

**INTROJECTION RAISES THE DEATH DRIVE FOR ACHIEVING  
PLEASURE PRINCIPLE IN *THE HOURS* MOVIE  
(SIGMUND FREUD'S PSYCHOANALYSIS APPROACH)**

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**Abstract**

The Hours is a Psychology movie directed by Michael Cunningham and broadcast for the first time in 2002. This movie is about three women whose lives are mutually connected with the story in the novel Mrs. Dalloway by Virginia Woolf. Clarissa Vaughan, a lesbian, decided to take care of Richard, a man and her best friend who suffered from HIV AIDS. Laura Brown, the second character in the movie, has experienced some similarities in her way of life with the character in the novel Mrs. Daloway after she read it. Virginia Woolf, the author of that novel, takes part in the movie as a writer whose work influences other characters. Losing a loved one makes the characters feel unreal happiness. Thus, according to their principle, the characters try to put things from the outside into themselves and raise death drive to achieve pleasure. This study *aims* to explain how the introjection process carried out by the characters in The Hours movie leads to a death drive and then find out which characters resisted the introjection process and got out of the death drive. The result *shows* that each character does introjection by imitating and applying what they receive from outside. It raises the death drive, and some of them commit suicide.

**Keywords:** Introjection, Death Drive, The Hours, Psychoanalysis.

## **INTRODUCTION**

During its presence, literary works such as a poem, short stories, and novels have covered the personal life of the author and the general public. The phenomenon happens because the work cannot be separated from its function as a medium for renewal through the dissemination of values considered authentic by certain individuals or groups according to their ideology. Even though it comes from life stories already exist and are mixed in such a way, it is common for the message to be conveyed to influence and change the previous mindset. In short, people's behavior can change after enjoying a literary work. These influences can be positive or negative. The positive ones can bring individuals or groups to progress, while negative influences lead to destruction.

In Hall's book titled *A Primer of Freudian Psychology* (1954), Sigmund Freud explained that human personality is divided into *three extensive systems*: the Id, Ego, and Superego. In a healthy person, these three systems form a cohesive and mentally harmonious organization that enables individuals to carry out satisfying and efficient transactions with their environment. However, for a person with a mental disorder, positive or negative influences can reverse its function in the pleasure principle to fulfill the Id, which tends to be satisfied without seeing reality (Ego) and norms prevailing in society (Superego). If the Id is not fulfilled, the drive to do something bigger can arise in humans, including the drive to die. In Freud's theory, the pleasure principle, the impulses that take on the most significant role are those related to sexuality.

The influence that tries to internalize into the individual and applied in daily activity is known as the self-defense mechanism. Adapted an explanation by Freud, Alwisol, in his book (2011, p.23) explains this mechanism as a strategy used by individuals to fight the id impulses that work at an unconscious level which always rejects, falsifies, and distorts reality. The internalization process itself is known as introjection, the process of developing the super-ego by adopting the values of others (older person) into oneself to increase self-confidence and suppress feelings of inferiority (2011, p.28).

Yet, in fulfilling the pleasure principle, introjection into humans who essentially only love themselves will insert the object they love into their ego regardless of whether it is good or bad. A classic example of the application of introjection is when someone imitates the style of appearance, lifestyle, behavior, traits, and attitudes of their favorite artist. In imitation, the individual does not even realize the reality of their limits and how the community responds.

The process of introjection then raises the death drive, which is depicted in *The Hours*, a psychological movie directed by Michael Cunningham. Broadcast for the very first time in 2002, this movie tells the story of three women whose lives are connected to the story in the novel *Mrs. Dalloway* by Virginia Woolf. The story in this novel narrates the concerns of the British writer, which is resolved before she decided to commit suicide on the Ouse River in 1941.

Laura Brown is a housewife who lives in Los Angeles with her husband and a son whom she calls Richie. In everyday life, Laura looks very fragile. Her voice was

soft, a smile that radiated like a force, and her eyes seemed to be holding something back from falling. Laura's sadness and anxiety are often witnessed by her son, who *does not* really understand her mental condition. Laura has a hobby, namely reading Mrs. Dalloway. Frequently, what is written there makes her lose control.

The other character, Clarissa Vaughan, is a woman with a lesbian sexual orientation who lives in New York City. Clarissa is often called Mrs. Dalloway by her best friend, Richard, who suffers from HIV AIDS. Clarissa devotes all her attention and affection to Richard, a figure who also admits that he often hears strange noises in his apartment. Richard seemed to have his own world and was also darkly inundated by his hesitation to continue fighting for life or side with death which he could have met earlier than his destiny. Richard's feelings are summarized in a novel written by him that won a literary award, where he also talks about the figure of his mother, Laura Brown, who is very influential in his life.

Virginia Woolf, the original author of the novel Mrs. Dalloway also plays a role in this movie. She is described as a person who is serious, dreamy, and easily agitated. Virginia is also described as a woman with a psychic disorder and has attempted suicide several times. The ideas born out of Virginia's thinking influence readers like Laura Brown and herself through the characters she plays.

The problems faced by the three female characters in this movie significantly affect the lives of other characters. The memory of the past that returns to the present brings them to trapped freedom. For example, the character Richard recalls how the pattern of his mother's behavior, which caused him pain, presented death drive and led to suicide. Sexual drive, such as love language (words of affirmation, physical touch, etc.) from the objects that are loved, is missing in the characters in the movie which makes them suffer. In order to achieve pleasure according to their principles, they try to include ideas, and behavior that they receive unconsciously and repeatedly from their surroundings. The death drive is a defense mechanism against the failure of this process.

Langås in her paper *Terrorizing Images and Traumatic Anticipation in Michael Cunningham's The Hours* (2020, pp.68-83) implied that there is a relationship between sexuality and the death drive that haunts the characters. It is also mentioned that the drive makes them act as if they were not themselves or were formed by other

people. Some characters have death drive with unclear intentions, and other characters witness the suicide of other characters. Here, Freud's pleasure principle as intertext provides information about the plot and reinforces the construction of trauma (Langas, 2020).

Widyaningrum and Khoiri (2015), in their research *Female Characters' Bisexuality in Michael Cunningham's The Hours*, stated that the three female characters in the story, Virginia, Laura, and Clarissa, are bisexual since they have unfulfilled sexual satisfaction with partners of different sex drives. When suppressing feelings and denying reality, these characters take actions that are difficult to accept to achieve pleasure delayed before. Virginia commits suicide, Laura left her husband and her child, while Clarissa married and lived with her female partner.

Dhini Lela Setyoningsing, et al, (2014) through their research on Toni Morrison's *Beloved* found the relationship between fear and anxiety in the production of death drives using Sigmund Freud's psychological theory. Sethe, a character in the novel, feels the death drive directly after she kills her baby. On the Id, death drive can be brought into inhumane and beyond logic action because it is limited to a state of temporary gratification which can be sustained in many alternative behaviors.

Various negative drives, actions beyond logic, even someone personality disorders can usually be overcome temporarily or completely by self-defense mechanisms. Nofia Ulfa & Wulandari (2019) discussed *Anxiety and Defense Mechanism on the Main Character Reflected in Alice's Adventures in Wonderland (1865)*. She found that Alice used self-defense mechanisms such as repression, intellectualization, displacement, regression, reaction formation, and introjection to overcome anxiety disorder. This anxiety can be seen in Alice's feelings of unpleasantness and guilt because of her over-imagination and high expectations. She cannot escape from the strange world even though she has high hopes for Wonderland at first (Ulfa & Wulandari, 2019).

In order to limit the area to be researched, the researcher has formulated several problems here; 1. How did the introjection process carried out by the characters in *The Hours* movie lead to death drive? and 2. Which characters resisted the introjection process and got out of the death drive in *The Hours* movie?

## LITERATURE REVIEW

The term introjection was first issued by a psychoanalyst from Hungary, Sandor Ferenczi through his essay entitled *Introjection and Transference* (1909). In his book entitled *On the Definition of Introjection* (1912), Ferenczi uses introjection extensively as a neurotic sense, requiring the taking into the ego of a loved object. One cannot love anything without introjection because that is how attachments are possible. Principally, man can only love himself. When one loves an object, he will insert it into his ego.

Like Ferenczi, Freud wrote about introjection and how it worked in *Mourning and Melancholy*. Introjection is a psychoanalytic concept that refers to the psychic process in which objects from the outside world - prototypically parental objects- are brought into the ego and internalized. It is often defined as the opposite of projection - it is an unpleasant drive, through negation or repulsion - and usually denotes the incorporation of expulsion with objects, the movement of difference and difference to the group; therefore, introjection is closely related to the psychoanalytic formulation of indication (Truscot, 2012).

Introjection is a process of fantasy, not the real thing taken up. The analogy works to explain it might be of the body in orality, ingestion, as opposed to excretion. On the basic level, the subject can state, "I am like this," which signifies a person's identity (Utami, 2017). Objects from outside himself are taken through introjection. The term introjection itself has generated various debates. This final reference to introjection is the most distinct and isolated one in Freud's writings, addressing the question of whether the super-ego is inherited (a) from the parental figure or (b) stems from the subject's aggressive drives, turning against ourselves.

Truscott in his writing *Introjection* (2012) talked about Judith Butler's opinion that ego is nothing more than the sedimentation of loved and lost objects, archaeological remains, as it were, of unresolved grief. De-Pathologize of melancholy has implications for conceptualizing introjection: whether introjection is a normal psychic process, what a beloved relationship entails (Ferenczi, 1909, 1912); whether it is a melancholy failure to grieve, a way of preserving impossible object-cathexes as identification or is it a form of remembering objects lost in ego, or at least possibly a psychic state of mourning.

Meanwhile, Salman Akhtar cites Otto Kernberg's opinion on the book *Freud's Beyond Pleasure Principle* (2011) about how the death drive is viewed from a clinical perspective. Kernberg says that Freud's monumental discoveries, his theory of libido (sex drive) and his theory of the death drive, each represent a struggle between life centered on erotic drives and aggression. Freud considered these two drives to be fundamental motivational principles that define unconscious conflict and symptom formation. In a broader sense, this is what drives humans toward the search for contentment and pleasure (Akhtar, 2011).

The death drive runs counter to more optimistic views of human nature, based on the assumption that if frustration or severe trauma were not present in early development, aggression would not be a significant human problem. Freud's concept of the death drive has been called into question in the psychology of the American ego. Also, the debate about whether aggression is a primary or secondary response to trauma and frustration permeates the psychological field far beyond psychoanalysis. The controversies surrounding Freud's death-drive theory are directly related to the social and cultural problems of the twentieth and early new centuries. The question of the existence of the death drive as part of the core of human psychology is not only a theoretical problem but a practical problem that people often face in daily life. The cultural reaction to Freud's theory is reflected in the proper psychoanalytic community, so it is still a matter of discussion and research topic today to generate novelties. The study of the unconscious conflict of patients with neurotic syndromes and the experience of trait pathology led Freud to a sequential formulation of prime movers, culminating in the dual drive theory of libido drive and death drive. All unconscious conflicts involve conflict between love and aggression at some level of development. This makes perfect clinical sense. As Freud warns, the only thing we know about these two drives is their expression in representation and mental influence.

A whole set of libidinal influences, joyous encounters, euphoria, sensual gratification, and erotic arousal are directed at the initial libidinal object, while the negative effects of anger, anxiety, jealousy, and hatred motivate us to withdraw from dangerous objects or attempts to control or eliminate them. All influences are embedded in mental representations: namely, the cognitive organization of the context in which the effect arises, the emerging definitions of desired objects as well as those

which are feared and hated, and delusional fantasies of erotic objects and the removal of threatening objects. Fantasy that reflects the unconscious conflict between love and hatred is always a representation embedded in the positive or negative influence of each.

The phenomena that brought Freud to a stand and subsequently reinforced the hypothesis of a drive to death as opposed to a simple, aggressive drive, are; 1. the phenomenon of repetition of force; 2. sadism and masochism; 3. negative therapeutic reactions; 4. suicide in major depression (and in non-depressive characterological structures); 5. destructive and self-destructive developments in group processes and their social implications.

Severe self-destructive drive is reflected in suicidal drive and behaviors. Freud considered the suicidal tendencies in melancholy to be another expression of the drive to death. He described this essential mechanism of development as the introjection of ambivalently loved and lost objects which would then attract aggression towards that object into the ego, now identified with the lost object. Although Freud originally described suicide in melancholy as the result of turning the hatred of the lost object inward, after the formulation of the dual propulsion theory, he revised his view and stated that melancholy is what now holds control in the super-ego, as it were, culture.

It is only in conditions of severe aggression, especially unconscious aggressive drives against lost objects. The pathology of depressive positions develops in the form of relentless self-attack, which now comes from internalizing the aggressive aspects of the object into the super-ego and self-attack of the super-ego, and identification of objects simultaneously with ego or self. This combination leads to a potentially very dangerous and very often actualized suicidal tendency. Such self-defeating suicidal behavior also occurs in patients who are not depressed, to be precise, but in a severe narcissistic personality. Here a sense of defeat, failure, and humiliation, in effect, the loss of their splendor, can bring a feeling of utter disgrace and inferiority and a sense of victory over reality by taking their own lives. They are showing themselves and the world that they are not afraid of pain and death. On the contrary: death appears as an elegant abandonment of a depreciated and worthless world (Kernberg, 2007).

## **METHOD**

Faruk's research method (2017, p.55) is a way to gain knowledge about a particular object and therefore must be in accordance with the nature of the object's existence as stated by theory. The research method includes actual research steps starting from data collection, classification, and analysis to presenting the result. This research is a descriptive qualitative type that aims to make a systematic, factual, and accurate description of the facts, characteristics, and relationship between the phenomenon studied (Faruk, 2017). This study's data is divided into two parts: primary and secondary data. Primary data in the forms of pictures, monologues, or dialogues from *The Hours* movie by Michael Cunningham. Secondary data in the forms of books, journal articles, and articles related to the formulation of the problem and Sigmund Freud's theory regarding introjection and death drive.

In the data collection process, the researcher first watched *The Hours* Movie while highlighting important parts by capturing them into pictures and considering them as temporary data. After that, the researcher categorized data according to what became the focus. After going through the collection process, the next step is data analysis. The data that has been mapped or included in the same category is then analyzed to show how the introjection process carried out by the characters in *The Hours* movie led to a death drive and which characters managed to resist the introjection process and get out of the death drive. The final step is to draw a conclusion from all the results of the data analysis.

## **FINDINGS AND DISCUSSION**

In *The Hours* movie, the main characters or even supporting characters have a relationship with the story in Virginia Woolf's novel *Mrs. Dalloway*, that also featured in this movie. Virginia, through her writing, has a big role in influencing the way of life of other characters.

Since the first scene of this movie starts, the main character Virginia has been confiding in her anxiety about the psychological disorder she is suffering from. Her feelings became even more chaotic when she began hearing disturbing noises, which made her unable to concentrate. The cause of Virginia's psychic disorder was the death of her family members, namely her father, mother, and younger sibling, when



she was a teenager. Memories of the past that often come to her side lead Virginia into depression and have to get therapy to heal herself (Saputri, 2017).

When Virginia got married to Leonard Woolf in August 1912, she genuinely wanted children, but her husband thought that the “*excitement*” of pregnancy would trigger a catastrophic mental breakdown in herself. Supported by medical advice, Leonard seems dominant in their marriage life. After her menopause, Virginia told a friend she regretted not forcing Leonard to take the risk "in spite of doctors." The unborn children made her wretched in the early hours (Sutherland & Hislop, 2014).

Time by time, Leonard Woolf has done various ways to deal with Virginia's psychological disorder. He brought her move from central London to various areas such as Bloomsbury and Richmond to avoid the trauma Virginia suffered from coming back. Leonard made his printing press in their home area to keep Virginia busy and keep her away from being driven to death by committing suicide as she had done before. Unfortunately, all efforts made by Virginia and Leonard ended in vain. Virginia's writing and ideas about the way of life of Mrs. Dalloway's characters greatly impacted her mentally disturbed. Her desire to make the characters in the novel commits suicide further strengthens her own drive for death (Hidayati, 2018).

Figure 1: Virginia beside a dead bird



The drive for death by committing suicide increased after Virginia witnessed several deaths in her neighborhood. Tracing the life story of Virginia in reality will find that her work is a flashback of her life journey. When she was thirteen years old, her mother passed away because of flu disease. she wrote about the memory in her essay “Sketching the Past .” At that moment, her brother George brought her and her sister Vanessa to say goodbye and kiss their mother for the last time. Her mother's death was the trigger for her serious mental breakdown (Waluyo, 2022).

In the movie, the event of death is first presented through a bird found by Virginia's niece. The bird was dead and became a carcass right under a shady tree. Virginia then made a small cage to place the bird in and gave a bouquet as a farewell. She put the bird back right where they first found it. Virginia considered the dead bird to be at peace without any burdens and had returned to its origin.

Figure 2: Virginia thinks about death



There is one statement by Virginia that strengthens the notion that the drive for death in her is unstoppable "...*Someone has to die so that the rest of us should value life more...*". Virginia thought that her death one day would free her from all anxiety and lead her to meet family members she had lost in her life. This will also free Leonard and the people who care for her from responsibilities that have burdened them all this time.

Figure 3: Virginia drowns herself



Any influence that Virginia had on her from outside herself to cause her death drive to achieve pleasure in accordance with her principles eventually occurred. Leaving a message written in a letter to her husband, Virginia decided to end her life by drowning herself in a river with rocks that she put in her coat pocket. It can be concluded that the loss of a loved object (family member), reappearing trauma, and

the process of introjection are the causes for the emergence of an unstoppable death drive in Virginia Woolf's life.

The phenomenon of suicide occurs not only in fiction but also in real life. Many studies reveal that the cause of suicidal urges is a misunderstanding of the meaning of death, a feeling of trauma due to the loss of a loved one, unpreparedness for the future, and many others. Soetji Andari, through field research in one area of Indonesia, revealed that suicide was caused by gradual disorders ranging from mood swings to high depression (Andari, 2018). It was further explained that suicide has several types depending on the supporting factors; Egoistic type: feels self-interest is more important, Altruistic type: believes in something beautiful after living in the world, Anomic Type: not ready to face social change, and Fatalistic type: is very depressed and loses freedom in social relationship (Andari, 2018). Virginia had faced all of those factors and types of suicide.

Another character in the movie is Laura Brown, a woman most influenced by the storyline in the novel *Dalloway*. Her daily life as a housewife gives her plenty of free time to read the novel. In the novel *Dalloway*, it is told that the main character Clarissa, as a teenager, has experienced the loss of her father, mother, and sister. She has lived through the calamities of war and increasingly believes that even one day's life is dangerous. In this movie, Laura's husband, Mr. Dan Brown, is a soldier. There were many major wars between countries in the story time, making Laura feel worried. Moreover, difficulties in fulfilling sexual needs because her husband is on duty put her in a bad situation.

Figure 4: Laura reading Mrs. Dalloway



Laura is trapped in her role as a housewife with boring activities. She feels that her husband is less sensitive to her desires. The feeling of missing something was felt when she was with her best friend Kitty, who at that time was in trouble with her husband

Ray because she could not get pregnant. Laura felt that Kitty was the ideal object she dreamed of. Kitty, who loves her husband so much, refuses Laura gently and makes her feel an even bigger loss.

Figure 5: Laura at the hotel with medicine



Just Like Clarissa's action in the novel Dalloway, Laura imitated, introjecting into herself under the unconsciousness of what she was reading all this time. Leaving her child with the neighbors, Laura went to the hotel with medicine and attempted suicide. This action failed because the image of her husband and son appeared in her mind suddenly (Marina, n.d).

Figure 6: Laura thinks about her life



Even though she was still alive, Laura, who felt that she was in the wrong place, finally decided to leave her home and family after giving birth to her second child. Based on the pleasure principle and the existence of an ideal ego, Laura sacrifices family happiness. For Laura, living in a big city like Canada, where it does not matter a person's sexual orientation, being a career woman is a satisfaction for herself. Laura managed to get out of the introjection process and avoided the drive of death. However, her family's suffering starts from her decision to leave them. The memories of being with them are traumatic for Laura until old age.

The next character is Clarissa Vaughan, which is farthest from the death drive even though she repeatedly introjects things from outside and from the novel written

by her friend into herself. Clarissa is the most current in terms of time and place of all the characters. She is also the most direct link back to Woolf's book. Clarissa seems at first to be the wrong woman whose ex was hiding his homosexuality in a relationship with her.

In the movie, Clarissa is portrayed as a mother with a daughter named Julia. Clarissa stays in the same house with her lesbian partner, Selly. Like the two previous characters, Clarissa felt that something was missing. The way of her life was wrong. Clarissa's loyalty in caring for Richard, who has HIV disease, opens memories of their time together.

Figure 7: Brenda asks about Clarissa



Richard, who knew about Clarissa's decision to become a lesbian, could only express his feelings through his novel. Clarissa decided to become a lesbian because she thinks that relationships with the same gender are more stable and far from conflict. *She does not* want to add problems to Richard's life. Knowing that she is the person described in Richard's novel made Clarissa feel even more guilty. To do atonement, Clarissa made a party for Richard for the literary award he received, which their old friends had attended. Clarissa also imitated the character's activity in Richard's novel to satisfy him.

Figure 8: Clarissa talks to Richard about her activities



Clarissa has received a particular name from Richard, that is Mrs. Dalloway. In the midst of her busy schedule, Clarissa wants to buy flowers that will be used at the party for Richard. In the novel Dalloway, flowers symbolize happiness and life satisfaction, which means that she wants to get it in her own way. Memories of a relationship with Richard that ended in friendship often appear in Clarissa's memory, occasionally raising the question of whether her decision to live with Selly was the right thing. Clarissa felt something was missing, especially after Richard's death which she witnessed by herself (Marina, n.d).

Although it does not show that the death drive is present in her by committing negative actions such as suicide, one can tell that Clarissa is deeply hurt by all her problems. The woman needs Richard's presence to bring to life the memories she could not have with Selly. In short, sexual drive was very influential in Clarissa's life. Despite introjection by imitating someone's actions or behavior, under absolute awareness, the drive of death finally failed to appear in Clarissa. She survived and continued her previous relationship with Selly with a stronger bound. The problems of mother and son between Richard and Laura Brown made Clarissa more grateful. She believed in Virginia Woolf's words in the novel Dalloway that someone's death would make other people value life more.

The next is Richard Brown, the only character whom we meet twice in the movie. First as a kid named Richie who has suffered a lot from his childhood. His mother, Laura Brown, who felt locked in her freedom as a housewife, often showed strange symptoms and behavior and Richard was forced to tolerate this. Those who left Richard claimed to be free for the first time, not only the mother but also his friends. Richard made a release after his mother ran away and his father and brother died through a messy lifestyle that made him suffer from HIV AIDS. Richard, who felt that he had become a burden to many people, said that "... *I thought I lost all my friends. I thought I drove my friends crazy...*" This thought often made Richard experience hallucinations by hearing strange noises in his apartment room.

Figure 9: Louis feels free of Richard



Feelings of guilt for making his best friend Clarissa dedicate her life to caring for him were an important factor in why Richard survived despite his many troubles. Gradually after Richard discovered that Clarissa was only using him to relive their past memories, he felt worthless. He asked Clarissa to leave him alone and focus on her life with Selly, and Julia, her daughter.

Figure 10: Richard commits suicide



Clarissa's decision to stick around drove Richard to end his life and then threw himself through the apartment window when he argued with Clarissa. Life's problems, feelings of guilt that continue to enter his mind, and the loss of objects he loves in the form of mother's care and affection since childhood are the biggest triggers for Richard's death drive. He becomes a character who fails to avoid the drive of death and ends tragically with suicide.

Above all, to end this research, the author noticed that in recent years, in fact, there is little study raised the issue of how the lifestyle, attitude, and ideology of a writer can influence the readers as in *The Hours*. Although most of the characters in the story are women, researchers cannot only discuss the issue of feminism. If we look at the background of this work, topics related to psychology and mentality are the main ones. Through this research, the writer hopes that in the future, there will be more



research on introjection so that the results can serve as a reminder for readers to be more selective in imitating, adopting, and applying the values of others even though it brings pleasure.

## **CONCLUSION**

Based on the discussion, the researcher can conclude that each character commits the same act of introjection by repeatedly imitating and applying what they receive from outside. Some of these introjections rise to the death drive for some characters in the movie, but some others do not. Virginia Woolf as the author of the novel *Mrs. Dalloway*, who determines the life path of the characters in it, finally decides to commit suicide to reduce the suffering of the husband who has cared for her and achieves the pleasure principle she wants. Her thinking is heavily influenced by the experience and trauma of losing a family member. Even though she has introjected everything by reading the novel *Dalloway*, Laura Brown is supported by the awareness to seek happiness elsewhere, successfully avoiding the drive of death. Clarissa Vaughan continues her life and stays with her lesbian partner after she faces the death of Richard, her best friend who once loved her. Richard Brown, who had suffered since childhood, eventually followed the drive to end his life by committing suicide. The characters in the movie *The Hours* finally achieve the pleasure principle they dreamed of through different ways.

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