AN ANALYSIS ON JELIZA ROSE’S CHARACTER IN TIDELAND VIEWED FROM FREUD’S PSYCHOANALYSIS THEORY

A Thesis
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CHAPTER I
INTRODUCTION

A. Background of the Study

Everybody in this world needs the entertainment, especially to fill their leisure times and refresh their mind from the tiredness of their jobs and problems. The entertainment might be the things that have the positive impacts. It can be travelling, shopping, and reading novels or some books. But, most of them especially the youths are more interested in watching the movie or film, either in the house through the television or in the movie theatre.

However, sometime they only want to enjoy the film itself, without thinking how the way to make it or how important the role of intrinsic elements of film, like setting, plot, theme, and especially about the character. It is one of the important parts of film.

Film is a media; a media that to be the channel as a place for everything flow. Film encompasses individual motion pictures, the field of film as an art form, and the motion picture industry. Films are produced by recording images from the world with cameras, or by creating images using animation techniques or special effects. Films are cultural artefacts created by specific cultures, which reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating or
indoctrinating citizens. The visual element of cinema gives motion pictures a universal power of communication. Some films have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue.¹

On sober reflection, readily admits that films are like buildings, books, and symphonies – artefacts made by humans for human purposes. Watching a film differs from viewing painting, a stage performance, or even slide show. A film presents viewers with images in illusory motion.²

Psychoanalysis had a special relationship with the cinema before appointed to be one of many approach methods by several psychoanalysts and art critics of French. It is considered as a properly method for the world of cinematography.³ Apart from perfect or not a film discussion which is using psychoanalysis theory, the text that come continually show that almost all of cinema elements, can be the object of psychoanalysis discussion. For example: director, the characters of film, the process of film making, the genre of film, audiences and gender.⁴

Therefore, the writer intends to examine the characteristics of Jeliza Rose and also about her psychological condition as a main character of a film produced by director Terry Gillian entitled *Tideland* with enclose the theory of Sigmund Freud, Psychoanalysis.

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¹ Wikipedia, the free encyclopedia, Film accessed in November 08, 2008
⁴ *Ibid*. P. 61
*Tideland* scripted by Gilliam and Tony Grissoni from Mitch Cullin’s novel, the film told the story of a Jeliza Rose, a young girl brought up by junkie parents. She’s an intelligent girl and at film’s start seems to be handling really well with the unhealthy environment in which she is being brought up. However, after both parents died she was left alone in an empty farmhouse, accompanied only by her dolls and the slowly rotting corpse of her father. Even when she gets in touch with the neighbours, she is no closer to achieving responsible care: they, too, are deeply disturbed.

The film starts with an undercurrent of fantastic humour, and the gothic tone becomes more obvious as the film progresses. As the writer learn more about Jeliza Rose’s new neighbours (and her father’s decomposition steadily progresses) the film becomes livelier, but it also becomes increasingly disturbing. The humour becomes more morbid, and the film itself increasingly hard to watch as it touches on issues of inappropriate sexual relationship involving both children and the mentally disabled.

**B. Focus of the Study**

Based on the background of study above, the research will be focused on the characteristics and psychological condition of Jeliza Rose as the main character in *Tideland* which directed by Terry Gilliam.

**C. Research Question**
Based on the research focus of the study, the problem that may appear in this research is how are the characteristics of Jeliza Rose as the main character in *Tideland*, especially viewed from psychoanalysis theory?

D. Significances of the Study

The significance of the study is classified into two parts, academic and practical significance of study.

Academically, the study is to fulfil one of the requirements for Strata 1 Degree to the Faculty of Letters and Humanities of the State Islamic University of Syarif Hidayatullah Jakarta. Practically, the study is to broaden up the researcher’s knowledge regarding to Psychoanalysis theory by Sigmund Freud.

E. Research Methodology

1. Objectives of the Study

   The objectives of the research are describing about Jaliza Rose’s characteristics in *Tideland* and describing about Jeliza Rose’s psychological condition and her attitudes to the other characters as the main character in *Tideland* viewed from psychoanalysis theory.

2. Method

   Based on the background of the study and the objectives of the research, the writer uses the qualitative method with a descriptive analysis, the data description are taken from related papers, conversations, statements, how the
director describes the main character in the film and observing the phenomenon that occurred in the film through psychoanalysis theory approach by Sigmund Freud.

3. Research Instrument

The instrument used in this research is the writer herself to collecting the qualitative data about the meaning of psychoanalysis and its correlation with the characterization of a main character viewed from psychoanalysis theory.

4. Technique of Data Analysis

The writer uses psychoanalysis theory to analyze the data, and the collected data studies based on the psychoanalysis of Sigmund Freud, to find the true meaning of psychoanalysis. The first step is analyzing the identity of whole characters and Jeliza Rose’s characteristics as a main character in Tideland. The second step is capturing the pictures and takes the conversation texts from the movie through watching it repeatedly. While the last step is to includes Psychoanalysis Theory to the characteristics of Jeliza Rose.

5. Unit of Analysis

The unit of analysis in this research is Tideland movie is produced by director Terry Gilliam, which is adopted from the novel by Mitch Cullin with the same title. This film located in Regina, Saskatchewan in the winter in 2004.

6. Place and Time of The Research
The writer accomplishes the research during the academic year 2008/2009, at Department of English Letters, faculty of Letters and Humanities, Syarif Hidayatullah State Islamic University Jakarta.

CHAPTER II

TEORETICAL FRAMEWORK

A. Psychoanalysis

Freud was one of the most influential thinkers in the twentieth century. He was a medical doctor who believed that most of the mind is unconscious. Freud said that personality has three structures: id, ego, and superego.

Psychoanalysis is a body of ideas developed by Austrian-Jewish physician Sigmund Freud and his followers, which is devoted to the study of human psychological function and behaviour. It has three applications:

1) A method of investigation of the mind;
2) A systematized set of theories about human behaviour; and
3) A method of treatment of psychological or emotional illness.\(^5\)

Under the broad umbrella of psychoanalysis there are at least 22 different theoretical orientations regarding the underlying theory of understanding of human mental and human development. The various approaches in treatment called

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\(^5\) Moore BE, Fine BD (1968), *A Glossary of Psychoanalytic Terms and Concepts*, Amer Psychoanalytic Assn, p. 78,
"psychoanalytic" vary as much as the different theories do. In addition, the term refers to a method of studying child development.6

As a general theory of individual human behaviour and experience, psychoanalytic ideas enrich and are enriched by the study of the biological and social sciences, group behaviour, history, philosophy, art, and literature. As a developmental theory, psychoanalysis contributes to child psychology, education, law, and family studies. Through its examination of the complex relationship between body and mind, psychoanalysis also furthers our understanding of the role of emotions in health as well as in medical illness.

The conflicting demands of personality structures produce anxiety; defence mechanisms protect the ego and reduce this anxiety. Repression, the most pervasive defence mechanism, pushes unacceptable impulses from the id back into the unconscious mind. Other defence mechanisms include rationalization, displacement, sublimation, projection, reaction, formation, and regression. Freud was convinced that problems develop because of childhood experiences. He said we go through five psychosexual stages of development: oral, anal, phallic, latency, and genital.

The strength of psychoanalysis theories include an emphasis on the past, the developmental course of personality, mental representations of the environment, the concept of the unconscious mind, an emphasis on conflict, and their influence on psychology as a discipline. Their weaknesses include the difficulty in testing the main

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concepts, a lack of empirical data and an over reliance on reports of the past, too much emphasis on sexuality and the unconscious mind, a negative view of human nature, too much power given to early experience, and a male bias.

The person best able to undergo psychoanalysis is someone who, no matter how incapacitated at the time, is basically, or potentially, a strong individual. This person may have already achieved important satisfactions—with friends, in marriage, in work, or through special interests and hobbies—but is nonetheless significantly impaired by long-standing symptoms: depression or anxiety, sexual incapacities, or physical symptoms without any demonstrable underlying physical cause. One person may be plagued by private rituals or compulsions or repetitive thoughts of which no one else is aware. Another may live a constricted life of isolation and loneliness, incapable of feeling close to anyone. A victim of childhood sexual abuse might suffer from an inability to trust others. Some people come to analysis because of repeated failures in work or in love, brought about not by chance but by self-destructive patterns of behaviour. Others need analysis because the way they are—their character—substantially limits their choices and their pleasures.

B. The Structure of Personality

Freud (1917) believed that personality has three structures: the id, the ego, and the superego. Although each of these provinces of the total personality has its own functions, properties, components, operating principles, dynamisms, and mechanisms, they interact so closely with one another that it is difficult. If not
impossible, to disentangle their effects and weigh their relative contribution to human
behaviour, it’s nearly always the product of an interaction among these three systems;
rarely does one system operate to the exclusion of the other two.⁷

The terms "id," "ego," and "super-ego" are not Freud's own but are
luteinisation originating from his translator James Strachey. Freud himself wrote of
"das Es," "das Ich," and "das Über-Ich"—respectively, "the It," "the I," and the
"Over-I" (or "Upper-I"); thus to the German reader, Freud's original terms are more or
less self-explanatory. The term "das Es" was borrowed from Georg Groddeck, a
German physician to whose unconventional ideas Freud was much attracted.⁸

1. The Id

The id is Freudian structure of personality that consists of instinct, which is
the person’s reservoir of psychic energy. In Freud’s view, the id is unconscious; it has
no contact with reality. The id works according to the pleasure principle.⁹

The Id comprises the unorganized part of the personality structure that
contains the basic drives. The id acts as a pleasure principle: if not compelled by
reality it seeks immediate enjoyment.¹⁰ It is focused on selfishness and instant self-
gratification. Personality, as Freud saw it, was produced by the conflict between

⁹ Pleasure principle is the Freudian concept that the id always seeks pleasure and avoids pain.
¹⁰ Stuart T. Hauser, Sebastiano Santostefano, William Garrison, Alan M. Jacobson, Sally I. Powers and
Merrill Mead (1984), Ego Development and Psychopathology: A Study of Hospitalised Adolescents Gil
G. Noam. Published by: Blackwell Publishing on behalf of the Society for Research in Child
Development. p. 185-194
biological impulses and social restraints that were internalized. The Id is unconscious by definition. In Freud's formulation,

Developmentally, the Id is anterior to the ego; i.e. the psychic apparatus begins, at birth, as an undifferentiated id, part of which then develops into a structured ego. Thus, the id:

contains everything that is inherited, that is present at birth, is laid down in the constitution -- above all, therefore, the instincts, which originate from the somatic organization and which find a first psychical expression here (in the id) in forms unknown to us. (Freud, *An Outline of Psycho-analysis* (1940))

Freud divide the id's drives and instincts into two categories: life and death instincts - the latter not so usually regarded because Freud thinking of it later in his lifetime. Life instincts (Eros) are those that are crucial to pleasurable survival, such as eating and copulation. Death instinct, (Thanatos) as stated by Freud, is human unconscious wish to die, as death puts an end to the everyday struggles for happiness and survival. Freud notices the death instinct in our desire for peace and attempts to escape reality through fiction, media, and substances such as alcohol and drugs. It also indirectly represents itself through aggression.

2. The Ego

The Freudian structure of personality that deals with the demands of reality; the ego is called the executive branches of personality because it makes rational decisions. Whereas the id is completely unconscious, the ego is partly conscious. The
ego abides by the reality principles.\textsuperscript{11} The ego helps the human test reality, to see how far we can go without getting into trouble and hurting ourselves.

The word ego is taken directly from Latin, where it is the nominative of the first person singular personal pronoun and is translated as "I myself" to express emphasis. The Latin term ego is used in English to translate Freud's German term Das Ich, which literally means "the I".

Ego development is known as the development of multiple processes, cognitive function, defenses, and interpersonal skills or to early adolescence when ego processes are emerged.\textsuperscript{12}

![Figure 1](image.png)

The ego is not sharply separated from the id; its lower portion merges into it.... But the repressed merges into the id as well, and is merely a part of it. The repressed is only cut off sharply from the ego by the resistances of repression; it can communicate with the ego through the id." (Sigmund Freud, 1923)

The Ego comprises that organized part of the personality structure which includes defensive, perceptual, intellectual-cognitive, and executive functions.

\textsuperscript{11} The Reality Principles is the Freudian concept that the ego tries to make the pursuit of individual pleasure conform to the norms of society.

\textsuperscript{12} Ibid, i84
Conscious awareness resides in the ego, although not all of the operations of the ego are conscious. The ego separates what is real. It helps the human to organize our thoughts and make sense of them and the world around us.13

...The ego is that part of the id which has been modified by the direct influence of the external world ... The ego represents what may be called reason and common sense, in contrast to the id, which contains the passions ... in its relation to the id it is like a man on horseback, who has to hold in check the superior strength of the horse; with this difference, that the rider tries to do so with his own strength, while the ego uses borrowed forces (Freud, *The Ego and the Id* (1923))

3. The Super Ego

The super-ego is the moral component of the psyche, which takes into account no special circumstances in which the morally right thing may not be right for a given situation. The rational ego attempts to exact a balance between the impractical hedonism of the id and the equally impractical morals of the super-ego, it is the part of the psyche that is, usually, reflected most directly in a person's actions. When overburdened or threatened by its tasks, it may employ defence mechanisms including denial, repression, and displacement. The theory of ego defence mechanisms has received empirical validation,14 and the nature of repression, in particular, became one of the more fiercely debated areas of psychology in the 1990s.

It is works in contradiction to the id. The Super-ego strives to act in a socially appropriate manner, whereas the id just wants instant self-gratification. The Super-

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ego controls our sense of right and wrong and guilt. It helps us fit into society by getting us to act in socially acceptable ways.\textsuperscript{15}

The super-ego retains the character of the father, while the more powerful the Oedipus complex was and the more rapidly it succumbed to repression (under the influence of authority, religious teaching, schooling and reading), the stricter will be the domination of the super-ego over the ego later on — in the form of conscience or perhaps of an unconscious sense of guilt (The Ego and the Id, 1923).

The main functions of the superego are (1) to inhibit the impulses of the id, particularly those of a sexual or aggressive nature, since these are the impulses whose expression is most highly condemned by society; (2) to persuade the ego to substitute moralistic goals for realistic ones; and (3) to strive for perfection.\textsuperscript{16}

C. The Development of Personality

The concept of psychosexual development, as envisioned by Sigmund Freud at the end of the nineteenth and the beginning of the twentieth century, is a central element in his sexual drive theory, which posits that, from birth, humans have instinctual sexual appetites (libido) which unfold in a series of stages. Each stage is characterized by the erogenous zone that is the source of the libidinal drive during that stage. These stages are, in order: oral, anal, phallic, latency, and genital. Freud believed that if, during any stage, the child experienced anxiety in relation to that drive, that themes related to this stage would persist into adulthood as neurosis.

\textsuperscript{15} Snowden 2006, p. 106.
\textsuperscript{16} Hall, Calvin S. 1997, p. 38
Freud observed that, at somewhat predictable points during early development, children's behavior often orients around certain body parts (the mouth during breast-feeding, the anus during potty-training, and later the genitals). Believing, due to his previous work with hysterical patients, that adult neurosis often has root in childhood sexuality, Freud proposed that these behaviors were childhood expressions of sexual fantasy and desire. He suggested that humans are born "polymorphous perverse", meaning that infants can derive sexual pleasure from any part of the body.17

<table>
<thead>
<tr>
<th>Stage</th>
<th>Age Range</th>
<th>Erogenous zone (s)</th>
<th>Consequences of Fixation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oral</td>
<td>0-18 months</td>
<td>Mouth</td>
<td><strong>Orally aggressive:</strong> Signs include chewing gum or ends of pens. <strong>Orally passive:</strong> Signs include smoking/eating/kissing/fellatio/cunnilingus Fixation at this stage may result in passivity, gullibility, immaturity and manipulative personality</td>
</tr>
<tr>
<td>Anal</td>
<td>18-36 months</td>
<td>Bowel and bladder elimination</td>
<td><strong>Anal retentive:</strong> Obsession with organization or excessive neatness <strong>Anal expulsive:</strong> Reckless, careless, defiant, disorganised, coprophiliac</td>
</tr>
<tr>
<td>Phallic</td>
<td>3-5 years</td>
<td>genitiles</td>
<td><strong>Oedipus complex</strong> (in boys only according to Freud) <strong>Electra complex</strong> (in girls only, later developed by Carl Jung)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Latency</th>
<th>6 years-puberty</th>
<th>Dormant sexual feelings</th>
<th>(people do not tend to fixate at this stage, but if they do, they tend to be extremely sexually unfulfilled)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genital</td>
<td>Puberty and beyond</td>
<td>Sexual interest mature</td>
<td>Frigidity, impotence, unsatisfactory relationships</td>
</tr>
</tbody>
</table>

Freud believed that the human go through five stages of psychosexual development and that, at each stages development; we experience pleasure in one part of the body more than others.

1. **Oral Stage**

The first stage of psychosexual development is the oral stage, which lasts from the beginning of one’s life up to (about) the 15th month. During this stage, the focus of gratification is on the mouth and pleasure is the result of nursing, but also of exploration of the surroundings (as infants tend to put new objects in their mouths). In this stage the id is dominant, since neither the ego nor the super ego is yet fully formed. Thus the baby does not have a sense of self and all actions are based on the pleasure principle.

The ego, however, is under formation during this first stage. There are two factors that contribute to the formation of the ego. Firstly, body image is developed, which implies that the infant recognizes that the body is distinct from the outer world. For instance, one will start understanding that one feels pain only when force is applied on one’s own body. By the identification of the body boundaries, one starts developing the sense of ego. A second factor to which ego formation is attributed is
experiences involving delay of gratification and leads to the understanding that specific behaviours can satisfy some needs. The infant gradually realises that gratification is not immediate and that it has to produce certain behaviours to initiate actions that lead to gratification. An example of such behaviour is crying, which seems to be purposeless during the first 2 months of the baby’s life, but later seems to be used productively and is connected to certain needs.

2. **Anal Stage**

   The Anal stage is Freud’s second stage development, occurring between 11/2 and 3 years of age, in which the child’s greatest pleasure involves the anus or the elimination function associated with it. In Freud’s view, the exercise of anal muscles reduces tension and provides pleasure.

   In the anal stage of the psychosexual development the focus of drive energy (erogenous zone) moves from the upper digestive tract to the lower end and the anus. This stage lasts from about the 15th month to the third year of age. In this stage, the formation of ego continues.

3. **Phallic Stage**

   The Phallic stage, Freud’s third stage of development, occurs between the ages 3 and 6; its name comes from the Latin word phallus, which means “penis.” During the phallic stage, pleasure focuses on the genitals as the child discovers that self-stimulation is enjoyable.
At about 5 to 6 years of age, children recognize that their same-sex parent might punish them for their incestuous wishes. To reduce this conflict, the child represses lust-full feelings and identifies with the same-sex parents, striving to be like him or her.

4. Latency Stage

The Latency stage is the fourth Freudian stage of development, occurring approximately between 6 years of age and puberty; the child represses all interest in sexuality and develops social and intellectual skills. This activity channels much of child’s energy into emotionally safe areas and aids the child in forgetting the highly stressful conflicts of the phallic stage.

The latency stage is typified by a solidifying of the habits that the child developed in the earlier stages. Whether the Oedipal conflict is successfully resolved or not, the drives of the id are not accessible to the ego during this stage of development, since they have been repressed during the phallic stage. Hence the drives are seen as dormant and hidden (latent) and the gratification the child receives are not as immediate as it was during the three previous stages. Now pleasure is mostly related to secondary process thinking. Drive energy is redirected to new activities, mainly related to schooling, hobbies and friends. Problems however might occur during this stage, and this is attributed to inadequate repression of the oedipal conflict, or to the inability of the ego to redirect the drive energy to activities accepted by the social environment.
5. Genital Stage

The Genital stage is the fifth and final Freudian stage of development, occurring from puberty on. The genital stage is the time of sexual reawakening; the source of social pleasure now becomes someone outside of the family.

Freud believed that unresolved conflicts with parents remerge during adolescence. Once the conflicts are resolved, Freud believed, the individual becomes capable of developing a mature love relationship and of functioning independently as an adult.\(^1\)

D. Character

The basic elements of literary works are not really so distinct from one another, but instead work together to form a whole: character is shown in action, action or plot relates to setting, setting relates to tone, and theme involves all elements at once.

Most of people are interested in other people. When they meet someone for the first time, they notice certain things: how the person looks, speaks, and acts, for example. They make judgments according to what they notice. Sometimes, as they get to know the person better, those evaluations are affirmed. It’s not surprising, then, that when they watch television programs, see movies, or read literature, most of people pay close attention to the people – the characters – whose lives unfold before them. To stay interested in film, a novel, a short story, or a play, people must

\(^{18}\) *Ibid.* P. 380
find the characters interesting in some way. Some characters fascinate the viewers by being very different-by living in a distant place or time long past or being wildly glamorous or consummately evil. Frequently character intrigues people by displaying a special quality or style: a unique sense of humour, a gift for the absurd, or a profoundly wise way of looking at the world.  

When characters speak to each other, they reveal certain qualities about themselves and about their relationship with the characters to which they speak. In addition to speaking to others, characters sometimes talk on an absent or unspeaking listener (monologue).  

E. Definition of Character

Someone who appears in a work is called a character, the same word used to refer to those qualities of mind, spirit, and behaviour that makes one individual different from every other.

Character, has two meanings: 1) a figure in literary work, such as Hamlet, etc. 2) personality, that is the mental and moral qualities of a figure, as when the writer say that X’s character is strong, or weak, or immoral, or whatever.

Things happen, in most good fiction, at least partly because the people have certain personalities or character traits (moral, intellectual, and emotional qualities) and, given their natures, because they respond plausibly to other personalities. What

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20 Ibid. p. 34
their names are and what they look like may help the viewers to understand them, but probably the best guide to character is what they do and what they say.

But of course, characters are not defined only by what they do. The narrator often describes them, and the characters’ words and dress reveal aspects of them.

In preparing such a sketch, we can take these points into consideration:

1. what the character says
2. what the character does
3. what other characters say about the character
4. What others do?

F. Kinds of Characters

Character can be conveniently classified as major, minor, dynamic, and static character. Major characters are likely to be round, a well developed, multi-sided, and complex character. It may require an essay to fully analyze the character. While minor characters are to be flat. Through the language and actions of the characters, readers will learn whether the personal are multi dimension characters, which skimpily developed character; or perhaps merely foil which have main purposes to shed light on more important characters. The readers will also learn about the emotions, attitudes, and values of characters such as their hopes and fears, their strength and weaknesses in a story.
Minor character is a figure that the place is not central in the story, but the presence is needed to support the major character. Sometimes minor character helps major character to solve the conflict in the story.\(^2^1\)

Static characters are unchanging; it can be called as silent character. A character who does not change in personality, nature, or attitude; they are the same sort of person from the beginning of the story until the very end. They remain the same from the beginning of work to the end. The last one is dynamic characters; it is the opposite of the static character. Dynamic character undergoes kinds of change because of the story and the action progress in the plot; it is exhibit some kind of change of attitude, purpose, and behaviour as the story progresses.

G. Characterization

Characterization is the means by which writers present and reveal character.\(^2^2\) The creation of a fictitious character, In other words it is the means by which the writer brings a character to life.

Character and characterization are two internal elements that are inseparable one and other. Characterization is different with character. If the character refers to the human or personality applied in the story, the characterization is the way that is used to observe the person. It means that when people characterize of the character, they are doing observation of the object they applied. Seeing this distinction we may

conclude that characterization can be understood as a method and character is the product.  

Characterization in a play involves more than protagonist or antagonist, heroes and heroines or villains. Plays (like films) tend to emphasize the distinctions between major characters, whose actions and fate are the focus of the plot, and minor ones, who facilitate what happens.  

The art, craft, method of presentation, or creation of fictional personages-involves a similar process. Character are almost inevitably identified by category, by sex, age, nationality, occupation, and soon.  

A man, woman or child, cannot buy a morsel of pickled salmon, look at his shoe, or bring in a mug of ale; a solitary object cannot pass on the other side of the way; a boy cannot take a bite at turnip or hold a horse; a by-stander cannot answer the simplest question; a dog cannot fall into a doze; a bird cannot whet his bill; a pony cannot have a peculiar nose, nor a pig one year, but out peeps the first germ of “character.”

(R.H. HORNEY)  

The writer must no forget the distinction between the character and the characterization, the method by which he or she is presented; so we must be careful to distinguish the “good character” meaning someone whom, if real, we would consider virtuous, and the good characterization” meaning a fictional person who, no matter what his or her morality or behaviour, is well presented.

25 *Ibid* p. 103
Effective characterization can encourage the writer to identify so completely with certain characters that they seem to be part of the history that lies behind the story or beyond the story as part of our own world, to exist in a reality that is detachable from the words and events of the story in which they appear.\textsuperscript{26}

\textsuperscript{26} Ibid. p. 106
CHAPTER III
RESEARCH FINDING

A. Data Description

“Tideland” celebrates the resiliency of childhood and the power of the imagination as only Terry Gilliam, one of America’s few truly visionary filmmakers, could conceive it… Jeliza Rose (Jodelle Ferland) is a young girl in a very unusual situation – both of her parents are junkies and she is usually left to her own devices for entertainment.

In this chapter three, the writer would like to describe about the data description of the research. The writer found these data from the text that applies in English subtitle of the Tideland movie.

While the characteristics below taken based on the Freud psychoanalysis theory as the theoretical framework of this research. The writer does it by reading more about psychoanalysis and tries to include it to this Tideland movie and then watch it repeatedly and then she takes the texts below for the data description in this research.

Table 2
List of Jeliza Rose’s characteristics

<table>
<thead>
<tr>
<th>No</th>
<th>Corpus</th>
<th>Time</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Let’s take a look a these boxes!</td>
<td>0: 27: 20</td>
<td>Curious</td>
</tr>
<tr>
<td></td>
<td>“Please don’t be sad. Now we can eat all her choc bars.”</td>
<td>0 : 10 : 34</td>
<td>Obstinate</td>
</tr>
<tr>
<td>---</td>
<td>--------------------------------------------------------</td>
<td>-------------</td>
<td>-----------</td>
</tr>
<tr>
<td>3</td>
<td>“The Rabbit-hole went straight on like a tunnel for some way…and dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself… before she found herself falling down… what seemed to be a very deep well. Either the well was very deep, or she fell very slowly… for she had plenty of times as she went down to look about her… and to wonder what was gonna happen next…”</td>
<td>0: 00: 42</td>
<td>Independent</td>
</tr>
<tr>
<td>4</td>
<td>It was such a wonderful time. They invited me into their little stone house. They really did. And we danced and played games and sang songs. Her name is Dell. And she had the radio fixed. And I danced with Dickens. It was wonderful, Mystique.</td>
<td>0: 46: 15</td>
<td>Cheerful and Energetic</td>
</tr>
<tr>
<td>6</td>
<td>Don’t worry. Dickens the sea captain will save us. He’s sailing under the seas now. He’s diving deep to the place where dreams are made. “He walks a lonely shore all littered with dreams and hopes…” Dickens, my brave sea captain.</td>
<td>0: 56: 15</td>
<td>Good imaginer</td>
</tr>
</tbody>
</table>
B. Data Analysis

Based on the data description above, the writer takes the data analysis about Jeliza Rose’s character in *Tideland* especially viewed from Freud’s Psychoanalysis theory.

These data analysis are the explanation of the data description above that explained based on the data collected by the writer.

1. the Characteristics of Jeliza Rose
   a. Jeliza Rose as a Main Character in *Tideland*

   *Tideland* is a macabre, darkly surreal film about an abandoned little girl named Jeliza Rose (Jodelle Ferland), who fond of creating the fantasy world to expresses her anxieties cause of the life loneliness that she felt in a remote farmhouse in Texas owned by Noah.

   In a story which is at times suspenseful, darkly surreal, and often humorous, Jeliza-Rose drifts from the harsh reality of her childhood, escaping into the fantasies of her own active imagination where fireflies have names, bog men awaken at dusk, monster sharks swim down railroad tracks, and disembodied Barbie heads share in her adventures.

   As a main character in *Tideland*, Jeliza Rose appearance is very usual as a girl in her age. Physically she is a beautiful girl with the sharp nose and the thin eyebrow, also with her beautiful straight long hair. As a girl who undergoes a bad
psychological condition, Jeliza Rose grew up as a **curious** little girl who always feels suspicious with everything surrounds her.

*Mystique*: it’s like a cave.

*Mystique*: let’s take a look at these boxes!

*Mystique*: scared. What spooky about boxes?

*Mystique*: bet there’s slippers…

*Mystique*: and gold in it. Or a dead thing

*(Tideland Movie, 0: 27: 20)*

The dialogue above clearly depicts about the **curious** character of Jeliza Rose. It’s happened in her grandma’s private room. It begins from the hunting of squirrels that hides in that private room. Jeliza Rose and Mystique try to opens her grandma’s great privacy through everything in that private room, especially the boxes that very suspect.

![Figure 2](image1.png)

**Figure 2**

Jeliza Rose spies her grandma’s private room

![Figure 3](image2.png)

**Figure 3**

Jeliza Rose and Mystique in their curiosity

The pictures above clearly depicts about Jeliza Rose’s **curious** character. She and Mystique try to solve their curious feeling. In the first picture, Jeliza Rose feels curious about her grandma’s private room. As explained in dialogue before.
While the second picture depicts about her curiosity about a woman who she believes as a ghost, but in fact she’s her neighbour, Dell.

The dialogue below also about the curious feeling of Jeliza Rose, It still has the correlation with the second picture, when she spies a woman in the truck that lying in the centres of grassy field near her grandma’s house.

_Jeliza Rose:_ now... we mustn’t sing or talk... or we’ll spook the fairies... and they won’t come.
_Mystique:_ I have to see them
_Jeliza Rose:_ probably they won’t be out till tonight anyway, a ghost.
_Mystique:_ she was killed in this very bus. All burned bad. That’s why her face is covered up.
_Jeliza Rose:_ maybe she is a queen... and she got strangled
_Mystique:_ she’s Queen Gunhilda. She didn’t want to stay dead anymore.
_Jeliza Rose:_ we have to go home. We have to go tell daddy. Right now!

(Tideland Movie, 0: 32: 45)

As the writer said that the dialogue above has the correlation with the second picture, it’s describes about the curious feeling of Jeliza Rose.

While the dialogue below also shows about her curious character.

_Mystique:_ it’s a zoo room. It stinks of disinfectant. Miss Munro...
_Jeliza Rose:_ what are they doing?
_Mystique:_ she’s touching his boy-thing. It’s gone all angry and red!
She’s kissing it. She’s sucking his blood!
_Jeliza Rose:_ he’s trying to call for help.
_Mystique:_ she’s a vampire. You’re next.

(Tideland Movie, 1: 00:23)

The dialogue above occurred in Dell’s ware house. Jeliza Rose and Mystique spies Dell and her boyfriend do the thing that only proper for adult, they making love there.
Jeliza Rose’s character also very significant in *Tideland*, from beginning until the end of the story, she plays only accompanied by her fantasy friends. Moreover, there are also the supporting characters in *Tideland*; they are Dell and her disable mental brother, Dickens. Where the plot of the story become more thrilling and attractive, when they do the taxidermy to Noah’s corpse, Jeliza Rose’s dead father. The story also coloured by the forbidden relationship between Dickens and her, they do it like adult.

b. **Jeliza Rose as a Child of the Junkie Parents**

As the central character in *Tideland*, Jeliza Rose has a good role. Play as a little girl who undergoes many stresses cause of bad attitudes of her junkie parents, Jeliza Rose grew up as an *independent* and *obstinate* girl, especially for a girl in her age. Where it is proper for every children in the ninth age, to feel more loving and passionate from their parents, but Jeliza Rose get it all from her. She spoiled herself by creating the strange story and fantasy in her life. Rabbit hole, dismembered Barbie doll heads that she often wears oh her fingertips, with names Mystique, Sateen Lips, Baby Blonde, and Glitter Gal, and also the monster shark, which is in reality the nightly passenger train that travels past the farmhouse where she and her dead father reside.

Jeliza Rose spends her life as a little strong girl with her junkie mother who more loving about her fantasy world as the junkie woman than her little
daughter. While her father Noah, he also choose to live in his fantasy world through the heroin that injected by Jeliza Rose into his left arm.

![Figure 4](image)

**Figure 4**
Jeliza Rose prepared the heroin injection for her father

![Figure 5](image)

**Figure 5**
Jeliza Rose in her loneliness

The forth picture depicts about Jeliza Rose in doing prepare her father heroin injection. It shows about the independent attitude of her. She does it every times when her daddy wants to go for a little vacation. The dark and junkie environment makes her accustomed to does it.

The fifth picture depicts about Jeliza Rose in the lonely feeling. When she realize that all of the reality which happened in her life is only the fantasy life that she created to overcome her loneliness and her effort to runaway from the stress of her junkie parents behaviour. But, in this case Jeliza Rose stayed in her obstinate attitude. She tries to accept all of her fate.
While the pictures above depict about Jeliza Rose’s junkie parents that always busy with their own problems. Jeliza Rose lives in the dark environment and full of stress. Both of her junkie parents don’t care about her life, they only busy with they own necessity. But Jeliza Rose stayed face her life as an obstinate girl, who always obeys whole of her parents commands.

Rose’s Mom: What is in Denmark? When you ever been there, anyway? It’s just something stupid you’re got in your head. Jutland
Jeliza Rose: Jutland, it’s called Jutland. It’s where we’re headed.
Rose’s Dad: the Viking land of marsh and fjords… and weird light. I see dark banks… decorated by the most beautiful flies.
Rose’s Mom: where do you get all of these crappy ideas, anyway?
Rose’s Dad: oh, I’m just thinking of a place without a phone. Nobody could hound me then. They won’t find me, or you or Jeliza Rose.
Rose’s Mom: Fuck that, Noah, I ain’t going. So don’t ever bother trying, Stupid.
Rose’s Dad: whatever you want.
Rose’s Mom: you know what Noah? You and that little shift-critter can leave whenever you want. I don’t care.

*(Tideland Movie, chapter 1)*

The conversation above shows about Jeliza Rose’s family life. It clearly shows that her parent never cares about her. They just emphasize about their
necessity. But Jeliza Rose stayed live as an **obstinate** girl. She never feels that her life as a little girl in ninth age is very complicated.

**Rose’s Dad:** yeah… it’s time for daddy… to go on a little vacation… I say that poor me… Danish folk greet the May Sunrise.

**Jeliza Rose:** not too long for this time, daddy.

**Rose’s dad:** oh no. just a little vacation. Daddy’s going to deep sea diving. Going to the place where dreams are made. And daddy… daddy’s gonna stroll down that… far subterranean shore… all littered with flotsam of hopes and dreams. Oh, I see them. Relics of ancient times… lonely cenotaphs… standing along that melancholy tideland.”

*(Tideland Movie, 0:21: 12)*

While the text above tells about Rose’s father behaviour when he does the heroin addiction, when he begin to enjoy his fantasy world and doesn’t care to his little girl, Jeliza Rose. Noah increasingly lost his mind and lulled in his fantasy world, or he mentions it as a little vacation.

“The Rabbit-hole went straight on like a tunnel for some way…and dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself… before she found herself falling down… what seemed to be a very deep well. Either the well was very deep, or she fell very slowly… for she had plenty of times as she went down to look about her… and to wonder what was gonna happen next…”

*(Tideland Movie, 0: 00: 42)*

The text above is the opening text of the *Tideland*. It takes from the story book entitled “Alice Wonderland” that often read by Jeliza Rose. It is always accompanying her wherever she goes, it is her favourite book, and she always brings it everywhere.
The text above also shows the viewers that as a child of the junkie parents, Jeliza Rose grew up as an independent girl. Her parents, especially her mother never read the story book to her; therefore she read it by herself.

c. Jeliza Rose as a Lonely Child

After her mother’s death cause of heroin overdose, Noah brought up Jeliza Rose to his mother’s house in farmhouse rural Texas. A white house that standing up in the centre of the large grass field, an abandoned house.

As a little girl who lives in the house which standing on the grass field, Rose seems very lonely, especially when her junkie father dead because of heroin overdose, like her mother. Jeliza Rose lives alone, but she constantly grew up as a cheerful and energetic little girl. Finally she met her two unusual neighbours, Dell a woman who blind because of bee’s stinging and her disabled mental brother, Dickens.

*Jeliza Rose:* it was such a wonderful time. They invited me into their little stone house. They really did. And we danced and played games and sang songs. Her name is Dell. And she had the radio fixed. And I danced with Dickens. It was wonderful, Mystique.

*Mystique:* well, I wouldn’t know, would I? I wasn’t there.

*Jeliza Rose:* I know Mystique. I’m sorry you couldn’t come too. I wanted you to. I really did.

*Mystique:* you hypnotized us!

*Jeliza Rose:* I had to. So you wouldn’t stop me going.

*(Tideland Movie, 0: 46: 15)*

While the conversation above shows about the cheerful and energetic attitudes of Jeliza Rose. When she tell Mystique the story about her new neighbours
Dell and Dickens in happy feeling, she believes that they are the good neighbours and would like to invite her to come to they little stone house.

The seventh pictures depicts about Jeliza Rose when she adorned her face with her grandma’s lipstick and hair fake. She behaves like a woman with her grandma’s attributes. It also shows about her **cheerful** and **energetic** character. Because after she did it, she runs around the grassy field with her fantasy friend, Mystique.

The eighth picture depict about Jeliza Rose and Dickens when they are dancing together. It is also shows the viewers about her **cheerful** and **energetic** character; they spend their time with the cheerfulness in the large grassy field.

Jeliza Rose begin to find new activities by playing with her Barbie doll heads that she often wears on her fingertips, they not only engage in long conversation with Jeliza Rose, reflecting different aspects of the girl’s psyche, but also act as her company while she explores the barren Texas landscape.

"You bend so that you don’t break. You gibe but then you can’t take. Those wise eyes of yours, those big skies of yours... My sweet honey rose. Strange dark flower rose. Jeliza Rose."
(Tideland Movie, 0:01:24)

While the text below is Jeliza Rose’s song that she sings when she feels happy, she runs around the grass field with her Barbie doll head named Mystique. This song wrote by her father Noah because she is a special little girl for her father although he never cares about her life. But, Jeliza Rose feels very proud of her father as the musician.

d. Jeliza Rose as a Child in the Fantasy World

The lonely life that full of stress makes Jeliza Rose bored and depressed. So finally, she creates her own fantasy world.

In this case, Jeliza Rose is a good imaginer. She can imagine the entire fantasy world that happened into her life perfectly. Besides often talked with her four Barbie doll heads, Jeliza Rose also often talked with the animals, like rabbits and squirrels. She also often imagines as if she were in the sea world.

Mystique: you love, Dickens
Jeliza Rose: no I don’t
Mystique: you want to kiss the cut of his head and hold hands. But, he’s a sissy
Jeliza Rose: he’s a Shark hunter. He has a submarine too.
Mystique: except it’s a fake
Jeliza Rose: he’s gonna be rich and buy a real one. He has more pennies than you
Mystique: hey, wait for me. That Monster Shark might be about
Jeliza Rose: don’t worry. Dickens the sea captain will save us. He’s sailing under the seas now. He’s diving deep to the place where dreams are made. “He walks a lonely shore all littered with dreams and hopes…” Dickens, my brave sea captain.

(Tideland Movie, 0: 56: 15)

The picture and conversation above shows about Jeliza Rose in her fantasy world, she talked with her fantasy friend, Mystique. It happened in the world under the sea, when she imagined that the entire world drowning and she is diving together with her father and fantasy friends.

Indeed, Jeliza Rose and her mental disabled neighbour Dickens, imagines that they were two adults that allowed to do the sexual relationship, and also about the Monster shark that in reality, the nightly passenger train that travels past the farmhouse where Jeliza Rose and her dead father reside, and in the end of the story of Tideland, it shattered because of the dynamites that exploded by Dickens who had the ambition to destroy the nightly passenger train that according to him is the Monster shark. Among the wreckage of the passenger train that has crashed near the farmhouse, Jeliza Rose is rescued by a surviving passenger who assumes the little girl is also a victim of the train wreck.
Figure 12
The nightly train passenger that called the Monster Shark

Figure 13
Jeliza Rose rescued by a woman who also a victim of the train wreck

**Woman:** little girl. Are you hurt? Are you okay little girl?
**Jeliza Rose:** I’m hungry is all?
**Woman:** well, here… I have something. Are you traveling alone or with someone?
**Jeliza Rose:** don’t know. I guess Dickens will come and get me. I’m pretty sure he will.
**Woman:** so your parents weren’t on the train? You’re all alone like me then. It happened so fast. We’re two of the lucky ones… thank God. Very, very lucky. It’s okay, we’re safe now. We’ll take care of each other. How’s that? And I’ll make sure you get where you’re going.

*(Tideland Movie, chapter 12)*

The picture and conversation above show about the end of the story in this Tideland movie where Jeliza Rose is in the centre of the accident victims. A woman who became one of hundred passengers of the train call her and try to calm herself down and trust her that they will be take care each other.

2. **The Id, Ego, and Superego (Structure of Personality)**

The lonely feeling that Jeliza Rose feels is description of *id* that consists of instinct. It comes from the unconsciousness. Then forced herself to makes her own fantasy world, so that the lonely feeling that she feels slowly decrease, indeed merely lost. This is the second part of Freudian structure of personality, *ego*. While *superego*,
is the last part of Freudian structure of personality. where a girl or Jeliza Rose try to overcome the ego and out of her fantasy life.

**Jeliza Rose:** one, two, three, four...

*No, that... you must be Titania. Hay Titania. It’s me Jeliza Rose. And this is Mystique. I’m just as excited as anything. Cos today we’re all going on a great trip.*  

*(Tideland Movie, 0: 01: 57)*

The text above is the conversation between Jeliza Rose and the fireflies. It is occurred in the beginning of the story; it happened in the bus that lying in the centre of grass field when Jeliza Rose and Mystique play together. They see the fireflies flying around them. As the girl who lived in the fantasy world and had bad psychological condition because of her parents’ bad attitudes, Jeliza Rose invite the fireflies to talks with her as she usually does with other animals and her dismembered Barbie doll heads. It’s described about her psyche disturbs.

The text above also shows about Jeliza Rose’s effort to out of her lonely feeling. It is also describes about the ego, the second part of the Structure of Personality. Where Jeliza Rose comes into her fantasy world, in the world where the fireflies can talk as a human, and it is occurred repeatedly, she also often talked with the other animals like rabbits and squirrels and also talked with her four fantasy friend.

The writer also considered that all of the fantasy worlds that she creates are the effort for her to makes such as defence mechanism that protect the ego. As written in the chapter two pages 8, that defence mechanism consists of several parts, among them is displacement. Where the people can’t resolve their basic feeling as an angry,
therefore the *displacement* directed to the other objects like other people, animals, or the other objects that don’t have the correlation with the original situation.

A little girl in Jeliza Rose’s age is still difficult to equalize all of the Freudian structure of personality. But, Jeliza Rose try to out of the influences of her own unconsciousness, moreover when she realize that both of her neighbours, especially Dell, who doesn’t like her. Indeed they do the taxidermy to Noah’s corpse, Jeliza Rose’s father.

*Jeliza Rose*: you’re dreaming yourself far away, daddy. *Further than the Hundred Years Ocean. Beyond Jutland... deep, deep, deep... in the place where dreams are made. We’ll be a happy family. We’ll build a castle of crooked branches... eat meat... and butter tarts... and drink lemonade... from gold-plated paper cups. I’ll dream myself there too. If I shut my eyes and try hard enough... maybe I’ll wake inside your dream.*

*(Tideland Movie, 1: 48: 45)*

The text above shows about Jeliza Rose’s desperation, she crying in front of her dead father. She feels that all of her life is unused especially about her friendship with her neighbours Dell and Dickens. She begin to realize from her fantasy life that she had created in order to covered her loneliness and escaped from her hard life. Jeliza Rose says desperately that she prefer to lives in her daddy’s dream, the place where dreams are made.

The text above also describes about the last part of Freudian Structure of Personality, the *superego*. In the moment when Jeliza Rose begins to realize that all of the realities that she faces during her lifetime in the centre of grassy field are only
her imagination that she created to overcome the loneliness that she feels. Then she
tries to out of her fantasy world which framed herself.

While the following picture and conversation is the dialogue between Jeliza
Rose and her three fantasy friends.

![Figure 14](image)

Jeliza Rose talked with
Her Barbie doll heads

**Sateen lips:** no, don’t listen to her! She’s gone Jeliza Rose. It’s too
dangerous to rescue Mystique. You have to face up to it.

**Jeliza Rose:** take that! She’s not dead yet. You just wanna take her place.
You’re all traitors. You don’t have heart, you’re just heads! And you too!

**Glitter Gal:** no, no. Jeliza Rose, please. I want to help save Mystique. I
truly do. Because of my eyes, I can sense things in the dark.

**Jeliza Rose:** you’re better than those other two. I’m sorry Mystique was so
mean to you. I am almost a ghost. That’s why Dell didn’t see me. I really
think I am... don’t you?

**Glitter Gal:** I really can’t say, Jeliza Rose. I don’t know about those
things.

*(Tideland Movie, 1:02:42)*

The text above tells about the discussion about Mystique’s rescued. Jeliza
Rose invite her three fantasy friend Sateen Lips, Baby Blonde and Glitter Gal. she
tries to persuade them to rescue Mystique, but only Glitter Gal that agrees with her
invitation.
The picture and dialogue above also described about Rose’s *psyche disturbs*. She tries to kill the lonely feeling in her life through talking with them.

While one of three of Structure of Personality that dominates Jeliza Rose’s personality is the ego, the second part of Freudian Structure of Personality. Where she begin to create the fantasy world that bring her to the unconsciousness and forget to her suffer as a lonely girl. The entire story of Tideland movie also shows that Jeliza Rose lives in her own fantasy world.

All of the reality that happened to Jeliza Rose unleashes from the influence of her parents existence. Where knowing that the role of parents is very important to children’s development, especially for their psyche and personality development. The deficiency of parents and also the attention of them as junkies’ parents also influence Jeliza Rose’s personality. Where it is proper for every children in the ninth age, to feel more loving and passionate from their parents, but Jeliza Rose get it all from her. She spoiled herself by creating the strange story and fantasy in her life.

3. The Forbidden Relationship between Jeliza Rose and Dickens

Beginning from the conviction that everything they do is an ordinary thing, Jeliza Rose and Dickens begin to do everything further. Indeed, they almost determined to make love like an adult. In this case, Jeliza Rose clearly seen as a dreamer. She imagines as if she were pregnant Dickens’ baby. Both of them believe that someday Jeliza Rose will give birth to their baby.
**Jeliza Rose**: Dickens… I’d like to see you secret.
**Dickens**: I don’t know.
**Jeliza Rose**: you’re my boyfriend, my cutie. You’re my dear sweet captain… and I’m Mrs. Captain
**Dickens**: I don’t understand that. I better go home I think.
**Jeliza Rose**: we can build a castle.. And Dell will marry my daddy. But… you have to show me your special secret first.
**Dickens**: no, I can’t build a castle. I don’t know how.
**Jeliza Rose**: Dickens… if you show me your secret… I’ll love you forever.
**Dickens**: I’ll show you, okay? Just once only
**Jeliza Rose**: all right my cutie. You’re my kisser.

*(Tideland Movie, 1:31: 15)*

The picture and conversation above shows about the **forbidden relationship** between Jeliza Rose and Dickens, she promised Dickens that she will loving him and gives birth to his baby if he wants to tell her about his own great secret. Then, Dickens believes it and tells her about his secret.

Their forbidden relationship as describes in the picture and dialogue above, clearly appear that Jeliza Rose has a bad psychological condition. It may because the **genital stage** as her **Psychosexual Development**. As a girl in the puberty phase, Jeliza Rose begins to feels about the curiosity about something that she never feels as a little
girl, such as do the sexual relationship with Dickens as shows in the figure 14. It is also may because of the experiences that ever happened in her life.

While the deficiency of her parents who give her the guidance and direction about the personality development, especially about sex give the negative impacts to Jeliza Rose. She only get it from the experiences of her life. When she playing together around the grassy field with her fantasy friend named Mystique, Jeliza Rose saw Dell and her boyfriend are making love in her warehouse, and also when Dell kissed her dead father.

Without the direction and guidance about sexuality from her parents, Jeliza Rose begin to imagines everything especially about sex, and then try to do it with her mental disabled neighbour named Dickens.

While following dialogue occurred because of Dell’s angry. She is surprised when she sees her brother and Jeliza Rose do the intolerable thing in her mother’s room.

*Dell:* filth! Evil! Rotten! Rotten!
*Dickens:* no, Dell!
*Dell:* doing that thing in here! Dickens, bringing that nasty… Nastiness into our home!
*Dickens:* no, Dell, no.
*Dell:* this is my room, mama’s…
*Dickens:* I’m sorry Dell, I’m sorry…
*Dell:* like father like daughter!
*Spy! Watching in the bushes, you vile nasty child!*
*Jeliza Rose:* I didn’t do anything!
*Dell:* liar!
*Dickens:* dell…
*Dell:* spy… with your little spies! You’ll starve now, you hear me? No more food for you! No more you!

*(Tideland Movie, 1:45:55)*
The conversation above clearly shows about Dell’s disparateness with the forbidden relationship that happened between Jeliza Rose and her disabled mental brother, Dickens.

Their forbidden relationship protracted. Until finally, Dickens Sister, Dell know about it and it make her very angry. She hates Jeliza Rose very much. A little girl who make her mental disabled brother to be intractable person, but Jeliza Rose and Dickens unchanged, they still in relationship until the train passenger accident happened near by the farmhouse where they lives. It is not only shake the grass field, but also make Jeliza Rose realize from her fantasy life that she created to out of her dark real life. The rabbit hole, four Barbie doll heads, animal talked, the world under the sea, and the Monster Shark.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

After observing and analyzing about a main character of Tideland movie especially viewed from psychoanalysis theory, the writer realizes that the process of its analysis is uneasy. It needs the patience and fight. Moreover, when the writer collecting the descriptive data to strengthen this research. In this chapter four, the writer would like to conclude about her analysis in the last chapters.

Jeliza Rose as the main character of Tideland movie which tells about a little girl who undergoes such as trauma because of her junkie parents’ behaviour and directed by Terry Gilliam has many characteristics. Each characteristic has the correlation with her psychological condition, namely: curious, independent, obstinate, aggressive, cheerful, energetic, and good imaginer. The writer believes that all of Jeliza Rose’s attitudes cause her parents’ behaviour as the junkies who never cares about their little daughter. Therefore, as a good imaginer Jeliza Rose created her own fantasy world, the dismembered Barbie doll heads, the animals talked, the world under the sea, and the monster Shark which is in reality the nightly passenger train that travels past the farmhouse where she and her dead father reside.

Jeliza Rose has a bad psychological condition; she makes the forbidden relationship and has kind of desires to make the sexual relationship like an adult with her mental disabled neighbour, Dickens. They believe that what they do is an
ordinary thing. Nevertheless, in the end of the story Jeliza Rose realize and try to out
of her fantasy life. It happened when the Monster Shark or the nightly passenger train
crashed and she rescued by the surviving woman, one of the hundreds victims of the
accident.

B. Suggestion

the writer want to suggest to all of the English students who has the
intention to analyze about the character, that they have to learn more about the
character itself, and it needs a long time to accomplish the research especially if you
don’t understand clearly about the theory.

The writer also believes that without the guidance and advices from the
advisor, the research will never be completed. And finally, the writer hopes this
research will enrich reader’s knowledge and useful as a reference.
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APPENDIXES

The synopsis of Tideland

Tideland is a macabre, darkly surreal film about an abandoned child named Jeliza Rose (Jodelle Ferland).

The story centers on Jeliza Rose’s solitary adventures during one summer in rural Texas while staying at a rundown farmhouse called What Rocks, and focuses on the increasingly dark, imaginative fantasy life the girl creates with the aid of dismembered Barbie doll heads that she often wears on her fingertips. With names such as Mystique, Sateen Lips, Baby Blonde and Glitter Gal, the doll heads not only engage in long conversation with Jeliza Rose, reflecting different aspects of the girl’s psyche, but also act as her companions while she explores the barren Texas landscape.

After her mother (Jennifer Tilly) dies from a drug overdose, Jeliza Rose and her father, Noah (Jeff Bridges), flee to Noah’s mother’s home, a remote Texas farmhouse. They find the home abandoned, but they settle in anyway. Their first night there, Noah dies from a heroin overdose. For much of the rest of the film, Noah’s corpse remains seated upright in a living room chair with sunglasses covering his eyes. As her father slowly begins to rot, Jeliza Rose doesn’t readily acknowledge his death because she has grown accustomed to him being unconscious for long periods at a time. Instead, she retreats deeper and deeper into her own mind, exploring the tall grass around the farmhouse, relying on her doll heads for friendship as an unconscious way of keeping herself from feeling too lonely and afraid.

During Jeliza Rose’s wanderings, she eventually encounters and befriends her neighbors, a mentally retarded young man called Dickens (Brendan Fletcher) and his older sister Dell (Janet McTeer) who is blind in one eye from a bee sting. At this point the story begins to unfold, revealing a past connection between Dell and Jeliza Rose’s deceased father. The eccentric neighbors take the girl under their wing, going so far as to preserve Noah’s body via Taxidermy (something both Dell and Dickens
have done to their own mother). Events take on an even darker tone when amorous feelings, initiated mostly by the much younger Jeliza Rose, begin to creep into the child-like relationship between her and Dickens, and it is revealed that the deeply troubled Dickens, a man-child who once drove a school bus in front of an oncoming train, keeps a stash of dynamite in his bedroom that intends to use against the Monster Shark he believes is roaming the countryside. The Monster Shark is, in reality, the nightly passenger train that travels past the farmhouse where Jeliza Rose and her dead father reside.

What follows is literally an explosive conclusion to the film, one which not only frees Jeliza Rose from her painful isolation but jolts her from the coping mechanism of her own imagination, pulling her back into the less fanciful yet equally disturbing real world. Among the wreckage of the passenger train that has crashed near the farmhouse, Jeliza Rose is rescued by a surviving passenger who assumes the little girl is also a victim of the train wreck.