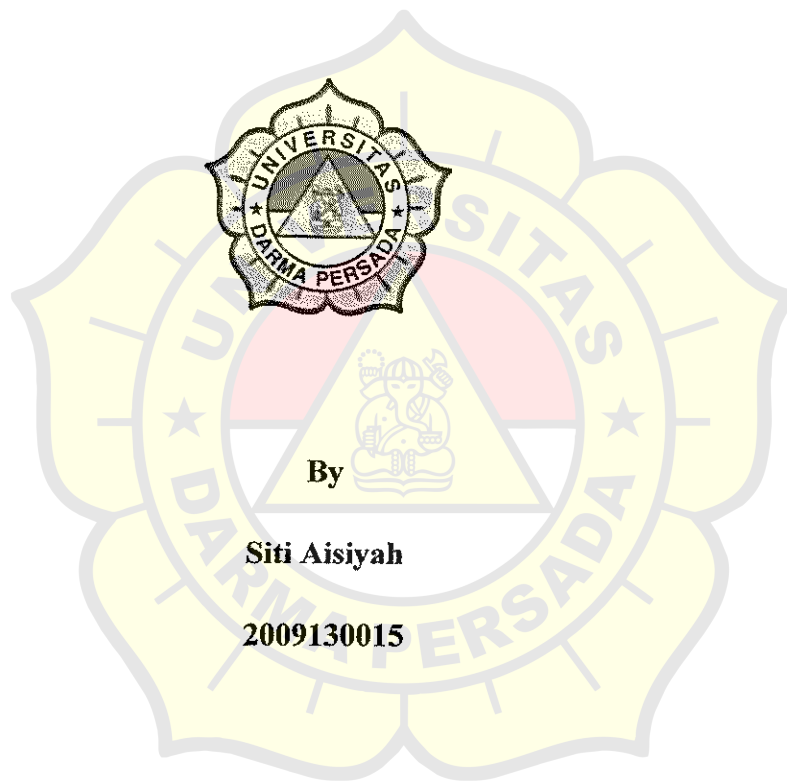


**THE OEDIPUS COMPLEX OF MICHAEL BERG AND ITS RELATION TO
THE DEPRESSION OF THE CHARACTER HANNA SCHMITZ
IN *THE READER* MOVIE BY DAVID HARE**

TERM PAPER

Submitted in part-fulfilling for obtaining

Strata One (S-1) Degree



STRATA ONE (S-1) OF ENGLISH DEPARTMENT

FACULTY OF LETTERS

UNIVERSITY OF DARMA PERSADA

JAKARTA

2013

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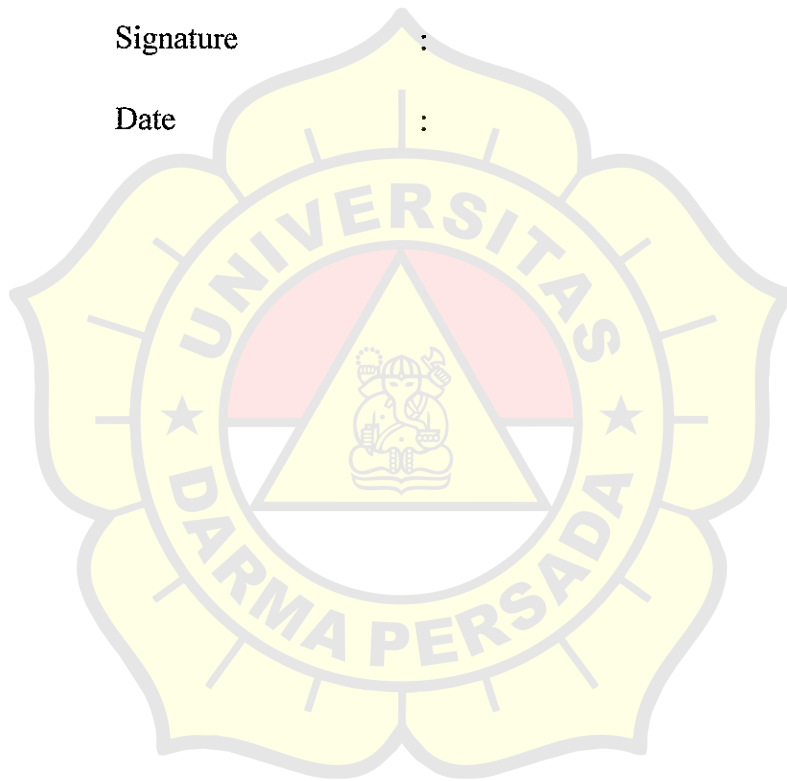
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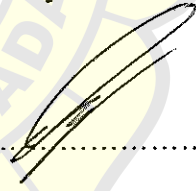
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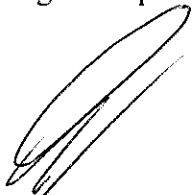
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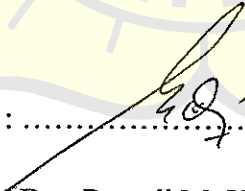
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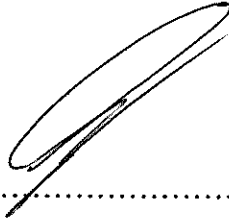

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PREFACE

Praise be to Allah, The cherisher and sustainer of the whole world; God who has been giving His blessings and mercy to me to complete this term-paper entitled *The Oedipus Complex of Michael Berg and its relation to the Depression of the character Hanna Schmitz in The Reader* movie by David Hare. This term-paper is submitted in part fulfilling for obtaining Strata One (S-1) degree in English Department, University of Darma Persada.

I have experiences during my study for almost four years in this university. The moments are so precious for me in the next life. I am so grateful to all my lecturers of English Department who have guided me in finishing this term-paper. I really give my best regards and thanks for people who have helped me.

1. Dr. Hj. Albertine Minderop, MA as Advisor who has spent her time to guide me in finishing this term-paper. She is a mother who helped me in my hopeless time in this university during my study here. Though sometimes I need more time to understand what she wants when giving me an advice but at the end I realize that her participation in helping me to finish this term-paper is very helpful.
2. Drs. Rusdy M. Yusuf, SS, MA as Reader who has given his best suggestion and helped me to improve my term-paper to be better.
3. Dra. Kurnia Idawati, M.Si as my Academic Advisor who has guided and given me her support to choose what the best for me to take in every semester. Without you, I may not finish this term-paper in time.
4. Tommy Andrian, SS, M.Hum as the Head of English Department, and special lecturer who has helped me to increase my knowledge with the information he has given. He has taught me how to be a good translator.
5. Syamsul Bachri, SS, M.Si as the Dean of Faculty of Letters.
6. All beloved lecturers in English Department who have taught me everything English. Started from my first semester until I graduate. Thank you for everything. Every single time with you is so precious for me.
7. My dear family, especially my late father H. Ahmad Riadi who has taught me and supported me until his very end. He never tired to warn me whenever I am wrong. Thank you for your advices. Nothing is more valuable than everything you has given to me. My mother Tulasmi, thank you for always taking care of me all this time. I will not finish this term-paper without your support.

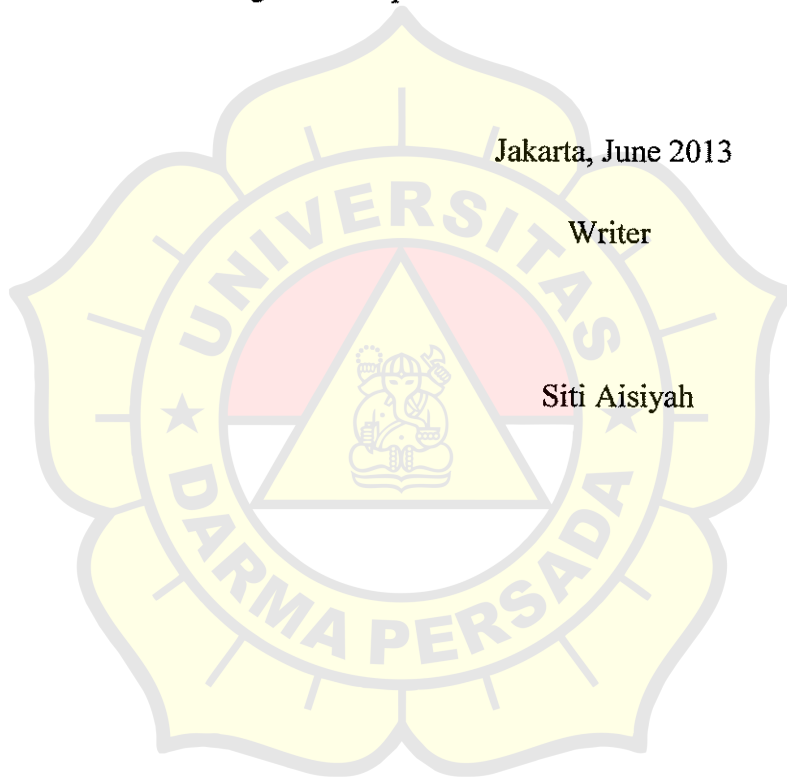
8. All my beloved friends Lenggo, Adima, Silvi, Nurul, Dyas, Via, Hesty, Ayu, Ade, Donny, Reza, Luhur, Sholah, Asrian, Bowo, Wahyu who always be there and give me support to finish this term-paper.
9. And for someone who has taught me for loving and caring to each other. You came to my life and gave me so many lessons. You are the reason for me to finish this term-paper as soon as possible.

Finally, I realize there are unintended errors in writing this term-paper. This term-paper is far from perfection. I really allow the readers to give their suggestions to improve its content in order to be made as one of the good examples for the next.

Jakarta, June 2013

Writer

Siti Aisyah



ABSTRACT

Name : Siti Aisiyah
Study Program : English Department S-1
Title : The Oedipus Complex of Michael Berg and its relation to
The Depression of the character Hanna Schmitz

The term-paper discusses about the theme of a literary work of a movie with applying of using the intrinsic and extrinsic approaches. Through the intrinsic approach, the concept which are applied: characterization using showing and telling method, setting, and plot; and for the extrinsic approach, it is applied Oedipus Complex and Depression concept by Sigmund Freud. This term-paper is categorized as a quality based research that combines *The Reader* movie by David Hare as the primary source and is supported by some of the literature related to the theories, concepts, and definitions which relevant as a secondary source.

Keywords:

Michael Berg, Hanna Schmitz, Oedipus Complex, Depression, Sigmund Freud.

ABSTRAK

Nama : Siti Aisiyah
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The Depression of the character Hanna Schmitz

Skripsi ini membahas tema karya sastra berupa film dengan menggunakan pendekatan intrinsik dan ekstrinsik. Melalui pendekatan intrinsik, diterapkan konsep-konsep: perwatakan menggunakan metode langsung (showing) dan tidak langsung (telling), latar, serta alur; dan untuk pendekatan ekstrinsik digunakan konsep Oedipus Complex dan Depresi oleh Sigmund Freud. Skripsi ini termasuk riset berdasarkan kualitas yang mengkombinasikan teks karya sastra dari film yang berjudul *The Reader* oleh David Hare sebagai sumber primer dan didukung oleh beberapa literatur yang terkait dengan teori, konsep, dan definisi yang relevan sebagai sumber sekunder.

Kata kunci:

Michael Berg, Hanna Schmitz, Oedipus Complex, Depresi, Sigmund Freud.

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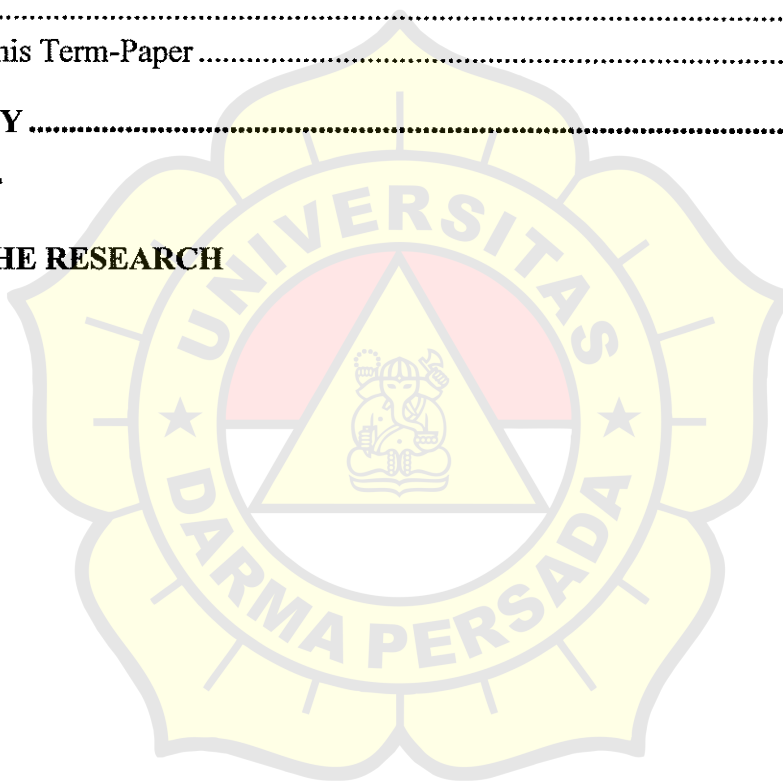
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BIODATA



CHAPTER I

INTRODUCTION

A. Background of the Problem

Human beings are creatures of God who has a feelings. Especially the desire to own also called with love. Love always has a different meaning in every human being. Love also gives a different impact on people's lives. Love can approach anyone such as children, teens, and parents. Many cases of love occur in this life. Love sometimes encounter those who should not be together. For example the love of a mother to her son, or a father to his daughter. Indeed love for them is something we can accept, but the question is, is there a limit? The answer is there is always a limit in everything.

David Hare¹ is an English playwright and theatre and film director. Hare was born in St Leonards-on-Sea, Hastings, East Sussex on 5 June 1947. He is the son of Agnes (née Gilmour) and Clifford Hare. He was educated at Lancing College, an independent school in West Sussex, and at Jesus College, Cambridge. While at Cambridge, he was the Hiring Manager on the Cambridge University Amateur Dramatic Club Committee on 1968. Hare worked with the Portable Theatre Company from 1968 until 1971. His first play, *Slag*, was produced in 1970, the same year in which he married his first wife, Margaret Matheson, they have three daughters but they were divorced in 1980. He was Resident Dramatist at the Royal Court Theatre, London, from 1970 until 1971, and in 1973 became resident dramatist at the Nottingham Playhouse, a major provincial theatre. In 1975, Hare became co-founded the Joint Stock Theatre Company with David Aukin and Max Stafford-Clark.

In 1984 David Hare became the Associate Director of the National Theatre since many of his plays produced, such as his trilogy of plays *Racing Demon*, *Murmuring Judges*, and *The Absence of War*. One of his great writing is

¹ "David Hare", April 1, 2013; available from [http://en.wikipedia.org/wiki/David_Hare_\(playwright\)](http://en.wikipedia.org/wiki/David_Hare_(playwright))

The Reader. The Reader begins in 1995 Berlin, where Michael Berg (Ralph Fiennes), a lawyer, is preparing breakfast for a woman who spent the night with him. After she leaves, Michael watches an U-Bahn pass by, flashing back to a tram in 1958 Neustadt. A 15-year-old Michael (David Kross) gets off because he feels sick and wanders the streets, pausing in the entryway of a nearby apartment building where he vomits. Hanna Schmitz (Kate Winslet), a tram conductor, comes in and helps him return home. Michael meets Hanna when he was 15 years old. 36-year-old Hanna seduces him and they began an affair. They spend much of their time together having sex in her apartment and Michael reads to her literary work that he is learning, like Emilia Galotti, The Odyssey, The Lady with the Little Dog, Adventures of Huckleberry Finn and The Seven Crystal Balls Tintincomic. Hanna was promoted to an administrative job at the tram company. She left without telling Michael. The film switches to Michael at Heidelberg University law school in 1966. Hanna is one of the defendants. Michael with a sense of longing and aversion court notice carefully

Hanna receives a life sentence for his admitted leadership role in the church deaths while the other defendant was sentenced to four years and three months, respectively. Michael was married, had a daughter and a divorce. Take the books from the time his affair with Hanna, he began to read them into a tape recorder. He sent tapes and recorders to Hanna. Eventually, he began checking out books from the prison library and taught himself to read and write by following along with the tapes Michael. She began writing back to Michael in brief, childish notes. Michael did not write back or visit, but kept sending tapes, and in 1988 the phone a prison official (Linda Bassett) him to seek help with Hanna transition into society after her upcoming release. He found a place for him to live and work and finally visited Hanna a week before she was released. In their meeting, Michael is still a bit away and confronts him about what he has learned from his past. Michael arrived at the prison on the release date Hanna with flowers. He discovers that Hanna hanged himself and left the tea tin with cash in it with a note asking Michael to give cash and money in bank accounts for Ilana. The movie ended when Michael told everything to her daughter in Hanna's grave

B. Identification of the Problem

Based on the Background of the Problem above, I identify the problem: the character Michael Berg in this movie that really loves old woman Hanna Schmitz. Berg's life and his relation with his father are not really nice as a family. His mother always defends him when they were fighting. This makes him love his mother and also love old woman. I assume the theme of this movie is "Oedipus Complex of Michael Berg and its relation to the depression of the character Hanna Schmitz in *The Reader* movie by David Hare."

C. Limitation of the Problem

Based on the identification of the problem, I limit the problem to the analysis of Michael Berg. The theories and concepts I use are – intrinsic approach – characterization, plots, and settings. Through extrinsic approach, the psychoanalytic approach – the psychoanalytic theories of oedipus complex by Sigmund Freud.

D. Formulation of the Problem

Based on the limitation of the problem, the formulation of the problem is that whether the theme of this film is "*Oedipus Complex of Michael Berg and its relation to the depression of the character Hanna Schmitz*. To answer the questions, there are some steps that I take.

1. Can the methods of *Telling & Showing* be used to analyze the film?
2. Can the plot and setting be used to analyze this film?
3. Can the concept of psychoanalytic theories of oedipus complex be used to analyze this literary work?
4. Can the theme of the literary work be reinforced by using the result of analysis of the intrinsic and extrinsic approaches?

E. Objectives of the Research

Based on the formulation of the research, the objective of this research is to prove whether the theme of this film is "*Oedipus Complex of Michael Berg and its relation to the depression of the character Hanna Schmitz*. To fulfill this purpose, I have to take some steps,

1. To analyze the characterization by using the methods of *Telling & Showing*.
2. To analyze the plot and setting in this literary work.
3. To analyze literary work by using the concepts of the psychoanalytic theories of oedipus complex.
4. To reinforce theme by using the intrinsic and extrinsic approaches.

F. Framework of the Theories

Based on the above mentioned, in this research the writer uses the concepts of intrinsic and extrinsic approaches. For the intrinsic, the writer uses literary approaches. Meanwhile, for the extrinsic approach, the writer uses the psychoanalytic approach.

1. Intrinsic Approach

The word *intrinsic* means something that is related to the essential nature of a thing. Through this approach, the writer uses the concepts of characterization, setting, and plot.

a. Characterization

The word *character* actually applies to any individual in a literary work. The characters in fiction usually connected with their relationship to plot, and they are described by whether or not they undergo significant character change. Generally, the characters are divided into two kinds, the central character of the plot or the major, that is protagonist, and the opponent, the character against whom the

protagonist struggles or contends which is the antagonist. Characters² in fiction can also be distinguished on the basis of whether they demonstrate the capacity to develop or change as the result of their experiences.

In defining the characters in the film, I use these methods:

1. Direct Method (*Telling*)

Direct Method (*Telling*) relies on exposition and direct commentary by the author. In telling – a method preferred and practiced by many older fiction writers – the guiding hand of the author is very much in evidence. Direct Method consists of Characterization through the use of Names, Characterization through Appearance, and Characterization by the Author.³

- a. Characterization through the use of names.

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits. Other ones are given names that reinforce (or sometimes are in contrast to) their physical appearance. Names can also contain literary or historical allusions that aid in characterization by means of association.⁴

- b. Characterization through appearance.

Although in real life most of us are aware that appearances are often deceiving, in the world fiction details of appearance (what a character wears and how he looks) often provide essential clues to the character.⁵

- c. Characterization by the author.

In the most customary form of telling, the author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality

² James H. Pickering & Jeffrey D. Hooper, *Concise Companion to Literature* (New York: Macmillan Publishing Co., Inc., 1981), p. 26.

³ *Ibid.*, p. 27

⁴ *Ibid.*, p. 28

⁵ *Ibid.*, p. 29

of the characters, including the thoughts and feeling that enter and pass through the characters' minds.⁶

2. Indirect Method (*Showing*)

There are essentially two methods of indirect characterization by showing: characterization through dialogue (what characters say) and characterization through action (what characters do).⁷

a Characterization through dialogue.

The task of establishing character through dialogue is not a simple one. Some characters are careful and guarded in what they say: they speak only by indirection, and what we must infer from their words what they actually mean. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. Some characters are given to chronic exaggeration and overstatement; others to understatement and subtlety. It is a rare work of fiction, whose author does not employ dialogue in some way to reveal, establish, and reinforce character.⁸

b Characterization through action.

To establish character on the basis of action, it is necessary to examine the several events of the plot for what they seem to reveal about the characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values.⁹

a. Setting

Setting in fiction is called on to perform a number of desired functions. Setting may serve:

⁶ *Ibid.*, p. 30

⁷ *Ibid.*, p. 31.

⁸ *Ibid.*, p. 32.

⁹ *Ibid.*, p.34

1. Setting as background for action¹⁰: to see whether setting acts as an essential element in the fiction, or whether it exist merely as decorative and functionless background, we need as ourselves this: Could the work in question be set in another time and another place without doing it essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole.
2. Setting as antagonist¹¹: Setting in the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict and determine the outcome of events.
3. Setting as a means of creating appropriate atmosphere¹²: many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come.
4. Setting as a means of revealing character¹³: An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character.
5. Setting as a means of reinforcing theme¹⁴: Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story.

b. Plot

Plot is the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story or film. The plot has five distinct sections as follows:

1. Exposition.

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. At this point, the author may also introduce the characters and the

¹⁰ *Ibid.*, p.38

¹¹ *Ibid.*, p.39

¹² *Ibid.*, p.40

¹³ *Ibid.*, p.41

¹⁴ *Ibid.*, p.42

conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more.¹⁵

2. Complication/Rising Action.

This section breaks the existing equilibrium and introduces the character and the underlying or inciting conflict. The conflict is then developed gradually and intensified.¹⁶

3. Crisis/Climax.

The crisis is the moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution.¹⁷

4. Falling Action.

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.¹⁸

5. Resolution.

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution is also referred to as the *conclusion*.¹⁹

c. Theme

*“Theme is one of those critical terms that mean very different things to different people. To some, who think of literature mainly as vehicle for teaching, preaching, propagating a favourite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work.”*²⁰ Theme in literature, whether it takes the form of a brief a meaningful

¹⁵ *Ibid.*, p.17

¹⁶ *Ibid.*,

¹⁷ *Ibid.*,

¹⁸ *Ibid.*,

¹⁹ *Ibid.*,

²⁰ *Ibid.*, p.61

insight or a comprehensive vision of life, can be said to represent the vehicle an author uses to establish a relationship with the larger world in which he or she lives and works. It is the author's way of communicating and sharing ideas, perceptions, and feeling with his readers or, as is so often the case, of probing and exploring with them the puzzling questions of human existence, most of which do not yield neat, tidy, and universally acceptable answers.

1. Extrinsic Approach (The Psychoanalytic Approach)

- a Oedipus Complex

- 1) Oedipus Complex based on the Psychoanalytic Theory

Oedipus Complex For Freud is the childhood desire to sleep with the mother and to kill the father.

"You all know the Greek legend of King Oedipus, who was destined by fate to kill his father and take his mother to wife, who did everything possible to escape the oracle's decree and punished himself by blinding when he learned that he had none the less unwittingly committed both these crimes. According to Freud, Sophocles' play, Oedipus Rex, illustrates a formative stage in each individual's psychosexual development, when the young child transfers his love object from the breast (the oral phase) to the mother. At this time, the child desires the mother and resents (even secretly desires the murder) of the father Oedipus Complex also described as a young man who loves old woman."²¹

The Oedipus complex is closely connected to the castration complex such primal desires are, of course, quickly repressed but, even among the mentally sane, they will arise again in dreams or in literature.

"Oedipus Complex in psychoanalytic theory, a desire for sexual involvement with the parent of the opposite sex and a concomitant sense of rivalry with the parent of the same sex; a crucial stage in the normal developmental process. Sigmund Freud introduced the concept in his Interpretation of Dreams (1899). The term derives

²¹ "Oedipus complex" April 1, 2013; available from; <http://www.cla.purdue.edu/english/theory/psychoanalysis/definitions/oedipus.html>

from the Theban hero Oedipus of Greek legend, who unknowingly slew his father and married his mother; its female analogue, the Electra complex, is named for another mythological figure, who helped slay her mother. Freud attributed the Oedipus complex to children of about the ages three to five. He said the stage usually ended when the child identified with the parent of the same sex and repressed its sexual instincts. If previous relationships with the parents were relatively loving and nontraumatic, and if parental attitudes were neither excessively prohibitive nor excessively stimulating, the stage is passed through harmoniously."²²

2) Oedipus Complex based on the book *Psikologi Sastra*

In the book of "*Psikologi Sastra*" the author quoted Freud's theory about oedipus complex. It is said :

"Oedipus complex menurut Freud adalah masa ketika seorang anak laki-laki secara normal menunjukkan rasa erotiknya kepada ibunya; sedangkan anak perempuan menunjukkan perasaan tersebut kepada ayahnya (teori ini selaras dengan mitologi klasik yang berjudul "King Oedipus" karya Sophocles. Oedipus ingin membunuh ayahnya agar bisa mengawini ibunya dan anak perempuan memiliki rasa yang sama terhadap ayahnya. Anak – anak itu kerap berfantasi dan berperan sebagai ayah dan ibu. Oedipus complex selanjutnya dapat menjurus pada homoseksual, problem otoritas, dan penolakan terhadap peran maskulin dan feminin dalam kehidupan yang disepakati secara sosial."²³

In my translation Oedipus complex in the book of *Psikologi Sastra* is a period when a son normally show a sense of erotic to his mother, or a daughter to his father (the theory is consistent with classical mythology, entitled" King Oedipus "by Sophocles. Oedipus want to kill his father in order could marry his mother and daughter have the same feeling towards his father. They often fantasize and role as a father or a mother. Oedipus complex can lead to homosexuality, atorty

²² "Oedipus complex", April 1, 2013; available from <http://www.britannica.com/EBchecked/topic/425451/Oedipus-complex>

²³ Albertine Minderop, *Psikologi Sastra* (Jakarta: Yayasan Pustaka Obor Indonesia., 2010), p. 101.

problem, and the rejection of masculine and feminine roles in the lives of socially agreed.

b Depression

We all may have experienced depression either severe or mild depression. Many things that can trigger depression in people such as loneliness, despair, disillusionment, is also feeling neglected.

“Depression also called dejection, despair, and disheartenment is a state of low mood and aversion to activity that can have or causes an effect on a person's thoughts, behavior, feelings, world view, and physical and subjective well-being. Depressed people may feel sad, anxious, empty, hopeless, worried, helpless, worthless, guilty, irritable, hurt, or restless. They may lose interest in activities that once were pleasurable, experience loss of appetite or overeating, have problems concentrating, remembering details, or making decisions, and may contemplate or attempt suicide. Insomnia, excessive sleeping, fatigue, loss of energy, or aches, pains, or digestive problems that are resistant to treatment may also be present.”²⁴

G. Methods of Research

Based on the theoretical framework, the writer uses the research method with variety of qualitative; type of research literature, the research tendency is interpretative or analyzing by method of data collection from literary texts.

H. Benefits of the Research

Based on the methods of research, the benefits of this research are firstly it could be beneficial for students or researches who want to explore more deeply about *The reader* film. Secondly, this research may be beneficial because it has

²⁴ “Depression”, April 25, 2013, available from: [http://en.wikipedia.org/wiki/Depression_\(mood\)](http://en.wikipedia.org/wiki/Depression_(mood))

been done through the new perspective by applying the concept of psychoanalytic theory of oedipus complex which is in the psychoanalytical theories so it can show something new for further researches.

I. Systematic Organization of the Research

Related with title of this research, the systematic presentation is written as follows:

- CHAPTER I : entitled INTRODUCTION. It consists of: Background of the problem, Identification of the Problem, Limitation of the Problem, Formulation of the Problem, The Objectives of the Research, Framework of the Theories, The Method of the Research, The Benefits of the Research, and Systematic Organization of the Research.
- CHAPTER II : entitled *THE ANALYSIS THE READER THROUGH INTRINSIC APPROACH*. It consists of: characterization (point of view) analysis, plot and settings.
- CHAPTER III : entitled *THE OEDIPUS COMPLEX OF MICHAEL BERG AND ITS RELATION TO THE DESPERATION OF THE CHARACTER HANNA SCHMITZ*. It consists of analysis of theme by using the result of intrinsic and extrinsic approaches.
- CHAPTER IV : entitled CONCLUSION. It consists of conclusion which shows that the theme of this movie is The Oedipus Complex of Michael Berg related to the desperation of the character Hanna Schmitz presented an overview of the research subjects in the previous chapters as well as implications from studies of other variables.

BIBLIOGRAPHY

Scheme of the Research

Attachment

Abstract