

Identity Crisis: Stagnation During Adulthood in Breaking Bad by Vince Gilligan

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Abstract. The study is entitled “Identity Crisis: Stagnation During Adulthood in Breaking Bad by Vince Gilligan (2008)”. This study aims to analyze the phenomena of identity crisis at stages of stagnation during adulthood which is experience by Walter White as the protagonist in Breaking Bad during his late 40’s. when he diagnosed by cancer, he had to survive in order to provide his family by selling drugs using his skill in chemistry before he passed away. Moreover, the study has two main objects which are first describing the phenomena of identity crisis, and second how does the protagonist response with identity crisis. In addition, the qualitative method will be used in order to analyze the phenomena of identity crisis by providing several dialogs and scenes from the film. Furthermore, this study applies the theory by Erik Erikson in (1982) of identity crisis in his book *The Life Cycle Completed* at the stage of stagnation which later on answering the research objects. The results of this study indicates that the protagonist challenges an identity crisis at stages of stagnation which leads to a sense of unproductive and uninvolved while the protagonist lack of generative matters for his family. On the other hand, the protagonist deals the crisis by using procreativity in chemistry, and productive which is engaging in a positive impact by providing his family which leads to generativity and successful in this stage.

Keywords: Erik Erikson; Film; Generativity; Identity Crisis; Stagnation.

Abstrak. Penelitian ini berjudul “Krisis Identitas: Stagnasi Selama Masa Dewasa dalam Breaking Bad karya Vince Gilligan (2008)”. Penelitian ini bertujuan untuk menganalisis fenomena krisis identitas pada tahap stagnasi selama masa dewasa yang dialami oleh Walter White sebagai protagonis dalam Breaking Bad di usia akhir 40-an. Ketika ia didiagnosis menderita kanker, ia harus bertahan hidup untuk menghidupi keluarganya dengan menjual narkoba menggunakan keahliannya di bidang kimia sebelum akhirnya meninggal dunia. Lebih lanjut, penelitian ini memiliki dua objek utama, yaitu pertama, mendeskripsikan fenomena krisis identitas, dan kedua, bagaimana respon protagonis terhadap krisis identitas tersebut. Metode kualitatif akan digunakan untuk menganalisis fenomena krisis identitas dengan menyajikan beberapa dialog dan adegan dari film tersebut. Selain itu, penelitian ini menerapkan teori krisis identitas oleh Erik Erikson (1982) dalam bukunya *The Life Cycle Completed* pada tahap stagnasi yang kemudian menjawab objek penelitian. Hasil penelitian ini menunjukkan bahwa tokoh utama menghadapi krisis identitas pada tahap stagnasi yang menyebabkan rasa tidak produktif dan tidak terlibat, sementara tokoh utama kekurangan materi generatif untuk keluarganya. Di sisi lain, tokoh utama mengatasi krisis tersebut dengan menggunakan prokreasi dalam bidang kimia, dan produktif yang memberikan dampak positif dengan menyediakan kebutuhan keluarganya, yang mengarah pada generativitas dan keberhasilan pada tahap ini.

Kata Kunci: Erik Erikson; Film; Generativitas; Krisis Identitas; Stagnasi.

1. INTRODUCTION

In modern era, people have their own identity that forms by the influence of society, Bilgrami (2006) defines identity as condition where individuals see themselves depending on their biological or social facts of themselves. Identity is an understanding sense of self that encompasses who we are, how we are perceived by others, and how we situate ourselves within broader social, cultural, and historical contexts. It integrates personal continuity our remembered experiences, values, beliefs, and roles with the flexible, evolving aspects of self that adapt to new contexts and relationships.

On the other hand, many people experience an identity crisis which is a moment where they doubt about their choices and a crucial turning point where they must move forward. Gilgorov (2023) Arguing that an identity crisis is best understood as a first-person feeling of discontinuity, arising when someone cannot link their past self with their present self-concept in a coherent. By studying an identity crisis is important where it occurs in which someone is confused about their own identity or re-evaluate who they are. In contemporary literature and television, the exploration of identity crisis has emerged as a prominent theme, reflecting the complexities of relationship and the challenges individuals face in defining themselves within society. Especially, people who have reached the adult age who has family.

Instead of developing self-improvement, it turns out that identity crisis can manifest in various aspects of individuals' lives, such as career choices, cultural backgrounds, gender identity, relationships, and social media presence, leading to feelings of confusion, anxiety, and a struggle to align personal values with external expectations. For instance, someone who is reached adult when they have to raise a family, they tend to be uninvolved and unproductive by people around them. According to Villines (2023), many people experience an identity crisis, which is a moment in where they doubt or re-evaluate who they are. Through introspection and support, people who are navigating an identity crisis can emerge with a deeper understanding of their values and aspirations, greater inner strength, more meaningful relationships, and a sense of personal empowerment to make the correct choices that align with their desire.

When individuals experience an identity crisis in every stages is a result of their influence by the others or relationship from the past, Norman (2023) in his article *The Thrill of Victory and the Agony of Defeat: The First and Last One Hundred Days of a New and Old Administration* quoted Erikson's statements of the relation of identity crisis by others influence "Erikson's theory on identity crisis maintains that "one cannot separate the identity crisis in individual life and contemporary crisis in historical development because the two help to define each other and are truly relative to each other" (Erikson, 1968, p. 23, as cited in Norman, 2023, p. 48). In identity crisis one of the reasons for the conflict to be happen is the reason for connection between the historical past and future. Baumeister et al. (1985) stated that a crisis type known as identity deficit is typified by a lack of commitment or loyalty to ideals and objectives. In other words, when someone experiences an identity deficit, they may feel lost or unsure about who they are or what they stand for, which can lead to confusion and difficulty in making decisions. This lack of commitment to ideals and objectives can impact their direction in life and their relationships with others.

There are several researchers that discuss about identity crisis. First, Ningsih et al. (2024) entitled “Framing Analysis: A Depiction of Identity Crisis in *Charlotte Wells' Aftersun* Film.” That discussing the phenomena of identity crisis from the protagonist named Calum who is experiencing the stages of role confusion during adolescence by becoming a young father and have the complex relationship with his daughter and to fulfill his family expectations. Second, Setiadi et al. (2025) entitled “Narrative analysis of character Po’s identity crisis in *Kung Fu Panda 3.*” Which focusing on protagonist Po a panda who has been chosen as a dragon warrior in order to protect the people from the villain who wants to destroy a valley of peace. During this time Po was experiencing the phenomena of identity crisis during adolescence which is role confusion, that makes him questioning his titled as a dragon warrior while fulfilling the people expectations around him at Jade Palace. However, this study will focus on the phenomena of identity crisis during adulthood which is stagnation in *Breaking Bad*, a film from 2008 by Vince Gilligan as writer and director. This film tells a story of protagonist name Walter White who is a high school chemistry teacher in his late 40’s. During this time, Walter was diagnosed a cancer, which making him feel depression and anxiety about the fate of his family if he passed away. Because of this issue Walter had to think of how to make money as much as possible by selling drugs named methamphetamine with his partner who is still teenager Jesse Pinkman, by using his skill in chemistry and make a second identity as “Heisenberg” to protect his family. As a result of his action by selling drugs Walter had experience many troubles and making his relationship with his family and the people around him was broken.

The reason why this study chooses this film is because it encompasses several crucial aspects that was faced by the adult in these days. Furthermore, the protagonist Walter White catch the attention of peoples when they reach an adult stage about experiencing the identity crisis at stage of stagnation. Where Walter White in *Breaking Bad* (2008) was experiencing an internal struggle of fulfilling his role as a father figure for his family and proving his accomplishments to others, meanwhile he was facing life or death situation either by his cancer or people in his drug business. These issue which was faced by Walter White create a tension with his family and the people around him.

The purpose of this study is to reveal how Walter White depicted the identity crisis and how does Walter White deals with the problem of identity crisis through the plot of the series based on theory of Erik Erikson theory in (1982). As the film explores the identity crisis by Walter White which represent by his father figure and his accomplishments in drug business to prove by others. While the result of his action caused the crisis of stagnation. Therefore, this study titled as *Identity Crisis: Stagnation During Adulthood in Breaking Bad by Vince Gilligan*

2. LITERATURE REVIEW

This part includes the theories that are supported by the idea of film, psychoanalytic theory, and a few expert theories. The writer attempts to make the review of literature easier for readers to grasp by providing definitions for terminology used in the study. The fundamental principle of this research centers on identity crisis and applies Erikson's theory. The study's primary topic, identity crisis, is based on personality development, which puts a person in a position where they are trying to look back at their past and feel regret for a decision they have made. While they stick to their principles and help their loved ones, because it is the obligation of the role they have been given. It is evident from Vince Gilligan's *Breaking Bad* series how these identity crisis symptoms are recognized and examined, providing insight into the early stages of the disorder.

However, this study will analyze the object of film that are used more often in academic writing since they are an innovative idea where a literature could be implemented into moving pictures and sound effects and making the audience involve in the story. According to Pratista (2008), film is an audio-visual medium that combines narrative and cinematic elements. This emphasizes the role of literature as a form of artistic and imaginative expression that serves to reveal truths about human life and society. It implies that literature acts as a medium through which individuals can explore and reflect upon various aspects of the human experience. In other words, films use artistic and imaginative storytelling as well to depict various aspects of human life and society.

Despite having been around for a while, films are still frequently considered to be a relatively new genre of literature. Like novels, plays, or prose, films also have narrative components, but they also have the added advantage of drawing viewers in with their use of moving images and cinematography. Karnik et al. (2015) stated literature stimulates reflection by prompting questions and deepening our understanding of issues and situations. It implies that the significance of literature as a thought-provoking medium is highlighted.

In order to analyze a film, there are a few things that should be considered such as narrative elements which serve as a tool in analyzing a literature. According to Thompson et al. (2010) define narrative as the causally connected progression of events unfolding across time and space. Meaning the narrative was served as a tool in order to uncovered the implicit meaning of the story. These devices are known as narrative elements, and there are five types of narrative elements seen in films generally plot, theme, setting, character, characterization, and point of view.

A Plot is a technique for sequencing events in a story. according to Freytag (1900) defines plot as a five-part shape like a pyramid. It starts with the exposition, which is just the beginning where the protagonist meets the characters and learn about their situation, including the event that starts everything off. After that, the rising action is the longest part, where the main problem gets more complicated and the tension builds through a series of bigger and bigger obstacles.

In literature, a theme is a central idea, message, or insight that is explored and developed throughout a work of literature. According to Wales (2001), a "theme" in literary criticism is the "point" or core idea of a piece of literature that we deduce from the plot, imagery, and symbolism. This central idea is inferred by audience through their interpretation of various elements such as the plot, imagery, and symbolism present in the text.

Setting in literature refers to the time and place in which a story takes place. It can include physical locations, such as a specific city or country, as well as the historical period in which the story is set. Mititelu (2011, p. 96) stated, "Setting, which includes scenery, time period, and moral or intellectual environment, creates the stage on which characters move and act." This emphasizes that the critical role of setting is in shaping a narrative by establishing the backdrop against which characters interact and evolve.

A character refers to a person, animal, or entity depicted in the story. Characters are the individuals who drive the plot forward through their actions, thoughts, and interactions. Fishelov (1990), The feeling of a character's "presence" as a living, breathing being is created when they are endowed with multiple features, are portrayed from multiple perspectives, are richly detailed, and are dramatized in various contexts. Characters are commonly categorized into two types: flat and round characters. Flat characters are more one-dimensional and often exhibit stereotypical traits and behaviors without much depth or development throughout the story. On the other hand, A round character is one that experiences development and transformation during the story's progression, displaying complicated feelings and intentions. Characterization is the process through which an author develops and portrays the characteristics, traits, and personalities of the characters in a literary work. Ifianti and Rahman (2020) stated characterization concerns the main characters' physical appearance, personality and social status. Characterization involves portraying these elements to provide a deeper understanding of the characters and their role within the narrative.

Point of view in literary works refers to the perspective from which a story is narrated, influencing the reader's understanding of events, characters, and themes. It can be first person, second person, or third person, with variations such as limited or omniscient narration.

Similarly, in fictional films, point of view plays a crucial role in how the story is presented to the audience, shaping their perceptions and emotional connection to the plot and characters. It forges the connection between readers and a literary work, along with the other essential components (Diasamidze, 2014, p. 161). Just as in literature, the chosen point of view in films can enhance the audience's engagement, evoke empathy, and convey the filmmaker's intended message effectively.

Furthermore, because this study discuss a literature which is a film, cinematography plays a crucial role in filmmaking because the cinematography analyzes words, sound, picture, and tone which is suitable in analyzing a film. Noor et al. (2018, p. 33) stated "Cinematography is more than just the elements of text and photographs, it is the process of capturing the ideas of words, actions, subtext, emotion and tone." underscore that the nature of cinematography beyond mere visual elements, highlighting its role in translating the essence of words, actions, emotions, subtext, and tone onto the screen. Cinematography involves the art of visually storytelling, utilizing various techniques such as lighting, framing, camera movement, and visual composition to convey the deeper layers of a narrative. Camera shots, camera angles, and mise-en-scene are examples of cinematography aspects.

Camera shots in cinematography refer to the different angles and distances from which a scene is filmed. They play a crucial role in conveying emotion, storytelling, and capturing the audience's attention. According to Canini et al. (2011) described the categories of identifiable shot types can be reduced to three basic ones in practice, regardless of the undefined gradation of distances: long shots, medium shots, close-ups, and over-the-shoulder shot.

First, long shots usually involve an important part of the background in along with all or most of a quite large subject, for example, a person with its background. This category also includes Extreme Long shots, which often serve as the first shot of a series to set the scene because they highlight the background while the camera is at its furthest point from the subject. Second, a medium shot when the actor was positioned from the top of the head to the waist, either standing or seated. Third, Medium Long Shot, frames a character from roughly the knees or mid-thigh up, balancing their presence with some background. Fourth, a close-up displays a character's face or a very tiny portion of the scene with such detail that it nearly fills the screen. This picture removes the subject from its surrounding setting, drawing attention instead to a character's emotions or responses or meaningful scenes in the story. The fifth is medium close-up, a shot that frames a character from approximately the chest or shoulders up, filling most of the frame with their face while still including a small portion of their upper body. The last is over-the-shoulder shot, where it is taken from behind one character's shoulder, typically

framing another character or object in the scene, making the other character feel connected to their interlocutors.

Similar to camera shots, intentional usage of camera angles can be seen in films, with various types of camera angles serving distinct purposes. Fanani et al. (2016) stated that camera angles consist of several rules such as: eye-level, low angle, high angle, bird's eye, and over-the-shoulder shot.

First, an Eye-level (EL) position places the camera close to the subject's eye level. Second, a camera positioned at a high angle (HA) points the camera above on the subject and moves downward. Third, low angle (LA), which involves angling the camera moves from below the subject to upward. The final one is called Bird's Eye (BE), which places the camera so that it may be viewed from above.

Identity Crisis by Erik Erikson (1982)

Erik Homburger Erikson was a psychologist who was born in Germany. Through years of study and application, his works that focus on identity issues culminated in several influential works on individuals' identity, Erikson (1982) defines identity formation begins in adolescence (the Identity vs. Role Confusion stage) and continues to develop as people navigate various psychosocial crises throughout adulthood. Resolving these crises leads to a stable sense of self (identity achievement), while ongoing exploration, ambiguity, or prematurely fixed commitments can result in diffusion, moratorium, or foreclosure. Erikson emphasizes that identity is not a fixed trait but a dynamic, lifelong process influenced by culture, history, relationships, and life events.

However, the phenomena of identity crisis could be happened to any individuals including adulthood between age 40 to 60. Especially, the adult who experiencing the generativity vs stagnation during these stages. According to Erikson in his book Identity: Youth and Crisis that define the term of crisis (1968, p. 16), "A necessary turning point when development must move one way or another, marshaling resources of growth, recovery, and further differentiation." However, the crisis in adulthood stages happens when individuals try to contribute to the society or their family, in other words the next generation such as the children, which the other people get benefits from them.

Therefore, the relationship between stagnation to identity crisis is thus follows one direction. According to McLean et al. (2014, p. 116) note that Erikson uses the term "crisis" to describe the inner conflicts that emerge when an individual struggles to identify their identity, goals, and principles. On one hand, persistent stagnation can undermine a coherent sense of self by eroding confidence in one's contributions and future direction, making questions such

as “Who am I beyond my routine duties?” and “What is my lasting impact?” On the other hand, an emerging or renewed identity crisis can catalyze a reorganization of one’s values and commitments, motivating an individual to pursue new roles or redefine existing ones to restore a sense of purpose and continuity. Cultural and contextual factors such as workplace norms, family expectations, socioeconomic constraints, and migration experiences shape both the experience of stagnation and the available ways for achieving generativity, thereby influencing how identity is forming in adulthood.

Adulthood Stage: Generativity vs Stagnation

The stage of adulthood is characterized by the conflict between generativity vs. stagnation. This stage typically occurs during middle adulthood, between the ages of 40 to 65 years old. Erikson (1982) stated family and career are the main points in this stage that the adults concern on. Which means adults at this stage focus on contributing to society, nurturing the next generation, and leaving a legacy.

Erik Erikson’s stage of Generativity vs. Stagnation is the central psychosocial crisis of adulthood in his theory of Identity stages. Erikson (1982) defines conflict or crisis centers on generativity versus stagnation, where people who are not engaged in generative activities who feel inactive or uninvolved in creating, helping, or contributing are at particular risk of being overwhelmed by stagnation. Without outlets for growth or legacy, the sense of meaning can erode. Moreover, stagnation denotes a withdrawal from broader concerns, a preoccupation with personal comfort and routine, and a perceived lack of growth or purpose. When the needs for generativity are unmet, individuals may experience a sense of stagnation and a diminished sense of unproductive and uninvolved.

The resolution of this crisis shapes both identity and social functioning. Successful navigation achieving generativity produces a sense of legacy and continuity: the individual feels they have contributed to the well-being of others and, by extension, to future generations. Erikson (1982) defines generativity encompassing procreativity, productivity, and creativity drives the creation and mentoring of new beings, products, and ideas, including ongoing identity development, to foster meaning beyond the self. This resolution is associated with virtues such as care, productivity, and procreativity. Conversely, unsuccessful resolution marked by stagnation can lead to feelings of emptiness, boredom, or irrelevance. People may question their life’s meaning, experience dissatisfaction with their roles, and become preoccupied with self-centered concerns. The balance between self-care and other-directed involvement is crucial; excessive focus on personal comfort can intensify stagnation, while excessive pressure to be productive without genuine purpose can lead to burnout.

Related Studies

This part is to identify the similarities and differences between this study and previous researchers that have been conducted on identity crisis. Before this study was compiled, there were several researchers that had similarities with this study. The three related researchers are collected and described as follows:

The first research, "Identity Crisis Experienced by Rachel Kim in Jessica Jung's Novel *Shine* (Psychoanalysis Approach)," was a thesis written by Chevira Prakasiwi (2023) from University of Islam Negeri Raden Mas Said Surakarta. Roy F. Baumeister's theory was served as the primary analytical tool for this research, which is discuss Identity crisis is sometimes referred to as identity conflict or identity deficit in Baumeister's theory. The aims of this research were to reveal and analyze the types, causes, and impacts of identity crisis in the novel *Shine*. The protagonist of this research, Rachel Kim, went through an identity crisis. Parental values, negative experiences, and the adolescent stage are the causes of that problem. This research used a qualitative research method; the research examines identity crisis as a social phenomenon by drawing on prior research and psychological studies on the subject. Text passages from the book were one of the data sources; they offer a thorough analysis of Rachel's hardships and experiences. The research's result showed identify two types of identity crisis experienced by Rachel Kim Identity Deficit and Identity Conflict arising from three causes: adolescence, parental values, and negative experiences, and it notes two resulting impacts on her life: a loss of self-confidence and a sense of alienation.

The second research was conducted by Dea Noor Amelia and Gustaman Saragih (2022) from University of Indraprasta PGRI, Jakarta entitled " Identity Crisis Based on Reality and Fantasy in *The Jungle Book* by Rudyard Kipling". The objectives of this research were to analyze how the plot represents the identity crisis and how the character's actions depicted and deals on this crisis. This research focused on the main character, Mowgli, and his struggle with reality and fantasy, which shape his personality. Employing qualitative methods, the research analyzes how Mowgli copes with his identity crisis using Erikson's theory and Freud's defense mechanisms. The novel portrays Mowgli's conflict between his human and animal identities, showcasing his utilization of defense mechanisms like repression, regression, denial, and reaction formation. Through Mowgli's journey, the research reflected stages of Erikson's psychosocial development theory, illustrating his quest to define his identity and find acceptance in both the human and animal worlds. Moreover, the research result shows that Mowgli's anxiety and identity crisis significantly influence his thoughts and behaviors, leading him to accept both his human and animal identities.

The third research was proposed by Astri Rahayu Agshari (2017) Universiity of Surabaya entitled “Identity Crisis of Benjamin Button in F. Scott Fitzgerald’s *The Curious Case of Benjamin Button*”. There were two objectives of this research. First, how Benjamin Button’s unusual aging process is portrayed in F. Scott Fitzgerald’s *The Curious Case of Benjamin Button*, and second how this aging process contributes to an identity crisis for Benjamin Button. The research discussed into Benjamin's odd aging process, influenced by the rare genetic disorder Progeria, and how it leads to his identity crisis. This research used a qualitative method with psychoanalysis approach which refers to the phenomena of identity crisis. By analyzing Benjamin's struggles with acceptance in society and his family, the research applied Erik Erikson's theory of identity crisis to understand the psychological implications. Through examining Benjamin's journey to find his identity, the research highlights the importance of having a name and a sense of belonging in shaping one's identity. Moreover, the results of this research lead to two conclusions: first, Benjamin's aging process is inverted, as he is born old and grows younger over time, arriving at a late-teen or young-adult stage; second, this reverse aging shapes a distinctive character, preventing him from adopting a stable identity and leaving him unable to fix a single self-concept.

Overall, this study had some similarities with the previous researchers. It was discovered that these researchers used the same method as a qualitative method, the same issue, and the same Erikson's theory in form of Eight Ages of Man or psychosocial stages of identity crisis. Meanwhile, the differences among these researchers were the objects they used to analyze. It is known that identity crisis can happen at any age. Especially, the adolescent who was mentioned in Erikson's theory. As a result, these three researchers examine how the protagonist's character develops in relation to the causes and effects of identity crisis. Furthermore, the identity crisis was classified based on Erikson's theory and depends on the range of ages of the individual.

3. RESEARCH METHODOLOGY

In order to provide the analytical findings in the form of an essay, the writer used the descriptive qualitative approach in this study in conjunction with the library method. The descriptive qualitative approach that the writer has chosen to use for this study is one that makes use of qualitative data, documents, and observations to understand a social phenomenon and its characteristics. Fossey et al. (2013) stated “Qualitative research is a broad umbrella term for research methodologies that describe and explain persons’ experiences, behaviors, interactions and social contexts without the use of statistical procedures or quantification.” defines that

qualitative research encompasses a wide range of research methodologies aimed at describing and understanding individual experiences, behaviors, interactions, and social contexts. Unlike quantitative research, qualitative research does not rely on statistical procedures or quantification to draw conclusions. Instead, it emphasizes interpreting and making sense of the rich, nuanced data collected through methods such as interviews, observations, and analysis of texts. This approach allows researchers to delve into social issues in society and provides examples, deep insights that are not easily captured through numbers alone.

To help interpret the events in the film and come to conclusions, the writer examined the film, the characters in the film, the plot, the cinematography components, and provide pertinent sociological ideas and concepts. All of this will be done through the expert's definition. Therefore, since *Breaking Bad* is a literary work where the writer will collect primary and secondary material, comprehend it, examine it, and provide the result in a form paragraph description of it, the descriptive qualitative method is the most suitable approach for conducting this study.

4. RESULT AND DISCUSSION

From this part, the writer provides several scenes which related to the issue of identity crisis at stages of stagnation. Furthermore, the capture of the scenes is supported by the pictures and the dialogues in order to describe the visual and the context of the scene more clearly.

Depiction of Identity Crisis in *Breaking Bad*

In this film series, the protagonist named Walter White who is describing as a person who are strict, dissatisfied, and jealous by other's achievements while he is struggle because of his sickness in other words fighting for his cancer. His behavior was formed, as soon as he joined an illegal business which means selling drugs in order to provide his family and dealing with dangerous people while proving himself as a worthy person in this case the backbone of the family, as a result formed his identity yet. Walter's life was based on caring and self-proving at the same time shows the struggle that he faced, Erikson (1982) in his book "The Life Cycle Completed" defines adulthood stage as condition where individual rises the concern with the "self" while trying to denial the reality by doing some procreative or repression activities that could affect the others. This could lead either the Individual becomes overthinking which resulted as depression, stress, addiction, isolation, demanded, and etc. which leads to a sense of stagnation.

Uninvolved

At the earliest of the season, season two to be exact shows the dissatisfied and jealous of others by the protagonist while he is confessing all of his problems to the psychiatrist. The reason why his family has directed him the psychiatrist is because he has been disappeared for a day, when found naked in a supermarket. Because his family was worried, they directed him to the psychiatrist, and then he confessed to him about what is going on in his life and the reason why he left home.

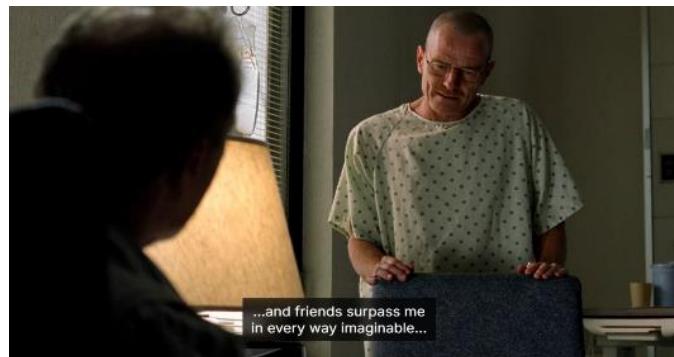


Figure 1. Walter confessed to the psychiatrist.

Note. After Walter's disappeared from home, his family directed him to the psychiatrist. From *Breaking Bad* [00:26:27], *Bit by a Dead Bee* [season 2, episode 3], by Vince Gilligan [director], 2009.

He stands up from his chair, and says to the psychiatrist, "Doctor, my wife is seven months pregnant with a baby that we didn't intend, my 15-year-old son has cerebral palsy." (Gilligan, 2009, 00:26:27-00:26:33] This shows the difficult situation of Walter's life and by taking care of an infant and teenage fifteen-year-old son who is disable which making him feeling down of his life. And then he says, "I am extremely overqualified high school chemistry teacher. When I can work, I make \$43.700 per year." (Gilligan, 2009, 00:26:35-00:26:43). Walter questioning his career as an old chemistry teacher, who has a low amount salary for forty-three seven hundred per year. while it cannot cover his medication for cancer therapy and providing his family. Moreover, he says, "I have watched all of my colleagues and friends surpassed me in every way imaginable, and within 18 months, I will be dead!" (Gilligan, 2009, 00:26:46-00:26:57). This statement shows why Walter feeling repression or stagnation for all this time, because he had been watched all of someone's successful on their back making him feel left behind by the others especially by his family and friends which leads to sense of uninvolved. And the last when he says, "And you ask me why I ran?" (Gilligan, 2009, 00:26:56-00:26:59) In Erikson's book *The Life Cycle Completed* (1982, p. 66) framework, late-life despair often hinges on a durable sense of stagnation an ongoing deficit of generative

engagement and meaningful involvement so symptoms in psychotherapy may primarily reflect a nostalgia for purpose and connection rather than surface complaints. this indicating that Walter tried to run away from the reality that he faces, instead of trying to fix it. He just left everything behind after he disappears from home.

The scene uses over-the-shoulder shot from doctors back, in order to make the doctor feel connected to Walter as the protagonist who is struggle in his life and needs someone to lift up his burden that he has hold for all this time. At the same time, it uses medium shot to capture Walter's gesture from head to waist while his hand holding a chair as a signal that he needs someone to hold his burden for a while in this case the doctor. The lightning in this scene using dim-light by the lamp indicating Walter's life which is full of frustration of his act and depression of his condition.

As an old man who has terrible life, Walter cannot hide the facts that he his life was no longer because of his disease. He starts to belief that his cancer cannot be cured, while he is overthinking about what would happen to his family after he died, making him hopeless and no longer have a hope to his life, and feel isolated to others.



Figure 2. Walter is undergoing cancer treatment.

Note. Walter attends cancer therapy sessions regularly. From *Breaking Bad* [00:02:20], *Breakage* [season 2, episode 5], by Vince Gilligan [director], 2009.

At the opening of season two in episode five, Walter shows following a of cancer treatment while the screen starts to show some nurses are providing the patients. Walter who did not realize about what is happening around him just stared ahead with a blank stare while there is no other person from his family accompany him during this treatment session, as the screen starts to speed up leaving Walter did not move a single thing from his body. Erikson's (1982, p. 66) view, a new symptom in late life can be misread as a simple regression, but it often signals a profound mourning for lost autonomy, initiative, intimacy, and generativity, with unmet identity potential and a constrained sense of self. This shows a feeling of hopeless and isolated by the protagonist of Walter White as he starts to think that his life was short and

can be died any time because of his job as a drug seller which is lead his life to dangerous situation while he is fighting for his cancer.

This scene was used a medium shot as Walter frames from up to his knees while he was sitting on a chair and displaying some environment. When the angle of camera was using an eye-level position to show Walter as the person who is weak and unable to do anything just like the rest of the patients who do the same. Moreover, the lightning that comes from the sun through the window did not catch the Walter presence and block off by the nurse and the other patients represents Walter's who did not have a bright future just because there is no one to accompany with when he is in difficult times.

In a condition where someone does not need any help from others because it can harm the pride that they have, similar to Walter who does not need any help from someone who considered himself weak. Walter was lied to his wife Skyler about his treatment has been paid by his friends Elliot and Gretchen, instead he paid the treatment by himself using the money from his illegal business by selling drugs of meth. Gretchen who has called by Walter's wife feel confused where did he got the money, and insist to meet Walter in a restaurant to get an explanation.



Figure 3. Walter refused Gretchen's help.

Note. Walter refused to be helped by Gretchen and accuse her for making him looks poor. From *Breaking Bad* [00:32:24], *Peekaboo* [season 2, episode 6], Vince Gilligan [director], 2009.

Gretchen who feels confused by Walter's behavior says, "Let me just get this straight...Elliot and I offer for your treatment no strings attached." (Gilligan, 2009, 00:31:12) and then she says, "An offer which still stands, by the way." (Gilligan, 2009, 00:31:19) Showing that Gretchen is indeed wants to help Walter to cover his treatment. When she finally says, "And you turn us down out of pride, whatever...and then tell your wife that in fact we are paying for your treatment, without our knowledge, against our will, you involve us in your lie." (Gilligan, 2009, 00:31:23-00:31:30) After saying that, Walter with a flat expression says,

“Yeah, that’s pretty much the size of it.” (Gilligan, 2009, 00:31:41) showing that Walter does not care of others, while he starts to accuse Gretchen for humiliating him by saying, “That I should go begging for your charity? And you waving your check book around like some magic wand is gonna make me forget how you Elliot- How you and Elliot cut me out!” (Gilligan, 2009, 00:32:11-00:32:24) This statement of Walter shows his stubbornness that he does not need any help from anyone. Erikson (1982, p. 70), Where generative enrichment in its various forms fails altogether, regressions to earlier stages may occur either in the form of an obsessive need for pseudo-intimacy or of a compulsive kind of preoccupation with self-imagery and both with a pervading sense of stagnation. This shows Walter become more compulsive behavior which is stubbornness and making him maintain his images. Even from anyone that he knows he will accuse them for trying to humiliate him because of his condition.

This scene was used close-up as it focused on Walter’s expression for being passive towards Gretchen, and the camera angle of this scene used eye-level to represent Walter’s dignity to treat as the same level with Gretchen which was saying that he can take care everything by himself indirectly. While the scene uses side lightning which has a purpose to create a dramatic mood of this as the conversation between Walter and Gretchen are getting intense.

In order to celebrate Walter’s cancer getting smaller, his family holding up a party at their house and invited their friends and relatives. Everything went smoothly where everyone drinking and talking to each other. When the scene moves to the side of the pool where Walter, Walter Junior, and Hank are sitting and drinking at the edge of the pool. While on the conversation Walter Junior and Hank are talking about Hank’s successful as DEA agent who catch a cartel boss makes Walter getting annoyed.



Figure 4. Walter being aggressive towards Hank.

Note. Walter become annoyed by Hank for showing off his accomplishments. From *Breaking Bad* [00:14:43], *Over* [season 2, episode 10], Vince Gilligan [director], 2009.

When Hank talks about his experience as DEA agents says, “Tell you what, I gotta give those bastards points for originality.” (Gilligan, 2009, 00:11:14) once again by insulting the drug’s criminal as bastard and making them as creature who do not deserve to live, making Walter who is also a criminal is getting annoyed. When Hank keeps talking about his experience while Walter Junior was listening to him closely, Hank asks Walter to pour a drink for them by saying, “Hey, top me off there, will you, buddy?” (Gilligan, 2009, 00:11:58) which making Walter feel insulted on his party. When Hank and Walter Junior keep talking and smiling without involving Walter, he suddenly pouring the drink once again to them without asking with a flat expression, Hank who is confused by Walter’s behavior says, “The kid is sixteen, what are you going for, father of the year?” (Gilligan, 2009, 00:13:32-00:13:35) Walter who feel offended by Hank’s statement says to Walter Junior who always keeps talking to Hank, “What are you looking at him for?” (Gilligan, 2009, 00:13:36) Walter who feel isolated because his son does not talk with him feel annoyed by Hank who acted like a proud father talking to his son. Hank who do not let Walter Junior keeps drinking by his father than grabs the bottle and left while being shout by Walter to give it back, and then Walter stands up and says, “It’s my son, my bottle, my house!” (Gilligan, 2009, 00:14:43) Erikson (1982, p. 71) Rejection which leads to a stagnation can surge into collective action, fueling collective hostility and conflict (such as wars against neighboring groups perceived as threats), driven not only by competition over territory or resources but by fear of difference, with those groups likely to respond in kind. This shows Walter being aggressive towards Hank’s his own brother-in-law behavior for talking about his successful with his son like a proud father, order him to pour the drink, and acting like a man of the show in Walter’s celebration.

The scene uses close-up shots as it shows Walter’s expression being angry towards Hank for making him like a stranger in front of his son and the guests, and making the atmosphere more intense as Walter keep watching Hank. While the scene also uses natural lightning as it shows by the setting of time in this scene was shooting at a day, and making the character feel natural and create a dramatic atmosphere as the scene getting intense with Walter confront Hank.

Unproductive

When Walter just defeats two criminals by using his skills in chemistry one of them was died and the other one were still alive. Walter was trapped in a delicate situation whether to let him died like his friend or let him lived. As a result, Walter and Jesse had to decide by flipped

a coin, and Walter has to be the one who executed the person for the first time in his life in order to protect his family and his identity. While Jesse bought a plastic bin in order to dissolve the body in acid fluid.



Figure 5. Walter smokes weed.

Note. Walter smokes weed in order to make him relax before executed his enemy. From *Breaking Bad* [00:31:42], *The Cat's in the Bag* [season 1, episode 2], Vince Gilligan [director], 2008.

When Jesse came home to make sure Walter do his job to execute person, He found Walter who is smoking his weed in his house and was sitting on his sofa. Jesse says, "Oh fuck, are you smoking weed? Oh, my God." (Gilligan, 2008, 00:31:36) While Jesse smiles upon Walter, and then he says, "Wait a minute, is that my weed?" (Gilligan, 2008, 00:31:49) This shows how Walter was affected by this drug business and Jesse influence as a junkie the one who was addicted to drugs. Which making him unproductive and far from the norms of society. Erikson (1982) arguing that a healthy society must balance practical norms ethics, law, and psychological insight to define what counts as tolerable rejection or unproductivity within groups, while still upholding a universal commitment to care that extends beyond small communities to encompass broader social and humanitarian ideals. Which means what society thinks it is bad, is actually normal to certain people. In this case, Walter who is smoking weed for some people and cops were illegal. But for Walter and the criminals it is normal in a certain situation where they are live in.

The scene uses long shot to capture Walter's action and picture to his surrounding, while the camera angle was using eye level to represent the neutral perspective of Jesse while by the time he sees Walter just like him. Moreover, the lightning in this scene was using a key lightning where the strongest light sources come from the windows, while Walter surrounding was covered by the dark. This represents Walter's life when he stepped to the world of criminals his life was changed which indicate by the darkness, and the reason why Walter

would be able to do this is because he had to provide his family by leaving more money before he passed away.

When Walter hit a dead road of his plans, He asks Jessie his partner in crime to sell more drugs in order to get more money quickly. By rushing out things and the obstacle that they have just been through, Jessie did not want to risks his life after he just been captured by the police, almost died by a dangerous people and under supervisions by Drug Enforcement Administration (DEA). It shows in the following picture:



Figure 6. Walter asks Jessie to sell more drugs.

Note. Walter asks Jesse to sell more drugs by himself. From *Breaking Bad* [00:22:29], *Breakage* [season 2, episode 5], by Vince Gilligan [director], 2009.

When Walter starts cooking drugs, he asks Jesse to sell drugs by his own, “Well, how much do you think you can sell on your own? Say if I cook during the days and you work during the nights.” (Gilligan, 2009, 00:22:29-00:22:34) Erikson (1982, p. 69) defines stagnation is not alien to even the most productive and creative individuals, yet it can completely overwhelm those who are inactive in generative pursuits. In this case, by giving other alternatives of his plans, shows Walter who is the most creative if it is related to chemistry starts to rush over things by not thinking about the safety of his partner Jesse which could lead he is also being captured. Jesse as soon as with questionable face says, “Dude.” (Gilligan, 2009, 00:22:35) surprised by Walter’s decision. And then Walter says, “prior to Tuco, that was your plan, wasn’t it? I understand it’ll be a fraction of what we brought in before.” (Gilligan, 2009, 00:22:41-00:22:43) by insisting Walter’s plan and referring to the dangerous person named Tuco who made them almost died. At the end of his explanation Walter says, “But still what choice do we have?” (Gilligan, 2009, 00:22:46) This shows Walter’s selfish to let everything goes by his plan and the one must follow it. After that Jesse says, “First of all, there is no we! okay? You are talking me, solo, busting hump slinging shard.” (Gilligan, 2009, 00:22:52) Jesse refused to follow Walter’s plans as it sounds like he did everything by himself and risking his life.

The type of camera shot uses in this scene is medium close up as it shows Walter's expression while maintaining a small portion of his chest. And at the same time, if the camera position was using an eye-level that represents Jesse's perspective making them at the same level or positions. While the costume they are wearing is Hazmat costume which has the function to prevent any infections during making drugs represent, they did not want to get in a trouble that they are started and act passive to each other by letting the other one to do the hard task.

When Walter visits Jesse at his rented house, He asks Jesse about the task that he asked to intimidate an old couple who robbed their meth. Jesse says that he did not kill someone, instead an old wife is the one who killed her own husband while Jesse asked them to hand over the money from the meth that has been stolen by them. By crushing his head with an ATM machine after the wife was insulted by his own husband. After hearing the explanation from Jesse, Walter decided to visit Jesse's friend in a military museum to pick up the cash.

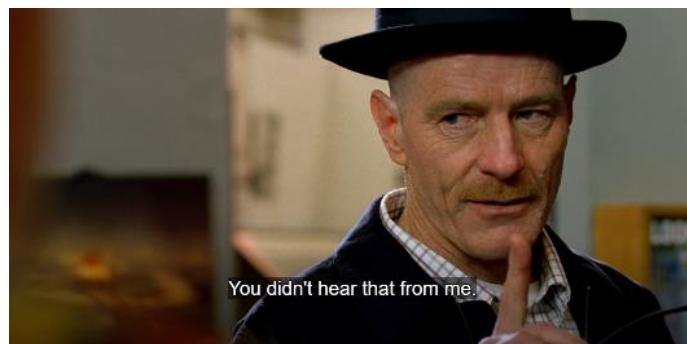


Figure 7. Walter picks up the money at the museum.

Note. Walter tells a fake story to Jesse's friends about him killing someone. From *Breaking Bad* [00:18:38], *Negro y Azul* [season 2, episode 7], Vince Gilligan [director], 2009.

When Walter comes to the museum, he introduced himself as a Heisenberg the one who make the meth. he asks Jesse's friends to hand over the cash without lots of question by saying, "Let's get this over with." (Gilligan, 2009, 00:17:12) By he extends his left hand giving the meth to sells and received using the cash by left hand. With a cold expression that Walter shows to Jesse's friends, they asked him about do Jesse really kill someone just for the money. Because one of Jesse's friends called Skinny Pete says, "Damn man, it's all over the town, everybody's like whoa snap, usually I gotta chase dude's down for their money but today everybody's paying up." (Gilligan, 2009, 00:18:13-00:18:20) Because of that story people who buy their meth are scared and willing to pay their product which resulted an increasing profit for them. And then, Walter lifts up his finger and says, "You didn't hear that from me." (Gilligan, 2009, 00:18:38) By saying this Walter wants to emphasize that Jesse as the person you do not want to mess up with, which is not true Jesse is not the one who kill after that

incident. Erikson (1982, p. 71) stated the point is that genuine care is often held back because rejection, which leads to a stagnation can manifest within families and communities becoming less well-rationalized and more or less ruthless suppression of what does not seem to fit some set goals of survival and perfection. In this case, Walter deliberately said that so the false story about Jesse would spread throughout the town and make their business more profitable by using Jesse's name for his own purpose.

This scene was used a close-up shot as to shows Walter expression while manipulating Jesse's friend with a false story and light up the emotion of Walter as Heisenberg who will do anything to achieve his goals which is to get more money. next, the costume that is wearing by Heisenberg. Which is combination of light color shirt that is covered with dark glasses, dark jacket, and dark hat is to show that Walter has embrace his new identity as a drug lord who is manipulating and connected to under world full of criminal.

As a result of Walter keeps lying to his wife, Skyler found out that Walter was a drug dealer and the money that pays for Walter's treatment comes from selling drugs for all this time. Skyler who is angry and disappointed decided to leave the house, along with the kids and live in separate house. Walter who is depressed tries to reconcile with Skyler by keeps visiting her house every day, until Walter had enough and insist to move in together with Skyler. When Walter found out that she was cheating on him with her own boss in the workplace.



Figure 8. Skyler talks to Walter about cheating.

Note. Walter was told by Skyler that she was cheating. From *Breaking Bad* [00:45:53], *I.F.T* [season 3, episode 3], Vince Gilligan [director], 2010.

Skyler came home after work, when he sees Walter Junior and his friend Louis were sitting on a sofa watching a television. And then, she saw Walter in the kitchen that was cooking for the dinner. When Skyler walks to Walter in a kitchen, Walter greets to Skyler by saying, "So, how was your day?" (Gilligan, 2010, 00:44:34) And Skyler replied with a flat expression, "Good." (Gilligan, 2010, 00:44:38) This shows that Walter tries to improve his relationship with Skyler by stay away from drugs business for a while and becoming a good husband that

taking care of the house. Suddenly, Skyler walks towards Walter and then she says, “I fucked Ted.” (Gilligan, 2010, 00:45:53) After hearing that Walter stays silent and feel disappointed by his wife action that tells her secret to him, like he used to do on the past by keeping secret to his wife. Erikson (1982, p. 113) Feeling unnecessary can be experienced as a verdict of uselessness, and without ongoing challenges to spur generativity, stagnation can take hold; while some may see withdrawal as relief, complete disengagement from creativity and care is depicted as worse than death. In this case, Walter who has struggle in providing his family and gaining trust from his wife, which is useless at the end because he had been betrayed by his wife. This shows the complexity of Walter’s relationship with his wife Skyler, instead of trying to reconcile they are just making it worse to each other.

The scene used close-up shot as it focuses on Skyler’s expression and making the scene more dramatic. Moreover, it uses and eye-level angle to represent the same positions of Skyler with Walter to revenge Walter’s action for keeping a secret on the past, while Skyler does not keep a secret and be honest. The dim light was used in this scene to represent Walter’s marriage life that falls apart, and making the atmosphere in a dark mood.

The Protagonist Response to Identity Crisis in *Breaking Bad*

After Walter experiencing stages of identity crisis which can be influenced by others, and affecting on Walter’s behavior in action and decision. Walter was accepted who he is, by being a bad guy who realize that everything that he has done was full filled his ambition and willing to exploiting others but never fix what he has done at the start. And at the end of the story, he realized that he should try to face his problem and be responsible for what he has done. Erikson (1982), generativity always invites the possibility of an energetic shift to procreative and productive in the service of the generations. In order words, generativity plays a crucial role in this process and act as the resolution to become successful in this stage. There are several actions and decisions which shows by Walter to accept who he is, and tries to fix everything that he has broken as follows:

Procreativity

When Jesse and Walter decided to become a distributor of their drugs, they have a business relationship with the cruel drug cartel named Tuco. Jesse who come to Tuco place got beaten up by him, and end up his drugs and his money got stolen by Tuco. Walter who does not accept this kind of treatment to his partner Jesse, decided to infiltrate Tuco’s place to stand up for his partner Jesse and bring back the money by using his skill in chemistry.

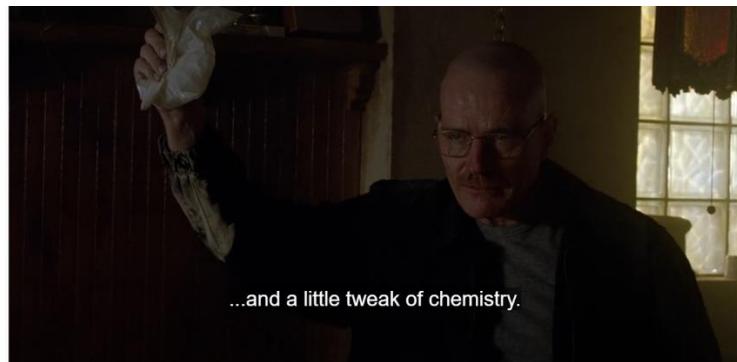


Figure 9. Walter creates an explosive crystal.

Note. Walter threatens Tuco using an explosive crystal. From *Breaking Bad* [00:45:44], 'Crazy Handful of Nothin' [season 1, episode 6], by Vince Gilligan [director], 2008.

When the first time Walter comes to Tuco's place he asked him to responsible for Jesse and asked the money that he had stolen by saying, "fifty thousand dollars." (Gilligan, 2008, 00:42:33) and then Tuco starts laughing by questioning Walter's statements. And then Walter says, "Thirty-five for the pound of meth you stole and another fifteen for my partner's pain and suffering." (Gilligan, 2008, 00:42:42) This line shows the build up character of Walter White, who starts to look at things rather than drugs. Tuco who stands up from his chair tried to make things clear and laughing at Walter's decision by saying "Let me get this straight, I steal your dope, I beat the piss! out of your mule boy, and then you walk in here and you bring me more meth?" (Gilligan, 2008, 00:43:18) Walter who starts fed up by Tuco statements took the crystal and throw up to the floor, making an explosive that blew off Tuco's place. When Tuco was afraid of Walter he then starts to give the money back and asked what is Walter's brought, and then Walter says, "Fulminated Mercury, and a little tweak of chemistry." (Gilligan, 2008, 00:45:44) This action shows the progress character of Walter from someone who is utilize his skills just for unproductive things such as making drugs, into stand up for his partner Jesse. Erikson (1982) defines procreativity as the generative drive to create, nurture, and leave a legacy through offspring, mentoring, creative work, and socially meaningful contributions that extend beyond the self. In this case, Walter White sometimes using his skill in chemistry to solved a problem, while the reason behind it is to contribute to the other person which is Jesse. Walter as an adult still has several responsible for Jesse's growth who is still young.

The scene uses medium close up in order to portrayed Walter's expression and his gesture for holding a bag of explosive crystal that represent his determination to pursue this business while protect the people around him. while the camera angle uses an eye level that captured Walter's position from neutral perspective to represent that he is the same position or the same threat as Tuco. Moreover, the key lighting was using in this scene that comes from the window.

It is to represent Walter's vision to pursue this business and protect the people around him by utilizing his skill in chemistry as a solution.

When Walter wanted to save Jesse once more and finished what he had been caused for all this time, he utilizes his skill in chemistry at the end of the series. By making an automatic gun rifle in order to kill the neo-Nazi gang who kidnapped his partner Jesse and making a poison for Lydia in order to finish the bad people that hurt his family and the people around him.



Figure 10. Walter was called by Lydia.

Note. Walter reveals that he put a poison to Lydia's drink. From *Breaking bad* [00:50:17], *Felina* [season 5, episode 16], by Vince Gilligan [director], 2013.

When Walter comes into the neo-Nazi headquarters to meet their leader Jack and his friends. Walter asks for the relationship in business, while Jack does not interest in Walter anymore and asked for one of his servants to execute Walter. When Walter was dragging to outside, he says that Jack has an owe to Walter. And then Jack says, "I owe you what for?" (Gilligan, 2013, 00:41:23) then Walter says that to kill Jesse Pinkman, which turns out one of the reasons to meet him and save him out of that place. When they meet each other, Walter directly fell off Jesse onto the floor making him unable to stand up, while Walter activates an automatic gun rifle from his car outside, making the entire neo-Nazi gang was killed. When suddenly Lydia was calling from one of the gang phones and says, "Is it done? Is he gone?" (Gilligan, 2013, 00:49:54) Walter who pick up the phone says to Lydia that all of his distributor was dead, and then Walter asked for Lydia's health which turns out the effect was working by saying "That would be the ricin I gave you." (Gilligan, 2013, 00:50:17) This shows how Walter utilizes his skill in chemistry for doing a procreativity thing. Which in this case, by saving Jesse once more and finish the bad people who making his life miserable. Erikson (1982) stated grandiose, all-encompassing urge to present one's group as uniquely glorious can be in procreative form while it led to dangerous extreme. Which means the process of procreativity

sometimes could lead to the most extreme action, in this case Walter White who utilize his skill in chemistry in extreme way in order to kill and to poison people who hurt his family and the people around him.

The scene uses long shot to captured the environment around Walter and Jesse. While the camera position was using high angle to represent the situation of Walter white being powerless. Furthermore, the lightning in this scene was using backlight making the atmosphere looks intense, and to represent the last meeting of Walter White and Jesse Pinkman.

Productivity

As a result of Walter doing a drug business, his action has been revealed by the DEA and become Heisenberg a wanted criminal across the country. Walter who does not have a choice left his family again to look for a hide place, making his family in danger because of his action and his family hate him. when he found out that he needs to give the money that he earned during drug business to his family before he passed away, by giving it to his old friend Gretchen and Elliot who owned a big company and giving it as a charity for his family.



Figure 11. Walter giving the money to Gretchen and Elliot.

Note. Walter asked Gretchen and Elliot to give the money for Walter children. From *Breaking Bad* [00:12:48], *Felina* [season 5, episode 16], by Vince Gilligan [director], 2013.

Walter asked Gretchen and Elliot to pick up the money at his car. When the money was collected Walter says, "That is \$9,720, 000" (Gilligan, 2013, 00:11:30) While Walter showing off a pile of money that he earned as Heisenberg a drug cartel. When Gretchen says, "Where did it come from, and why is it here?" (Gilligan, 2013, 00:11:31) Gretchen who feel suspicious by the amount of money that Walter earned. When Walter says, "I earned it, and you're going to give it to my children." (Gilligan, 2013, 00:11:36) This shows that even though Walter becomes a wanted criminal and being hate by his family he still cares for his family by giving the money no matter what happen. Gretchen and Elliot who refused the money tells that he cannot give it to them, and asked Walter why he cannot do it by himself. When Walter says, "I

can't, my wife and my son hate me, they won't take my money." (Gilligan, 2013, 00:12:15) Revealing his condition right now with his family Walter still tries to ask a help from his old friend to give it the money. Furthermore, when Walter finally says, "My children are blameless victims of their monstrous father." (Gilligan, 2013, 00:12:48) This line shows that Walter White already accepts the consequences of his own action as Heisenberg a drug cartel, who was hated by his own family and making him a wanted criminal, who do bad things to his own family and the people around him. Erikson (1982, p. 56) stated during pivotal work phases adults creatively rehearse and reframe past experiences and future tasks through thinking, imaginative play, and model scenarios so that by revising failures and sharing a hopeful, corrected past, they anticipate a strengthened future. In this case, Walter who has accepted himself that he was wrong for all this time, tried to revise his failure by doing some redemption which making his goal in providing his family be successful by leaving all of his money from drug business for his children.

The scene used medium close-up to focus on Walter and represent of his own consequences, while the camera position uses an eye-level to show the neutral as it shows the neutral perspective of Walter while talking to Gretchen and Elliot as the scene focuses delves the character of Walter. The key lightning was used in the scene as it took right besides Walter to draw attention to Walter as the protagonist while it is showing a little dark side of Walter face as it represented Walter's past as Heisenberg.

After several months, Walter met his wife again Skyler to talk about her condition of her family while Walter was left. Skyler give five minutes for Walter to talk, he says that it is last time Walter says goodbye to his family, Skyler says because of Walter did on the past, makes Skyler and the children were visited by dangerous persons who threatened them at night. Walter who promised to Skyler that he is going take care of it and asked to see his born daughter for the last time.



Figure 12. Walter met Skyler.

Note. Walter would take care the people who threatened his family. From *Breaking Bad* [00:31:18], *Felina* [season 5, episode 16], by Vince Gilligan [director], 2013.

Skyler who visited by Walter says, “You didn’t kill anybody sneaking in her, did you?” (Gilligan, 2013, 00:29:48) This shows Skyler who still considered Walter as Heisenberg who would willing to kill anybody. After that Walter says, “No, didn’t have to.” (Gilligan, 2013, 00:29:53) This shows Walter who already accept his new identity as Heisenberg in front of his family. Skyler who looks Walter in a terrible condition asked the reason why Walter was visiting her. When Walter walks forward and says, “It’s over...and I need a proper goodbye.” (Gilligan, 2013, 00:30:39) This shows Walter promised to finish what he done on the past. Skyler who thinks that Walter was going to give in to the police says, “If you’re in custody what stops those people from coming back?” (Gilligan, 2013, 00:30:58) While Skyler telling the people who threatened her family. Soon Walter says, “They’re not coming back, not after tonight.” (Gilligan, 2013, 00:31:18) Walter promised to Skyler that he would take care of them for threatened her family and showing the responsibility for what he did on the past, and asked Skyler to meet his newborn daughter Holly for the last time. Erikson (1982, p. 69) defines the emerging virtue of “Care” expands a commitment to actively looking after the people, objects, and ideas one has learned to value. In this case, where Walter has learned a value lesson during adulthood to take care of his family and the people around him. Even though Walter made the mistakes, he has some responsible in order to take care of the new generation his children and his family as an adult.

The scene used medium close-up that focuses on Walter’s expression, while maintaining the camera position was used an eye-level that represent neutral perspective of Walter who do not inferior or superior like Heisenberg. The soft lightning was used in this scene to make the atmosphere in a soft mood and dramatic while minimizing the shadow that represent the final wish for Walter to say goodbye.

5. CONCLUSION AND SUGGESTIONS

To conclude the phenomena of identity crisis in the previous chapter, the stage of identity crisis in adulthood could lead to stagnation where the individual who has a family taking care the next generation of children by their own. Walter as the protagonist in *Breaking Bad* by Vince Gilligan experience the identity crisis as Walter a high school chemistry teacher who is using his skill for unproductive illegal business such as selling methamphetamine, instead of using it for the better of society. Walter who manipulated by the new identity of Heisenberg who is superior and aggressive to others could affected the people around him, which lead to

Walter cut off the relationship from the family and the people. The efforts of Walter had made so far by collecting money illegally led him to stagnation where he changed his behavior drastically and being rejected by society as he embrace the new identity as Heisenberg. Hopefully, by the end of this study, the writer hopes this study would be beneficial for English Department students who are interested in similar topic such as identity crisis in psychological development or psychosocial stage. However, this study is far from perfect. As the writer still difficult for finding data in series which consist from season two to season five. As a result, this study aims to serve as a reference point for students examining identity crisis at adulthood stages by Erik Erikson, with a particular focus on their portrayal in film. Future work could broaden the scope by analyzing identity struggles in other films, enabling studies comparisons and the development of a more generalized framework for cinematic representations of identity.

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