

**FEAR AND ANXIETY PORTRAYED
IN FILM TITLED *MAMA***

THESIS

**BY
ALENSY PUJIANITA PURBANINGRUM
NIM 0911110109**



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURES
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2014

**FEAR AND ANXIETY PORTRAYED
IN FILM TITLED *MAMA***

THESIS

Presented to

**Universitas Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***

**BY
ALENSY PUJIANITA PURBANINGRUM
0911110109**

**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURES
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA
2014**

ABSTRACT

Purbaningrum, Alensy Pujianita. 2014. **Fear and Anxiety Portrayed in Film Titled *Mama***. Study Program of English, Departement of Language and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: M. Andhy Nurmansyah; Co-Supervisor: Fariska Pujiyanti.

Keywords: Freud, real fear, neurotic fear, realistic anxiety, moral anxiety, neurotic anxiety, object.

Humans are the most wonderful creatures who have ability to think much better than other creatures. They all have their own mindset that differentiates one and another. The illustration of various humans' personality can be seen from film. It usually tells story about human's life and behavior that can be analyze. *Mama*, a horror film by Andrea Muschietti involves the existence of ghost which influences the children's behavior. This study uses psychoanalysis as theory, because it explains about humans' nature behavior. There are a lot of concerns in connection with psychoanalysis including fear and anxiety.

Freud explains that there are two kinds of fear: neurotic fear and real fear; and three kinds of anxiety: neurotic, realistic, and moral anxiety. Even though fear and anxiety seem similar but they are actually different. In *Mama*, there are some events that indicate fear and anxiety. It also shows the reaction from the characters when they experience fear or anxiety. The reactions to fear shown by the characters are flight, defense, and attack. However, anxiety is usually followed by physical sensations, such as trembling or crying.

The result of this study shows that even though the characters show that their fears are caused by the same object although they may show different reaction to it. The different reaction shown by the characters is influenced by the past experiences they have had earlier. The characters that experienced anxiety show different causes and reaction to their anxiety. The writer suggests the next researcher to analyze defense mechanism shown in *Mama* Film because it has close connection which anxiety studied in this thesis.

ABSTRAK

Purbaningrum, Alensy Pujianita. 2014. **Ketakutan dan Kecemasan yang Tergambar di Film *Mama***. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing (I): M. Andhy Nurmansyah; Pembimbing (II): Fariska Pujiyanti.

Kata Kunci: Freud, ketakutan nyata, ketakutan neurotik, kecemasan realistik, kecemasan moral, kecemasan neurotik, objek.

Manusia adalah makhluk yang sangat istimewa yang memiliki kemampuan berfikir yang lebih baik dibanding makhluk lainnya. Mereka memiliki cara berfikir sendiri yang membedakan antara manusia satu dan yang lain. Kita bisa melihat ilustrasi kepribadian manusia dari film. Film biasanya menceritakan tentang kehidupan dan tingkah laku manusia yang bisa dianalisis. *Mama*, film horor karya Andrea Muschietti ini menyertakan keberadaan hantu yang mempengaruhi perilaku dalam kehidupan anak-anak. Penelitian ini menggunakan psikoanalisis teori, karena teori ini menjelaskan tingkah laku manusia. Ada banyak konsentrasi ilmu yang berhubungan dengan psikoanalisis termasuk rasa takut dan cemas.

Freud menjelaskan bahwa ada dua jenis ketakutan: ketakutan neurotik dan ketakutan nyata; dan ada tiga jenis kecemasan: kecemasan neurotik, realistik, dan moral. Walaupun ketakutan dan kecemasan terlihat mirip namun sebenarnya mereka berbeda. Dalam film *Mama* ada beberapa kejadian yang mengindikasikan rasa takut dan cemas. Film ini juga menunjukkan reaksi dari para pemain terhadap rasa takut dan rasa cemas. Reaksi pada rasa takut yang ditunjukkan para pemain adalah lari, pertahanan, dan serangan. Sedangkan rasa cemas biasanya diikuti dengan sensasi fisik seperti gemetar atau menanggung.

Hasil dari penelitian ini menunjukkan walaupun rasa takut tokoh-tokoh tersebut berasal dari objek yang sama mereka bisa menunjukkan reaksi yang berbeda. Hal tersebut dipengaruhi oleh pengalaman yang mereka alami sebelumnya. Tokoh yang mengindikasikan rasa cemas menunjukkan penyebab dan reaksi yang berbeda pada kecemasan mereka. Penulis menyarankan untuk peneliti selanjutnya untuk menganalisa mekanisme pertahanan yang ditunjukkan dalam film *Mama* karena hal ini memiliki hubungan erat dengan rasa cemas yang diteliti dalam skripsi ini.

REFERENCES

- Abrams, N., Bell, I., Udris, J. (2001). *Studying Film*. United States of America: Oxford University Press Inc.
- Boeree, C. George (1997). *Theories of Personality: Freud*. United States of America: Shippensbrug University.
- Boeree, C. George (2000). *Theories of Personality: The Ultimate Theory of Personality*. United States of America: Shippensbrug University.
- Elsaesser, T., Buckland W. (2002). *Studying Contemporary American Film; A guide to movie analysis*. United States of America: Oxford University Press Inc.
- Feist, J., Feist, G. (2008). *Theories of personality*. United States of America: The McGraw–Hill Companies Inc.
- Freud, Sigmund. (1920). *A general introduction to psychoanalysis*. New York: L.I.D. Boni and Liveright Publishers.
- Freud, Sigmund. (1921). *Dream Psychology Psychoanalysis for Beginners*. New York: The James A. Mcann Company.
- Heller, Sharon. (2005). *Freud A to Z*. New Jersey: John Wiley and sons Inc.
- Muschietti, Andrea. (2013). *Mama*. United States of America: Universal studio Inc.
- Peirce, Charles Sanders. (n.d.). *The Commens Dictionary: Object*. Retrieved November 03, 2013 from <http://www.helsinki.fi/science/commens/terms/object.html>
- Rachmawati, Eka. (2012). *Psychological Conflict Reflected in the Main Character of Jodi Picoult's Novel My Sister's Keeper*. Malang: Universitas Brawijaya.
- Rarastri, Shinto. (2011). *Defense Mechanism Applied by Main Character in "The Other" Movie*. Malang: Universitas Brawijaya.
- Thurschwell, Pamela. (2001). *Sigmund Freud*. Taylor and Francis e-library.