CHAPTER 2
THEORITICAL FRAMEWORK

According to Oxford Reference Online (Oxford Reference Online, 2021, p. 1), psychoanalysis is the method of therapy for psychological disorders pioneered by Freud. The method relies on an interpretation of what a patient says while 'freely associating' or reporting what comes to mind in connection with topics suggested by the therapist. The interpretation proceeds according to the scheme favored by the analyst, and reveals ideas dominating the unconscious, but previously inadmissible to the conscious mind of the subject. When these are confronted, improvement can be expected. The widespread practice of psychoanalysis is not matched by established data on such rates of improvement. In short, I conclude that psychoanalysis is therapeutic method for treating mental disorders by investigating the interaction of conscious and unconscious elements in the patient's mind.

One of Sigmund Freud's psychoanalytic concepts is the Oedipus complex. The Oedipus complex was first introduced by Sigmund Freud's Psychosexual Development Theory in his book The Interpretation of Dreams, published in 1900. Sigmund's Oedipus complex theory explains the child's unconsciousness in connection with his desire to sexually own the mother and eliminate the father.

In the book "Psikologi Sastra", Oedipus complex related to the phallic stage of 3-5 years. Initially, both boys and girls love their mothers, who meet their needs and see their father as a rival to win their love. For boys, competition with the father leads to anxious children when the father uses his power to win the competition for the mother. He is afraid to be castrated by his father. These symptoms are called castration anxiety. This anxiety that encourages men to identify with their fathers (Minderop, 2010, p. 103). Based on Minderop statement, children like their mothers at first, but boys experience castration anxiety so that boys will identify with their fathers.

In the book "Theories of Personality", at about 3-4 years of age, the child begins the phallic stage, the third stage of infant development. This is the time when the genitals become the main erogenous zone. The phallic stage is first characterized by a dichotomy between male and female development. This is a distinction that Freud traces back to the anatomical differences between genders (Feist & Feist, 2009, p. 41-42). In short, I conclude that Oedipus complex is a problem occurred in a young boy in phallic phase.

2.1 FORBIDDEN LOVE

Forbidden love that caused by ethical or legal more or in this case have same meaning as love is morally wrong, it is a love relationship that forbidden because violating the norms and the values prevailing within the community (Novianti, 2018). In other words, love must be in accordance with norms and values that are in accordance with the rules that apply in society to be accepted. Basically, it is because humans in this life cannot live in their own way, so in social life we must follow various rules, where these rules are in accordance with norms and values that are in accordance with the rules that apply in society.

Related to Oedipus complex, it is incest which is determined by the society as forbidden relationship. Fortune (Fortune, 1932, p.620) defined:

> "Incest is illicit sexual relationship between the persons in consanguinity excluded from such relationship by socially determined regulations."

Incest can occur not only in biological families but It is also in step families. Shepher (Shepher, 1983, p.26) stated that sexual relationship may include kissing, hugging, and stroking. In other words, loving to family members whether they are biological family or step family which are included into consanguinity with sexually motivated such as desire to kiss, to hug, and other activities refer to sexuality is incest.

Based on explanation above, Oedipus complex is forbidden love because it violating the norms and the values prevailing within the community.

There are reasons why incest is forbidden in society. The following are explanations from the expert:

a. Incest or sexual desire in the family is considered to destroy the only social order known to primitive society and destroy the solidity and cohesiveness of the core group.

Seligman said that all marriage prohibitions (exogamy) are generalizations of the two incest prohibitions (against parent-child and sibling sex relations), exogamy being a simple generalization of incest to the unilateral descent group (1950, p.307). She also cites societies that have never possessed rules of group exogamy but do possess sexual taboos within the nuclear family. She revealed that some forms of these taboos are universal, whereas group marriage rules only appear after long development and only in some societies.

Seligman stated that the function of the incest prohibitions is to consolidate and maintain the cohesiveness of the nuclear group, for society rests upon the cohesiveness of separate families. Such a theory is similar to Malinowski's theory who points out that sexual desire within the family would destroy the only social order a primitive society knows by replacing previously existing sentiments with sexual emotions, a process which he considers to be disruptive (1927, p.243).

b. Incest will damage the socioeconomic in society.

White believed that the incest taboo is derived from exogamy, whose function is a socioeconomic one. He names as his intellectual ancestor Tylor, whose "marry-out-or-die-out" formula was intended to explain how the compactness of a tribe is maintained despite the spreading of clans:

> "Again and again in the world's history, savage tribes must have had plainly before their minds the simple practical alternative between marrying-out and being killed out . . . ," for life demanded the cooperation of ever larger groups (Tylor 1888:267).

White thinks that the "definition and prohibition of incest" can also be explained by Tylor's insight concerning exogamy or group rules. He reasons thus: mutual aid is necessary for cultural life, and incest would short-circuit the cooperation that symbolling (culture) makes not only possible but necessary:

> "Other factors being constant, the tribe that exploits most fully the possibilities of mutual aid will have the best chance to survive" (White, 1949, p.315).

Based on this explanation, incest will eliminate the culture of mutual aid which is a culture in society.

With the emergence of culture, White also stated that a new cooperative organization for food and defense was built upon a structure already present: the family. After all, virtually everyone belonged to one family or another (White, 1949, p.315). He continues:

> "Cooperation between families cannot be established if parent marries child; and brother, sister. A way must be found to overcome this centripetal tendency with a centrifugal force. This way was found in the definition and prohibition of incest . . ." (White, 1949:316). And finally: "Incest was defined and exogamous rules were formulated in order to make cooperation compulsory and extensive, to the end that life be made more secure" (White, 1949: 329).

According to White's statement, the function of the prohibition of incest is as a way of forging cooperation between families, which the cooperative organization for food and defense is built on. With the establishment of cooperation between these families, life becomes more secure.

2.2 CHARACTER

According to Edgar V. Robert, in Literature: An Introduction to Reading and Writing, a character can e defined as a verbal representation of a human being. Through actions words descriptions and commentary writers portray characters that are interesting loved and even hated. A character is revealed by how a character responds to conflict through their dialogue and through description (Robert, 1999, p.53).

In his book A Glossary of Literary Term, M. H. Abrams defines character as follows:

> "Character is persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it as the dialogue and from what they do as the action." (Abrams, p.32-33).

From the definition of character above, an author should be able to portray the character's quality, attitude and behavior clearly so that it can give a description of a character to the readers, because both of the character and the quality of moral portrayed by the author are related to the reader's interpretation

Types of character in literature:

a. Protagonist

Protagonist is the major, or central, character of the plot. The protagonist is normally adequately simple to distinguish: the person is the fundamental person without whom there would be no plot in any case. (Pickering, p.24)

b. Antagonist

The person against whom the protagonist battles or fights is the antagonist. The antagonist can be fairly more challenging to recognize, particularly on the off chance that he is certainly not a person. (Pickering & Hoed, 1981, p.25)

c. Flat Character

Flat characters are the individuals who exemplify or represent a single character, trait, or thought, or probably an exceptionally predetermined number of such characteristics. Flat characters are likewise alluded to as type characters, as one-dimensional characters, or, when they are distorted to make humor, as caricature. Flat characters are typically minor actors in the books and stories in which they show up, however not generally so. (Pickering and Hoeper, 1981, p.25).

d. Round Character

Round characters are simply the opposite of flat characters. They encompass some of characteristics and tendencies and are complex multidimensional characters of considerable and emotional intensity who've ability to develop and change. Major characters in fiction are normally round characters, and it's with the very complexity of such characters that maximum people emerge as engrossed and fascinated. (Pickering & Hoeper, 1981, p.26)

e. Dynamic Character

In a few works, the improvement is so diffused that it could cross nearly unnoticed; in others, it is adequately drastic and profound as to purpose a complete reorganization of the character's personality or system of values and beliefs. Change in character might also additionally come slowly and incrementally over many pages and chapters, or it could take area with a dramatic suddenness that surprises, or even overwhelms, the character. With characters who completely qualify as dynamic, such change, but and each time it occurs, may be predicted to regulate next conduct in a few tremendous and demonstrable way. Dynamic characters encompass the protagonists in maximum novels, which through distinctive feature in their very and scope provide excellent vehicles for illustrating the technique of change. (Pickering & Hoeper, 1981, p.28).

f. Static Characters

Static characters depart the plot as they entered it, in large part untouched through the activities which have taken place. Although static characters have a tendency to be minor ones, due to the fact the author's foremost attention is elsewhere, this isn't usually the case. (Pickering & Hoeper, 1981, p.27)

2.3 INTRINSIC APPROACH

In "The Art of Watching Film, Ninth Edition" by Dennis W. Petrie, Joseph M. Boggs (Petrie & Boggs, 2018, p. 35-60), dramatic elements of film consist of**:**

2.3.1. A good story
There are the elements of a good story, namely:

   a. A good story is unified in plot
   b. A good story is credible
   c. A good story is interesting
   d. A good story is simple and complex
   e. A good story handles emotional material with restraint

2.3.2 The significance of the title

In most movies, to get understanding the full meaning of the title viewers must watch the movie first. Usually, before the viewer watch the movie, they only know one meaning of the title. Otherwise, after watching the film the viewers will find another meaning that is richer and deeper afterward. Titles are often ironic, expressing an idea quite Contrary to the intended meaning, and many titles allude to myths, biblical passages, or other literary works (Petrie & Boggs, 2018, p. 44).

Several titles can draw attention to an important scene worth further study when it is realized that the film's title was taken from it. While headlines rarely name the subject (as in Sense and Sensibility and Good Will Hunting), it is often an extremely important clue to identifying the subject. Therefore, it is essential to think carefully about the possible meaning of the title after watching a movie (Petrie & Boggs, 2018, p. 45).

2.3.3. Dramatic structure

Dramatic structure is the placement of aesthetic and logical parts to maximize emotional, intellectual, or dramatic impact. Dramatic structures can be linear or non-linear, depending on the needs and desires of the author. Both patterns contain the same elements namely exposition, complication, climax, dénouement. They differ only in the placement of these elements (Petrie & Boggs, 2018, p. 45).

a) Linear, or Chronological, Structure

In linear, the elements are arranged chronologically. There is exposition as the first session of the story that introduces the characters, shows some of the reciprocal relationships between them, and places them in a believable time and place. Then there is conflict as next section, begins and grows in clarity, intensity, and importance. Dramatic tension and suspense that is created and maintained throughout the complex is often the longest part. The third session is the climax, the complexity has reached the point of maximum tension then opposing forces collide at a high point of physical or emotional action. The conflict is resolved at the climax, and then there is a brief period of calm, the dénouement, during which relative equilibrium returns (Petrie & Boggs, 2018, p. 45).

b) Nonlinear Structure

In a nonlinear structure, the elements are not arranged chronologically. The necessary expository information is filled through the dialogue when the character talks about the situation or event that led to the complicated event or flashback as sequence of filming that back in time to provide explanatory material (Petrie & Boggs, 2018, p. 44).

2.3.4. Conflict

Conflicts are at the heart of every story, whether told on a printed page, stage, or screen. It is an element that really intrigues us, enhances the intensity of our experience, accelerates our pulse and challenges our spirit. Major conflicts are classified under the headings of external and internal (Petrie & Boggs, 2018, p. 48).

a. External conflict

An external conflict may be a contest of opposing human wills, happen in personal and individual struggle between the central character and another character. It is simple and basic human conflicts tend to be more complex than the first appear. This conflict usually cannot be separated from other individuals, society as a whole, or the value systems of the individuals involved (Petrie & Boggs, 2018, p. 49).

b. Internal conflict

Internal conflict focuses on the inner psychological conflict of the central character. Conflicting forces are just different aspects of the same personality (Petrie & Boggs, 2018, p. 49). For example, in "Shut In" movie, psychological conflict occurs to Mary, a central character feeling guilty because as a child psychologist, she is unable to take care of and help her son who has behavioral problem.

Mary feels stressed taking care Stephen alone who is unable to do anything after his car accident (disabled and probably dumb). Even though Mary cares deeply for Stephen and take care of him very well, it all make her feeling like she has lost Stephen and It is just his body that cannot do anything. Mary who seems to be trying to accept the gift of life, her stress has given her nightmares about Stephen. In one of her nightmares, she kills

Stephen to no longer having to solely care for him and to make his life beautiful. As a psychologist, Mary seems to be aware that her dreams are desires from her subconscious. Her subconscious has made Mary feeling guilty of Stephen. In such internal conflicts, we see a central character trapped between both sides of their personality, strong but torn between conflicting desires, goals, or values. In some cases, this internal conflict is resolved and the character grows or develops as a result, but in many cases there is no solution.

2.3.5. Characterization

To be interesting, the character must be genuine, easy to understand, and worth taking care of. In most cases, the characters in the story are as believable as the story is. In other words, they either comply with the laws of probability and necessity (by reflecting the outwardly observable behavior of human nature) and the inner truth (humans as we wish). Or an actor who will look real through compelling art (Petrie & Boggs, 2018, p. 50).

When characters are truly believed, it is almost impossible to remain completely neutral to them. We need to answer them in some way. You can praise their achievements and integrity, or pity their failure. We may love them or identify them for their normal human qualities. They have human ignorance that we all share, so we can laugh at them or laugh with them because of their ignorance. If we react negatively to them, we may hate them because of their greed, cruelty, selfishness, and evil ways. Or we despise their timidity (Petrie & Boggs, 2018, p. 51).

a. Characterization Through Appearance

Characterization in a movie has a lot to do with casting, as most movie stars reveal their character the moment they appear on the screen. An important aspect of a film's characterization is immediately apparent visually. While

some actors may be versatile enough to display very different qualities in different roles, most actors are not. When we see most actors on screen, we make certain assumptions about them because of their facial features, clothing, body structure, mannerisms, and the way they move. First impressions can be wrong as the story progresses, but it's definitely an important means of building your character. For example, in Iris (2015), director Albert Meisles (Grey Gardens) makes the most of the costume + accessories = character equation for designer Iris Apfel's captivating documentary portrait (Petrie & Boggs, 2018, p. 51).

b. Characterization Through Dialogue

Of course, the characters in feature films reveal a lot about themselves through what they say, but many also reveal how they say it. Their true thoughts, attitudes and emotions are subtly suggested by the choice of words, the stress of speech, the pitch and the pattern of pauses. When an actor uses grammar, sentence patterns, vocabulary, and certain dialects (if any), much is revealed about the character's social and economic levels, academic background, and spiritual processes. Therefore, we need to develop sharp ears and listen to the faintest and most subtle nuances revealed by the human voice-not just what is said, but which one. Listen carefully to what you are told to do (Petrie & Boggs, 2018, p. 51).

c. Characterization Through External Action

The best reflection of personality is human behavior. Of course, you should assume that the actual character is not just an agent of action, but does what he does for the purpose, for motivation that matches his overall personality. Therefore, there must be a clear relationship between the character and its actions. Of course, the action should come from the character's personality. Once the motivation for a character's behavior is clear, the character and the behavior become intertwined and inseparable, and every action the character

takes reflects in some way the quality of its unique personality (Petrie & Boggs, 2018, p. 52).

d. Characterization Through Internal Action

Inner movement takes place inside characters` minds and feelings and includes secret, unstated thoughts, daydreams, aspirations, memories, fears, and fantasies. People`s hopes, dreams, and aspirations may be as critical to an expertise in their individual as any actual achievement, and their fears and insecurities may be greater horrible to them than any actual catastrophic failure. The maximum apparent manner wherein the filmmaker well-known shows internal fact is through taking us visually or aurally into the individual`s thoughts in order that we see or pay attention the matters that the individual imagines, remembers, or thinks about (Petrie & Boggs, 2018, p. 53).

e. Characterization Through Reactions of Other Characters

The way other characters see people often serves as a good tool for characterization. Such means may provide a large amount of information about the character before it first appears on the screen (Petrie & Boggs, 2018, p. 53).

f. Characterization Through Contrast: Dramatic Foils

The use of characters that contrast with the protagonist in terms of behavior, attitudes, opinions, lifestyles is one of the most effective characterization techniques (Petrie & Boggs, 2018, p. 54).

The effect is similar to the combination of black and white. Black looks black and white looks white. At carnival shows, the tallest giants and the smallest can be placed side by side, and filmmakers may use the characters as well. For example, consider the powerful contrast between Andy Griffith from the old Andy Griffith show and the Don Knotts television character. Tall and a little heavy like Sheriff Taylor, Griffith has a calm, confident and easygoing

personality. As a secondary fife, nuts were the exact opposite — small, lean, unstable, and nerve bundles (Petrie & Boggs, 2018, p. 54).

g. Characterization Through Caricature and Leitmotif

Actors often exaggerate or distort one or more dominant or personality traits in order to quickly and deeply penetrate the character into our minds and memories. This device is called a caricature (from the technique used to draw cartoons) (Petrie & Boggs, 2018, p. 55).

A similar characterization method, leitmotif, is a character repeating an action, phrase, or idea until it becomes the character's trademark or theme song. In essence, exaggerated and emphasized (through repetition), such remedies come across like a caricature. Examples of late motifs include Fred Astaire's repetitive dance routine played by the prosecutor (Ted Danson) in the body heat, and Colonel Blumy Cham (Robert Duvall)'s phrase "sports fan" for dad (Petrie & Boggs, 2018, p. 53).

h. Characterization Through Choice of Name

An important method of characterization is to use a name that has the appropriate sound quality, meaning, or meaning. This technique is called entering a name. As evidenced by Paul Schrader's choice of the name of the taxi driver Robert De Niro's character, screenwriters usually come up with the name of his character very carefully. And Travis Bickel succeeded with it. In addition, it requires at least one exciting and / or symbolic component. Travis is an exciting Travis / Journey, not a symbolic one. Then Bickel. Travis is a romantic, memorable and soft, and Bickle is a tough and awkward name. And it suits the character (Petrie & Boggs, 2018, p. 535.

i. Varieties of Characters

Another way to analyze film characteristics is to use three combinations: standard and stereotyped, static and dynamic, and flat and round (Petrie & Boggs, 2018, p. 56).

2.3.6. Symbol

A symbol communicates that something else with the aid of using triggering, stimulating, or arousing formerly related thoughts with inside the thoughts of the character perceiving the symbol. All sorts of human verbal exchange contain the usage of symbols. We recognize the which means of a symbol if we already own the thoughts or ideas related to or constructed into the symbol. A traffic light, for example, communicates its message symbolically. When the mild turns inexperienced or red, we do greater than have a look at with hobby the alternate from one shadeation to another; we reply to the symbolic message it gives. To someone who has in no way visible a traffic light, however, the alternate in shadeation has no symbolic which means. Therefore, it'd be very risky for that character to stroll round with inside the coronary heart of a hectic town at rush hour (Petrie & Boggs, 2018, p. 60).

To approach a work of art, you need to have some understanding of the nature, function, and meaning of the symbol. Almost anything in a movie can have a symbolic meaning. In many stories, the setting has strong symbolic overtones. Characters are often used symbolically, and when a character becomes symbolic, so does the conflict in which they participate. Therefore, it is essential to recognize the special nature of symbolic communication in cinema (Petrie & Boggs, 2018, p. 60).

In any tale form, a symbol is something (a specific object, image, person, sound, event, or place) that stands for, suggests, or triggers a complicated set of ideas, attitudes, or emotions and therefore acquires importance past itself. A

symbol is a unique form of energized communique unit that capabilities particularly like a garage battery (or better, on this virtual age, a "nonvolatile" USB flash reminiscence device). Once a symbol is charged with a fixed of institutions (ideas, attitudes, or emotions), it's miles able to storing the ones institutions and speaking them any time it's miles used (Petrie & Boggs, 2018, p. 60).

2.3.7. Irony

Irony, in the most general sense, is a literary, dramatic, and cinematic technique involving the juxtaposition or linking of opposites. By emphasizing sharp and startling contrasts, reversals, and paradoxes, irony adds an intellectual dimension and achieves both comic and tragic effects at the same time. To be clearly understood, irony must be broken down into its various types and explained in terms of the contexts in which it appears.

2.4 EXTRINSIC APPROACH

2.4.1 Oedipus Complex Theory

The term Oedipus complex comes from the legend of Oedipus, a Greek legend, a child who falls in love with his mother after killing his father (Freud, 1920).

Minderop stated Oedipus complex is a boy's desire to have a mother, which creates rages, and associates with jealousy for the father, fear of the mother's rejection, punishment of the father, and invisible respect and affection for the father. It leads to suppression with a period of latency (Minderop, 2010, p. 102). According to Mindelop's explanation, it is possible that the Oedipus complex is due to the mother paying special attention to her son and the son not being loved by his father.

In the book "Freud: Peletak Dasar Psikoanalisis" by Storr (Storr, 1991, p. 37), The boys noticed everything related to his certification as a gentleman, regarded his father as a rival, and very sensitive by disparagement statements about his size, weakness, incompetence, and his lack of experience. So, the boy will feel envy and jealous at his father, the object of the mother's affection and attention and he also will be a person sensitive by disparagement statements about size, weakness, inability, and his lack of experience.

According to Freud, in "Theories of Personality, Seventh Edition" by Jess Feist and Gregory J. Feist (Feist & Feist, 2009, p. 4), the Oedipus complex occurs during the developmental phallic stage (3-6 years), when the source of libido (life force) is concentrated in the erogenous zone of the child's body. This means that from the age of 3-6, the source of libido (life force) is concentrated in the erogenous zone. By identifying same-sex parents, the child successfully completes this stage, ultimately leading to the development of a mature sexual identity.

Freud believed that Oedipus complex, which precedes the boy's phallic stage, forms an identity with his father. He wants to be a father. He later develops a sexual desire for his mother. Then he wants his mother. These two desires do not appear to be inconsistent with the underdeveloped ego, so they can coexist for some time. When the boy finally realizes their contradiction, he abandons his identity with his father and retains a strong desire to have a mother. The boy now sees his father as a rival to his mother's love. He wants to eliminate his father and put his mother in a sexual relationship. This condition of rivalry with the father and incest with the mother is known as the simple male Oedipus complex (Freud, 1925/1961, p. 31-32). Based in Freud's explanation, Oedipus complex in phallic stage unresolved when the boy gives up identifying his father and will resolve when the boy finds an identity with his father.

Freud explained that the bisexual nature of children (boy and girl) complicates this picture. Before the little boy enters the Oedipus stage, he develops a particular feminine propensity. Therefore, during the Oedipus era, his feminine personality could show affection for his father and hostility towards his mother. At the same time, his masculine tendency towards paternity and maternal desire disposes of him. During this ambivalent state, known as the complete Oedipus complex, one or both emotions can be unconscious, so affection and hostility coexist. Freud believed that these ambivalence emotions in boys played a role in the development of the castration complex. The castration complex takes the form of fear of castration or loss of the penis in boys (Feist & Feist, 2009, p. 41-42). According to Freud, I conclude that a child will be bisexual at the Oedipus stage. His feminine is showing affection for his father. However, his masculine nature which tends to be stronger makes him to make his father as a rival to get his mother. Later, his guilt about the Oedipal fantasy gave rise to castration anxiety, namely the fear that the father would avenge the child's hostility by cutting off his penis.

Freud (1905/1953b, 1917/1963, 1923/1961b) added about the castration complex that begins after a young boy (assuming everyone else, including the girl, has similar genitals) notices a lack of a girl's penis. This consciousness is the greatest emotional shock of his life. After a period of spiritual struggle and denial attempts, the boy is forced to conclude that the girl's penis has been removed. This belief can be reinforced by parental threats to punish the boy's sexual behavior. The boy must then come to the conclusion that the girl was punished for penectomy for masturbating or seducing her mother. For boys, the threat of castration cannot withstand for a long time. The boy suppresses sexual urges, including his fantasy of seducing his mother (Feist & Feist, 2009, p. 41-42). In short, I conclude castration anxiety happens when a boy aware that a girl doesn't have penis and he think it because a girl has had her penis cut off.

Freud believed that castration anxiety was present in all boys, even those not personally threatened with the removal of their penis or the stunting of its growth. According to Freud, a boy does not need to receive a clear threat of castration. Any mention of injury or shrinkage in connection with the penis is sufficient to activate the child's phylogenetic endowment. Phylogenetic endowment is capable of filling the gaps our individual experiences with the inherited experiences of our ancestors. Ancient man's fear of castration supports the individual child's experiences and results in universal castration anxiety. Freud stated: "it is not a question of whether castration is really carried out; what is decisive is that the danger threatens from the outside and that the child believes in it" (Feist & Feist, 2009, p. 42). It means, every boy will feel castration anxiety and boy will believe in it even without clear threat of castration.

Every boy will feel castration anxiety and boy will believe in it even without clear threat of castration. Freud believed that the fear of castration was present in all boys, even boys who were not personally threatened by penis removal or stunting. Any mention of penile-related injuries and contractions are sufficient to activate the phylogenetic endowment in children. Phylogenetic endowment can bridge the gap between the inherited experience of our ancestors and our individual experience. Fear of castration in old people supports the experience of individual children and leads to universal fear of castration (Feist & Feist, 2009, p. 42).

The fear of castration is the overwhelming fear of damaging or losing the penis. One of Sigmund Freud's earliest psychoanalytic theories. The fear of castration is the boy's fear of his penis cut off (Schwartz, 1955, p. 204-219).

Oedipus complex is a sexual condition in which a man likes or is more attracted to a woman who has a significant age difference than his own age. The tendency of a person who falls in love with an older lady is an obsession together along with his mother`s character. Possibly due to the fact early life the person has

an emotional closeness to the determine of a mother. Thus, indirectly, his unconscious statistics the reminiscence of affection that were given through the mother (Monalisa, 2017, p. 1). According to Monalisa, Oedipus complex does not only happen to a son who is in love with his mother. Oedipus complex also occurs in boy who fall in love with an adult or an older woman.

The Oedipus complex symptom is a common thing happens when a young boy passes the phallic stage. If he could successfully pass this stage, he will identify his father characteristics and will be satisfied by his mother praises for everything he has done and for having similarities with his father. But, if he is fixated, he will continue to develop his personality by its symptoms until he finds another thing as the substitution of her mother figure as his object of desire.

Based on the previous explanation, the symptoms of the Oedipus complex can be concluded as follow:

a. Oedipus complex is a problem occurred in a young boy in phallic phase.

b. Boy posits his father as a rival.

c. Boy comes to identify his father, strives to be like him and internalizes him – his beliefs, values, interests, and attitudes.

d. Boy notices every single thing deals with his authentication as a gentleman.

e. Boy is sensitive by disparagement statements about size, weakness, inability, and his lack of experience.

f. Boy tries to find a woman with some similarities with his mother in personalities.

2.4.2 Freud's 5 Stages of Psychosexual Development.

Patricia H. Miller, in her book "Theories of Development Psychology" (Miller, 1993, p. 124-131) explains Sigmund Freud's 5 Stages of Psychosexual Development:

1. Oral Stage (Roughly Birth to 1 Year)

In infancy, the mouth dominates. Oral experiences introduce the baby to the pleasures and pains of the world. Pleasure comes from the satisfaction of oral desires. Sucking, chewing, eating, and biting provide sexual satisfaction by alleviating unpleasant sexual arousal. Oral action causes pleasant sensual sensations on the lips, tongue and membranes of the mouth. These pleasurable sensations do not need to be associated with gratification of hunger. Because oral activity itself brings satisfaction. The result of all this is that, in Freudian terms, libido energy is focused (invested) in the oral erogenous zone. The prominent social and asocial experiences of the oral stage revolve around oral problems (Miller, 1993, p. 124).

In addition to oral pleasure, baby experience pain from frustration and anxiety. Sexual tension is pleasurable when satisfied but painful otherwise and continues to escalate is when unsatisfied. For example, baby may not have a preferred object, such as a nipple, when baby want it, baby has to wait, it will make baby angry and anxious. Baby may go into wish-fulfillment hallucinations when imagining the nipple she/he wants. Alternatively, baby will suck his/her fingers, blankets, or soft toys. Of course, satisfaction is not completed by the alternative. Another disorder occurs when parents demand that they stop breastfeeding at night, when certain items are not chewed because they are unsanitary or unsafe, especially when they ask to discard a bottle or bottle for the sake of a cup. The cultural needs of society are expressed through parents. Parents teach their children how to satisfy their needs in ways that are acceptable to society. Conflict is inevitable. In the little things, the baby discovers that in life there are disappointments and joys, "ups" and "downs". Baby develops a way to deal with

these frustrations that will form the basis of her future identity (Miller, 1993, p. 125).

Work has important psychological principles. Infants have problems with too little or too much verbal satisfaction. The side effects of low satisfaction are frequent anxiety, constant pursuit of oral satisfaction in later years, and pessimism. Too much satisfaction can make it difficult for children to transfer their profession to new objects, as needed on new stages. In this case, fixation may occur. In addition, relatively low anxiety at a later stage can cause regression to highly captured oral objects. For example, if you start potty training during the anal stage, your child may quickly return to thumb sucking. Therefore, the goal is to achieve an optimal level of oral satisfaction so that unmet needs do not have to be taken to a later stage or feel unprepared for a new stage is (Miller, 1993, p. 125).

2. Anal Stage (Roughly 1 to 3 Years)

By the stop of the oral stage, toddlers have advanced the rough outlines of a personality. Mechanisms for achieving satisfaction in the demands of reality and interest in certain activities and objects make this personality composed of attitudes towards oneself and others. The worry of moving from the mouth area to the anal area as maturation moves the baby to the anal stage. New needs at this stage set in motion a new conflict between the child and the world. The way in which new conflicts are resolved by toddlers further differentiates and crystallizes the rudimentary structure of personality. The verbal expression of needs, of course, does not stop at this stage. Toddlers simply face a new set of needs and demands that require their immediate attention (Miller, 1993, p. 127).

The physiological urge to defecate creates tension that is relieved by bowel movements. Pleasure is generated through this anal stimulation. The erogenous zone brings frustration and anxiety as well as pleasure it is the same as in the oral stage. Parents demand toilet training by which toddlers must learn self-control. This demand makes the desire to get immediate gratification delayed. Toddlers are

asked to face the world and resolve this conflict in a certain way. The amount of conflict a child feels and how he adapts to the demands placed on him has been influenced by many variables. These variables include the age at which potty training begins, how rigorous or relaxed the training is, and the mother's attitude towards defecation, management, and cleanliness (Miller, 1993, p. 128).

As with the oral stage, the goal is to be sufficient but not very satisfying, and sufficient but not to develop too much self-control. When this goal was fully achieved, the toddler was sharpened by a confrontation with reality and developed a more mature ego. Toddlers who survive the anal stage relatively unharmed are ready to work on the third stage, the phallic stage, upon arrival (Miller, 1993, p. 128).

3. Phallic Stage (Roughly 3 to 5 Years)

Children's solutions to problems in the oral and anal stages establish patterns for addressing subsequent coordination problems. This development continues up to the phallic stage, so named because the presence of a penis and the absence of girls are major problems for children. During this stage, pleasure and problems are focused on the genitals. Stimulation of the genital area causes tension, and when the tension is released, pleasure occurs. The problem with this stage is that sexuality is directed towards the parent of the opposite sex. In boys, this situation is the well-known Oedipus complex (Miller, 1993, p. 129).

Freud emphasized the development of boys in the phallic stage more than girls. Because she believed that the boy's conflict was more intense. The little boy has a sexual desire for his mother and does not want to share it with his father. At the same time, the boy is afraid that his father will castrate him in retaliation. As a way out of this very disturbing situation, the boy suppresses both his admiration for his mother and his hostility towards his father (Miller, 1993, p. 129).

The most important result of the Oedipus complex is that the boy identifies with his father. In short, he wants to build a strong emotional bond with his father and be like him, making his beliefs, values, interests and attitudes "inside". Identification is very important because it serves as the basis for many of the socializations. In particular, the development of superego and gender-friendly behavior is a by-product of this discrimination. Super-ego enhances child self-control and parental moral adherence (Miller, 1993, p. 129).

Identification at this stage is a reasonable solution to Ego and Id. The Ego is partially satisfied because it reduces fear. The Id is partially filled because the child can "have" on half of the mother through the father. As children try to deal with both their impulses and social bans, they then arrive at a compromise solution that promotes their psychological maturity (Miller, 1993, p. 129).

Freud argued that during the phallic period, girls experienced similar but less intense conflicts compared to boys. He suggested that the girl want her father and experience the envy of a penis when she realizes that her father has something valuable that she does not have. In Freud's word's:

> "She makes her judgment and her decision in a flash. She has seen it and knows that she is without it and wants to have it" (1925/1961b, p. 252).

As with inside the case of boys, society does now no longer permit the overall expression of the sexual choice for the parent. However, due to the fact castration isn't always possible, ladies sense much less risk from the mom than boys do from the father. Since there may be much less tension and therefore much less repression, ladies supposedly have a weaker identity with the mom than boys do with the father. Freud then concluded that ladies have a weaker judgment of right and wrong than do boys, a declare that isn't always supported via way of means of research. Freud`s perspectives at the Oedipus complex and penis envy are possibly the maximum arguable component of his principle and were rejected via way of means of feminist scholars (Miller, 1993, p. 130).

In actuality, there may be continually identity with each parents. Both sexes hold a robust cathexis for the mom due to the fact she is the maximum essential item with inside the preceding psychosexual stages (Miller, 1993, p. 130).

Achievement of identification and decline of the phallic stage establishes the basic character of the child and resolves the conflict in a characteristic way. The character changes, but above all, by further differentiating the basic structure (Miller, 1993, p. 130).

4. Period of Latency (Roughly 5 Years to the Beginning of Puberty)

The latency period is a relatively calm period during which sexual desire is suppressed and no new areas of bodily excitability arise. Children easily forget their childhood sexual impulses and fantasies. They are dedicated to their studies and play primarily with same-sex children. This is a time for children to learn cognitive skills and cultural values as they expand their world to include teachers, neighbors, peers, club leaders and coaches. Sexual energy continues to flow but is oriented towards social needs and protection from sexuality. Thus, the ego and the superego continue to develop (Miller, 1993, p. 130).

5. Genital Stage (Adolescence)

Sexual impulses that were suppressed latently reappear completely as a result of physiological changes during puberty. These sexual impulses merge with previous impulses, but now lead to adult sexuality. Love becomes less self-interested and more altruistic than in previous stages. A partner's choice is influenced by initially developed attitudes and social models. For example, a woman may choose to "look like her father". Some internal conflicts are unavoidable throughout life but most people reach a relatively stable state at the end of their reproductive years. Typically, an individual achieves a fairly strong ego structure that makes coping with the reality of the adult world possible. One important achievement is a balance between love and work (Miller, 1993, p. 130).

2.5 TYPES OF LOVE

Hendrick and Hendrick (1986) developed the Love Attitudes Scale to evaluate the six love styles proposed in Lee's typology, but without distinguishing between primary and secondary love styles.

The following are Hendrick and Hendrick (citated from PsyCh Journal "Types of love as a function of satisfaction and age by Miguel Clemente:

1. Eros (passionate love)

    Passionate physical and emotional love with a desire to satisfy each other and create sexual satisfaction, security, and aesthetic pleasure. It also includes creating sexual stability for others by giving up opportunities to share one's intimate, sexual self with outsiders. (Clemente et al., 2020, p. 3)

2. Ludus (game-playing love)

    It is used by people who see love as a desire to enjoy each other. They play indoors and outdoors, tease and pamper each other, and make harmless jokes. Getting love and attention can itself be part of the game (Clemente et al., 2020, p. 3).

3. Storge (friendship love)

    It grows slowly in friendship. They are based on similar interests and commitment to one another rather than passion (Clemente et al., 2020, p. 3).

4. Pragma (practical love)

    Because of practicality. People who favor this style approach their relationship "businessly" and seek partners with whom they can share a common goal (Clemente et al., 2020, p. 3).

5. Mania (possessive, dependent love)

This style typically stems from a desire to appreciate a partner and a desire to be loved and loved in this way, and views interactions as special (Clemente et al., 2020, p. 3).

6. Agape (altruistic love)

A person derives the definition of love from feelings of love, as well as altruism towards his partner. A person is ready to withstand the difficulties that arise in the situation of his partner. It is based on unshakable and unconditional commitment (Clemente et al., 2020, p. 3).

2.6 Previous Related Studies

There are three the previous studies used as a reference for this research. The first research is a thesis written by Sonya Priscilia (Priscilia, 2016) titled "An Analysis of Oedipus Complex in D.H Lawrence's Son and Lover". The object of this research is D.H Lawrence's Novel. The purpose of this thesis is to analyze the causes and effects of Oedipus complex toward the sufferer. The method of the research used in this thesis is a qualitative descriptive method. By doing this study, it is obtained that the causes of Oedipus complex are the conflict in parent relationship, mother's special attention towards her son, mother interferes with son's relationship with other woman. The data in this research is a novel.

The second is a thesis written by Hajar Fatimah (Fatimah, 2009) titled "Oedipus Complex in Tony Parson's Man and Boy". The object of this research is Tony Parson's novel. The research is aimed at finding out the Oedipus complex symptoms in the main character of Tony Parsons' Man and Boy. It is a character analysis that employs Sigmund Freud's Psychoanalysis theory of Oedipus complex symptoms. The writer uses qualitative descriptive analysis as the method to analyze the relationship between the main character and the symptom of Oedipus complex as one of the form of the psychoanalysis problems. The data obtained through Tony Parsons' Man and Boy novel are analyzed qualitatively

using Sigmund Freud's Psychoanalysis theory of Oedipus complex. Therefore, the writer focuses her analysis to the Oedipus complex symptoms in Tony Parsons' Man and Boy through the psychoanalysis theory of Sigmund Freud.

The third is a journal by by Suswanto Ismadi Megah and Nia Daniati (Megah, Daniati, 2018) titled "An Analysis of Oedipus Complex of Michael Berg in The Reader". The object of this research is "The Reader" film directed by Stephen Daldry. This study employed a descriptive qualitative. This study analyzed of psycho-analysis, particularly the Oedipus complex problem faced by the main character named Michael Berg in the film The Reader based on The characteristics of Oedipus Complex theory.

This research has updates from previous research above. Priscillia and Fatimah use novel as their research objects while this research uses a film.

The object of this research is the same as that of Megah and Daniati. The difference is Megah and Daniati's research discuss characteristics and causes of Oedipus complex while this research focuses on how the character of Stephen is (a boy suspected of having Oedipus complex symptoms), Stephen's Oedipus complex and type of love Stephen's character has for Mary.