes, such as dresses, stocking sensible pumps, and a belted trench coat. Which those are very seldom wore by most of girls in her school. Generally they wear simple and more fashionable cloth, such as Jeans, short skirt, and t-shirt. We can see the different between Madison and her friends in style of dress, in the figure 01:02 and figure 01:03 below.
Actually Madison is a loyal girl. It can be marked by her sincerity in treating her boy Friend, Jake Donnelly whom was being comma in hospital. Because the accident that happen when Madison and Jake are being together in a car. Madison is safe from that accident because she used safe belt. But not to Jake, he was stricken seriously injured. In spite of that Madison still loves him very much. She always waits for Jake’s recovering from his comma. She hopes Jake can be fine again.

Madison always visits him at hospital every day. Her expectation for Jake’s recovering is very big. One of her effort is Madison decorates the room to be a private’s room. She puts both of their pictures on the table. She also puts Jake’s equipment of softball such as stick, gloves, jacket, cap and the goblet. She hopes that Jake can return to use them again.

01:01:58,520 --> 01:02:31,115
Nurse: Can I help you?
Ben: I'm sorry. I'm an old friend of Jake's.
Nurse: Why you kids don't wears seatbelts.
Ben: I don't know.
Nurse: His girlfriend did. Walked away without a scratch.
Madison left the room like this. She was convinced he'd come back to her one day. Poor thing.

In her hopelessness, Madison tries to come up of the lost of her love. She meets a man, named Ben Cronin in her new school. Ben is a talented student in swimming. He got scholarship from Stanford University. He has the same characteristics with Jake. Madison begins attracted with Ben; she always looks for Ben’s attention. She thinks that Ben will be Jake’s successor and hopes Ben responds her.

Madison is a conqueror. After that introduction with Ben, she tries to looks for Ben’s attention. She across the street, when Ben’s car passes it and almost bumps her. Then Ben gives fare for Madison. Madison intentionally leaves her book in Ben’s car. The next day Ben returns Madison to Dante’s house and she invites Ben to have dinner together.

00:15:02,280 --> 00:15:03,076
Madison: Christopher? Why didn't you tell me I had a visitor?
I had to get out of there. It's so stifling.
Ben: You okay?
Madison: Yeah. I haven't really eaten all day.

In that meeting, Madison tells about her self, and also with Ben. He tells her that he has a girl friend, Madison feels disappointed; but she remained tries to approach Ben. When Ben invites her to go home, Madison refused it, she wants to spends the night. So She asks Ben to invites her to the swimming pool, a place
where Ben does exercise to swim. Madison pleads Ben and forces him to do sex.
Then they do it.

00:20:29,200 --> 00:21:57,036
Ben: Wait, wait. We can't do this. We can't do this.
Madison: It's all right. It'll be our little secret maybe not so little.
Madison: Ben! Tell me you love me.
Ben: What?
Madison: You don't have to mean it. Just say it for me.

Actually Madison do one night sex with Ben in swimming pool, as one of her effort to fulfill her need, which she can’t get it from her boy friend, Jake Donnelly. So she directs it to Ben as another object that can fulfill her wish.

After that event Madison tries to approach Ben through his closer peoples. In fact Madison is easy going. She is easy to adapt with new peoples around her. For example, when she is at the party of school, she tries to approach Amy, and makes a friend with her, In order to she can get more information about Ben When Madison is introduced to Ben by Amy, it makes Ben is surprised, he realizes that Madison is a danger woman’s for Amy. They looked as close friend that has known each other in along time.

00:26:17,600 -->00:26:36,678
Amy: There's someone I want you to meet. Madison? This is my boyfriend, Ben Cronin.
Ben: Nice to meet you. Madison Bell.
Madison: Nice to meet you. I already know all about him.
Amy can't stop talking about her perfect boyfriend, even when I beg her to stop.
Then, Madison also looks for Ben attention by visiting his mother whom she has never known her before; she brings a bouquet of flower for his mother in her birthday.

00:31:48,080 --00:32:24,039

Mom: Madison brought me those. I'll put these in water.
Surprise!
Ben: Can you excuse me for a second? How long has she been here?
Mom: About 20 minutes. Who is she??

Besides that Madison also does any method to reach her Ben’s love. She is very ambitious to reach her wish, by getting much information about Ben, reminding Ben about their secret (one night sex), appealing him, and approaching the peoples around him. But her love had no response too, and it caused Madison is very disappointed and hopeless.

That case caused Madison to be an intruder girl to Ben. She always bothers him wherever and whenever, because she loves him so much and wishes to have Ben. It caused Madison’s affection to Ben is changed to be obsession

Obsession is the state in which a person’s mind is completely filled with thoughts of one particular thing or person, So that they can not think of anything else.\textsuperscript{24}

\textsuperscript{24} Oxford dictionary
Madison: When I play music sometimes, I just play cello, and I float out of my body, above music where no one can touch me, hurt me...I can escape.

Madison is a cello player; she always plays a cello when she feels disappointed, angry and broken heart. She thinks that cello can lose her hurt feelings. It shows that Madison was under pressure, but the psyche’s pressure that she was faced exactly to be the source of energy to survive.

Because of grooving mechanism of unconsciously positively, exactly Madison can changes her pressure to be her source of energy which sublimates it to be a player of cello.

Actually Madison is a sensitive person, every times Ben talks to her by unpleasing word, and she is easy to aggrieved. If her heart was hurt, she likes to be alone in her private room

Ben: What don't you get? I'm trying to drop you.
Madison: You don't mean that.
Ben:  *I don't know any other way but to just say it. I'm not with you. I'm with Amy. Amy! I told you this. Remember?*

Madison:  *Sure I remember. But I also remember you told me you loved me.*

Madison’s copious affection to Ben is not usual affection from woman to man. Her love is the obsession to have Ben. She does many ways to get him. One of them is looking for information about Ben by collecting his picture and the articles of magazine about his achievement.

The hopelessness of Madison in getting the affection from her beloved mans, they are Jake Donnelly who is in comma and Ben Cronin who have no response to her, it caused Madison was mad, she is to be obsessive, and her obsession to be a fatal attraction.

Madison’s behavior changes to be arrogant. She crushed Ben’s life, its like nightmare; she destroys his career, his ambition, and his relationship with his girlfriend. Even she tries to kill Ben’s closer peoples like Ben’s mother, Amy, and Josh. She traps Ben in trying to kill them. One of Ben’s friends, Josh died. Ben was trapped as Murderer. Whereas In the fact, Madison as murderer of Josh.
Ben: I didn't do it.
Police: You didn't see anyone enter or leave?
Ben: I told you I didn't. No, I know, Take me through it again.
Police: You remember how this works.
Ben: Not that long ago.
Police: Your prints are on the bat. Along with the rest
Ben: I'm a simple man. I go by the evidence. So arrest me.
Police: We're not there yet. But as they say, don't leave town.
Don't leave town.
Ben: I'm never leaving this town

Madison’s attitude shows that she can not fulfill her wish, so it caused her unconsciousness appear in destructive action, which its aim is destroying the relations and crushed everything.

B. Analysis and Discussion of the characters

Freud had stated that most of humans behavior arranged by instinct. Instinct motivation caused by a bodily condition or needs that motivated the people to satisfy it, so that process the physical can reach balance. An instinct has four characteristic features: a source, an aim, an object, and an impetus.

*Instinct have four chief components: a source (state of excitation within the body), an aim (removal of the excitation), an object (that which will satisfy the aim), and an impetus (motivation which is moving someone to act)*

---

In correspondence with the above theory, the writer will make an analysis of the death instinct. There were many evidences as stated below that the death instinct element reflected in the character of Madison.

1. A source of instinct (state of excitation within the body)

A source of instinct is the model that Freud provides is a tension reduction one. A source of instinct is defined as bodily excitation or a need. This phase is marked by the hopelessness of Madison in waiting for her boyfriend’s recovery, Jake Donnelly whom is being comma in hospital because the accident that happened when Madison and Jake are going together.

01:01:58,520 --> 01:02:31,115
Nurse: Can I help you?
Ben: I'm sorry. I'm an old friend of Jake's.
Nurse: Why you kids don't wear seatbelts,
Ben: I don't know.
Nurse: His girlfriend did. Walked away without a scratch.
Madison left the room like this. She was convinced he'd come back to her one day. Poor thing.

After that event Madison moved to California, because her families were in Europe. She lives with her weird cousin Christopher Dante, Dante is introvert man; he has no friends, he can not interact with peoples around him, and also with Madison. So they have no good relation.

00:05:15,480 --> 00:05:21,834
Ben's friend: Hey, Dante.
Josh: He's crazy. He's a freak
Madison feels uncomfortable living in her new living; she must obey the rules in her new family which seemed awkward. It can be marked when Madison receives a call from Ben; Dante’s mother is not friendly. No one can be urged to talk in that house. She feels alone and no one cares about her, therefore she always spends much time in her room or plays cello. She needs a man to be her friend. In order to be loved and cared by someone.

Madison meets Ben in her first day of school, at that time she asks him to open her locker, because she could not open it. In her meeting Madison interests with Ben, because Ben uses her hair curler to open it. After that they were introduced to each other.

Madison: excuse me! I can't get this thing open and I’m late for English, do you think you could…?
Ben: I can take a look, yeah, I don’t need it. I just need...
Madison: Thank you so much.
Ben: here, keep it
Madison: I never know when I might need saving again. I'm Madison Bell
Ben: Ben Cronin. Hi

From that introduction, Madison feels interested in Ben; she tries to approaches him in many ways. Her first action is Madison crossing the street purposely when Ben’s car was passing the street and almost bumped her.

Ben: shit, I’m sorry, are you okay?
Madison: No don’t worry about it
Ben: I didn’t see you, really, it’s all right...here, here
Madison: Thanks. Its okay
Ben: Let me give you a ride
After that event Madison invites Ben to Dinner. She wants to know more about him. They chat about their life. Madison tells Ben that there is someone waiting her in New York. And also Ben told her that he has someone whom has changed his life to be better; she is Amy, Ben’s girl friend. It makes Madison disappointed, because Madison hopes Ben is single. In order to Ben can be her boy friend. But the fact is different; Ben loves her girl friend very much.

00:17:06,120 --> 00:17:48,553
Ben: I should tell you something.
Madison: You have a girlfriend.
Ben: Yeah. Amy.
Madison: Is it serious?
Ben: Yeah, it is. She's the other reason turned my life around. Story of my life.
Madison: Can't expect the nicest, most handsome guy to be single too.

Nevertheless Madison always tries to approach Ben, after that dinner Madison tells him that she wants to spend the night. In that chance they go to the Juvenile hall, a place to swim. There Madison asks Ben to teach her how to swim well; because she can not swim. in that place Madison just wears bikini, she pleads Ben and forces him to do one night sex

Ben: wait, wait, we can’t do this
Madison: it’s all right. It’ll be our little secret. May be not so little
Madison: Ben, Tell me you love me
Ben: what!
Madison: you don’t have to mean it. Just say it for me.
Ben: I love you
Madison: so, so...

After that night, Madison wants to have Ben more. She becomes more possessive to Ben. She always follows him wherever and whenever, she tries to approach Ben’s closer peoples; make a friend with Amy, visiting Ben’s mother
with flower. She comes to Ben’s house, and waits for him in Ben’s room. She also
tries to remind him about that night event in swimming pool. But Ben always
avoids her and tries to forget about what they have done in that night.

_Ben: you’re coming on strong, you know?_
_Madison: you didn’t think so when we were in the pool?_
_Ben: I have a girlfriend; I told you I had a girlfriend_
_Madison: What are you saying making love to me was a mistake?_
_Ben: I guess I am, I’m sorry_
_Madison: you want to forget about it? Pretend it never happened? May be I was wrong about you_

Madison needs the affection from her beloved man, and it was the source
of instinct. But she is hopeless in hoping for her boy friend’s recovery, Jake
Donnelly who is still comma in hospital. Then she tries to find other object, Ben
Cronin, In order to fulfill her wish in getting the affection from another love. But
her instinct also can not be fulfilled, because there are some barriers in reaching
her wish. She just able to get her wishes for a while, it was doing one night sex
with Ben.

2. An aim of instinct (removal of the excitation)

An aim of instinct is the removal of the bodily excitation. The behavior of a
person is activated by internal irritants and subsides as soon as an appropriate
action removes or diminishes the irritation. To overcome the source of instinct
above, Madison tried to eliminate her desire to get her love return from her
boyfriend who is still comma in hospital by looking for another love; until she
comes in contact with Ben. This way is an aim of instinct. But, Madison has to
accept the fact that Ben had a girl friend. Which it was barrier in fulfill her need.

00:17:06,120 ----> 00:17:28,316
_Ben: I should tell you something._
Madison: You have a girlfriend.

Ben: Yeah. Amy.

Madison: Is it serious?

Ben: Yeah, it is. She's the other reason. I turned my life around. Story of my life.

Madison: Can't expect the nicest, most handsome guy to be single too.

An instinct as a process that repeats as often as it appear a cycle of events starting with excitement and terminating with repose. Freud called this aspect of an instinct repetition compulsion. The term repetition compulsion is also employed to describe preservative behavior that occurs when the mean adopted for satisfying the need are not completely appropriate. Madison was always trying to approach Ben; she looks for his attention. Even she traps him to do one night sex in swimming pool. And to Madison it was efficacy. But not to Ben, according to him it was a big mistake.

00:33:07,560 --> 00:33:58,948

Madison: What's the problem?

Ben: You're coming on strong, you know?

Madison: You didn't think so when we were in the pool.

Ben: I have a girlfriend. I told you I had a girlfriend.

Madison: What are you saying? Making love to me was a mistake?

Ben: I guess I am. I'm sorry.

Madison: You want to forget about it? Pretend it never happened? Maybe I was wrong about you.

In this phase Madison could not fulfill her aim of instinct which is having Ben to relieve Jake position as her boy friend. There was a barrier in reaching it. Madison had no response with Ben. And she must accept the fact that Ben had a girl, Amy miller that he loved so much. So he can not love Madison.
3. An Object of instinct (which will satisfy the aim)

An object of instinct means by which the person attempts to satisfy his aim of instinct during the life time of the person. This variation in object choice is possible because psychic energy is displaceable; it can be expended in various ways. Consequently, if one object is not available either by virtue of barriers within the personality, energy can be invested in another object. If that object proves also to be inaccessible another displacement can occur, and so forth, until an available object is found. At this phase, Madison tried to looking for another object, he is Ben Cronin. In order to fulfill her need. But in a fact Ben had a girl friend, Amy. This problem makes Madison is disappointed, therefore she tries to approach Ben by trap him to forcing do one night sex in swimming pool.

00:20:29,200 --> 00:20:37,438

**Ben:** Wait, wait. We can't do this. We can't do this

**Madison:** It's all right. It'll be our little secret.

After that event Madison tries to get Ben's affection and attention. She did any ways to get Ben’s love. But she couldn’t get it, because Ben didn’t love her, instead she is very disappointed. She was under pressure, but the psyche’s pressure that she was faced exactly to be the source of energy to survive. According to Freud, it is called as sublimation. *Sublimation is the transfer of sexual motivation to objects which because inappropriate will enable the happening an progress of culture and also infiltration to the world of culture.* (Milner, 1992:125)

Sublimation is a mechanism that is similar to displacement. It involves diverting sexual energies toward loftier, more socially acceptable gals. In one sense, this is a healthy mechanism, since it is not only the sexual energy expanded
but also society benefits as well. *Freud suggested that much of the painting and sculpture produced during the Renaissance was the product of artists who were sublimating sexual urges that they were forbidden to express directly.*

In this analysis, Madison is also sublimating her sexual urges that it can not to express directly. Playing Cello was the product of her sublimation.

00:16:31,520 --> 00:16:39,913
**Madison:** When I play music sometimes, I just play cello, and I float out of my body, above the music where no one can touch me, hurt me, I can escape....

Besides that Madison finds another object to fulfill her need. He is a friend of Ben named Josh Jefferson, who likes Madison so much, but she just pretend loves him, in order to make Ben jealous.

00:39:56,640 --> 00:40:04,592
**Madison:** Are you mad about Josh?
**Ben:** I'm late for work.
**Madison:** He doesn't mean anything to me. When I'm with him, I pretend it's you.

In a moment when Madison and Josh are being together, she did a mistake, she calls Josh by saying him with name “Ben.”

00:52:08,440 --> 00:53:13,308
**Madison:** Ben...Ben...What's the matter?
**Josh:** My name is not Ben.
**Madison:** I know that. Josh, come here. Josh? Josh.
**Josh:** It's all true, isn't it?
**Madison:** What?
**Josh:** Ben was telling the truth. You want to hurt him because, he doesn't want you anymore.
**Madison:** Don't say that. Josh, get back here! Josh, come here! Josh!

<i>it's okay. I want you to. Touch me. </i>
<i>Hold me. Actually, you can't escape. </i>

---

26 Ibid, page 375
tell me you love me. 
I have to tell you something. 
Tell me you love me. 
I love you.

At this phase, Madison did not find an available object of instinct that could satisfy her need. Her attempts to satisfy her need were useless. This condition made her need to get her love returns was culminated.

4. An Impetus of instinct (motivation which is moving someone to act)

An impetus of an instinct is its force of strength, which is determined by the intensity of the underlying need. This phase is the last of instinct characteristic. Hence in this phase Madison would determined what she was doing to her self when motivation from her need was culminated; while, she could not to overcome the source of the instinct yet. Because of that, Madison never gives up to get her love. At A moment Madison keeps tries by any method. She gets more information about Ben by collecting the articles about Ben’s achievement.

Her obsession becomes crazier when she tries to approach Ben’s closer people, like Ben’s mother and his girl friend, Amy. Beside that Madison also trap him to do one night sex, she forces him to do it. After that event Madison always convince him that she loves him so much. But Ben doesn’t care about her, even Ben won’t remind about that night. He thinks what they had done were a big mistakes

Madison: You didn't think so when we were in the pool.
Ben: I have a girlfriend. I told you I had a girlfriend.
Madison: What are you saying? Making love to me was a mistake?
Ben: I guess I am. I'm sorry.
Madison: You want to forget about it? Pretend it never happened?
Maybe I was wrong about you.
Although Ben’s never respect to her, but Madison always tries another methods to attract of his attention, but it was never success. Because Ben didn’t love her, even he always keeps away from Madison.

**Ben:** What don’t you get? I’m trying to drop you.
**Madison:** You don't mean that.
**Ben:** I don't know any other way. But to just say it. I’m not with you. I’m with Amy. Amy

Madison is increasingly depressed and disappointed by her conflict, and she is also become more sensitive. She can not fulfill her need in getting the affection from her beloved. So that, her obsession changes to be madness; she just thinks how to shatter Ben’s life, carrier, and achievement. Her first action is making Ben was dropped out from his job at hospital as medicine’s deliverer. Madison changes the medicine for one of Ben’s patient with a poison. And it makes the patient almost die.

**Ben:** I checked and re-checked. The meds before I left. Somebody must’ve switched. The cups around on my cart.
**Mom:** Oh, Ben.
**Mrs:** Even if I believed you, it was your responsibility to keep your cart with you. You’re lucky. Mr. Tillman will recover and no one was seriously hurt.
**Mrs:** I’m sorry, Ben, but I have no choice but to let you go.

Not only that, she breaks Ben’s ambition to get the scholarship from Stanford University by putting the steroid in Ben’s drink. So Ben was disqualified from the competition.

**Mr:** You tested positive for steroids.
**Ben:** What?
**Mr:** You heard me. Steroids are banned at this school, Ben. Leave the pool area. Clean out your locker. You’re off the team.
**Ben:** You can’t do this to me! It's a mistake. I don't take steroids! I don't take...
Mr: You did this to yourself. Now go pack and go home.

<i>Ladies and gentlemen, </i>
<i>Ben Cronin has been disqualified. </i>
<i>Ben Cronin will not compete</i>
<i>in this race. </i>

Madison’s effort to destroy Ben’s life, carrier, and achievement was never end. She can’t control herself, she felt very disappointed and angry. Thus, she tries to revenge her broken heart by do next crazy actions. Madison killed a friend of Ben, Josh by hits his head with stick while Ben was swimming in Juvenile Hall. After that Madison runs away from that place. In order Ben was trapped as murderer of Josh. It’s not just enough for Madison in trapping Ben. She tries to kill Amy, by hitting Amy by using Ben’s Car, in order to police know that Ben who tries to kill Josh and Amy.

**Ben:** You don't have the guts. They think I killed Josh. That I tried to kill Amy! And I'm going to spend the rest of my life in prison! What's one more?

**Madison:** Don't be mad. I did it for us.

**Ben:** Us?

**Madison:** You don't have it in you. You couldn't hurt a fly.

**Ben:** How stupid do you think I am?

**Madison:** I don't know, baby. How stupid are you?

Madison’s first effort to kill Amy was failed, and then she tried again to kill Amy who is still lying in hospital. She kidnap Amy from hospital, and brings her to the swimming pool where she and Ben make a love there. She bunches Amy on the chair and sinks her to the pool. Fortunately Ben comes to help Amy. And finally Madison dies because of act of her own, her self sink on the pool.

**Madison:** You see that right there? That's where we made love.(saying it to Amy)

**Ben:** Madison!
**Madison:** Ben? She doesn't love you like I do, Ben. No one will ever love you like I do. You can stop all this if you just admit it! That you love me!

**Ben:** I can't do that.

**Madison:** Tell her you love me. I know it!

Therefore, there was not balance between needs and the physical process; hence Madison in the film "Swimfan" destroys someone’s life. She passed through some of phases above, but in these phases she would not overcome her conflicts. Therefore she became hopeless, disappointed, dejected, and many bad thinking, suspicious, lonely and unhappy. In her life, Madison felt loosing love of Jake Donnelly. While love is a derivative of the sex instinct that can neutralize hate and it is a derivation of the death instinct. The aggressiveness impulse in Madison’s body was very strong and influenced her to destroy someone’s life, so that unconsciously she decided to do that, although finally she must be dying.

This matter in Freud theory is known as Death instinct. Freud believes that the goal of life is death. Aggressiveness is especial element from death instinct. Freud stated that aggressiveness impulse very strong in someone’s bodies. Irrational energies is strength in unconscious of human being so that it’s small possibility.

---

CHAPTER IV
CONCLUSION AND SUGGESTION

A. CONCLUSION

Swimfan movie starring Erika Christensen as Madison, directed by John Polson shows how the character of Madison reflects the death Instinct of Psychoanalysis Sigmund Freud. This movie gets nominee for Best Actress and Best Cinematography at movie of 2002 Award. In this movie actually there are two main Characters, but the writer only focused on character of Madison. She is categorized as the main character because she is the most dominant character and involves with the other character that exist in the movie. She also has the highest intensity of involvement in the movie.

After analyzing the Character of Madison in Chapter three, the writer drew a conclusion that Character of Madison reflects the death Instinct. Which are include her Aggression that is directed to out of herself in destroying peoples life, such as ruin Ben’s career, break Ben’s relationship with his girlfriend, Kill Ben’s Friend and traps Ben as murderer. All those happen, because ‘Madison can not reach her wish in getting Ben’s love. Instinct is very influence to human’s behavior. The bigger someone’s wish, it will make the bigger their behavior to reach it.

Madison’s instinct to get the affection from her beloved is very influenced by her behavior. She always tries to fulfill her need, but she could not reach it. It caused by the condition and the situation of the external factors. So Madison’s
behavior changed to be arrogant, which is as aggression that is directed to out of her self, that she is considered as the barriers in fulfills her need.

**B. SUGGESTION**

Film is media which can anesthetic millions of people at the sometimes because in it there will be one story with the interesting theme. If the moviegoers want to analyze it: they must watch it carefully and repeatedly.

The writer suggests that whoever interest in doing the same research particularly concerning about Psychoanalysis and movie to read more various references about it in order to get wider and deeper knowledge and analysis.

Finally, the writer expects that the thesis can give the positive contribution in literature study, especially for the student of English Letters Department, Letters and Humanity Faculty, State Islamic university Syarif Hidayatullah Jakarta who want to analyze about the death instinct through the characters of film.


Farkhan, Muhammad, *Penulisan Karya Ilmiah* (Jakarta: Penerbit Cella, 2006).


Kennedy, X.J, *Literature” An Introduction to fiction, Poetry, and Drama* (New York: Harmer Collins Publisher, 1997)


**WEBSITE**
