

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Human beings are always faced with life problems which can arise in their relationship with themselves, God, other people, and environment. They cannot avoid problems which come from internal factors and external factors. Some individuals can solve their problems easily. They may see problems as a challenge and find the best way to solve them. Meanwhile, some individuals have different way in viewing their problem. They may see those problems as a burden and have no idea to solve them. In this condition anxiety may occur.

Anxiety is an unpleasant, emotional state of high energy that involves a complex combination of emotions that include fear, apprehension, and worry. Here the fear originates with an external event more real than symbolic (e.g., death). The first source of human anxiety lies in an inability to master internal and external excitations. Since infants cannot control their new world, a diffuse sense of impending peril overwhelms them. This situation creates a traumatic condition, the essence of which is exemplified by the birth process. The experience of biological separation from the mother acquires a traumatic quality so that later separations (e.g., being left alone, being left in the dark, etc) produce strong anxiety reactions. Such a feeling of distress and helplessness is apparent in the birth trauma, in weaning, and later on in

castration anxiety; all of these experiences lead to increased worry and apprehension.

Anxiety as one of psychoanalytic principles is part of the psychoanalytic study. An Austrian Physician, Sigmund Freud, found the psychoanalytic theory of human being personality in the early 1900s. The term of psychoanalysis has fundamental assumption that the mental element of human is divided into two levels: the conscious (the rational) and the unconscious (the irrational). Then Freud described three components of personality; they are *id*, *ego* and *superego*. In the concept of psychoanalytic theory, anxiety is the most important. In defining anxiety, Freud emphasized that is “a felt affective, unpleasant state, accompanied by a physical sensation that warns the person against impending danger. The unpleasantness is often vague and hard to pinpoint, but the anxiety itself is always felt” (Freud, 1933/1964:81-85). According to Hall anxiety is “a key variable in almost all theories of personality. The result of conflict, which is an inevitable part of life, anxiety is often seen as a major component of personality dynamics” (Hall, 1985:41).

There are many ways to understand the work of literature by learning the emotions of each character including their feeling, thought, and attitude. Psychoanalytic theory for example, could be used as a way to know more about the work of literature by knowing their way out on overcoming the problem and their mental illness and how they face the problem. Psychoanalytic helps the researcher find the solutions to practical day to day problems by the specific and comprehensive guidelines offered by Freudian theory.

In this case, the writer intends to conduct a study on the major character's anxiety in *Brokeback Mountain*. *Brokeback Mountain* is an acclaimed Academy Award-winning 2005 film that depicts the complex emotional, sexual, and romantic relationship between two men in the American West from 1963 to 1983. *Brokeback Mountain* nominated for 7 awards for the Golden Globe Awards 2006. The nominations are Best Motion Picture - Drama, Best Actor - Drama, Best Supporting Actress - Drama, Best Director, Best Screenplay, Best Original Score and Best Original Song. The film is directed by Taiwanese director Ang Lee from a screenplay by Diana Ossana and Larry McMurtry, which they adapted from the short story *Brokeback Mountain* by Annie Proulx.

Ang Lee was born in Pingtung, Taiwan on October 23, 1954. He has become one of today's greatest film directors. He won the 2006 best director Oscar for *Brokeback Mountain* (2005). Many of Ang Lee films have focused on the interactions between modernity and tradition. Some of his films also have a light-hearted comic tone which marks a break from the tragic historical realism which characterized Taiwanese filmmaking after the end of the martial law period in 1987. Lee's films also tend to draw on deep secrets and internal torment that come to the surface, such as in the gay themed films *The Wedding Banquet* (1993) and *Brokeback Mountain* (2005), the martial arts epic *Crouching Tiger, Hidden Dragon* (2000) for which he was nominated for an Academy Award for Best Director, and the comic book adaptation *Hulk*

(2003). Other important films directed by Ang Lee include *Eat Drink Man Woman* (1994) and *Sense and Sensibility* (1995).

*Brokeback Mountain* is the story of Ennis del Mar (Ledger) and Jack Twist (Gyllenhaal), two young men who meet and fall in love in 1963 on a sheepherding job on "Brokeback Mountain" in Wyoming. Ennis Del Mar and Jack Twist meet while lining up for employment with local rancher Joe Aguirre. The world which Ennis and Jack have been born into is, at once, changing rapidly and yet scarcely evolving. Both young men seem certain of their set places in the heartland obtaining steady work, marrying, and raising a family and yet they hunger for something beyond what they can articulate. When Aguirre dispatches them to work as sheepherders up on the majestic Brokeback Mountain, they gravitate towards camaraderie and then a deeper intimacy. At summer's end, the two must come down from Brokeback and part ways. Remaining in Wyoming, Ennis weds his sweetheart Alma, with whom he will have two daughters as he ekes out a living. Jack, in Texas, catches the eye of rodeo queen Lureen Newsome. Their courtship and marriage result in a son, as well as jobs in her father's business. Four years pass. One day, Alma brings Ennis a postcard from Jack, who is en route to visit Wyoming. Ennis waits expectantly for his friend, and when Jack at last arrives, in just one moment it is clear that the passage of time has only strengthened the men's attachment. In the years that follow, Ennis and Jack struggle to keep their secret bond alive. They meet up several times annually. Even when they are

apart, they face the eternal questions of fidelity, commitment, and trust. Ultimately, the one constant in their lives is a force of nature, love.

Based on the description above, the researcher intends to conduct a study on Ang Lee's *Brokeback Mountain* particularly the major character's anxiety, using Sigmund Freud's Psychoanalytic theory. This study is conducted under the title "ANXIETY OF ENNIS DEL MAR REFLECTED IN ANG LEE'S *BROKEBACK MOUNTAIN*: A PSYCHOANALYTIC APPROACH".

## **B. Literature Review**

There is no researcher that has conducted a study on the movie of *Brokeback Mountain*, at least among the students of Surakarta. Here, the researcher will analyze it by focusing on the anxiety, one of psychoanalytic principles proposed by Sigmund Freud, of Ennis Del Mar, the main character of the movie.

## **C. Problem Statement**

Considering the phenomenon clarified above the researcher proposed the problem "How is the anxiety reflected on the major character personality in Ang Lee's *Brokeback Mountain*?"

## **D. Limitation of the Study**

To carry out the study, the researcher needs to limit the study. The researcher is going to analyzed Ennis Del Mar as one of the major characters in

*Brokeback Mountain* movie directed by Ang Lee based on psychoanalytic perspective.

#### **E. Objective of the Study**

Dealing with the problem statement above, the objectives of the study as follows:

1. To analyze the movie based on its structural elements
2. To analyze anxiety on Ang Lee's *Brokeback Mountain* based on psychoanalytic perspective.

#### **F. Benefit of the Study**

##### **1. Theoretical Benefit**

Theoretically, the result of the study contributes to the larger body of knowledge particularly literary study.

##### **2. Practical Benefit**

Practically, the study can add the knowledge to the researcher of the psychoanalytic theory applied in a literary work, particularly on Ang Lee's *Brokeback Mountain*.

#### **G. Research Method**

##### **1. Type of the Study**

Based on the problem statement and the discussion, the researcher will use the descriptive qualitative method to describe the causes and effects of

anxiety by the major character toward his behavior in the movie *Brokeback Mountain* through psychoanalytic perspective.

## **2. Object of the Study**

The object of study is *Brokeback Mountain* a film by Ang Lee.

## **3. Type of the Data and the Data Source**

### **a. Type of Data**

In analyzing Ang Lee's *Brokeback Mountain* the researcher uses the descriptive qualitative method because it does not need statistic to explore the fact.

### **b. Data Source**

#### **1) Primary Data Source**

The primary data source is the movie itself, *Brokeback Mountain* directed by Ang Lee.

#### **2) Secondary Data Source**

The secondary data sources are the author's biography, psychoanalytic theory books, essay, comment, critic, homepage and other relevant sources.

## **4. Technique of the Data Collection**

The data collecting techniques used in this study is the library research. The necessary steps are as follows:

- a. Watching the movie repeatedly.
- b. Taking notes of information in both primary and secondary data.
- c. Arranging the data into several parts based on its classification.

- d. Analyzing the data.
- e. Drawing conclusion based on the analyzing data.

## **5. Technique of the Data Analysis**

The first step is analyzing the data of this research. Analyzing the data of this research is trying to clarify the obtained data by selecting the necessary ones. Second step is analyzing data based on psychoanalytic theory conducted by Sigmund Freud.

## **H. Research Paper Organization**

This research consists of five chapters. Chapter one is introduction. This chapter involves the background of the study, literature review, problem statement, limitation of the study, objective of the study, theoretical approach, and research method and paper organization. Chapter two deals with the underlying theory. It covers the notion on psychoanalytic theory, main principles of Sigmund Freud's psychoanalytic, structural elements of the movie, and theoretical application. Chapter three is structural analysis, which included character and characterization, plot, point of view, setting, and theme. Chapter four deals with psychoanalytic analysis and chapter five deals with conclusion and suggestion.