

**ANXIETY IN DAVID FINCHER'S *THE CURIOUS*
CASE OF BENJAMIN BUTTON (2008):
A PSYCHOANALYTIC APPROACH**



RESEARCH PAPER

**Submitted as a Partial Fulfillment of the Requirement
for Getting Bachelor Degree of Education
in English Department**

by:

**IIN RAKA FATHONI
A 320 070 058**

**SCHOOL OF TEACHER TRAINING AND EDUCATION
MUHAMMADIYAH UNIVERSITY OF SURAKARTA**

2011

APPROVAL

**ANXIETY IN DAVID FINCHER'S *THE CURIOUS*
CASE OF BENJAMIN BUTTON (2008):
A PSYCHOANALYTIC APPROACH**

Written by:

IIN RAKA FATHONI

A 320 070 058

Approved to be examined by consultants

Consultant I

Consultant II

(Dr. Phil. Dewi Chandraningrum, S. Pd. Ma)

(Titis Setyabudi, SS)

ACCEPTANCE

ANXIETY IN DAVID FINCHER'S *THE CURIOUS*

CASE OF BENJAMIN BUTTON (2008):

A PSYCHOANALYTIC APPROACH

RESEARCH PAPER

Prepared and Arranged by:

IIN RAKA FATHONI

A 320 070 058

Accepted and Approved by the Board of Examiners

School of Teacher Training and Education

Muhammadiyah University of Surakarta

On Oktober 11, 2011

1. **Dr. Phil. Dewi Candraningrum, M. Ed.** ()
NIK. 772
2. **Titis Setyabudi, S.S.** ()
NIK. 948
3. **Drs. M. Thoyibi, M.S** ()
NIK. 410

Approved by

School of Teacher Training and Education

Muhammadiyah University of Surakarta

Dean

Drs. Sofyan Anif, M. Si.

NIK. 547

TESTIMONY

This present, the researcher states that in this research paper, there is no plagiarism of the previous literary work which has been raised to obtain Bachelor Degree of University, nor there are opinions or masterpieces which have been written or published by others, except referred written in this research paper and mentioned in the bibliography.

If it is proved that there are mistakes in the writer's statement above later in the future, the researcher will be wholly responsible.

Surakarta, October 4, 2011

The researcher,

Iin Raka Fathoni

A 320 070 058

MOTTO

Verily! Allah will not change the good condition of a people as long as they do not change their state of goodness themselves

(Ar-Ra'd : 11)

You can have anything if you are willing to work hard to get it

(Benjamin Franklin)

A pessimist sees the difficulty in every opportunity but an optimist sees the opportunity in every difficulty

(Winston Churchill)

Life is a choice, so choose the best path for your life

(The writer)

Never wait for tomorrow if you can do it now, life must go on

(The writer)

DEDICATION

*Alhamdulillah Robbil 'Alamiin, as Allah
Mercy. I gratefully dedicate this research
paper to:*

 *My beloved Parent,*

 *My beloved brother,*

 *My beloved sister,*

 *My beloved girlfriend,*

 *My all-best friends,*

ACKNOWLEDGMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Assalamualaikum Wr. Wb.

Alhamdulillahirobbil'alamin, praise and gratitude for Allah SWT, the Glorious, the Lord, and the All Mighty, who has given opportunity and bless for the researcher to finish the research paper entitled "Anxiety In David Fincher's *The Curious Case of Benjamin Button* (2008): A Psychoanalytic Approach" as the requirement for getting bachelor degree of education in English Department of Muhammadiyah University of Surakarta.

Peace be upon to Muhammad, the last messenger of Allah, who will be hero for all his followers in the life after. The researcher realizes that this research paper would never been possible without other people's help, so that the writer would like to express his gratitude and appreciation to:

1. **Drs. Sofyan Anif, M. Si.**, the Dean of the School of Teacher Training and Education of Muhammadiyah University of Surakarta,
2. **Titis Setyabudi, S.S.**, the Chief of English Department who has permitted him to conduct this paper,
3. **Dr. Phil. Dewi Candraningrum, S.Pd., M. Ed.**, the first consultant who has given a valuable guidance and suggestion during the completion of this research paper,

4. **Titis Setyabudi, S.S.**, the second consultant, for being good consultant and giving the researcher suggestion in correcting this research paper,
5. **Drs. M. Thoyibi, M.S.**, for being a good examiner in order to make the research paper better,
6. All of the lecturers of English Department, for precious knowledge given to him,
7. His beloved parent, **Ibu Suwarni** for the unconditional love, prayer, support, patience, care, and all the sacrifices,
8. His beloved brother and sister, **Didik Maulana** and **Nur Lutfiana** for all the jokes, care, and support,
9. His beloved girlfriend, **Inggrit Prianasari** for the unconditional love, prayer, support,
10. His beloved **Uncles, Aunties, Nephews, Cousins**, for love and care,
11. His best friend in King Arthur band; **Sigit, Ayu, Thomas, Ardy, Agus, Mas Maman** for all the jokes for being his best friend and giving the spirit and the supports,
12. His friends in Pink boarding house; **Punto, Aves, Angga, Mas Fai, Catur, Si Mbah, Adi, Angga, Si Boss, Prima, Rizal, Terry, Epinx, and Indra**,
13. His best friends; **Puput, Dhani, Reni, Defi, Dery, Rina, Wiwit, Siwi, Alfian, Max** and etc, for the supports, jokes and togetherness,
14. All his friends in **English Dept. students**,
15. **Metamorfose** drama performance,
16. His friends in **PPL SMA AL ISLAM 3, 2010**

17. His smart **computer, Jupiter Mx (Z 3049 TA)**, for faithfully,
18. Last but not least, those who cannot be mentioned one by one, who have supported him to reach his dreams.

Finally, the researcher realizes that this research paper is still far from being perfect, so all suggestions and criticisms for improving this research are accepted widely and happily. Hopefully, this research paper will be useful for the readers and prospective researchers.

Wassalamualaikum Wr. Wb.

Surakarta, Oktober 2011

Iin Raka Fathoni

TABLE OF CONTENT

	Page
PAGE OF TITLE	i
APPROVAL	ii
ACCEPTANCE	iii
TESTIMONY	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGMENT	vii
TABLE OF CONTENT	x
TABLE OF FIGURES	xiii
SUMMARY	xvii
CHAPTER I INTRODUCTION	1
A. Background of Study	1
B. Literature Review	10
C. Problem Statement.....	12
D. Limitation of Study.....	12
E. Objective of Study	12
F. Benefit of Study.....	12
G. Research Method	13
H. Research Organization.....	15
CHAPTER II: UNDERLYING THEORY	16
A. Notion of Psychoanalysis	17
B. System of Personality	17
1. The <i>id</i>	18
2. <i>Ego</i>	19
3. <i>Superego</i>	20
C. Anxiety	21
1. Reality Anxiety	22
2. Neurotic Anxiety.....	22

3. Moral Anxiety	23
D. Ego Defense Mechanism	24
1. Denial	25
2. Displacement.....	25
3. Intellectualization.....	26
4. Projection	26
5. Rationalization	26
6. Reaction Formation.....	27
7. Regression.....	27
8. Repression.....	28
9. Sublimation	28
E. Structural Elements of the Movie	28
1. Narrative Elements.....	28
2. Technical Elements	31
CHAPTER III: STRUCTURAL ANALYSIS	34
A. Structural Elements.....	34
1. Narrative Elements.....	34
a. Character and Characterization	34
b. Casting.....	46
c. Plot	49
d. Point of View	52
e. Theme.....	53
f. Intent/ Message	54
g. Symbol	54
2. Technical Elements	54
a. <i>Mise-en-scene</i>	55
b. Cinematography	72
c. Editing	75
d. Sound.....	76
B. Discussion.....	77

CHAPTER IV: PSYCHOANALYTIC ANALYSIS	80
A. Structural of Benjamin’s Personality.....	80
1. <i>Id</i>	80
2. <i>Superego</i>	83
3. <i>Ego</i>	85
B. Anxiety of Benjamin’s Mental Condition	89
1. Reality Anxiety.....	89
2. Neurotic Anxiety	91
3. Moral Anxiety.....	93
C. Ego Defense Mechanism of Benjamin’s Anxiety	95
1. Regression.....	95
2. Rationalization.....	95
3. Intellectualization	96
4. Denial.....	96
5. Displacement	96
D. Discussion.....	97
CHAPTER V: CONCLUSION AND SUGGESTION.....	99
A. Conclusion	99
B. Suggestion	100

BIBLIOGRAPHY

APPENDIX

TABLE OF FIGURES

Figure 1 : Benjamin Button.....	35
Figure 2 : Benjamin Button.....	35
Figure 3 : Benjamin Button.....	35
Figure 4 : Daisy	38
Figure 5 : Daisy	38
Figure 6 : Daisy	38
Figure 7 : Queenie.....	40
Figure 8 : Caroline	40
Figure 9 : Thomas Button	41
Figure 10 : Tizy	41
Figure 11 : Captain Mike	42
Figure 12 : Grandma Fuller.....	42
Figure 13 : Ngunda Oti	43
Figure 14 : Mr. Daws	43
Figure 15 : Elizabeth Abbott.....	43
Figure 16 : Walter Abbott	44
Figure 17 : Sonya Leslie	44
Figure 18 : Monsieur Gateau	45
Figure 19 : Dr. Rose	45
Figure 20 : Lance Nicholas	45
Figure 21 : Shot 1	52
Figure 22 : Shot 2.....	52
Figure 23 : Benjamin in thought	53
Figure 24 : Benjamin in dialogue.....	53

Figure 25 : New Orleans	55
Figure 26 : The hospital room, New Orleans	56
Figure 27 : The new station, New Orleans.....	56
Figure 28 : The old station, New Orleans	56
Figure 29 : Clockmaker's shop, New Orleans.....	56
Figure 30 : The Mississippi river	57
Figure 31 : Master bedroom, Button House.....	57
Figure 32 : The Nolan house, New Orleans	57
Figure 33 : Church tent, New Orleans	57
Figure 34 : The streetcar, New Orleans	58
Figure 35 : The Peristyle, New Orleans – park.....	58
Figure 36 : Bourbon street corner, New Orleans	58
Figure 37 : Tugboat, wheelhouse	58
Figure 38 : The bar, New Orleans.....	59
Figure 39 : A club, the French quarter	59
Figure 40 : Atlantic Ocean	59
Figure 41 : Harbor somewhere.....	59
Figure 42 : Landmark building, dance loft, New York.....	60
Figure 43 : Murmansk harbor, Russia.....	60
Figure 44 : Winter Palace, Russia.....	60
Figure 45 : Calais, beach.....	60
Figure 46 : Delmonico's steak house, New Orleans.....	61
Figure 47 : New Orleans restaurant.....	61
Figure 48 : Queenie room	61
Figure 49 : Button factory, New Orleans	61
Figure 50 : The button house, the garden district.....	62
Figure 51 : Majestic theater, New York.....	62

Figure 52 : The Manhattan street	62
Figure 53 : Moscow street.....	62
Figure 54 : A hospital, Paris, France.....	63
Figure 55 : Lake Pontchartrain, Louisiana.....	63
Figure 56 : The Florida gulf coast.....	63
Figure 57 : The Caribbean, an island beach.....	63
Figure 58 : A public swimming pool, YWCA.....	64
Figure 59 : A dance studio, New Orleans	64
Figure 60 : New York	64
Figure 61 : France	64
Figure 62 : India	65
Figure 63 : In the World War I	68
Figure 64 : Man’s daily custom in 1918	68
Figure 65 : Woman’s daily dress	68
Figure 66 : The Preacher.....	68
Figure 67 : Benjamin’s daily shirt.....	68
Figure 68 : Benjamin’s daily shirt.....	68
Figure 69 : Jacket in the winter.....	68
Figure 70 : Daisy’s face	70
Figure 71 : Daisy’s MakeUp.....	70
Figure 72 : Benjamin’s simulation face	70
Figure 73 : Benjamin’s MakeUp.....	70
Figure 74 : Benjamin’s simulation.....	70
Figure 75 : Minor character MakeUp.....	70
Figure 76 : Dark lighting.....	71
Figure 77 : Bright lighting	71
Figure 78 : Straight angel.....	73

Figure 79 : High angel.....	73
Figure 80 : Low angel	74
Figure 81 : Extreme long shot.....	74
Figure 82 : Long shot	74
Figure 83 : Medium long shot.....	75
Figure 84 : Medium shot.....	75
Figure 85 : Medium close up	75
Figure 86 : Close up.....	75
Figure 87 : Extreme close up	75

SUMMARY

IIN RAKA FATHONI. A 320 070 058. ANXIETY IN DAVID FINCHER'S THE CURIOUS CASE OF BENJAMIN BUTTON (2008): A SOCIOLOGICAL APPROACH. RESEARCH PAPER. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. 2011.

The problem of the study is to reveal how is major character reflects his anxiety. The objective of the study is to analyze the film based on its structural analysis and based on the psychoanalytic analysis.

This research is qualitative research. Type of data of the study is text and image taken from two data sources: primary and secondary. The primary data source is the *The Curious Case of Benjamin Button* movie directed by David Fincher released in 2008. While the secondary data sources are other materials taken from books, journals, and internet related to the study. Both data are collected through library research and analyzed by descriptive analysis.

The study comes to the following conclusions. First, based on the structural analysis of each elements, it shows that the character and characterization, casting, plot, setting, point of view, theme, *mise en scene*, cinematography, sound, and editing are related to each other and form unity. Second, based on the psychoanalytic analysis, the writer concludes that the problems of the major character cause the conflict of his mental condition. It happens when there is contradiction between *Id*, *Ego*, and *Superego* and it brings him into anxiety.

Keywords: Anxiety, *The Curious Case of Benjamin Button*, Psychoanalytic Approach.

Consultant I

Consultant II

Dr. Phil. Dewi Candraningrum, M. Ed.

Titis Setyabudi, S.S.

NIK. 772

NIK. 948

Dean

Drs. H. Sofyan Anif, M.Si.

NIK. 547