



**THE DOMINANCE OF CASSANDRA THOMAS’
DEATH INTINCT IN EMERALD FENNELL’S
PROMISING YOUNG WOMAN (2020)**

A THESIS

In Partial Fulfillment of the Requirements

for S-1 Degree Majoring Literature in the English Department,

Faculty of Humanities Diponegoro University

Submitted by:

Diana Titi Anggunawati

NIM 13020118130070

FACULTY OF HUMANITIES

DIPONEGORO UNIVERSITY

SEMARANG

2022

PRONOUNCEMENT

The writer honestly states that this thesis is written without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. The writer also ascertains that the writer does not take any material from other works except from the references mentioned.

Semarang, 2nd December 2022

A handwritten signature in black ink, appearing to read 'Diana Titi Anggunawati', is written over a faint red rectangular stamp.

Diana Titi Anggunawati

MOTTO AND DEDICATION

Those who believe and whose hearts are assured by the remembrance of Allah, unquestionably, by the remembrance of Allah, hearts are assured (Qur'an.com).

The Qur'an / Surah Ar-Ra'd (13): 28

*This thesis is dedicated to
Myself, My beloved dad & mom,
and those who I love the most*

APPROVAL

**THE DOMINANCE OF CASSANDRA THOMAS'
DEATH INSTINCT IN EMERALD FENNELLS'
*PROMISING YOUNG WOMAN (2020)***

Written by:

Diana Titi Anggunawati

NIM 13020118130070

Is approved by the thesis advisor

On 2nd December 2022

Thesis Advisor



Ariya Jati, S.S., MA

NIP. 197802282005021001

The Head of English Department



Dr. Drs. Oktiva Herry Chandra, M.Hum

NIP. 196710041993031003

VALIDATION

Approved by

Strata I Thesis Examination Committee

Faculty of Humanities

On 27th December 2022

Chair Person



Dra. R. Aj. Atrinawati, M.Hum

First Member



Drs. Jumino, M.Lib.,M.Hum

ACKNOWLEDGMENTS

The writer's biggest gratitude goes to Allah SWT for the countless blessing so that the writer is able to accomplish this thesis entitled "The Dominance of Cassandra Thomas' Death Instinct in Emerald Fennell's *Promising Young Woman* (2020)". This section is dedicated to all the people who have helped me and supported me during the completion of this thesis.

The writer's deepest gratitude and appreciation are extended to Ariya Jati, S.S., MA. -the writer's advisor- who has given his helpful advice, detailed corrections, and beneficial suggestions without which I would be doubtful of completing this thesis successfully. The writer's appreciation also goes to the following:

1. Dr. Nurhayati, M.Hum, as the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Drs. Oktiva Herry Chandra, M.Hum, as the Head of the English Department of the Faculty of Humanities, Diponegoro University.
3. All lecturers in English Department Faculty of Humanities Diponegoro University who have shared their knowledge and experiences to the writer.
4. The writer's parents, sisters, and brothers who are the biggest reasons and motivations to finish this thesis. Thank you for the endless supports, advice and prayers that are given to the writer until this day.
5. The writer's college friends: Dwi, Laras, and Yuliana. Thank you for the memory and happiness that we share for these past few years.

6. *Calon Istri Solehah*: Devita, Kurnia, Nurin, Hana, Lianatul, Firazul. Thank you for always beside the writer in all ups and downs.

7. All people who relate to the writer during the accomplishment of this thesis.

The writer realizes that this thesis is far from being perfect. Therefore, any advices and suggestions would be welcomed and appreciated. Lastly, the writer hopes this thesis will be useful for readers.

Semarang, 2nd December 2022



Diana Titi Anggunawati

TABLE OF CONTENTS

PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL	iv
VALIDATION	v
ACKNOWLEDGMENTS	vi
TABLE OF CONTENTS	viii
ABSTRACT	x
CHAPTER I INTRODUCTION	11
1.1. Background of the study	11
1.2. Research Problems	12
1.3. Objectives of the study	12
1.4. Previous Studies	12
1.5. Scope of the Study	15
1.6. Writing Organisation	15
CHAPTER II THEORY AND METHOD	17
2.1. Theoretical Framework	17
2.1.1. Intrinsic Elements	17
2.1.2. Extrinsic Elements	21
2.2. Research Method	24
2.2.1. Data and Data Source	24
2.2.2. Method of Collecting Data	24
2.2.3. Method of Analysing Data	25
2.2.4. Research Approach	25
CHAPTER III FINDING AND DISCUSSION	26
3.1. Intrinsic Elements	26
3.1.1. Character	26
3.1.2. Conflict	28
3.2. Extrinsic Elements	32
3.2.1. The Manifestation of Cassie’s Instincts	32

3.2.2. The Death Instinct Takes Cassie's Life	43
CHAPTER IV CONCLUSION	45
REFERENCES	47

ABSTRACT

This study analyses a movie directed by Emerald Fennell entitled *Promising Young Woman*. The writer of this study focuses on the main character named Cassandra Thomas, as seen through the lens of psychoanalytic theory. The aims of this study are to know how Cassandra Thomas' death and life instincts are manifested in the movie as well as how her death instinct takes her life. The method of collecting data for this study is library research, and the methods of analysing data used are contextual and qualitative methods. For intrinsic element analysis, the writer focuses on the character as well as conflict as the narrative elements and shot as well as movie script as the film elements. Meanwhile, for the extrinsic element analysis, the writer adopts Sigmund Freud's psychoanalysis. The result of this study shows that Cassandra Thomas shows the dynamic of her personality and is also often dominated by death instinct following the loss of her best friend. Furthermore, her death instinct also leads her to die after she finds out her boyfriend is also involved in her best friend's rape.

Keywords: revenge; psychoanalysis; personality structure; life instinct; death instinct.

CHAPTER I

INTRODUCTION

1.1. Background of the study

Movies are among the most popular types of literary works, and it is no surprise that many people look forward to watching a movie in a cinema. As one of the newest type of literary works, movie can also be analysed for its intrinsic element, which contain narrative and film elements, or extrinsic elements, which looks at the movie from a certain theory. When a critics or analysts watch a movie, they may dig deeper into the meanings. One of movies that has a lot meaning and is interesting to analyse is *Promising Young Woman* movie.

Promising Young Woman movie is a movie written and directed by a British actress named Emerald Fennell. This movie is about a woman named Cassandra Thomas, nicknamed as Cassie, who has huge changes in her life after the unexpected death of her closest friend, Nina Fisher, which causes Cassie to do destructive things that not only harm her but also harm others.

In *Promising Young Woman* movie, the main character potrays the depiction of death instinct which produces a desire influencing her to destroy or be destroyed. This instinct, whose concept by Sigmund Freud, argues that, in addition to life instinct, some people also have destruction and aggressive tendency, which affects not only themselves but also those around them. Because the goal of death instinct is death, this desire leads humans to the ultimate condition of quiescence.

Based on the explanation above, the writer would like to look at the *Promising Young Woman* movie from Freudian psychoanalysis standpoint. In this study, the writer would like to show how death and life instincts are manifested in the movie and how death instinct later takes Cassie's life. The writer also applies role of id, ego, and superego because these also can affect much of the work of the instincts on human behaviour.

1.2. Research Problems

In constructing this thesis, the writer chooses two problems which are going to be discussed as follows:

- a. How are Cassie's death and life instincts manifested in the movie?
- b. How does Cassie's death instinct take her life?

1.3. Objectives of the study

Regarding to the problems of the study, the objectives of the study are:

- a. To describe how Cassie's death and life instincts are manifested in the movie.
- b. To know how Cassie's death instinct takes her life

1.4. Previous Studies

Previous studies are important for research because they are used to figure out which area of research has not been covered by other writers. For *Promising Young Woman* movie, the writer found a number of previous studies which then lead the writer to do this study. The writer could gather ten previous studies about the movie.

The first study by Liana Shaw, entitled *Postfeminist Promise or Paradox: Using Textual Analysis to Map Representations, Genre, and #MeToo Discourse in Emerald Fennell's Promising Young Woman*, discusses how the director subverts the characteristics of rape-revenge genre which is usually shown in movies and how the director shows the failures of the main character to stop rape culture in society because of the main character's vulnerability as a woman.

The second study, entitled *Emerald Fennell's Promising Young Woman and Furious Women in Film*, discusses how the director condemns the pervasive forces of patriarchal social order in harmony with Kate Manne's books entitled *Down Girl* (2017) and *Entitled* (2020) which talks about structural misogyny.

The third study is an article entitled *The Faux Feminism of Promising Young Woman* conducted by Rose Dymock. The article analyses how the director tries to show a feminist aspect which fights rape culture, but it also seems to be a failure in showing the purpose of the feminist aspect in the movie.

The fourth study is a thesis entitled *Facing Patriarchal Culture in the Film Promising Young Woman (2020) Directed By Emerald Fennel: a Feminist Study*. The study, written by Tawakal Iqbal, shows the gender inequalities depicted in the movie and how the main character struggles to achieve gender justice.

The fifth study is a thesis entitled *A Study of Rape-Revenge, Sympathy, and Morality in Emerald Fennell's Promising Young Woman* by Signe Marie Madsen. This study looks at how Emerald Fennell utilizes the vengeance plot in *Promising Young Woman* to problematize rape culture and victim blaming, as well as the effect it has on the audience.

The sixth study is an article entitled *Decent Guys and Soft Coercion in Promising Young Woman* conducted by Livia Kriwangko. The article discusses how the world is so cruel to women by showing how the world will protect 'promising' young men rather than provide justice for women.

The seventh study is a feature entitled *No Revenge Taken: The Misplaced Politics of Promising Young Woman* written by Moly Miles. The feature discusses how the movie stands out by not showing direct violence as a rape-revenge movie even though the topic itself has a meaning that is closely related to violence.

The eighth study is entitled *The Reckoning of Promising Young Woman* written by Lily Isaacs. She discusses how the movie explores the portrayal of rape culture in society and depiction of society objectifying women.

The ninth study is an article entitled *Promising Young Woman: A Powerful Portrayal of Female Resilience* written by Becca Moszka. The article discusses how the movie reveals the truth of sexual assault as well as how the rape culture is perpetuated in society, and how the movie is a proof of female resilience in uplifting victims and condemning the people who hurt them.

The last study, entitled *Hatred Emotion Portrayed by Cassandra Thomas in Emerald Fennell's Movie Script Entitled Promising Young Woman*, is written by Bisthami Bayazid Danu. The study analyses Cassandra Thomas's hatred emotion due to the dark period suffered by her best friend. He adopts classification of emotion hatred theory by Albertine Minderop to analyse the hatred emotion and the effects to the main character.

What differs this study from the previous studies mentioned is the approach. Many of the studies focus not only on the main character but also on the society because the writers of the studies adopt feminism approach, while in this study the writer only focuses on the main female character and adopts psychological approach. Even though there is one study which also employs psychological approach as this study does, the writer of this study uses Freudian's psychoanalysis which focuses on the mind and behaviour of the main female character.

1.5. Scope of the Study

The writer discusses the intrinsic elements that help to analyse the Freudian psychoanalysis of the main female character in *Promising Young Woman* movie, which include character as well as conflict for the narrative elements and shot as well as dialogue for the film elements. For the extrinsic elements, the writer only focuses on the main female character's personality structure and instincts.

1.6. Writing Organisation

CHAPTER I: INTRODUCTION

This chapter has six sub-chapters. Those are the background of the study, research problems, objectives of the study, previous studies, scope of the study and writing organisation.

CHAPTER II: THEORY AND METHOD

In this chapter, the writer provides theories and methods used to analyse the *Promising Young Woman* movie. It includes

intrinsic element and extrinsic element theories. Intrinsic element theory contains narrative elements that cover character as well as conflict and film elements that cover shot as well as dialogue. Meanwhile extrinsic element theory used for this study is psychoanalysis theory by Sigmund Freud.

CHAPTER III: DISCUSSION

This chapter contains the analysis of intrinsic and extrinsic elements of the *Promising Young Woman*.

CHAPTER IV: CONCLUSION

This chapter concludes the discussion.

CHAPTER II

THEORY AND METHOD

2.1. Theoretical Framework

This subchapter contains an explanation of the theories used by the writer to answer the research problems in this study.

2.1.1. Intrinsic Elements

Analysing intrinsic elements of a literary work is an important thing to do because it helps to give clear explanation about the foundation of the literary work itself. For movie, intrinsic elements are divided into two, namely narrative elements and film elements.

2.1.1.1. Narrative Elements

Narrative elements are the elements that make up a story. Be it a prose or a drama, each has similarity in terms of narrative elements.

Drama is the most sophisticated form of writing and the most difficult to compose. However, it is comparable with the novel and short story in many of its component parts as it, too, has setting, characters, plot and plot structure, conflicts, and themes (Turner, 1998: 3).

Based on the quotation above, it can be understood that performing arts like drama and movie consist of narrative elements, just like in prose. These elements are characters, setting, plot, conflicts, and themes. In this study, the writer only analyses characters and conflicts of the movie to find out that Cassandra Thomas' revenge.

2.1.1.1.1. Character

Every narrative is usually decided by two important things, namely a character and his or her goal. The result of the character pursuing his or her goal depends on the character's traits, which include his or her background, attitudes, personality, position, and beliefs. Even though the goal remains the same, the differences of each character's traits will inspire his or her decision that will lead him or her to different results and will not tell the same story (Barsam & Monahan, 2016: 126-127).

Characters are classified as either protagonist or antagonist. The protagonist is the main character who pursues goals, whereas the antagonist is someone or something who stands out against the protagonist. Furthermore, depending on the type of goal, the protagonist can be divided into two. If the protagonist pursues worthwhile goals or is regarded as valiant and sympathetic, he or she is referred to as a hero. An anti-hero is the protagonist who is unfeeling and pursues less than noble goals. While protagonist and antagonist are both categorized as primary character, there is also secondary character, which is characters who support or oppose the protagonist's goal and may have their own objectives as well as needs in the narrative (Barsam & Monahan, 2016: 128-132).

2.1.1.1.2. Conflict

A conflict in literary work, according to Johnson and Arp, is a clash of actions, desires, or ideas in the plot of a story (2006: 98). Furthermore, conflict serves as a source of excitement for literary works because it has a purpose to attract audience

or readers. Conflict can be caused by either internal or external forces. Internal conflict occurs between a character and some aspects of his or her own natures. The conflict could be physical, emotional, mental, or moral in nature. External conflict, on the other hand, is a conflict that occurs between a character and someone or something outside of his or her control, such as other characters, society, nature, or even technology.

2.1.1.2. Film Elements

Film elements are the elements that a director uses to depict a story into the set of scenes in a movie. Mary H. Synder divides film elements into four categories: mise-en-scene, camera work, sound, and editing (2011: 177). In this study, the writer only concentrates on shot as part of camera-work and script from the movie because these help the writer in analysing the mind and behaviour of the characters in the movie through their expression and utterances.

2.1.1.2.1. Shot

A camera shot refers to “the implied distance between the camera lens and the subject being photographed” (Barsam & Monahan, 2016: 236). Long shot, medium shot, and close up shot are the three fundamental types of shots. To distinguish between one shot and the others, describing the scale of the human body in a frame is needed.

The first type of shot is long shot. The long shot depicts the entire figure of characters as well as parts of their surroundings (Synder, 2011: 178). In this type of

shot, the audience may see what is happening in a scene by analysing the relationship between characters and their surroundings. Long shot can either be classified as extreme or medium long shots. Extreme long shot is the type of shot that focuses on a wide view of a location while scarcely showing characters in it. The medium long shot, which is frequently utilized for dialogue-heavy scenes, captures characters from the knees up (Barsam & Monahan, 2016: 236-238).

The second type of shot is medium shot. The medium shot is one that captures a character's body from waist up (Synder, 2011: 178). The shot is the most frequently used because it reflects our human experience of proximity without intimacy. (Barsam & Monahan, 2016: 238).

The last type of shot is close-up shot. The close-up shot captures the subject of the scene in great detail, but most notably the character's face. When the close-up shot captures the character's face, the audience is able to see and empathize with character's emotions. There are also called extreme and medium close-up shots. Extreme close-up shot focuses on the smallest detail of the captured subject, while medium close-up shot allows the audience to draw in closer and observe the human from the chest up (Synder, 2011: 178).

2.1.1.2.2. Movie Script

A movie script is the blueprint for the movie which contains everything to be depicted (visual, aural, verbal) into the screen (Steele, 23-24). Movie scripts can be original works or adaptations of already published works.. Here, the characters' actions, dialogues, and expressions are described. Movie scripts usually include not

only the dialogue spoken by the characters but also a shot by shot outline of the film's action. The use of movie script in movie analysis assists the writer in understanding the emotions and actions of characters.

2.1.2. Extrinsic Elements

Extrinsic element is a way of analysing a literary work which utilises appropriate theory to gain a deeper knowledge of the literary work itself. In this study the writer tries to solve the research problems of this study by employing Sigmund Freud's psychoanalysis.

2.1.2.1. Psychoanalysis

Freud believes that human who is continually conflicted within themselves are more inclined to suffer psychological and physical issues (Tyson, 2006: 22-25). Therefore, psychoanalysis is exist to help to resolve the issues. Psychoanalysis, whose origin is from the work of Sigmund Freud, is a set of psychological theories and treatment. According to Philip Zimbardo, the emphases of psychoanalysis are "the unconscious in motivation and conflicts, the power of early childhood development, and the dynamics within one's personality" (1997: 568).

Furthermore, no human action is pointless because human has their basic instincts, stored in the unconscious mind, which influence human behaviour. However, because human consciousness has the ability to distinguish between moral and immoral behavior, the interaction among the id, ego, and superego, whose result also impacts human behavior, also contributes significantly to this.

2.1.2.1.1. Personality Structure

The structural theory of personality separates human mind into three parts, which are id, ego, and superego. While there are three independent systems, they always interact each other, impacting human behavior. Many said that this theory seems to be relevance in everyday experience.

Id, completely unconscious, contains sexual and aggressive desires without regard for what is possible and proper. Id continuously tries to satisfy its own needs; hence, the way id serves is referred to as the pleasure principle, which always seeks pleasure and avoids discomfort or pain (Feist, 2009: 33). Furthermore, human with a powerful id may become impulsive, uncontrollable, or even criminal (Cherry, 2020).

Ego is a component of id that has been modified by the external world. Because ego deals with reality, the way the ego serves is referred to as the reality principle. Ego exists in consciousness, preconsciousness, and unconsciousness, and ego may make decisions on all three mental levels (Feist, 2009: 35). Furthermore, ego tries to function in realistic ways while satisfying id's desires, often compromising or postponing satisfaction to prevent unpleasant consequences (Feist, 2009: 35). In addition, ego sometimes employs defensive mechanisms to shield itself from anxiety.

Superego is a part of the psyche that operates on moral and idealistic principles (Feist, 2009: 36). It encompasses values and ideals instilled by society, parents, or family. Superego not only controls the id but also strives to persuade the ego to go beyond realistic standards and also aspire to moralistic ones. Therefore,

human with a powerful superego might become a judgmental person (Cherry, 2020).

2.1.2.1.2. Instincts

Human is also motivated by instincts. These are the foundation of human behaviour and are significantly related to personality structure. The involvement of id, ego, and superego can influence much of the activity of the instincts. These opposing instincts, which are derived in the id, are called life and death instincts (Feist, 2009: 37).

Life drive, or eros, is the force which not only deals with sexual procreation but also basic survival, pain avoidance, and pleasure, which basically refers to the id (Cherry, 2020). This drive generally compels human not only to create and nurture life but also to engage in activity which maintains life.

The other instinct, thanatos, is the force which leads humans to die, hence the aim of all life is death (Cherry, 2020). Freud believes that this instinct is channelled not only outward such as in aggressiveness against other humans but also inward such as self-harm. This instinct might arise as a result of the ego's failure to mediate between the impulsive id and the superego (Freud, 1955: 6-8). According to Klein, the key role of love or compassion is required to build the role of the superego, hence, the hatred and destruction from death instinct will be neutralised by the ego with the positive from the superego (Klein, as cited in Sedlak, 2019: 39).

2.2. Research Method

This subchapter contains the explanation of data and data source, collecting data method, analysing data method, and research approach.

2.2.1. Data and Data Source

There are two data sources of this study, namely primary data and secondary data. The primary source refers to all original sources which give firsthand information on the object of study (Galvan, 2013: 3). The primary data source of this study is the *Promising Young Woman* movie with scene footage as well as movie script. The secondary data sources of this study are any resources that discuss the primary data such as journal articles and books of related topics.

2.2.2. Method of Collecting Data

The method of collecting data used in this study is called the library research method. According to George, it is a method used to locate or identify some sources which provide factual information or expert opinion to support an analysis (2008: 6). The steps in collecting data using this method begin with the writer's reading background information about the research question. Then the writer collects information about the relevant terms, books, as well as articles, and experts that associate with the research questions. Last, the writer determines which sources to be used (George, 2008: 67-69).

2.2.3. Method of Analysing Data

This study is supported by contextual method because the writer assesses not only the structure of the movie, which is the intrinsic element, but also its context, which is the extrinsic element (Behrendt, 2008). Furthermore, the writer uses qualitative method to analyse the data. According to Cathryn Palmer & Amanda Bolderstone, this method is utilized to obtain insight into the precise meanings and behaviours of the social phenomenon of the research subject through description in the form of words, images, or nonnumeric symbols (2006: 16).

2.2.4. Research Approach

This study focuses on a psychological lens, therefore can be called employing psychological approach. The psychological approach is a distinct type of criticism that interprets a text using psychological theories (Rohrberger & Woods, 1971: 13). In other words, this approach examines the author of the work or a character in his or her work from a psychological standpoint.

CHAPTER III

FINDING AND DISCUSSION

3.1. Intrinsic Elements

This section contains the intrinsic element analysis of the movie. The writer only focuses on character and conflict analysis as part of narrative elements of the movie with the assistance of shot and script as part of film elements of the movie.

3.1.1. Character

In this study, the writer only focuses on the main female character, which is the protagonist of the movie, named Cassandra Thomas.

3.1.1.1. Cassandra Thomas

Cassandra Thomas, nicknamed as Cassie, is the protagonist of the movie. She is a thirty years old woman and works as a barista at *Make Me Coffee*, which is run by Gail, the coffee shop's owner. She was a medical student at *Forrest Med School*, and was one of the smartest students in the department.

3.1.1.1.1. A Rude Person



Picture 1
(*Promising Young Woman*, 00:10:19)



Picture 2
(*Promising Young Woman*, 00:12:47)

Cassie is a rude person. Her job as a barista requires her to show great hospitality to customers. However, she frequently acts the opposite manner. Picture 1 is a medium-shot scene in which Cassie ignores a customer named Ruby who wants to buy coffee. Furthermore, picture 2 depicts the scene in which Cassie spits in Ryan Cooper's coffee when he accidentally insults Cassie because of her profession.

3.1.1.1.2. A Gloomy Person



Picture 3
(*Promising Young Woman*, 00:09:49)

In many scenes, Cassie's expression often looks misery and melancholy in her daily life. She often puts on a rather gloomy expression, as if she has no hope in life, as seen in the close-up shot picture above. Gail, the head of the coffee shop where she works at, also says that Cassie rarely smiles and often unhappy while working. When Gail asks her about what Cassie wants in life, she wants nothing, as quoted in the script below.

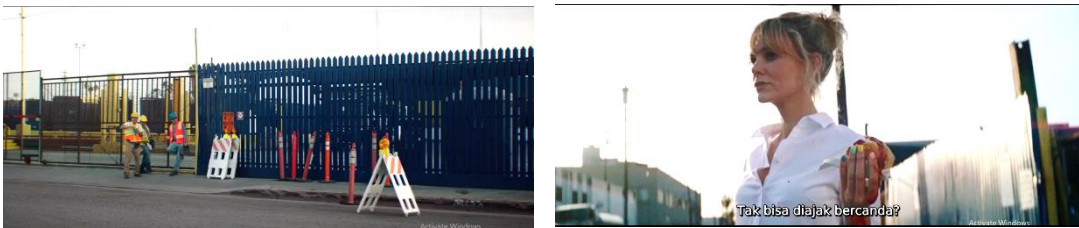
Cassie : Look. You're making the assumption that I want any of it. If I wanted a boyfriend and a yoga class and a house and kids and a job my mom could brag about, I'd have done it. It would take me ten minutes, but I don't want it.
(*Promising Young Woman*, 00:23:17 – 00:23:29)

Based on the script above, it can be read that Cassie does not have a reason why she does not want to do anything. She just does not want it, and her lack of desire in life astounds everybody around her.

3.1.1.1.3. A Loyal Friend

Cassie is a loyal friend. Ten years ago, when her best friend, Nina Fisher, had a hard time, Cassie was there for Nina Fisher and took care of Nina Fisher. Cassie even decided to drop out too when knowing that Nina Fisher dropped out of school. Even, after her best friend's death, Cassie still wears the necklace that they gave each other in middle school.

3.1.1.1.3. A Savage



Picture 4 and 5
(*Promising Young Woman*, 00:08:25 – 00:08:41)

Cassie is a savage. In many scenes, she often shows the characteristic of a savage, such as when someone insults her, she will insult that person even more than the person insulted Cassie. In the picture 4 and 5 above, there are some construction workers who calls out Cassie “walk of shame”, which is which is thought to be a phrase referring to someone who has had a one-night stand. Reacting to that, Cassie just keeps staring silently for a long while. Then the sniggering construction men are suddenly embarrassed by what they have done. This apparently spooks them.

3.1.2. Conflict

In this section, the writer explains the conflicts experienced by Cassie.

3.1.2.1. Internal Conflict



Picture 6

(*Promising Young Woman*, 00:28:32)



Picture 7

(*Promising Young Woman*, 00:28:45)

Cassandra Thomas experiences an internal conflict within herself. The conflict begins on the first date of Cassie and Ryan Cooper. On the night of the date, Ryan purposely walks past his apartment with the intention of bringing Cassie inside, but it turns out that Ryan misreads the situation, as read in the dialogue below.

Ryan : Oh. This is a weird coincidence.

Cassie : What?

Ryan : I think this is...yep! Huh. This is my apartment.

Cassie : That is weird. What a weird, weird coincidence.

Ryan : I mean...since we're already here. You wanna come up for a drink?

Cassie : Sure. Why not.

Ryan : Oh. It's too soon, I'm sorry. I shouldn't have –

Cassie : Nope. Let's go upstairs.

Ryan : I don't want you to come up unless you want to. I'm not... look, I misread what was happening, I'm sorry. Let me drive you home.

(*Promising Young Woman*, 00:27:41 – 00:28:00)

As read in the dialogue above, it can be analysed that Cassie is both uncomfortable and annoyed with Ryan lying to accidentally have passed his apartment, in fact she knows he purposely goes by his apartment to have sex with her. Cassie returns home and kicks a garbage can near Ryan's apartment to convey her displeasure, as seen in picture 6 above.

Cassie feels frustrated because there are two contradictory things inside her mind. Cassie likes Ryan, but at the same time, Cassie is upset when Ryan invites

her to his place on their first date, which is something she does not like from men. Picture 7 above, captured using medium shot, depicts Cassie's uncertainty about continuing her relationship with Ryan. However, Cassie eventually decides to continue but wants to take it slow. The next day, Cassie meets Ryan at the hospital he works at and explains what she wants about their relationship.

3.1.2.2. External Conflict



Picture 8
(*Promising Young Woman*, 00:53:46)

The first Cassie's external conflict arises between herself and Ryan Cooper. One day, Cassie has another date with Ryan. However, it turns out that Cassie forgets about the date. Cassie, who is not in the mood to hang out with Ryan at that time, decides to cancel the date even though Ryan is already waiting at her house. The conflict happens later at that night when Ryan catches Cassie with a guy at a nightclub called *Blue Star Bar* instead of going out on their scheduled date. Ryan is even more annoyed because Cassie also acts like a prostitute despite her wish to take their relationship slowly. Picture 8 above, taken using medium close-up shot,

shows Cassie's expression, which looks disturbed when Ryan refuses to listen to her explanation.



Picture 9
(*Promising Young Woman*, 01:21:47)

Another conflict appears between Cassie and Ryan again. The conflict begins when Madison McPhee gives Cassie a video. Cassie is outraged when she watches the video, which depicts Nina Fisher being raped by Al Monroe. Cassie is even more furious when she notices Ryan among those who watches the rape. Then, Cassie quickly meets Ryan at the hospital he works and then warns him that she will share the video to Ryan's friends, family, and coworkers. Picture 9 above, which is taken using medium shot, shows Ryan's expression who feels pressured by Cassie's threat. The dialogue below show how Ryan attempts to convince Cassie not to share the video.

Ryan : Are you going to tell everyone?

Cassie : I don't know.

Ryan : I just don't...I don't know if I can live with the threat of this hanging over me. I didn't even do anything.

Cassie : Right. Poor Ryan, innocent spectator. Don't tell anyone I came or I sent the video.

Ryan : And we're not going to be doctors, failed human beings!

(*Promising Young Woman*, 01:21:36 – 01:22:01)

Based on the dialogue above, it can be analysed that Ryan immediately changes his attitude from being soft-spoken to harsh-spoken when Cassie still stubbornly wants

to share the video. Ryan changes his tone, then accusing her of being a self-righteous person and labelling her a failure.

3.2. Extrinsic Elements

In this section, the writer would like to explain and provide evidence of Cassie's instincts by applying Freud's death and life instincts, along with the personality structure.

3.2.1. The Manifestation of Cassie's Instincts

The writer identifies that Cassie has some forms of either life or death instincts. Her behaviours are driven by her instincts which are initiated by her id, ego, and superego.

3.2.1.1. Death Instinct

An event changes Cassie's life until now. Ten years ago, her childhood best friend, Nina Fisher, committed suicide after knowing that Al Monroe, who raped Nina Fisher when Nina Fisher was drunk at a college party, goes unpunished. This event makes significant changes in Cassie's behaviours which align with her painful emotion, which is hard to deal with, that then makes her fail to avoid the appearance of her aggressive instinct, initiated by id. This aggressive instinct, which Freud believes as a desire to return to the inorganic state, is channelled not only inward as self destruction as well as self-harm but also outward as aggression towards other people.

3.2.1.1.1. Self-Destruction and Self-Harm

The painful emotion due to Nina Fisher's death activates Cassie's death instinct, and it is then manifested as self-destructive behaviours and self-harm until now. Self-destruction includes behaviours which interfere with opportunities, relationship, etc, While self-harm includes the act of physical harm.

3.2.1.1.1.1. Giving Up On Her Dream

After her best friend's death, many of Cassie's behaviours shows the misery life, in which she avoids herself from living the happiness that she can have. One example is that she gives up on her dream. As quoted in the script below, Cassie gives up on becoming a doctor even though she was one of the smartest students in her class at *Forrest Med School*.

Ryan : You were so good though. You knew everything.
Cassie : I didn't know everything.
Ryan : You did! You were brilliant! I was terrible. Remember when I accidentally removed the wrong kidney from my cadaver?
Cassie : And look at you now. Operating on children.
Ryan : Yeah. I got better. But you, you were always way ahead of everybody. You'd have been a fantastic doctor.
(*Promising Young Woman*, 00:26:31 – 00:26:51)

Based on the script above, it can be analysed that Ryan feels it is too bad that Cassie decided not to continue her medical school despite the fact that she would have been a competent doctor in the future. This means that Cassie has lost her passion for becoming a doctor after Nina Fisher's death.

3.2.1.1.1.2. No Interest In Pursuing A Better Life

At her age which is old enough, Cassie does not have the desire to have a better career even though she knows that her job earns less money. This can be seen when she refuses an opportunity to have a better job offered by Gail, the head of the coffee shop where Cassie works at.

Cassie : Why did you do that?

Gail : Because you've worked here for years, this is a summer job for a stoned teenager, it's not a career move. I'm pushing you out of the nest, honey. You're stinking up the place with your sad little face.

Cassie : But I like it here!

Gail : No you don't.

Cassie : Well, no, I don't. But I like you.

(Promising Young Woman, 00:10:02 – 00:10:13)

Based on the script above, Cassie keeps working as a barista even though she dislikes her job. This can affect her life because she cannot fully afford buying many things to fulfill her needs.

3.2.1.1.1.2. A Social Suicide

For Cassie, the death of her best friend is like losing half of her soul. Cassie cannot move on, and no one can replace the position of her best friend in her life. This sense of constant unpleasure feelings eventually also activates her death instinct that she undergoes social suicide, that is alienating herself from having friends. This, on some level, is one of self-destructive behaviours because Cassie becomes a loner who avoids herself from having a close relationship with other people. This can be concluded from the script and the picture 10 below, taken using

a medium close up shot, which show how her parents are in shock when Cassie forgets her 30th birthday.



Picture 10
(*Promising Young Woman*, 00:20:50)

Cassie : It was a mistake, Mom. You know I'm terrible with dates. It's not a big deal.

Susan : Not a big deal? Not a big deal. You just forgot your birthday! Not a big deal. Ok! You don't want to have a party? Don't want to see your friends?

Cassie : You know I don't have any friends, Mom.

Susan : Don't joke about it! You know how strange that is? You still living at home, working in that stupid coffee shop since you and Nina dropped out of school? Out all hours of the night doing god only knows what. No boyfriend. No friends.

(*Promising Young Woman*, 00:21:12 – 00:21:51)

Based on the script above, it can be concluded that Cassie has changed since she and Nina Fisher dropped out of college. Cassie does not have a friend and does not want to have a boyfriend, which proves her social suicide.

3.2.1.1.1.2. Strange Habit



Picture 11
(*Promising Young Woman*, 00:02:06)

After the death of her best friend, Cassie unconsciously wants to get the justice that her best friend did not get. This, then, forms a desire which leads her to have strange habit. Every week she goes to a nightclub pretending to be very drunk to attract a depraved man and then scares the man off. As we can see in the long shot picture above, Cassie sits on a red sofa. She may look like she is drunk, but she only acts that way to attract a depraved man.



Picture 12
(*Promising Young Woman*, 00:05:07)



Picture 13
(*Promising Young Woman*, 00:15:05)

This strange habit causes Cassie to engage in self-destructive behaviour since, after the depraved man has taken her to his place, Cassie lets herself drink alcohol as well as cocaine by the depraved man to make Cassie more drunk, as depicted in the picture 12 and 13 above. Therefore, in doing this strange habit, Cassie has to avoid herself from consuming excessive amounts of alcohol or anything in order to remain sober.



Picture 14
(*Promising Young Woman*, 00:16:17)



Picture 15
(*Promising Young Woman*, 00:17:16)

This Cassie's strange habit is actually also one of self-harm because Cassie uses herself to attract a depraved man to be taken home to a depraved man's place.

As seen in the picture 14 and 15 above, in doing this strange habit, Cassie lets herself be groped by the depraved man. This Cassie's strange habit really harms her because she might be raped by the man if she is not careful, even though she admits no one has ever raped her, as read in the script below.

Cassie : Because every week I go to a club. And every week I act like I'm too drunk to stand. And Every. Fucking. Week. A nice guy just like you comes over to see if I'm ok. You wanna fuck me still?

Neil : No, thank you.

Cassie : Huh. No one ever does.

(*Promising Young Woman*, 00:19:30 – 00:20:00)

As read in the script above, Cassie says to one of the depraved men who tries to rape her that no one has ever raped her.

3.2.1.1.1. Aggressive Tendencies

When Thanatos is directed outward onto others, it becomes aggression, which includes behaving in an angry as well as violent way towards others. After Nina Fisher's death, Cassie gradually begins to connect the feelings of fulfillment and satisfaction with revenge and violence, as her aggressive behaviours.

3.2.1.1.1.1. Avenging Her Best Friend's Death



Picture 16
(*Promising Young Woman*, 00:07:19)



Picture 17
(*Promising Young Woman*, 00:17:43)

The death of Nina Fisher motivates Cassie to avenge Nina Fisher's death. However, since Al Monroe, Nina's rapist, went in the UK at that time, her ego used

displacement, one of defense mechanism which substitutes a new object for goals felt in their original form (Feist, 2009: 42). This then leads her to have a strange habit until now, which is already mentioned above which is also one of her self-destructive behaviours. As one of her aggressive tendency behaviours, this Cassie's strange habit includes verbal hostility, which is instilling fear to every depraved man who tries to rape her while she is 'pretending' drunk. As seen in the picture 16 and 17 above, Cassie has made the depraved men realise that she is not drunk. This is one of aggression because it includes the enjoyment of people's suffering. Later she instills the fear to the depraved men that what they try to do to Cassie is wrong, as read in the script below.

Neil : ALRIGHT. Alright. Fuck. I take your point. What do you want from me? To say I'm an asshole? Fine, I'm an asshole.
 Cassie : Why are you so freaked out, Neil? Wow. You really need to calm down. At least you didn't try to have sex with me while I was passed out. You do get points for that. I want you to be proud of yourself. A few guys...eh they don't mind so much. But you, you woke me up before putting your fingers inside me. That was sweet.
 (*Promising Young Woman*, 00:18:47 – 00:19:14)

The script above is one of Cassie's trying in making the depraved men realise that it is wrong to take advantage of a drunk woman.



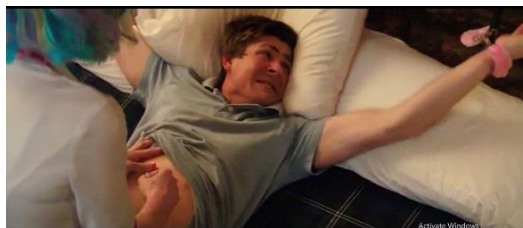
Picture 18
 (*Promising Young Woman*, 00:33:08)



Picture 19
 (*Promising Young Woman*, 00:48:39)

The desire to avenge reappears again 10 years later when Cassie gets the news from Ryan Cooper that Al Monroe just came back after 10 years in the UK

and is going to throw a bachelor party. Hearing the news, there is discomfort which Cassie's id feels, as seen in the picture 18 above, taken using medium close-up shot. Here, her ego fails to hold back the demands of her destructive id that she decides to hurt people who are responsible for Nina Fisher's death, namely Madison McPhee, Dean Walker, Mr. Green, and Al Monroe. Taking revenge against those people brings the feeling of satisfaction for Cassie. The use of medium shot in the picture 19 above portrays Cassie's expression that looks satisfied when seeing Dean Walker desperate for forgiveness.



Picture 20
(*Promising Young Woman*, 01:33:09)

In taking revenge against Al Monroe, Cassie plans to attend Al Monroe's bachelor party by becoming a stripper. When she is at the party, her death instinct is so controlling that she tries to write Nina Fisher's name all over Al Monroe's body using sharp tool, as seen in the picture 20 above, as a reminder to Al Monroe of Nina, much like Nina used to always ring in Al Monroe's name. This is in line with the intention of death instinct redirected outward, that is killing, persecuting, or destroying others.

3.2.1.1.1. Violence



Picture 21

(Promising Young Woman, 00:50:25)

The death of Nina Fisher changes Cassie. She becomes a person who is easily offended and sometimes uses violence to express her anger. One moment, Cassie stops her car in the middle of a road, which block other cars for passing. As quoted in the script below, a truck driver scolds her.

George: Hey! HEY! What are you doing? You're sitting in the middle of the road. Are you retarded or something? Hey! I'm talking to you, look at me when I'm talking to you!
(Promising Young Woman, 00:49:32 – 00:49:57)

Based on the script above, firstly Cassie ignores the man. Later, instead of saying sorry, she gets out of her car, goes over to the man's car, and then smashes the man's car using a wheel lock, as seen in the picture 21 above. This proves that Cassie has the tendency to act violently in responding someone who attacks her.

3.2.1.2. Life Instinct

Humans have the instinctual need to be productive, get happiness, have sexual activity, or nurture life, which are part of life instinct. Since Nina Fisher's death, there are some roles of love or compassion that establish her superego that can share the positive aspects with her ego to eventually neutralise the destruction behaviours generated by her death instinct.

3.2.1.2.1. The Desire for Love

The instinctual need for love appears in Cassie's life. The unintentionally Ryan Cooper's passing by the coffee shop where Cassie works has rekindled Ryan's feelings for Cassie. Ryan invites Cassie for a date, but Cassie declines on the grounds that she does not want to commit at this time. However, after Ryan approaches several times, Cassie wants to go on a date, which also proves that she actually unconsciously craves for the need of love.



Picture 22
(*Promising Young Woman*, 01:08:12)

The presence of Ryan Cooper strengthens Cassie's life instinct and neutralise her death instinct because Ryan Cooper causes Cassie to change her mind about men, and Cassie for a while stops her revenge. When Cassie and Ryan Cooper fights, Cassie tries to reconcile with Ryan Cooper, which also proves that she needs to be loved. The positive changes after the presence of Ryan Cooper in Cassie's life is also noticed by the head of coffee shop where she works at, named Gail, as quoted in the script below.

Gail : Oh my god.
Cassie : What?
Gail : Are you seeing that guy?
Cassie : No ! (here Gail knows Cassie is lying)
Gail : Good for you.
(*Promising Young Woman*, 00:30:19 – 00:30:34)

Based on the script above, Gail suspects Cassie's changing, as in the scene of the script above, Cassie is humming, which is something she never has done before. This shows Cassie is feeling happy. Furthermore, Cassie's facial expression has become more delighted since she meets Ryan Cooper, as seen in the picture 22 above, because Cassie has stopped avenging Nina Fisher's death. This means that the presence of love from Ryan Cooper establishes the role of superego that then neutralises her destruction and aggression.

3.2.1.2.1. The Sense of Guilt

The presence of Ryan Cooper maintains the positive energy in Cassie's life. Cassie learns to live with her unpleasant emotion as a result of Nina Fisher's death without being pushed by her destructive id. Her superego seems to be working well to prevent her id from exhibiting its insanity breakout. Later, when Madison McPhee comes to Cassie's house and asks her about what might have happened to her which ends up at a room hotel with a strange guy on the day Cassie and Madison get a day-drunk, there is a tension between the demand of conscience and the actual performance of her ego. Then there is a sense of guilt, which can be seen in the script below.

Madsn : I know this is crazy waiting for you in my car like some kind of stalker or something...

Cassie : No, Madison, I'm sorry. I'm so sorry. I should have called you back. Nothing happened with that guy.

Madsn : Are you sure...it seemed like...

Cassie : I know what it seemed like. But it wasn't. He didn't touch you.
(*Promising Young Woman*, 01:13:01 – 01:13:17)

Based on the script above, it can be seen that Cassie feels guilty letting Madison be haunted by feelings of insecurity. The appearance of this sense of guilt shows that

there is a discordance between her ego and superego. Furthermore, this sense of guilt shows that there is an arising from life instinct, as what Freud believes that the feelings of guilt is related with the instinctual life (Freud, 1958: 17).

3.2.2. The Death Instinct Takes Cassie's Life



Picture 23
(*Promising Young Woman*, 01:17:06)

For a while, life instinct dominates Cassie's mind. However, this changes after Madison comes to Cassie's house and wants to show something. They then go into Cassie's living room. After thinking about what has happened at the hotel, Madison feels like she needs to fix something. Madison says there is a tape and gives the tape to Cassie. After Madison leaves, Cassie watches the tape. As we can see in the medium close-up picture above, Cassie starts sobbing when watching the video because it turns out it is a video of Nina Fisher's rape. Then, Cassie's expression changes because there is Ryan Cooper in the video as one of the spectators. Here, Cassie's world has been ruined, and she sees no reason to live anymore because the person who now has replaced the position of Nina Fisher in Cassie's life, Ryan Cooper, is involved in Nina Fisher's rape.

Seeing the video and the fact that Ryan is apparently a bad man just like Al Monroe makes her death instinct become much more powerful than before, and the painful emotion is converted into a stimulus that leads her to back taking revenge.

Next, she abruptly goes to Al Monroe's bachelor party by becoming a stripper. At the party, Cassie plans to hurt him. Here, the energy that comes from the death instinct is so dominant that Cassie does not care about the possible ending that can be worse.

Her back-up plan in taking revenge against Al Monroe, which is to send the video of Nina Fisher being raped to the police later on Al Monroe's wedding day, demonstrates the manifestation of death instinct because she knows that she might probably be killed in the act of vengeance against Al Monroe. This proves that she no longer cares whether she will end up dead or succeed in hurting Al Monroe. This is also in line with the ultimate goal of the death instinct, namely death. In constructing this revenge, her ego cannot see that threatening a man using sharp tool can threaten her back because Cassie is after all a woman, which is a living creature with a weaker physique than men. In the end, Cassie is killed by the same person who makes her best friend suicide.

CHAPTER IV

CONCLUSION

Promising Young Woman movie is a movie by a British actress named Emerald Fennell. It tells about Cassie who has significant changes following the loss of her best friend, and these changes are a reflection of her death instinct. By using Sigmund Freud's psychoanalysis, the writer analyses how death and life instincts are manifested in the movie. Furthermore, the writer analyses how death instinct takes Cassie's life. Cassie is portrayed as rude, gloomy, and savage person, but behind that, she has a story about herself. Cassie's conflicts are mostly with Ryan Cooper, who is a genuine loving boyfriend but turns out to be a bad man. Her life and death instincts alternately dominates Cassie's mind, which shows the dynamics of her personality. However, throughout the movie, it can be concluded that after Nina Fisher's death, her mind is dominated by death instinct.

Her painful emotion, in which she cannot stand, is manifested in death instinct because her ego cannot hold back the demands of her destructive id. This causes Cassie to engage in self-destructive behavior or self-harm, as well as an aggressive attitude toward others. Her loss of passion, her disinterest to get a better career, her social suicide, and her strange habit is her self – destruction and self – harm, all of which are motivated by death instinct. Furthermore, avenging her best friend's death and using violence to respond to her disturbance is her aggressive behaviour which can harm others. However, there are some times when her life instinct drives her to be more positive. This occurs when Ryan Cooper enters

Cassie's life because it awakens her superego, causing her to neutralize her death instinct.

For a while, Cassie stops her destructive and aggressive behaviours thanks to Ryan Cooper. However, after she finds out that Ryan Cooper is also engaged in Nina Fisher's rape, in which he was one of the spectators, she sees no reason to live anymore. She returns to the life before meeting Ryan Cooper, and is determined to hurt Al Monroe. Here the energy from death instinct is so powerful that she does not care whether she dies or not. At the end, this Cassie's death instinct which leads her to death is caused by her desire to punish Al Monroe for the death of Nina Fisher.

REFERENCES

- Barsam, R. and Dave Monahan. (2016). *Looks at Movies: An Introduction to Film* (Fifth Edition). New York: W. W. Norton & Company.
- Behrendt, S. C. (2008). Contextual Analysis.
www.unl.edu/english/sbehrendt/StudyQuestions/ContextualAnalysis.html
- Cherry, K. (2020). *Freud's Id, Ego, and Superego*. Verywell Mind.
<https://www.verywellmind.com/the-id-ego-and-superego-2795951>.
- _____. (2022). *Freud's Theories of Life and Death Instincts*. Verywell Mind.
<https://www.verywellmind.com/life-and-death-instincts-2795847>
- Feist, Jess & Gregory J. Feist. (2009). *Theories of Personality* (Seventh edition). New York: McGraw Hill Companies.
- Freud, S. (1955). *An Outline of Psychoanalysis*. New York: Random House, Inc.
- _____. (1958). *Psychoanalysis and the Sense of Guilt*. London: Hogarth.
- Galvan, J. L. (2013). *Writing Literature Reviews: A Guide for Students of the Social and Behavioral Sciences*. New York: Routledge.
- George, H. W. (2008). *The Elements of Library Research*. New Jersey: Princeton University Press.
- Johnson, G. and Thomas R. Arp. (2016). *Perrine's Literature: Structure, Sound, & Sense* (Thirteenth ed.). Boston: Cengage Learning.
- Lapsley, K. Daniel., & Paul C. Stey. (2011). Id, Ego, and Superego. In Ramachandran (Ed.), *Encyclopedia of Human Behavior*. 2nd Ed. (page 1-10). Elsevier.
- Palmer, C. & Amanda Bolderstone. (2006). A Brief Introduction to Qualitative Research. *The Canadian Journal of Medical Radiation Technology*. 37(1). 16-19. DOI: 10.1016/S0820-5930(09)60112-2
- Rohrberger, M., & Samuel H. Woods. (1971). *Reading and Writing about Literature*. New York: Random House
- Sedlak, V. (2019). *The Psychoanalyst's Superego, Ego Ideals, and Blind Spots*. New York: Routledge.
- Steele, A. Screenwriting: Inventing a Myth. In Steele, A. (editor). *Writing Movies: The Practical Guide to Creating Stellar Screenplays*. Bloomsbury Publisher. 23-24.
- Snyder, M. H. (2011). *Analyzing Literature to Film Adaptations*. United of South America: Continuum.

Turner, Margaret Janice. (1998). *The Study of English Literature*. Canada: Ardmore Publishing.

Tyson, L. (2006). *Critical Theory Today: A User Friendly Guide*. New York: Routledge.

Zimbardo, P. et al. (1995). *Psychology*. 2nd Edition. London: Harper Collins.