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## Michael's Psychological Conflicts In *The Reader*: A Study Of Oedipus Complex

**Sri Marleni**

sri.marleni@pertiwi.ac.id

**Ayu Azhari**

210350020@pertiwi.ac.id

**Yandhi Iryanto**

210350035@pertiwi.ac.id

**Lyla Nawakwulan**

lyla.nawakwulan@pertiwi.ac.id

Pertiwi University, Indonesia

Abstract	Article information
<p><i>This research chooses a movie to be the primary data. The movie is one of German and American drama based on the 1995 novel, with the same name, directing by Stephen Daldry. The title is The Reader. This shows about the issues of children's relationships with their parents, focusing on a son's relationship with his father. This conducts the researchers to reveal Oedipus Complex symptoms reflected through Michael's psychological conflict in the movie. To analyse this objective, this study employs psychology theory, Oedipus complex, and Cinematography theory, shots methods. Besides, this study uses qualitative approach and observe and library research. The findings show that Michael's disharmonies relationship with his father trigger his conflict relating to his psychology. The application of shots method in this research appoints to his psychological conflict seen through his relationship with his parents at home especially, in the dining room. This room does not only reveal his disharmonies relationship with his father, but it also shows his desire to have his mother's love. However, he is not able to obtain his mother's love because of his father's power. This causes him have psychological conflict. This conflict brings him to have Oedipus Complex symptoms.</i></p> <p><b>Keywords:</b> Psychological conflict, Oedipus Complex symptoms, Shots, The Reader movie</p>	<p><i>Received:</i> 1 Juni 2025</p> <p><i>Revised:</i> 15 Juni 2025</p> <p><i>Accepted:</i> 29 Juni 2025</p>



## Introduction

Film is one of popular literary works which the expression of human being's ideas, thoughts, and experiences. Most of the ideas, thought and experiences are brought out from the issues happening in the societies. One of the interesting issues is about the parents' role in children's lives. As we know that parents' roles influence the development of the children's personalities and behaviours. It is supported by Emmerllahu, Dali statement that parents are the ones who bring the children in life, and one of the direct holders of educational work. (Ceka. Ardita and Rabijie Murati. 2016.p.61). it means that parents do not only reproduce the human kind in a given society, but they also educate and rise them in good ways and methods in order to give good development of their personalities and behaviours. As Claudia and Eberhard Muhlan state that in building family environment, parents should laugh, play and develop children. (Ceka. Ardita and Rabijie Murati. 2016.p.61). The parents have important roles in the children's lives, especially, their development of personalities and behaviours. So that the children need the parents' roles on the overall children's physical and intellectual development till the point they get independent and ready to face the challenges of the societies they live in. (Ceka. Ardita and Rabijie Murati. 2016.p.61). Based on the explanation above, this research comes up with one problem found in *The Reader* movie that is how Oedipus Complex symptoms is reflected through Michael's psychological conflict. Based on the problem found in the movie, so, the objective of this research is to reveal Oedipus Complex symptoms reflected through Michael's psychological conflict. To analyse this aim, this study applies the theories of Psychology and Cinematography, Oedipus Complex and shots method. In analysing this issue, this study appoints to two previous study discussing the same object, *The Reader* movie, and theory, Oedipus Complex. The previous studies used in this research are Sri Marleni and Eka Iswati (2021) and Tawoz

Saran, Rooh UI Amin, and Manzoor Ahmad Kattak (2023). This study would like to explain about the similarities and the difference of this study with the previous study.

The similarities of Marleni and Iswati with this research are they use the same object of the research, *The Reader* film, and theory, *Oedipus Complex*. However, the difference of the previous study with this study is the aim and other theories. The writers of the previous study discuss about the cause and effect in development of Michael's personality to be Oedipus Complex applying psychoanalysis theories, personality, self- defence mechanism and Oedipus Complex. Meanwhile, this research has one objective to be reached. It is to reveal Oedipus Complex Symptoms reflected through Michael's actions using psychoanalysis theory, Oedipus Complex and Cinematography theory, shots method. This research employees the shots to show the symptoms of Oedipus Complex through Michael's actions.

The similarity of this study with the next previous study written by Tawoz Saran, Rooh UI Amin, and Manzoor Ahmad Khattak from ISRA University, Islamabad is the application of psychoanalysis theory, Oedipus Complex. However, the difference of this research with Tawoz's and his friends' study is the object and the method of the research. They use a novel entitle *The Unbearable Lightness of being*. Besides, they analyse the selected text in an eclectic approach. On the other hand, this research takes a movie as the primary data and applies qualitative approach and observe and library research.

## LITERATURE REVIEW

This research uses two approaches, psychology and cinematography. In psychology, the writers occupy psychoanalysis theory, *Oedipus Complex*, in order to reveal to reveal Oedipus Complex symphthoms reflected through Michael's

psychological conflict in the movie. To show it, this research applies one of Cinematography theory, shots method. This study would like to explain them below.

### Psychoanalysis

Psychoanalysis is one of theories in Psychology. The writers would like to explain about Psychoanalysis theory, Oedipus Complex. In psychoanalysis, the Oedipus complex (also known as the Oedipal complex) refers to a child's unconscious desire to have sexual intercourse with the opposite sex parent (e.g., boys attracted to their mothers). Females are drawn to their fathers. The word was derived from the figure in Sophocles' Oedipus Rex who mistakenly killed his father and married his mother. (Marleni. & Iswati.2021.p.10)

The Oedipus complex (ages 3-6) is the third stage of psychosexual development, following the oral, anal, phallic, latent, and genital stages. During this period, libidinal pleasure comes from a different erogenous source. The Oedipal complex refers to a son's sexual longing for his mother, which is not necessarily reciprocated. Sigmund Freud defined the "Oedipus complex" as a longing for the parent in both genders. He rejected Carl Gustav Jung's name "Electra complex" for the same phenomenon. (Marleni. & Iswati.2021.p.10)

The Oedipus complex was seen in young girls. Freud argued that boys and girls had diverse experiences with the complex, with boys experiencing castration anxiety and girls experiencing penis envy. Failure to resolve the complex may lead to neurosis, pedophilia, and homosexual behavior. A child's identification with their same-sex parent is a successful resolution to the complicated. (Marleni. & Iswati.2021.p.10)

Men and women who are fixated in the Oedipal and Electra stages of their psychosexual development might be considered "mother-fixated" and "father-fixated." In adult life, this can lead to a choice

of a sexual partner who resembles one's parent.

Understanding the Oedipus complex, here are a few things you should know about it:

1. The boy aspires to possess his mother and replace his father, whom he perceives as a rival for the mother's love.
2. The Oedipal complex develops during the phallic stage of psychosexual development, between the ages of three and five.
3. The phallic stage plays an important role in the development of sexual identity.

For girls, the similar stage is known as the Electra complex, in which they desire their fathers and are resentful of their moms. (Marleni. & Iswati.2021.p.1011)

### Resolving the Oedipus complex

To develop into a healthy adult, children must identify with their same-sex parent and overcome conflicts. According to Freud, the primitive instinct is to remove the father, but the ego recognizes his strength. Freud identified castration anxiety as a boy's fear of emasculation, both literally and figuratively. Freud felt that when a youngster notices bodily distinctions between genders, he concludes that the female's penis has been removed and that his father will castrate him as punishment for desiring his mother. In try to overcome the dispute, the youngster identifies with his father. At this stage, the super-ego is formed. The superego acts as an inner moral authority, suppressing the id's desires and directing the ego's actions. According to Freud's book *Anthropology in Theological Perspectives*, the super-ego retains the father's character, while the Oedipus complex becomes more powerful and succumbs to repression due to authority, religious teaching, schooling, and reading,

leading to stricter domination of the super-ego over the ego later on. (Marleni. & Iswati.2021.p.11)

A man with Oedipus Complex syndrome may exhibit the following characteristics:

1. He is always interested in older women who are as old as his mother.
2. Rely on others (even in the material).
3. Unable to make decisions for himself, prefers to be caressed and nurtured.

Oedipus Complex syndrome is believed to stem from emotional problems in childhood induced by a mother's treatment of her son, which can have long-term consequences for the child's life. (Marleni. & Iswati.2021.p.12)

### Shots

In Cinematography, there is a theory discussing about framing the characters through the angle of camera. It is Shot method. According Bowen (2018), shot is the recording of subject matter from a particular point of view at one time. Its imagery reveals that a discrete unit of photographic coverage of a person, place, or event in a motion picture as seen from a unique distance and angle. Besides, shot functions as reverse-angle shot or counter-shot most commonly that it is used for dialogues or conversations. In addition, It is also useful to think of "building" a scene. Since the film makers make scenes one shot at a time, so, they can contemplate that they install the elements to make the scenes.

To analyse Michael's actions revealing his Oedipus Complex reflected in The Reader movie, the writers use shot theory by Christopher J. Bowen. Bowen (2018) says that there are three groups of basic shot types. They are long shot, medium shot, and close up. Bowen defines other basic shots from these three basic groups. They are extreme long shot (extreme wide shot), the very long shot (very wide shot), the long shot st shot), the close-up, the big close-up (UK)/ choker (US), and the extreme closeup. (2018: p. 12-

14). This research would like to explain those types shown below.

***Extreme long shot (extreme wide shot):*** this shot is abbreviated as *XLS*, *ELS*, *XWS*, or *EWS*. It is also referred to as an extreme wide-angle shot. Besides, it functions as interior shooting traditionally. Moreover, it encompasses a wide and deep field of view, forming an image that shows a large amount of the environment within the film space. In addition, it is often used as establishing shot at the beginning of a motion picture or at the start of a new sequence or scene within a motion picture. (typical of epic battle scenes, etc). By using this shot, we know about the scenes take place such as urban, suburban, rural, mountains, desert, ocean, battlefield, and other places. Furthermore, it shows the time showed in the scenes like day, night, summer, winter, spring, fall, distant past, present, future, etc. Finally, it can tell us the characters showed in the scenes.

***The Very Long Shot/Very Wide Shot:*** this shot can be abbreviated as *VLS* or *VWS*. It is also in the wide shot family. In addition, it may be used in exterior or interior shooting when enough width and height exist within the studio set or location building, such as an open warehouse, airline, hangar, or sports arena. Moreover, the environment within the film space is still very important as it fills much of the screen, but the human figure is more visible and limited clothing detail may be observed. Furthermore, it may be used as an establishing shot where movement of character brings the figure closer to the camera. And the last explanation about this shot is about the function of this showing about the places, time, and a bit more of the characters reflected in the films.

***The Long Shot/ Wide Shot/ Full Shot:*** it may be abbreviated as *LS* or *WS*. Besides, this is usually considered a "full body" shot, wide but in close to a figure with head and feet just visible in the frame. It also may be used in interior or exterior shooting. Moreover, larger human figures should take attention away from the environment; however, the character's surroundings are still visible and still important for the audience to see. In addition, it may still work well as an establishing shot, especially within a smaller interior space or contained exterior space like the doorway to a storefront. Finally, it shows the places, time, and the characters: the gender, clothing, movements, and general facial expressions may be observed more easily.

***The Medium Long Shot/ Knee Shot:*** it is abbreviated as *MLS*. This is the first shot in increasing magnitude that cuts off a body part of the human subject traditionally framed such that the bottom of the frames cuts off the leg either just below or, more commonly, just above the knee. It is also used in interior or exterior shooting. Besides, the human figure is prominent; details in clothing, gender, and facial expressions are visible. The last function is to show more of who than where and can still show when.

***The Medium Shot/ Waist Shot/ Mid-Shot:*** it is abbreviated as *MS*. It is also called the "waist shot," as the frame cuts off the human figure at or just below the waist. And it may be used in interior or exterior shooting.

***The Medium Close-Up/ Bust Shot:*** abbreviated as *MCU*, this shot frames the subject from the chest up, cutting off above the elbows. It highlights facial features, emotions, and details like hairstyle and makeup. Commonly used in both interior and exterior

shooting, it focuses on the subject's face, making it ideal for dialogue, interviews, and minimal actions. Background elements are often blurred to avoid distractions, keeping the audience's attention on the subject. ***The Close-Up:*** abbreviated as *CU*, this shot is sometimes called a "head shot," framing the subject's face closely. The top of the head may be cropped, while the bottom frame starts just below the chin or slightly includes the upper shoulders, depending on costuming and hairstyle. It can be used indoors or outdoors and captures intimate details of the face, including subtle emotions, eye movements, facial expressions, and makeup or facial hair. This shot directs the audience's full attention to the subject's face, especially the eyes and mouth, while speaking or emoting. It emphasizes "who" rather than "where" or "when," though lighting and minimal background details may provide hints.

***The Big Close-Up/ Choker:*** abbreviated as *BCU*, this shot is also called a "tight close-up" or "choker." It frames the face tightly, showing the eyes, nose, and mouth while cropping the top of the forehead and bottom of the chin. Used in both interior and exterior shooting, it creates an intimate connection with the audience by emphasizing every detail of the subject's face. Subtle facial movements or expressions are crucial, as even small head movements can take the subject out of frame. This shot focuses on "who" and conveys strong emotions like anger, fear, or love.

***The Extreme Close-Up:*** abbreviated as *ECU* or *XCU*, this shot is sometimes called an "Italian shot," popularized by Sergio Leone's Westerns. It focuses on a single detail,

such as the subject's eyes, mouth, ear, or a specific object, magnifying it significantly. Used in both interior and exterior settings, it lacks environmental context, so its meaning depends on how it is edited into the narrative. To provide clarity, the detail may first be shown in a wider shot for context. This shot is often used in documentaries, medical or scientific films, music videos, commercials, and experimental art, and is sparingly applied in fictional narratives depending on the project's style.

### **RESEARCH METHODOLOGY**

In doing research, we can choose the approaches to be used because they are the procedures selected to collect, to analyze, and to interpret data. Kothari says that there are basic types of research: descriptive, analytical, applied, fundamental, quantitative, qualitative, conceptual, empirical, and others. However, this research applies qualitative research because it discusses the phenomenon happening in society, as Kothari's statement that qualitative concerns with the qualitative phenomenon. In addition, this research aims to discover the underlying motives and desires, using in-depth interviews for the purpose. It is especially important in the behavioural sciences, where the aim is to discover the underlying motives of human behaviour (Kothari. 2004.p.3).

Kotari's statements support the writers' statements about the reason why they take the qualitative approach in their article. To analyse the problem in this research, the writers apply observation and library research because they observe *The Reader* film as the primary data or the object of this research. In analysing the film, the writers use the scenes and the script of the film. To support the analysis, the writers do the library research reading and using the documents needed, like journals or books, because they are secondary data. Data collection was done by observing

the primary data, *The Reader*, to reveal Oedipus Complex symptoms reflected through Michael's psychological conflicts in the movie.

In conducting the observation, the writers investigate the scenes and the script showing the Oedipus Complex symptoms reflected through the main character's psychological conflicts by his actions. Moreover, the data collected is analysed by applying the Psychology and Cinematography approaches. In psychology, the research applies Oedipus Complex theory by Sigmund Freud in order to reveal the symptoms of Oedipus Complex reflected through the actions of the main character, Michael. To support the analysis of Michael's Oedipus Complex, the writers use Cinematography theory, shots method by Christopher J. Bowen.

In data analysis, the writers do some steps. Firstly, the writers analyse the data collected through the movie, such as the scenes, figures, and the dialogues of the characters, in order to be the proof of the writers' arguments in the analysis. Then, the writers elaborate on the theories used in this research that are appropriate to the data and applied to the analysis. This research is carried out in the houses of the writers, and the classrooms at Pertiwi university for two weeks.

### **RESULTS AND FINDINGS**

In these results and findings, the writers discuss about Oedipus Complex symptoms portrayed through Michael's actions applying Oedipus Complex theory by Sigmund Freud and Shots method by Christopher J.s Bowen. This research combines the theories in the analysis. It means that the analysis of Oedipus Complex is also analysed applying the shots theory in order to reveal the expression and actions of Michael.

#### **The Oedipus Complex Symptoms reflected through Michael's Actions**

Before the writers explain about the Oedipus Complex symptoms of Michael, this study would like to quote the definition of

Oedipus Complex by Sigmund Freud. Sigmund Freud defines the "Oedipus complex" as a longing for the parent in both genders. Freud adds that the concept of Oedipus Complex is a desire for sexual involvement with the parent of the opposite sex, producing a sense of competition with the parent of the same sex and a crucial stage in the normal developmental process. (Ahmed: 2012:10-11). Based on the Freud's concept, the writers would like to analyse the concept reflected through Michael's actions. Firstly, this study shows Michael's will and action to possess his mother's love. This is seen through the following proofs, a figure and a dialogue.



Figure 1

This scene is in 0:05:33 showing Michael's relationship with his family. This scene uses *Medium Shot (MS)* showing who are the characters in a place. This shot frames the relationship of Michael with his family. Besides, it reveals Michael's relationship with his father. His position in the dining room shows that he has disharmonious relationship with his father. We can see that he has one brother and two sisters. His brother sits next to his father, meanwhile, he sits near from his mother. This explains that he does not have a harmonious relationship with his father. He does not feel comfortable with his father. He feels scared of his father because his father has a higher position in the house. It means that he has more power. On the other hand, his position in the dining room reveals his desire to his mother. As we see in the figure above, he prefers looking at his mother to his father. It explains that he can't look at his father because he feels scared of his father. It is supported by Freud's statement Freud felt that when a youngster notices bodily distinctions between genders, he concludes that the

female's penis has been removed and that his father will castrate him as punishment for desiring his mother. His scary points to the punishment that he gets from his father for desiring his mother. Next, the writers would like to show and to analyse the response of Michael to his father through the following dialogue in the same scene as the figure above.

*Michael's mother: I'm worried about him. He looks terrible.*

*Michael's father: the boy's saying he doesn't need a doctor.*

*Michael's younger sister: he does*

*Michael: I don't need a doctor*

*Michael's father: Good, then*

*Michael's mother: Peter!*

In this scene, his mother tells his father that he needs a doctor because he gets a fever. Yet, his father states that he does not need. After knowing his father's words, he agrees him. He says it and looks at his mother. His response here shows that he is scared of his father and he is resorted to accept his father's words. Michael's father's statement *the boy's saying he doesn't need a doctor* states that he does not care of his son's condition. He uses his son's words to express his decision toward his son's condition. His response, ignoring Michael's condition, is supported by his next words *Good, then*. This explains that he is not a soft father. A good father should care of his children, especially, when they are sick. Although the children are adults, the parents should give much attention in their bad condition. We cannot see it in Peter, Michael's father. Michael's words *I don't need a doctor* reveal his fear to his father. It proves Freud's statement that a son is scared of his father power to give him punishment if he owes his mother's love. Michael accepts his father decision because he does not want to get a punishment from his father. In this dialogue, we can see his mother and younger sister care much about Michael's condition. His younger sister's statement *he does* affirms that he loves him by saying that he should be seen by a doctor. Besides, his mother's statement *I'm worried about him. He looks terrible* shows her attention and

affection to her son. This statement also reveals her position as a wife and a mother. As a wife, she should inform her children's condition to her husband whose a higher position in the house. It shows that she needs her husband's permission to call a doctor for her son. However, she shows the strength of a mother by scolding her husband when he says that Michael does not need a doctor. We can see it her word *Peter!*. Exclamation mark in the word emphasizes her anger to her husband because of his statement. Her anger reveals her love to her son. And she ignores her husband's position as the leader in their house.

The next proof is shown through Michael's expression when Hana hugs him to make him better after throwing up because of being sick. It is seen through the following figure in 00:04:15-00:05:05.



Figure 2

This figure applies *Close-Up (CU)* because it frames the very intimate full face shot of Michael showing all detail in the eyes and conveying the subtle emotions that play across the eyes, mouth, and facial muscles of him, health condition, and facial hair. Michael's expression shows that he expresses his sadness because of getting sick by crying. As we see this happens to children while getting sick or sad. This condition makes him miss and need his mother's hug. So, when Hana hugs him, he feels that his mother hugs him to make him feel comfortable to express his feeling by crying. Moreover, he feels that he gets protection from his mother through Hana's hug. As we know that one of the characteristics of being Oedipus Complex is depending on the parent. This is the trigger for Michael to depend on Hana.

In addition, Michael obeys what Hana asks him to do as he obeys his mother. It is seen through the scene when she asks him to clean his body after helping her to bring two buckets of charcoals. This research uses Hana's

statement in 0:12:32. *Hana: Take off your clothes.*

Hana's statement above shows a mother's attention to her son. Her words are responded by the action of Michael. His action is taking off his clothes. It is shown through the following figure.

Figure 3

The figure uses the *Medium Close-up or Bust shot (MCU)* to show Michael's action, taking off his clothes. This shot focuses on Michael's action. It means that it informs us that Michael obeys Hana's words. His action portrays a child's reply towards his mother's instruction. Generally, we do not trust any strangers by giving our stuffs such as clothes or private stuffs. But, Michael trusts her to let her wash his clothes. The following figure shows Michael's and Hana's actions portraying a mother's and her son's



relationship. It is in 0:12:37.



Figure 4

The figure 4 applies two kinds of shots because there two characters in this figure. If we focus on Michael, the shot frames him using *MCU* to show his action, removing his shirt. Meanwhile, the frame uses *the Medium Shot (MS)* to disclose Hana's figure in interior shooting. This explains about their relationship like a mother and a son. Hana's action shows her attention to Michael by preparing water for him to take a bath. It reveals a mother's attention and love to her son. It is supported by Hana's statement while saying that she prepares the water for him.

*Hana: I'll prepare the bath for you.*

Moreover, the next proof shows about Michael's Oedipus Complex symptoms seen through his sexual desire towards Hana. The following figures point to the first time Michael has sexual feeling to Hana.



Figure 5



Figure 6

Figure 5 is in 0:09:10 showing the time Hana gets dressed. It uses *MCU* to show the object of causing Michael has sexual desire to her. Meanwhile, figure 6 is in 0:09:16 disclosing Michael's expression while watching Hana. His expression reveals his curiosity towards sexual desire through Hana's leg. It means that Hana's leg is the object of sexual desire of Michael. It triggers him to know more about her.

Since Hana caught him peeping her while getting dressed, he has followed her. The following figures show about Michael's expressions in having sex with Hana.



Figure 7

The figure 7 is in 0:15:50 displaying about Michael's expression in kissing Hana. This scene applies *Close-Up (CU)* to appoint Michael's expression his sexual desire through his face. His expression, closing his eyes, shows that he enjoys Hana's kissing. It also explains that he ignores Hana's age which

is as old as his mother. His romance relationship with Hana causes Michael change his behaviours toward his family. His behaviours changing can be shown through the following figure and dialogues. The first proof is seen through the figure below in 0:17:07.



Figure 8

The figure 8 takes place in the dining room using *Medium Shot (MS)* to show the characters and the setting of the place. In this scene, the characters are Michael and his family having dinner in the dining room. This scene does not only show the characters and the place, but it also appoints the time, in the evening. We know that it is in the evening through the lights above them and behind Michael and his elder sister. Besides, the scene portrays Michael's response to his father and others relating to come home late. His action above reveals his behaviour after making love with Hana. In the figure 1, he cannot see his father's face while talking with him. However, in the figure 8, he can look at his father while lying about why he comes home late. His action explains that he has self-confident to stare at his father although he lies. The following dialogue appoints his self-confident.

*Peter : You've inconvenienced your mother.*

*Michael : How many more times? I said I'm sorry*

*Peter : You scared her*

*Michael : I got lost, that's all. That's why i was late. Can I have some more?*

Michael's statement *how many more times? I said i'm sorry* reveals his self-confident to reply his father's words because he uses high tone in responding his father's words. As we can see Michael's expression in the figure 8, he responds his father's statement by looking

at his father, especially, his eyes. His next words *I got lost, that's all. That's why i was late* show that he lies to his parents and siblings. His statement *I got lost, that's all* emphasizes that he does not lie to them. He says it using high tone to show his sincerity in order to convince his family that he is really lost. His action explains that he has a high self-confident because of Hana. His last words *can i have some more?* are his way to deceive his family. It is a tricky way to satisfy his family, so, they trust him. Besides, his action portrays his will to fight back his father. It means that he considers his father as his enemy as it is supported by Freud's statement about the definition of Oedipus Complex that the concept of Oedipus Complex is a desire for sexual involvement with the parent of the opposite sex, producing a sense of competition with the parent of the same sex and a crucial stage in the normal developmental process. (Ahmed: 2012:10-11). By having sex with Hana, he assumes that he has already had his mother's love because Hana is as old as his mother. Finally, the last proofs are the last actions of Michael to consider his father as his enemy in reaching his mother's love. The actions are shown in the same place, dining room. The first one is the time he lies to his family about why he comes home late (the previous dialogue). It is in 0:17:02.

*Michael: Dad, I decided. I want to go back to school tomorrow*

*Mother: Doctor said you need another three weeks.*

*Michael: Well. I'm going*

Michael's statement *Dad, I decided. I want to go back to school tomorrow* asserts that he has already had his self-confident after having sex with Hana. He can express his will and opinion to his family, especially, to his father. As we see in the previous proofs, he is afraid of stating his will and opinion because of his father. In this scene, he has not had sex with Hana. On the other hand, his words *dad, I decided* show that he can decide something he needs. In addition, he states it with

confidence. Even, he ignores his mother's words by stating *Well, I'm going*. His action reflects his courage to disobey his mother. It means he does not his mother's love anymore because he has already had 'mother's love' through Hana. In reaching Hana's love, he does not have any rivals as he has a rival to get his mother's love at home, father.

The last proof of Michael's action of considering his father as his rival to reach his mother's love is shown through a dialogue with his mother after he is adult. It is in 1:23:20.

*Michael: Gertrud and I, we're getting a divorce*

*Mother: You don't come for your father's funeral, but you come for this?*

Mother's statement above explains that he still presumes his father as his rival to get his mother's love although he is adult and has a daughter. It shows that he has the Oedipus Complex symptoms until he is adult. So, getting married with his classmate at college does not change his Oedipus Complex. Even, he decides to divorce his wife because he cannot forget his love to Hana.

## **CONCLUSIONS AND SUGGESTIONS**

Films or movies are popular literary works containing many issues to be discussed and analyzed in research. As the reason of the writers choose one of movies to be the primary data. *The Reader* movie is one of movies showing about children's relationship with the parents. This issue can be analyzed applying Psychology theories so, we know about points of view Psychology on this issue. Based on this explanation, the writers decide to analyze the Oedipus Complex symptoms reflected through the main character's actions that his actions are the shapes of his psychological conflicts. To reach the aim of this research, the writers employee the theories of Psychology and Cinematography. The theories are Oedipus Complex and shots method applying observe and library research. After applying those theories, the writers conclude that

parents should carry on their roles to the children because the parents' roles influence the children's development of personalities and behaviors when they grow up. As we see it through Michael's actions as a teenager who needs his parents' love and attention especially, his father's love and attention. When the mother and father do not carry out their roles as parents, the children try to search

those from strangers giving them both of their needs.

For the suggestion, this study suggests other researchers to analyze this movie using other approaches or theories such as semiotics or others. This research still has weakness in discussing the issues, but other researchers can use this research as their references to do their research. The writers hope this research give positive inputs for other researches.

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