DREAMS AND HALLUCINATIONS ANALYSIS IN

A MONSTER CALLS FILM

A Thesis

Submitted to Adab and Humanities Faculty

In Partial Fulfillment of the Requirements for the Degree of Strata One

ENGLISH LETTERS DEPARTMENT

FACULTY OF ADAB AND HUMANITIES

STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH

JAKARTA

2018
ABSTRACT

Bobi Maesya, Dreams and Hallucinations Analysis in A Monster Calls Film. Thesis: English Letters Department, Faculty of Letters and Humanities, State Islamic University Syarif Hidayatullah Jakarta, 2018.

This thesis aims to discuss the mental condition of the main character of A Monster Calls film through dreams and hallucinations. The method used in this thesis is a qualitative descriptive method. The first step is done by describing the data in the film such as describing the characterization of the main character and then analyzing the meaning behind the dreams and hallucinations experienced by the main character.

The Interpretation of Dream Theory by Sigmund Freud is used to dismantle the meaning contained in Conor’s dreams and hallucinations. Dreams and hallucinations and the three stories in them are not meaningless but related to Conor’s mental condition. Overall, this analysis shows how destructive, depression, and anxiety conflicts that can be considered as analogies of Conor’s id showed the melancholia disorder experienced by Conor.

Keywords: Psychoanalysis, Dream, Hallucination, Unconscious. Anxiety.
APPROVEMENT

DREAMS AND HALLUCINATIONS ANALYSIS IN A MONSTER CALLS FILM

A Thesis
Submitted to Letters and Humanities Faculty in Partial Fulfillment of the Requirements for the Degree of Strata One

BOBI MAESYA
11140260000051

Approved by:
Advisor,

[Signature]
Elve Oktarivani, M.Hum
NIP: 19781003 200112 2002

(Day/Date: Friday /November 30, 2018)

ENGLISH LETTERS DEPARTMENT
LETTERS AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2018
LEGALIZATION

Name : Bobi Maesya

Nim : 11140260000051

Title : Dreams and Hallucinations Analysis in A Monster Calls Film

The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on December 19th, 2018. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, December 19th, 2018

Examination Committee

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Position</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Drs. Saefudin, M.Pd.</td>
<td>(Chair Person)</td>
<td></td>
<td>9/01/2019</td>
</tr>
<tr>
<td>2</td>
<td>Elve Oktafiyani, M.Hum.</td>
<td>(Secretary)</td>
<td></td>
<td>3/01/2019</td>
</tr>
<tr>
<td>3</td>
<td>Elve Oktafiyani, M.Hum.</td>
<td>(Advisor)</td>
<td></td>
<td>3/01/2019</td>
</tr>
<tr>
<td>4</td>
<td>Inayatul Chusna, M.Hum.</td>
<td>(Examiner I)</td>
<td></td>
<td>2/01/2019</td>
</tr>
<tr>
<td>5</td>
<td>Nina Farlina, M.Hum.</td>
<td>(Examiner II)</td>
<td></td>
<td>3/01/2019</td>
</tr>
</tbody>
</table>
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no same material previously published or written by another person which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institutes of higher learning, except where due acknowledgement has been made in the text.

Jakarta, November 2018

Bobi Maesya
ACKNOWLEDGEMENT

Bismillahirahmanirahim

In the name of Allah, the most Gracious and the most Merciful

Alhamdulillah, is a word that endlessly says when the writer realizes that this thesis has been written. Infinite gratitude the writer feels for his life in every breath that Allah still gives until today. Without His help, the writer will not be able to get through everything until this stage. Furthermore, peace and bless may always be given to our greatest and beloved prophet, Muhammad SAW, his family, companions and his followers who have guided into the light path of Allah.

The highest and deepest gratitude also the writer would like to express to his family, especially his parents, Arman Doris and Muryati, for their patience, prayers, motivation, and support of both morally and materially. There are no words can describe the writer gratitude for his parent, for all their kindness to the writer. Also for the writer's brother, Bambang Rakas Makara, may lot of love and Allah blesses always be with us. Besides that, the writer also would like to express his gratitude to:

1. Prof. Dr. Sukron Kamil, M.A., as the Dean of Adab and Humanities Faculty.
2. Drs. Saefudin, M.Pd, as the Head of English Letters Department.
3. Mrs. Elve Oktafiyani, M.Hum, as the secretary of English Letters Department, also as the writer advisor. Thank you for the time that has
been spent, for all of her knowledge that has been shared, the advices, and the motivation that has been given for writer during the process of writing this thesis. May Allah bless her and her family.

4. Mrs. Inayatul Chusna, M.Hum, for her time and advices for the writer during the creation of this thesis.

5. All the lecturers and staffs of English Letters Department, for all the knowledge that have been shared during his study.

6. Annisa Elfiana, thank you for your patience, spirit, greatest support and motivation, and assistant throughout the bittersweet.


8. Literature class, especially Rafikar Ramsi, M. Qusyaeri Dabbas, Fazaky Putra, Wildan Mustofa, Ahsanul Marom, Fena Basafiana, Ariestia Anindita, Farisa Najmi, for being the writer’s partners in Literature 2014, thanks for the memories and laughs we made.

9. Diah Ayuningtyas, Alifaiz Ahmad Iman, Dwi Platomo. Thank you for the advices and all the theory we have discussed.

10. All members of C class 2014. Thank you for the memories.

11. All the writer’s friends in MEL, Rusabesi, ELB, and HMJ, thank you for being a good family and gave the writer spaces to learn and develop in many things.
12. All of the writer’s beloved friends in English Letters Department, KKN Sinergis 2017, and other beloved friends that the writer has forgotten to write, but will not decrease his gratitude for them. May lots of love and Allah bless always be with them.

Jakarta, November 2018

The writer
TABLE OF CONTENT

ABSTRACT ............................................................................................................. i
APPROVAL SHEET ................................................................................................. ii
LEGALIZATION ........................................................................................................ iii
DECLARATION .......................................................................................................... iv
ACKNOWLEDGEMENT ............................................................................................. v
TABLE OF CONTENT ............................................................................................ viii
CHAPTER I INTRODUCTION ..................................................................................... 1
   A. Background of the Study ............................................................................... 1
   B. Focus of the Research .................................................................................... 5
   C. Research Question ........................................................................................ 5
   D. Significance of The Study ............................................................................. 5
   E. Research Methodology .................................................................................. 5
      1. Objective of Research .............................................................................. 5
      2. Method of Research .................................................................................. 6
      3. The Instrument of the Research ................................................................. 6
      4. Unit of Analysis ........................................................................................ 6
      5. The Technique of Data Analysis ................................................................. 6
CHAPTER II THEORETICAL FRAMEWORK .............................................................. 8
   A. Previous Research ......................................................................................... 8
   B. Psychoanalysis Sigmund Freud .................................................................. 11
   C. The Theory of Dream .................................................................................... 13
      1. Anxiety Dream .......................................................................................... 15
      2. The Material Source of Dream ................................................................ 16
   D. Melancholia ................................................................................................ 17
   E. Characterization ........................................................................................... 18
CHAPTER III RESEARCH FINDINGS ....................................................................... 20
   A. Conor’s Character Analysis ......................................................................... 21
   B. Conor’s Dream Analysis Based on Dream Interpretation Theory ................. 29
      1. Dream of Losing His Mother As Anxiety ................................................... 30
2. Second Dream: Conor’s First Encounter With The Monster ....................... 31
3. The First Story About A Prince and A Wicked Queen .......................... 35
3.1. The First Story As Wish Fulfillment and Repression of Aggressive Desires ................................................................. 35
4. The Second Story About A Parson and An Apothecary ....................... 41
4.1. Second Story as a Form of Conor’s Regret for His Negative Desires ... 41
5. The Third Story About An Ignored Man............................................ 45
5.1. The Third Story: An Incomplete Repress......................................... 46
6. Last Encounter With The Monster: Conflict Rationalization and Conor Acceptance to the Death of His Mother................................................... 53

CHAPTER IV CONCLUSIONS AND SUGGESTIONS ................................. 60
A. Conclusions ...................................................................................... 60
B. Suggestions ...................................................................................... 62

BIBLIOGRAPHY .................................................................................... 63

APPENDIX ............................................................................................ 64
CHAPTER I
INTRODUCTION

A. Background of the Study

Dream is unique and mysterious phenomena. There are usually two things that loom in our minds about dream; dream while sleeping and dream as ideals or hopes. The dream while sleeping is a dream that we usually experience and is usually an irregular story. Stories in dream can be sad, fun, and scary that usually called nightmare. Dream also be used as a metaphor for the ideals or hopes for something big, like the American Dream concept which means the ideals of the Americans to fulfill all the needs like Americans in general. According to Webster’s New World College Dictionary, there are five meanings of dream: 1) "the sequence of sensations, images, thoughts, etc. Passing the mind of the sleeping person", 2) "the marvelous vision of the conscious mind; daydreaming; fantasy", 3) "a state, such as an abstraction or daydream, where such daydreams occur", 4) "sweet wishes or aspirations", 5) "something very beautiful, charming, transitory, as to seem like a dream".

In ancient times people also believed that dream was a foreboding of the future. In Islam, for example, dream have special meanings of warning, message, understanding or science, and commandments from Allah to His creatures. Most notably, for example, when Prophet Ibrahim was commanded by Allah to slaughter his son, Prophet Ismail. Then, also the famous story about Prophet Yusuf who has
the privilege of being able to interpret dream. The most phenomenal was when an Egyptian king dreamed of 7 fat cows eaten by seven skinny cows, then 7 whole wheat and 7 dry grains. The dream is interpreted by Prophet Yusuf as a picture that in the future Egypt will experience 7 years of prosperity and 7 years of famine (Sahid 7).

Understanding the dream phenomenon then progresses with the development of history and science. If in the past the dream was only linked as a premonition, in later times the understanding of dream began to penetrate into the wider field such as science and psychology. In relation to psychology, Sigmund Freud is a person who has a huge contribution to dream and psychoanalysis in general. Through his book *The Interpretation of Dream*, Freud provides a new understanding of how the phenomenon of dream can occur in the vision of psychoanalysis (Frieden 23).

There are similar conditions namely hallucination. It can be said that hallucination is dream that do not fall asleep. Freud stated “Perhaps it may be a general characteristic of hallucinations to which sufficient attention has not hitherto been paid that in them something that has been experienced in infancy and then forgotten re-emerges - something that the child has seen or heard at a time when he could still hardly speak and that now forces its way into consciousness, probably distorted and displaced owing to the operation of forces that are opposed to its re-emergence.” (Freud 267). It means that there are similarities between dreams and hallucinations which come from the unconscious that tries to surface but is held back, so it is usually in the subconscious.
However, psychoanalysis has had huge effect on the development of film and literature in general. It is began in 1920-1930 with the appearance of surrealist movement initiated by Andre Breton who saw cinema as a way to of entering the marvelous, that realm of love and liberation. Surrealists are inspired by the theory of dream and the many concepts of Freud that began to be used in films of the time, such as dream, repression, and the unconscious concept of course to penetrate the boundaries between dream and reality and then apply them in a literary work. For them, film with special techniques such as dissolving, superimposition, and slow motion in accordance with the nature of dreaming and unconsciousness. Thus, this movement is also affects the emergence of unconscious criticism in the film. (Hill and Gibson 1-3)

There are many films that have elements of unconscious such as hallucination, dream, fantasy that became an interesting subject. Movies such as Alice in Wonderland (1951), The Chronicles of Narnia films series (2005-2010), Harry Potter films series (2001-2011), Inception (2010), A Monster Calls (2017) etc. are a few of the many more that have elements of unconscious, fantasy, and dream. One of them is A Monster Calls. This film successfully combines the drama and the unconscious elements in it that makes it so rich when viewed from the vision of psychoanalysis and the theory of dream.

This drama film is the work of director Juan Antonio Bayona and the script was written by Patrick Ness. A Monster Calls is about Conor, a 13-year-old who has to face the fact that his mother had cancer, a disease that is notoriously difficult to be cured. In addition, at school, he is also often harassed by Harry and his friends.
These two things make Conor often have a nightmare which then brings him to meet the yew tree monster in his dreams and hallucination. Dreams and hallucinations that occur repeatedly and within a close time interval shows that there is a major conflict that occurred in Conor. In the dreams and hallucinations, the monster tells three stories that Conor does not understand. However, they actually have a broad meaning to understand Conor’s psychic state when viewed from Sigmund Freud’s Dream Interpretation and Psychoanalysis.

Dream and hallucination are basically psychological symptoms that can be analyzed scientifically. Both are products of the human unconscious. According to Freud, the unconscious actually controls most of the human psyche. Desires that are not accepted by the ego will be pressed into the unconscious and usually appears in dreams. It also affects the emergence of unconscious criticism in the film. (Hill and Gibson 2-3). As mentioned earlier, A Monster Calls film contains dream and hallucination in it. Neither the monster nor the three stories the monster told to Conor assumed by the writer as Conor’s unconscious product. By analyzing the dreams and hallucinations, unconscious thoughts and desires of Conor can be known.

Based on the explanation above, the writer is interested to analyze Conor’s dreams and hallucinations through dream theory and psychoanalysis by Sigmund Freud. Psychoanalysis can be the basis for seeing Conor’s dreams and hallucinations as a reflection of self-conflict in reaction to the death of his mother. Analysis of Conor’s dreams and hallucinations can open the possibilities to look deeper into mental state and inner conflicts of the main character in A Monster Calls
film. The Writer also included Mourning and Melancholia to explain better about Conor’s psyche state.

B. Focus of the Research

The research will focus on Conor character, his dream and melancholia in *A Monster Calls* film using Freud’s Psychoanalysis Theory.

C. Research Question

Based on the background of the study and the focus of the research, the writer would like to concentrate the research by state the research question as follow:

1. How do dreams and hallucinations reflect Conor’s inner conflicts related to his grief?

D. Significance of The Study

The result of this research is expected to give the benefit of the information and the knowledge for the readers in understanding Sigmund Freud’s Psychoanalysis and Interpretation of Dream. The writer also hopes this research can enhance the film studies using psychoanalysis.

E. Research Methodology

1. Objective of Research

   The objectives of the research are to know Conor’s psyche through dreams and hallucinations in the film, and how it represents the inner conflicts and melancholia according to the theory of Sigmund Freud’s Psychoanalysis.
2. Method of Research

The method of this research is a qualitative method with descriptive analysis. The writer tries to interpret, describe, and analyze the dreams and hallucination of Conor in *A Monster Calls* using Sigmund Freud Psychoanalysis theory and finds the answer of the research question through the data analysis and relates it to the theory. This research use two data sources; the primary source *A Monster Calls* film and the secondary data are taken from other sources that support the data such as articles, journals, and books.

3. The Instrument of the Research

This qualitative research sets the writer as the main instrument in collecting data by watching *A Monster Calls* film repeatedly, analyzing the scenes or the parts that describe the problems and collecting the data by writing down some dialogues and taking some snapshots of the scene to support the research.

4. Unit of Analysis

The unit of analysis that used in this research is *A Monster Calls* film that released in 2016 and distributed by Universal Studio. This film directed by Juan Antonio Bayona and written by Patrick Nesss.

5. The Technique of Data Analysis

In this study, the writer uses descriptive analysis technique to analyze the data and use the theory that related to dream interpretation and psychoanalysis. First, the writer gives the description about the film and the
character. Then, start to analyze the dreams, hallucinations and melancholia using Sigmund Freud’s Psychoanalysis.
CHAPTER II

THEORETICAL FRAMEWORK

A. Previous Research

The psychoanalysis criticism in literature has existed long ago. Freud himself often uses literary works to develop his theories such as the concept of repression, hallucination and oedipus complex in William Shakespeare’s *Hamlet*. Until today’s modern era, where new theories and concepts have emerged in psychological literary criticism, Sigmund Freud’s psychoanalysis theory has never been a loner. This indicated that Sigmund Freud’s psychoanalysis is a remarkable scientific relic in explaining everything about human psyche in direct and literary work. Since this research is also using Sigmund Freud’s psychoanalysis, it is necessary to find and complement some previous research relating to *A Monster Calls* film or the theory of dreams and psychoanalysis.

The writer has not found any other research using *A Monster Calls* film yet the writer has found some previous research that relevant to this research. The first is a Master thesis entitled *Ambivalensi Diri Tokoh Utama Terhadap Kematian dalam Novel A Monster Calls Karya Patrick Ness: Sebuah Kajian Psikoanalisis*. The master thesis was written in 2016 by Karmila Alam Syah Wellem as the final project in Faculty of Humanities, Gajah Mada University. In the thesis, the researcher discussed the ambivalence response of the main character of *A Monster Calls* novel.
to his mother death. The researchers used the psychoanalysis theory to find out the motive of Conor’s actions and then used Elizabeth Kubler-Ross’s five stages of dealing with death theory in terms of the actions of the main character.

In the conclusion of the research, the researcher found that Conor’s character in the novel A Monster Calls experienced all the stages in Elizabeth Kubler-Ross’s concept of the five stages of dealing: death, anger, bidding, depression, and acceptance. At first, the main character did not accept and deny the death of his mother but he later received the death because it had reached the acceptance stage according to the concept of Kubler-Ross.

The difference of this research with Karmila thesis lies in the corpus used. Karmila’s thesis uses a previously published novel which means his research is more focused on the text. While this study uses film with the same title but more focused on visualization. Karmila’s research positioned by the writer as a reference to understand more about Conor’s actions as the main character. This research will also complement Karmila’s research because seeing Conor’s dreams and hallucinations will provide a deeper understanding of Conor’s psychic state as the main character.

Second, an undergraduate thesis entitled Analysis of Harry’s Dreams in Harry Potter and the Order of the Phoenix Novel Seen from The Theory of Psychoanalysis by Sigmund Freud. The thesis was written by Lutfiyah Yusuf, a graduate of Syarif Hidayatullah State Islamic University Jakarta, in 2012. Lutfiyah in her thesis analyzes the dreams of Harry Potter using Freud’s dream interpretation theory. Lutfiyah concluded that Harry’s dreams were fulfilling the desires and
dreams of anxiety. Anxiety is represented in a dream because Harry is worried about Lord Voldemort’s return. In addition, Harry’s dreams and researchers also influenced Harry’s life and environment as he encountered and solved problems.

The last is a bachelor thesis written in 2015 by Rasyida Alfi Nurjafirin a graduate of the State Islamic University Maulana Malik Ibrahim Malang with the title *The Influence of Dream on Santiago’s Life in The Alchemist by Paulo Coelho*. In the research, this researcher discusses how dreams affect the main character in finding a better life.

There are two discussions in the thesis written by Rashida. First is how the influence of dreams on the life of Santiago. The researchers found that Santiago’s dreams played an important role in Santiago’s real life. After discovering the meaning of his dreams through the interpreter of dreams, Santiago had a desire to realize those dreams in order to make his life better. Second, the discussion is continued by analyzing the meaning of Santiago’s dreams. According to Rasyida, Santiago’s dreams have three broad lines: wish fulfillment, worry, and reflection.

The writer positioning Lutfiyah’s and Rasyida’s research as references to understand the possibility of dreams can affect a person’s life since usually the dream is only considered a sleeping flower and left to pass. Furthermore, research on dreams in *A Monster Calls* film will try to see further dreams with other kinds of dreams such as fantasies and hallucinations. The study will also link fantasy themes in films with the melancholia psychic disorder of the main character in *A Monster Calls* film. Thus, this research is different from Rasyida’s and Lutfiyah’s
thesis although the writer is not denying that there is a little similarity in analyzing the dreams with both researches.

B. Psychoanalysis Sigmund Freud

The basis of Freud in developing psychoanalysis is his own experience. According to Freist and Gregory, in developing psychoanalysis, Freud departed from his experience of dealing with patients with personality disorders, experiences, and dreams of his own and his reading of various sciences such as philosophy, literature, law, art and so on (17-18). Freud’s psychoanalysis method is talking and listening to his patient to know what conflict is buried in his patient, then after the problem is found he will perform the hypothesis (Feist and Gregory 3).

Criticism by looking at the psychological aspects of literature such as the author’s motives and the purpose of a literary work to the reader has actually existed since the time of Aristotle. However, since the Aristotle most western people only understand that human beings are rational beings, can decide decisions freely and morally until the thinkers such as Schlegel, Schopenhauer, Nietzsche, and Freud put forward the concept of the unconscious on the human self. Of all these thinkers, Sigmund Freud who does have psychology background develops the science of the human unconscious further and more systematic in his psychoanalysis theory. Sigmund Freud’s unconscious concept then provides a new perspective that the unconscious plays an important role in the thoughts and motives of human action (Habib 571).
Freud divided the human psyche into three levels. The first is the unconscious, which contains desires that are usually not realized but affects most of what we do.

“The unconscious contains all those drives, wages, or instincts that are beyond our awareness but that nevertheless motivate most of our words, feelings, and actions. Although we may be conscious of our overt behaviors, we often are not aware of the mental processes that lie behind them. For example, a man may know that he is attracted to a woman but may not fully understand all the reasons for the attraction, some of which may even seem irrational” (Fiest and Gregory 24).

According to Freud, the unconscious cannot be found directly. The unconscious is usually repressed and will appear in the form of dream, slips of tongue, forgotten and so on. Suppose an adult can name a dream about his childhood even though he consciously does not remember his childhood. That things—especially dream—are the main gateways to see into the human unconscious (Fiest and Gregory 24).

The second is subconscious, which lies between conscious and unconscious. In the conscious perception, unconscious concept is a human conscious image but only briefly passes and then can be distracted when an individual thinks of something else. In unconscious perception, unconscious can pass through and go into the subconscious but never enter into consciousness as it is suppressed back into the subconscious by the censors when humans experience the anxiety caused by those ideas.

The third is conscious, which is the image of everything we look at and feel in a conscious state. In Sigmund Freud’s psychoanalysis, consciousness has only a small role in the mental level of man. It means only a small part of mind, memory, and feelings that enter into consciousness (Fiest and Gregory 26).
1. **Id**

Id is in the unconscious and has no direct contact with reality. Id is a natural human instinct that has existed since born. It works to gain psychic energy which is then used to activate other personality structures. How id work is with pleasure principle, gain pleasure and avoid pain. It is primitive, unable to distinguish good-bad, right-wrong, and morally inconspicuous that makes the id finally present the ego (Friest and Gregory 28-29).

2. **Ego**

The ego develops and gets energy from the id. Since the ego is the only one directly related to reality, its task is to satisfy the id with the working principle of reality where the ego will prevent the occurrence of interference and delay the id until it finds a safe and satisfying object id (Friest and Gregory 29).

3. **Superego**

The superego comes from the ego, and just as the ego does not have its own energy. Superego is a morality instilled by the mother or one’s environment. Its function is to encourage the ego to replace the realistic impulse with the moralistic, to withstand a sexual impulse or other aggressive impulses that are contrary to the norms or morals in society, and seek perfection (Friest and Gregory 30-31).

C. **The Theory of Dream**

Freud is not the only one and not the first to discover about the unconscious. As already mention earlier, some thinkers also have ideas about the unconscious,
they are; Schlegel, Schopenhauer, and Nietzsche. However, Freud is the initiator of the relationship between dreams and the unconscious. According to Freud quoted from Mollon (15), dreams are ‘royal road’ to better understand the human unconscious. Dream, as well as forgetting and slip of the tongue, is a product of the unconscious that provides information about the state of the unconscious (Budd 105). Through the dream can be explored the sources of problems experienced by an individual which sometimes not realized by her or himself.

One other form of dream which is also discussed in this research is hallucination. According to Freud, hallucinations are a state of stress that is too heavy on the unconscious which forced into conscious. The pressure that cannot be dammed then enters the conscious state and causing an individual to experience hallucination (Freud 267). Hallucination is actually dream that experiences by an individual in awake state. The difference is that the the pressure in hallucination is too heavy so they can appear in a state of sleeplessness. Thus, hallucination can be analyzed by using Sigmund Freud dream theory.

The main foundation of dream theory is the assumption that most dreams are wish fulfillment. When something is wished by an individual in a conscious state does not materialize or collide with the superego, especially when thinking about it before going to bed, those desires will be repressed and present in the form of a dream. Wish fulfillment is usually more present in the latent content, a content of dream that contain the real desires of the dream. The other dream content is the manifest content, the content of dream that can be remembered by the dreamer. It is resembles symbols and does not directly describe the desire. Thus, it needs deep
interpretation to find out the latent content that hidden in the manifest content (Feist and Gregory 49).

In the interpretation of dream, Freud let his patient expose dreams experienced by free association. According to him, free association is the latest way to know the state of the patient. If that does not work, the second way will be done by analyzing the dream symbols to find out the contents of the dream manifest (Feist and Gregory 50).

Freud, in Peter Barry (115) reveals that events transformed into images in dreams are called dream-work. Dream-work itself is divided into 2 parts. The first, is displacement, an event represented by something similar or related. Second, condensation, which is a number of people, or events represented as a form of images in dreams. The two processes are also called repressions that obscure events in dreams. That is why the representation of real events in dream does not happen directly. Dream like short story, novel, poetry, and drama represent something with symbols, and metaphors (Barry 102). To understand the meaning contained in dreams and literary work, it must be done a deep interpretation. That is why Freudian dream interpretation or generalized psychoanalysis has always been one of the most interesting literary critics for researchers, including the writer himself.

1. Anxiety Dream

Freud in Feist and Gregory (51), states that there are three kinds of anxiety dreams: dreams in a state of nakedness, dreams of losing loved ones, and dreams failure in an examination. The first dream of a person in a state of nakedness, but the people around him do not care. This dream according to Freud has two
points of view in wish fulfillment. First, the dreamer’s indifference meets childish expectations that adults who witnessed refrain from grumbling. Second, nudity meets the desire to show self, a desire that is usually suppressed in adults but is present in young children.

The second dream is about the death of a loved one. If death is for a younger person, it means that expression is a hatred of younger siblings that arise when childhood. If death is for an elder, it means the dreamer forbids the death of his parents. Yet, Freud interpreted the expectation of the old man’s death not as a real hope. This over-threatening desire cannot exist in the conscious world. The last one is the dream of failure in an examination. When a person dreams of failing in a test he or she has passed, the dream is actually a fulfillment of the desire to be free of worries over a difficult task (Feist and Gregory 51).

2. The Material Source of Dream

Since dreams are usually present in vague images, people who dream will usually simply forget the dream. Especially if the dream is a regular dream. It is the usual remembering of the vagueness of dreams that most people think dreams are just absurd phenomenon and have no meaning. Moreover, sometimes the dreamer will also remember the dream in a long time if the dream contains interesting or important events for the dreamer. For example, when an individual has a nightmare about a friend or a beautiful dream with a beloved one. The dream in Freud’s theory (249), whether it be the beautiful or the nightmare has the main sources relating to the events that individual experiences. Here are some sources of dreams according to Freud:
1. A recent and psychologically significant event which is directly represented in the dream.

2. Several recent and significant events, which are combined by the dream into a single whole.

3. One or more recent and significant events, which are represented in the dream-content by allusion to a contemporary but indifferent event.

4. A subjectively significant experience (recollection, train thought), which is constantly represented in the dream by allusion to a recent but indifferent impression.

**D. Melancholia**

According to Freud in *Mourning and Melancholia*, mourning and melancholia are natural conditions or human responses when losing loved ones, homeland, hopes, ideals and other things that are important to an individual life. The difference is that mourning has limits that an individual will quickly get up and realize that their loss is a necessity and may soon be replaced. Moreover, melancholia is a situation where an individual refuse to make peace with these losses. Melancholia will make the ego split into two, the pure subject and the subject that mingled with the lose object. Both are contradict each other and then cause a serious guilt to the sufferer (Freud 243).

Melancholia is an advanced condition of mourning when the object of libidinal cathexis cannot be replaced in other forms and by anything. Besides melancholia can destroy the personality mechanism of an individual, it is also usually makes the sufferer lose interest in other things that are not related to the
losing object (Freud 243). The condition of melancholia is when the loss of a loved object changes to lose the meaning given by the object.

E. Characterization

Characterization according to Gordon (97-98) is the art of creating a character by the author directly or indirectly to create a living character, to present the character personality, to make the character unique. Joseph Boggs and Petrie, in *The Art of Watching Film*, divided the characterization into 9 parts, but the writer uses only five parts relevant to this research:

1. Character Through Appearance

   Character appearance is a very important aspect of a movie. Appearances such as gestures, speech, facial features, clothes, and physical appearance of characters can make people assume about the characters. How important the performances in developing a film story can also be revealed from these aspects. Impression on appearance has a great effect on film development (Boggs and Petrie 60).


   Great deal about characters can be revealed not only from what they say but also how they say it. Usually, this aspect is found in the dialogue. Selection of words, intonation, stressing etc. can describe the feelings and character nature (Boggs 61).

3. Characterization Through External Action

   The actions a character performs are just as important as appearance. Instead, the best picture of character is his actions. These actions must match
the natural personality of the character. If in performing actions, it has a clear motif so that the relationship between characters and plots can be strongly intertwined (62).

4. Characterization Through Internal Action

What is visible outside can be different from what is seen inside. In addition to external actions, the characters also have internal actions that are not usually visible. These internal actions are thoughts and feelings that contain dreams, fantasies, hallucinations, hopes and so on. This dimension can provide a deeper understanding of a character (62).

5. Characterization Through Reaction From Other Character

Often a person’s carpet in the film can be known before the character appears. That is by paying attention to the conversations that other characters do about the character. How big the role of a character can also be known through the reactions of other characters (Boggs and Petrie 64).
CHAPTER III

RESEARCH FINDINGS

In this chapter, the writer will reveal the findings of this research based on the question listed in chapter 1. This chapter is divided into several sub-chapter. First, the writer uses the characterization theory from The Art of Watching Films by Dennis Petrie and Joe Boggs, to reveal the character of Conor. Second, the writer discusses the meaning of the dreams and hallucinations experienced by the main character, including the symbols in the dream. Then, after the dreams and hallucinations have been interpreted, the writer reveals what influences those dreams and how those dreams affect the main character in A Monster Calls film. In revealing the findings of this research, the writer uses the theory of Dream Interpretation and Psychoanalysis by Sigmund Freud.

This research uses A Monster Calls film as its corpus. A Monster Calls is a film directed by Juan Antonio Bayona. The film tells the story of a teenager who repeatedly experienced nightmares about his mother. The dream delivered Conor to other dreams and hallucinations where Conor met an old giant tree monster who told him one story every time they met. After the monster finished all the story, he asked Conor to tell the fourth story which was a nightmare about his mother.

Dreams and hallucinations that occur repeatedly show that there is a major conflict that occurred in Conor personality. In the dreams and hallucinations, the monster tells three stories that Conor does not understand, but they actually have a
broad meaning to understand Conor’s psyche state when viewed from Sigmund Freud’s Dream Interpretation and Psychoanalysis.

As mentioned above that before researching further into Conor’s dreams and hallucinations, it is very important to know the construction of Conor’s character first. Thus, this analysis will first begin with the explanation of Conor’s character based on the characterization theory from the book *The Art of Watching Film* by Boggs and Petrie.

### A. Conor’s Character Analysis

Conor is the main character who of course has an important role in *A Monster Calls* film. As the main character, Conor’s personality contributed to developing the conflict of stories in the film. For that reason, it is necessary to know and analyze Conor’s personality for this research. In addition to knowing better about the stories in *A Monster Calls*, Conor’s characterization can also help the writer to understand better about the dreams, hallucinations he experienced, also the motives for the actions he took.

The appearance of a character in a film is the earliest aspect to assume about his role, or the overall storyline of a film through the appearance of its character, facial atmosphere, body shape, attitude of the way of walking etc. Although sometimes making incorrect assumptions, appearance still plays important role in character building (Boggs and Petrie 61).

Conor is a 13-year-old teenager, who lived only with his mother who is suffering from cancer. This film does not explain in detail about why, and since when Conor’s father did not live with them. Only little information was obtained
from the words of Conor’s father that his father was forced to leave them because of a difficult situation that could not be dealt with "love" only. Departing from this information, the writer assumed his father left them because they could not afford to pay for the treatment of his mother who had cancer. Moreover, the fact that his father only had a small house in America that was not enough to invite Conor to live there, reinforced the assumption. *A Monster Calls* showed the construction of Conor character not based on the background of the situation that is still fine, but immediately showed Conor’s character as a gloomy teenager because of the cancer suffered by his mother. In other words, the construction of Conor’s character in this film began when he had a nightmare about his mother which happened at the beginning sequence of the film.

Conor’s character portrayed as a teenager from the United Kingdom who is physically thin and small with clean white skin and short blond hair. In everyday
life Conor always look neat at school, outside or at home. Outside of school he still looks neat with shirt, sweater, jacket, jeans and sneakers as shown in picture 1. While picture 2 shows Conor’s appearance in the house that remains neat by wearing a shirt and sweater. Picture 3 shows that he always wears a uniform included a suit and tie at school.

Furthermore, *A Monster Calls* described Conor as an independent child. This was demonstrated by Conor from his external action in the picture below.

The pictures above are excerpt of the initial scene when Conor was about to school in the morning. With the condition of his mother who was suffering from cancer, Conor had to do everything himself like tidying the bed (picture 4), preparing breakfast (picture 3), and washing clothes (picture 5). In doing all that thing, it did not look like Conor was having a difficulty, instead he did it right, easily and quickly which proved he was used to do it every day. The three footage of the
scene in the form of the picture above proved that Conor is characterized as a child who is independent through what he does.

*A Monster Calls* also portrayed Conor as an introvert teenager. He is quite and unsociable teenager that can be seen from the location where he sat in class. Conor sat alone at the very corner of the class. It is rare for Conor to interact with his friends or teachers in school except in a few sequences where a teacher asked about his condition whether he feeling well or not, when he beat Harry, and when Conor called by the principal for what he did to Harry in the canteen. He did not even pay attention when the teacher was explaining. It is indicated that the outside world or in this case, the school, is not very interesting to him. Conor prefers to draw as shown in picture 7 below, or listen to music as seen in picture 8.

![Picture 7 (05:41)](image1) ![Picture 8 (1:10:16)](image2)

Another character from Conor is that he is a stubborn teenager. Beside his unsociable and introvert character, Conor has another side of him, a stubborn character that he does not show at school at all. This character was shown in the conversation with his grandmother below.

Grandmother : *You and I need to have a talk.*
Conor : *I’m making tea.*
Grandmother : *Conor!*
Conor : *I said, I’m making tea!*
Grandmother : *We have to.. I’m not the enemy. I’m here to help your mother.*
Conor : *I know why you’re here.*
Grandmother : *I’m here because 12 year-old boys shouldn’t be wiping down counters without being asked first.*

Conor : *You wanna do it?*

Grandmother : *Less of your cheek.*

Conor : *She’s always sick after the treatments. She’ll be better tomorrow. And then you can go home.*

Grandmother : *She’ll seem better tomorrow. She need to talk about this with you.*

Conor : *Talk to about what?*

Grandmother : *About you coming to live with me.*

Conor : *I’m never coming to live...*

Grandmother : *Listen to me. If your mother...*

Conor : *There’s no if! She’ll be better and then you can go.*

(18:59-19:45)

In the conversation that happened with his grandmother, Conor strongly denied what grandmother said. The response of her grandmother who spoke in a loud tone was a response to Conor’s defiant and stubborn attitude. Furthermore, another evidence that shows Conor’s stubbornness is when he refused to listen and denied the reason his father said when his father explained that he could not bring Conor to live in America. His character can be seen from the evidence below.

Conor : *I don’t want to live with grandma. It’s an old lady’s house, with old lady’s things. Can’t touch anything or sit anywhere. You can’t leave a mess for two second.*

Father : Conor.

Conor : *I want to have my own room in my own house and my own things.*

Father : *You wouldn’t have that in America. There’s barely enough room for us.*

Conor : *I don’t care! She is so strict.*

Father : Conor, listen. Your family, your life, your friends...

Conor : *Her house is like a museum!*

Father : *...your school, all of it is here. Okay? It’d be unfair to take you out of it.*

Conor : *Unfair to who?*

Father : Conor.

(41:02-41:49)
For Conor’s attitude, the writer noted that at least twice of his father’s response showed frustration at Conor’s attitude who did not want to understand what he said as in picture 9 and 10. His father’s frustrating reaction was a response for Conor’s stubbornness. In other words Conor is characterized as a stubborn person based on reactions from his father.

From there, it can also be seen that there is a problem in Conor’s relationship with his grandmother. Conor’s stubbornness and tend to force to live with his father is a result of not wanting to live with his grandmother. The sentence “I don’t want to live with grandma. It’s an old lady’s house, with old lady’s things. Can’t touch anything or sit anywhere. You can’t leave a mess for two second.” in picture 9 which Conor said proved that argument. To live with her made Conor feel that he will lose all his freedom because Conor’s grandmother was indeed depicted as a very hard person, never smiling even her gaze always looked cynical, and she always arranged and dominated Conor and his mother as can be seen in the evidences below.

The first picture is when Conor’s grandmother asked Conor’s mother to let Conor stay with her. Conor’s mother did not want to decide yet, but grandmother continued to force. While the second picture occured when Conor waiting for his father to come to his grandmother’s house. Her grandmother was so hard to remind Conor about food that he should and should not eat, even grandmother did not allow
him to touch anything inside her house. Thus, it is no wonder Conor so hates his grandmother and refused to stay with her. Moreover, behind the attitude of his grandmother who was hard, actually her grandmother loved Conor. It was seen from the improvement of their relationship at the end of the film after his grandmother explained that even though they were both opposite, they both loved Conor’s mother.

If Conor’s relationship with his grandmother was not good, he has a deep and good relationship with his mother. As a boy in usual, and with the absence of his father, Conor so close to and love his mother. Thus, when his mother suffered from cancer that Conor knew that she could not be cured, Conor felt such deep grief that also affected the construction of his personality. His mother is the only person who can be said to be close to Conor in real life. Losing his mother means losing everything he has, and that means he will feel a very deep loneliness. The pressure that arises from grief and fear of losing his mother accumulated and coupled with the pressure from his grandmother makes Conor who is still a teenager cannot resist these feelings. On the other hand he also does not have others to share or tell about what he experienced.

Such a situation then led to Conor’s encounter with an old giant tree monster that told him three stories. The tree monster is actually an imaginary product or unconscious product created by Conor to accommodate and release the pressures, and desires he feels. Conor’s fears and desires initially appeared in the form of nightmare about his mother as seen below.
Picture 13 (1:22:21)

Picture 13 is Conor’s nightmare about his mother. In the dream, Conor could not help his mother who fell into a big hole that suddenly appeared in the cemetery behind their house. The dream, which is Conor’s internal action proves that he has a sense of worry about his mother illusion but also wants his mother die soon. It is the inner conflict that he experiences that carries various behavioral motives which he reckons both conscious and unconscious behavior.

The nightmare about his mother always haunts Conor every day and makes him feel anxious. Furthermore, the nightmare also cause Conor’s first encounter with the tree monster in a form of dream. After that the monster came back on other days at 12:07 am to tell Conor three stories. The manifestation of the tree monster itself comes from the memories of Conor’s childhood when he was taught to draw monsters by his mother who were still healthy. The shape of the yew tree is a symbol of life and death since the tree is in the cemetery and church. Thus, through the monster and Conor’s unconsciousness in the form of the stories told by the monster, Conor’s anxiety, desires and inner conflicts can be seen.

After analyzing the data above, the writer finds that A Monster Calls characterized Conor as a teenager who is actually good appearance, introvert,
independent, but stubborn and has excessive anxiety that related to his grief. Conor’s fear and stubbornness influenced actions he took both externally and internally actions. The internal actions include his dreams, fantasy and hallucination according to Freud are “the royal road to the unconscious”. Since the unconscious is important to know Conor’s psyche state, the analysis about dreams and hallucinations of Conor will deepened through the approach of Psychoanalysis and The Interpretation of Dream by Sigmund Freud below.

B. Conor’s Dream Analysis Based on Dream Interpretation Theory

As explained in Chapter 1, the analysis of A Monster Calls film will focus on the dreams and hallucinations of the main character. The discussion of the dreams and hallucinations will be divided into several sub-chapters based on the kind of unconscious products that Conor experienced. Conor’s nightmare about his mother will be discussed first because it often appears at the beginning, in the middle, and in the end of the sequence of A Monster Calls film. Moreover, it also occurs because the nightmare became the source of other dreams and hallucinations where he meet the monster. Then, the two dreams will be discussed later are (1) Conor’s first encounter with the monster, 2) a story about a prince and a wicked queen. In the film, Conor also experienced hallucinations that will be investigate after the dream analysis. The hallucinations are 1) a story about a parson and an apothecary, 2) a story about an ignored man, 3) Conor admitting his truth.

Deep analysis of the dreams and hallucinations is necessary to see the inner conflict of Conor because in both dreams and hallucination the latent content that obscured by the manifest contents must first be dismantled. To dismantle the latent
content, the writer uses Sigmund Freud’s dream interpretation theory. Dream analysis will focus on Conor’s rationalization process of losing the person he loves, and the melancholia disorder he experienced. Overall, this analysis will show how destructive, depressed, and anxiety conflicts related to his grief can be considered as analogies of Conor’s id that showed the melancholia disorder experienced by Conor, and how the conflict between the id against the ego and the superego affect Conor rationalization process about losing his mother.

1. Dream of Losing His Mother As Anxiety

The dream of losing his mother will be discussed first because it is the source of Conor’s encounter with the monster in the unconscious. Since the beginning of this research it has been mentioned that Conor often has nightmares. The cause of his nightmare was because the cancer suffered by his mother. At the manifest content, Conor’s dream occurred on a hill behind his house, precisely at the cemetery which also contained a church and a large yew tree—which later became the forerunner of Conor’s encounter with the monsters in the dream. The incident in the dream seemed absurd and lacked a clear plot because it immediately showed when Conor was at the place and suddenly his mother was about to fall into a large hole that appeared in the middle of the funeral. Conor could not save his mother, even though he could be able to. When his mother fell, Conor always woke up from his dream.

Through the manifest content of his nightmare, in general, it can be seen that the latent content of the nightmare is that Conor wants his mother to die soon. He wanted it because he could not bear to know that his mother
would not recover from cancer. Moreover, the nightmare was Conor's anxiety reaction to the illness suffered by his mother. Anxiety appears in the form of a nightmare caused by the pressure and sadness that Conor experienced in dealing with his sick mother.

However, Freud himself gave a separate portion to the dream of losing a mother as an anxiety dream. In the interpretation of dream, Freud explained that there are three types of anxiety dreams that are usually experienced by an individual. The first is dream of being naked, dream of losing a loved one, and dream of failing an exam. In the dream of losing a loved one as experienced by Conor, Freud stated that such dream can be interpreted as true hopes, but can also be interpreted as an individual's unwillingness to lose the loved ones (Freist and Gregory 51).

From the explanation, Conor's dream is actually a form of anxiety. His fears of losing his mother are repressed because of his unsociable character, and not having anyone else to tell other than his mother. These anxiety reaction then appear in the form of nightmare about his mother. The fact that the dream often arose made Conor's burden even heavier. In his growing age, Conor was unable to withstand that all. Hence, the anxiety is appeare in his nightmare, and other unconscious products where he meet the yew tree monster.

2. Second Dream: Conor's First Encounter With The Monster

Conor’s encounter with the monster first happened at 12:07 am when Conor was drawing a yew tree that was seen from the window of his bedroom.
In that situation, Conor saw the yew tree turn into an old giant monster which then approached him. In the manifest stage of Conor’s dream, the monster told Conor that he will come in the following nights at the same time. The monster will tell the three stories every time they meet, and Conor will tell the fourth story which is the nightmare about his mother. The encounter happened in Conor’s unconscious, specifically in his dream.

Before experiencing a dream, during the day Conor watched King Kong movie with his mother. They watched the film from a vintage film projector. The scene depicted is an iconic scene when King Kong climbs a very tall building. After that, the soldiers attacked King Kong in the air using planes and helicopters. When the King Kong was attacked, Conor showed an upset and confused expression of what people were doing to King Kong. This can be known through the conversation belows.

Conor: What a bunch of assholes. Why are they trying to kill King Kong?
Mum: People don’t like what they don’t understand. They get scared.
Conor: King Kong could just smash them all. Break them into million pieces.
Mum: Yeah.
(8:26-8:47)

Conor’s expression that showed confusion and annoyance at the people who attacked King Kong seemed to reflect his depressed feelings. Conor found a similarity between himself and what he saw in the King Kong movie scene. The sentence "why are they trying to kill King Kong?" which Conor said as if asking himself why in the unconscious he felt guilt, grief, and
pain attacked him. Thus, Conor considered himself as King Kong who attacked by the soldiers.

Then the question was answered by Conor’s mother with "people don’t like what they don’t understand. They get scared." which intended to people who attacked King Kong in the film. His mother’s statement seemed to make Conor feel attacked. The reason is the feeling of fear experienced by Conor to make him feel anxiety. Just like attacked King Kong who attacked by the soldiers, Conor also did not like the feelings of pain that he always experienced related to losing his mother. That is why he needs something to suppress or eliminate his feelings of sadness and fear. This can be seen from the sentence that says "King Kong could just smash them all. Break them into a million pieces". The sentence was a reflection of how Conor wanted to eliminate the feelings of pain that had been bothering him all this time.

Moreover, Conor’s conscious state can be drawn into the discussion of his dream of meeting the monster for the first time. As explained in the initial paragraph, at the manifest stage of the dream Conor the monster spoke to Conor that he would come again the following nights to tell 3 stories.

Monster : I have come to get you, Conor O’Malley.
          Why don’t you run, Conor O’Malley? Why don’t you run for your mother?
Conor    : You leave her alone! I’m not afraid of you!
Monster : I will visit you again on further nights, Conor O’Malley. And I will shake your walls until you wake. And then I will tell you three stories.
Conor    : You’re going to tell me stories?
Monster : I am. I will tell you three stories, and when I have finished my stories, you will tell me a fourth.
Conor    : I don’t know anything about stories!
Monster : You will tell me a fourth, and it will be the truth.
Conor : What are you talking about?
Monster : This truth that you hide. The truth you dream. You will tell me your nightmare.
Conor : No.
Monster : Yes. That will be your truth.
(14:10-15:26)

In the beginning of the dialogue the monster said the reason for his appearance. The sentence "I have to come to get you" confirms that his presence in Conor’s dream has a very urgent reason. If it is drawn to its consciousness, the purpose of the monster presence is actually related to the situation that he had just experienced while watching King Kong movie. In other words, Conor’s dream of meeting a tree monster figure came from the daytime incident when he watched the film. King Kong in the film is described as a figure of a giant creature that is very strong as it was known before Conor needed powerful figure like King Kong to eliminate his pain. His need for a strong figure to help him eliminate his pain then appeared in the form of an old giant yew tree monster.

Furthermore, the presence of monster also raises conflicts that can be seen from the sentences "Why don’t you run, Conor O’Malley? Why don’t you run for your mother? ". The sentence seemed to be an attack for Conor while reflecting Conor’s unconscious feeling that he was very dependent on his mother and he was nothing without his mother. The irony then came when Conor denied the fact by saying "You leave her alone! I’m not afraid of you! ". From that sentence, it can be seen that Conor’s thoughts about wanting his mother death began. For this idea, Conor’s ego which can be associated as the monster provides an understanding that he does not want to lose his mother
because mother is everything to Conor, while the id gives pressure by wanting the death of his mother so that his pain ends.

3. The First Story About A Prince and A Wicked Queen

In this dream at the manifest content Conor met the monster again. Then as his promise, the monster narrated the first story to Conor. The manifest content of the dream narrated by the monster is about a kingdom that has a wise and good king. Shortly, the king who only had a grandson after his wife and sons died, married again to a witch. After the marriage, the king died and the queen took the throne. The prince (the king’s grandson) mad and take over the throne by making the people hate the queen.

3.1. The First Story As Wish Fulfillment and Repression of Aggressive Desires

Conor experienced the same nightmare about his mother before he dreamt to meet the monster. The dream (encounter with the monster) happened at night after Conor’s grandmother visited his house in the afternoon. Conor’s grandmother was willing to have him to live with her. She worried if Conor had to stay in his house alone while his mother was having treatment in a hospital due to her cancer. Moreover, Conor refused his grandmother willingness. For Conor, staying with his grandmother is not only leaving his house, but more than that, it was like leaving his life and his mother.
The story about the prince narrated by the monster in Conor’s dream as if it were just an ordinary story that has nothing to do with Conor. Peculiarly, Conor had a dream of meeting a monster who told him various stories several times. According to Freud (249), the source of dream can be a manifestation of what is experienced by an individual. Something that is experienced and felt by an individual can appear in dreams in the form of symbols. These symbols have no relation meaning because they have gone through a disguise process. Conor also experienced this situation in his dreams which seemed to be just an ordinary story but related to the psychological conditions he experienced.

The monster began the first story by narrating a kingdom that was peaceful and happy. The state of the kingdom narrated by the monster is the wish fulfillment of Conor for a happy life. This wish is contradict to what Conor had to face in real life. Conor came from a broken home family that he lost his father since he was a child. The absence of a father figure made Conor dependent entirely on his mother. Furthermore, affliction came when he had to deal with the fact that his mother is suffering cancer. At his age, knowing that he will lose his mother because of cancer give great pressure on his mental state. Those conditions are heavy burden that affect Conor’s psychological condition and become the main source of the dreams he experiences. Therefore, he wish for a happy life, and that wish manifested in peaceful kingdom.
According to Freud, the source of dream often comes from thoughts or emotions that an individual did not realize and repressed in a conscious state (213). It is manifestation of what an individual experiences in consciousness. The dream as unconsciousness product is a gathering place for desires, thoughts, and emotions in an individual that cannot arise in his consciousness. That desire does not arise because it is a painful experience or because the desire is buried. Desire that does not arise in consciousness can be pushed into the unconscious after going through the stage of repression which is a way to disguise these desires from the conscious mind. Moreover, not all thoughts in the subconscious are repressed. If the pressure is too strong that desire can explode and cannot be repressed. That desire can arise through dream because sleep conditions can reduce psychological activity (Freud 591).

Those experiences are like Conor’s emotions and thoughts about his mother condition. For a thirteen years old teenager, losing his mother is a very frightening reality. Moreover, Conor does not have friend and father figure around him to tell stories or just share problems that bother him. This situation made him more frustrated, causing the painful thoughts and desires which manifested in the first dream.

In the first story, Conor identified himself as the prince. He wants to do the same thing like the prince who did not get punishment despite killing his bride and blame the Queen over it. In other words the narrative is actually a manifestation of Conor’s wish fulfilment. He wants to end his mother
suffering because by ending his mother suffering is also ends his suffering to always thinking about losing her. However it is not a proper thing to do for a teenager wishing his mother dead. The thought in Conor’s conscious state tries to be denied because it is a reality that is not in accordance with norms and is undesirable. Therefore, it is pushed into the unconscious and manifested in the dream as the prince story.

“He was nearly a man when his grandfather took a new wife. The king felt ill, and rumor began to spread that she was an evil witch, that she was bent on taking the throne for herself by poisoning the king. A few weeks later, the king died. The prince was too young to take the king’s place, so, by the law, the queen would rule for another year. The future was uncertain”

(26:25-27:13)

The narrative above is another manifest content in the first dream. If at the beginning it starts with a peaceful kingdom, which is Conor’s wish fulfillment to have a beautiful life and live it happily, the narrative above seems to represent the reality that Conor has to face in the real life. Furthermore, “queen” is one of the main characters in the dream defined in the Webster Dictionary as "a goddess or thing that is personified as female and having supremacy in a specified realm", correlates with cancer as one of greatest disease and has power over Conor’s mother condition. The queen who took over the throne of the kingdom can be associated as a cancer suffered by his mother which made Conor lose all happiness yet put Conor in an apprehensive psychological state.

This conflict then underlies another conflict, which is Conor’s desire for all his suffering to end soon. The frustration of his mother illness is the
main source of all the pressure he experienced and all the frustrating circumstances made Conor hope that everything would end soon. The conflict is reflected in the conversation below.

Monster: *He took the farmer’s daughter and they rode away into the night. They stopped to rest under the branches of a yew tree.*

Conor: *That you!*

Monster: *The next morning, the prince awoke. ‘Arise, my beloved’, he said. But the farmer’s daughter did not stir, which was when the prince noticed the blood.*

Conor: *Blood?*

Monster: *Someone has killed his beloved in the night.*

Conor: *What?*

Monster: *‘The queen!’ he cried. ‘The queen has murdered my bride!’ The villagers, full of fury and vengeance, rose up at the crime.*

(28:07-28:47)

In the conversation above, the manifest content of the dream shows that the queen killed the prince’s bride because the prince did not want to marry the queen. From there, the latent conflict that part of the dream might be depicted as Conor’s of anxiety reaction towards the situation that befell him, specifically to the cancer that his mother suffered. Ironically, at the end of the dream, the monster told Conor that it is actually not the queen who killed the prince’s bride but the prince himself killed his bride and slandered the queen so that the people were angry with the queen. By doing that the prince could take over the kingdom.

The real conflict can be seen in the story when the prince tries to get rid of the queen by making slander that the queen has killed the prince’s bride. In fact, at the end of this story, the monster told that the prince himself killed his bride. This shows the latent conflict of how Conor’s unconscious wanted
to "kill" his mother who is portrayed as his bride, but his superego does not agree because it is negative thought and contrary to the prevailing norms. Therefore, he looked for ways to be forgiven, which is by making it seem as if the queen killed his bride.

Moreover, the tree monster told that the queen is not an evil witch nor she killed the king and the prince bride, but the prince who was the murderer of his bride and succeeded to take over the kingdom by getting rid of the queen. It is reflected Conor’s psyche state that dominated by the negative desires from his id approved by ego. This fact is confirmed by Conor’s conversation with the monster as follows.

Conor: Did the prince ever get caught?
Monster: No. He became a much beloved king who ruled happily until the end of his long day. Oh yes!
Conor: I don’t get it. Who’s the good guy here?
Monster: There’s not always a good guy, Conor O’Malley. Nor is there always a bad one. Most people are somewhere in between.

(31:11-31:31)

In that conversation, the prince did not get punishment from what he did, instead he could lead his kingdom happily. This shows that the ego that works with the reality principle allows Conor to think of his mother death. It is also forgive Conor to think about that. Moreover, because of that forgiveness Conor can be free from his guilt having thought about it.

As explained in the analysis above, the first dream is an inner conflict involving id and ego. The dream contains negative impulses issued by the id, such as instinct to kill, get rid of and revenge. Everything comes from the real events or desires of Conor’s unconscious that cannot rise to the surface.
4. The Second Story About A Parson and An Apothecary

The writer assumes that Conor’s encounter with the tree monster was not a dream, because it happened during the day and Conor was not asleep. Moreover, the appearance of the monster is Conor’s hallucinations. According to Freud, whether dreams, fantasies or hallucinations are products of the unconscious and have the same structure as dream. The similarity makes dream interpretation also applicable to fantasy, hallucinations and other unconscious products.

The manifest content is the tree monster appeared and told Conor the second story. The story is about an apothecary and a parson. The apothecary sold traditional medicines to the villagers. Moreover, he lost all his customers because of the parson’s lectures. The parson also did not allow the apothecary for cutting down the yew trees near the church which were the main source of all traditional medicines. When the parson’s two daughters suffered pain, no one could cure them. The parson asked for help from the apothecary but he refused because the parson had made him lost all his customers and forbid him to cut down the yew trees to be used as the source for his traditional medicine. The apothecary did not help the parson because he thought the parson has no belief, while belief is the key to all healing.

4.1. Second Story as a Form of Conor’s Regret for His Negative Desires

The inner conflict in the second dream is not clearly described but can be seen through the two main characters in the hallucination. In other words, the two characters in the dream (the parson and the apothecary) are real image
of the conflict that occurs within Conor. Furthermore, the second story is not too different from the first dream, which is a paradox. Therefore, the apothecary and parson in the dream is a picture of Conor himself. The apothecary besides being described as a healer who believes in herbs from nature, he is also often portrayed by people who use mystical and magic power for treatment.

Monster: The yew tree is the most important of all the healing trees.
Conor: Why?
Monster: Its berries, its bark, they thrum and burn and twist with life. It can cure almost any ailment.
Conor: Really? Anything?
Monster: Anything that can be cured, if mixed by the right apothecary.

The conversation above is the story in Conor's hallucination. In the conversation, it can be seen that the apothecary believes that the yew tree can cure all diseases. It showed Conor’s side who still believe that his mother can be cured with the magic of the yew tree monster. It is not an unreasonable coincidence if Conor believed the miracle of the yew tree monster can heal his mother, but his belief is built from Conor’s childhood memories with his mother. In psychoanalysis, the past (including childhood memories) plays an important role in building one’s personality and to know its psychological problems.

Mommy: Look, Con. That's his hair. And this is his eyebrow. There’s the eyes. Oh, look there’s his mouth. There’s his mouth, he’s very angry. Can you see? Look at that! And then we start to make a face. And then… there’s our monster. There’s the monster. Look at the monster.

(1:08:38-1:09:18)
The text above is Conor’s mother who was teaching little Conor to draw a monster. The situation of his mother who was still healthy made the period so beautiful for Conor. He wanted his mother to recover like that time when he drew monsters with his mother. Therefore, trust in the magic of monster can heal his mother coming from childhood memories where his mother was still healthy. The monster they drawn for Conor is a symbol of healing.

Meanwhile, the parson is the other side of Conor. Conor 2 knows that his mother cannot be cured. In other words, Conor 2 can also be said to be Conor’s id. Conor 2’s negative desire in the form of wanting his mother death cannot be accepted by the superego (Conor 1). Thus, the superego which is part of the norms of ancestors, communities, mother and so on, felt Conor 2 must be punished.

Monster: The parson had two daughters who were the light of his life. He was a caring, loving father who’d have done anything for their sake. But one day, both little girls were struck by a terrible sickness, and nothing the parson did help. No cure from the modern doctors, no prayer, nothing.

(48:37-49:59)

In the interpretation of dream, Freud argued that “It must be admitted that their recognition means in a certain sense a new addition to the theory of dreams. What is fulfilled in them is equally an unconscious wish, namely a wish that the dreamer may be punished for a repressed and forbidden wishful impulse” (Freud (557). It means that there is a balancing of the superego against the desires of the id that have been channeled in the dream but not in
accordance with the norms in society. This discrepancy makes the superego must punish the id.

The words "no cure from the modern doctors, no prayer, nothing." is a form of Conor’s distrust that his mother can be cured. The superego of Conor, who has grown up, understands that his thinking is not good and causes anxiety. On this basis, Conor’s superego that symbolized by the monster felt he had to be punished by the destruction of Conor 1’s house (parson).

The parson’s house which consists of three levels (picture 14) depicted the structure of the human psyche. The top floor portrayed as the id, the middle floor is the ego, and the lowest floor as the foundation is superego. The destruction by the monster is only done to the top floor of the parson’s
house. It is begin by opening the roof of the house and throwing it away which is described as Conor’s id (picture 15). It is a form of punishment from superego against negative desires (desire for his mother to die soon) that is not in accordance with norms.

5. The Third Story About An Ignored Man

This story is not much different from the second story, which is derived from Conor’s hallucination. It starts when Harry, a friend of Conor who always bullied him at school, looked at Conor in the cafeteria during recess. As usual, Conor looked back at Harry and Harry would be very upset if Conor looked back at him. Harry approached Conor who sat across him and then spilled a drink on the Conor’s drawing book. Harry thought it was time for him to ignore Conor as everyone does.

“I think I’ve finally figured you out. After all this time. All you are looking for is someone to kick your head in. But you know what? I’m not that guy anymore. Goodbye, O’Malley. I no longer see you. Now, you are invisible to me too.”

(1:11:14-1:11:46)

Harry made Conor very angry by saying that. Then right after Harry turned around to left Conor, the tree monster appeared and told the third story briefly. The story is about someone who was invisible to others and ignored. The person was tired of the treatment of others against him and he called for a monster so that others can see him. Immediately, with the monster behind him, Conor ran over to Harry and beat him out.
5.1. The Third Story: An Incomplete Repress

The third story has similarity from the second story, which is Conor hallucination product that appeared during the day. What distinguished the two previous dreams is the fact that in this hallucination the manifest contents do not "disguise" perfectly. In the previous two stories, the manifest content was so rich with symbols, and visualization that required deep interpretation to know its latent content. Meanwhile, this third story does not give rise to complicated, abstract conflicts, nor does it visualize many symbols. In the hallucination, it is only a monster that can be said to be the manifest content with the verbal narrative that he narrated. Even though the monster kept telling the story to Conor, but in reality the canteen, Conor, Harry and his other friends remained in the real form both physically. This indicates that what Freud called "incomplete repress" occurred in this hallucination. Incomplete repress is a situation where the distortion that occurs is too weak and that dreams cannot disguise Conor’s desires perfectly. From the explanation, it can be seen that Conor’s id has defeated and taken over the ego. Desires that have been buried have accumulated and failed to be blocked by Conor’s ego.
To explain more, the picture above is the state of the cafeteria when Conor hits Harry at one time. Picture 16 above is scene where the monster visible. While picture 17 of the cafeteria seen from others point of view. 

**Picture 18 (1:13:42)**

The failure of ego to hold the negative desires which then lead to incomplete repress and at the same time disrupt the regulation—that it is not good to think about his mother death— built by the superego in the previous story to make Conor realize the reality he must face. This failure can be illustrated by Conor’s beating of Harry in the school cafeteria (picture 18) which can be said to be Conor’s overflowing resentment towards Harry. If in the previous story the superego had punished the id and gave a regulation of norm, in the third story the scene of Conor hit Harry was a symbol of the rebellion of id against good and bad values that had been regulated by the superego. Moreover, Harry’s attitude of harassment by calling him an invisible person did have an important role in triggering an explosion of emotion in Conor. More than that, what Conor did was the outburst of id desires that only found a way out after "defeating" the ego in Conor’s inner conflict. These desires not only upset to Harry, but also the accumulation of
anxiety he experienced later related to his mother condition, pressure from grandmother, and disappointment to his father. The state of depression is symbolically represented through the text below:

Monster: There was once an invisible man, who had grown tired of being unseen. It was not that he was actually invisible. It was just that people had become to not seeing him. One day, the invisible man couldn’t stand it anymore. He kept wondering: if no one sees you, are you really there at all?

Conor: What did the invisible man do?

Monster: He called for a monster.

The sentence "... the invisible man, who has grown tired of being unseen." symbolically is Conor’s desire that tired of all the pressure he experienced. The pressure is not only about he will lose his mother, but also the loneliness he experienced, the absence of a father figure, and the grandmother he does not like. Conor, who was still a teenager, had to endure all the suffering without anyone to tell or help him, of course, it was a very heavy burden. Furthermore, the impact of Conor’s inability to deal with his suffering raises Conor’s desire to die which is seen in the phrase "One day, the invisible man, can’t stand it anymore."

Death instinct is the underlying actions of suicide, self-destructive, and aggressive actions against self or others. One that can cause death instinct is that someone loses his freedom because he has to take care of a disabled person. The person unconsciously feels suffering because he knows that the disabled person will not recover and will always seize his freedom. On one side, he hope that the sufferer will die soon, but on the other hand, that hope should not exist because it is contrary to the norm. In this case, Conor’s death
instincts are active in the form of Conor’s aggressive actions to Harry. Moreover, it is not entirely Harry who he wants to attack, unconsciously his attack on Harry is a form of destructive and aggressive action against himself, for his desire to be free from the burden he had been carrying.

The third story analysis so far has led to an incomplete repress caused by the inability of the ego to disguise the desires of the id. The pressure from the id which is too strong on the ego also makes the ego ultimately overrun by the id in the form of aggressive and destructive desires that are part of Conor's death instinct. Thus, the regulations about reality, norms, and good and right which the superego built on the previous hallucination eliminated.

From the temporary result, the analysis will be drawn to the state of melancholia experienced by Conor, which can be seen from the latent conflict of his dreams and hallucinations. Melancholia is a state where individual refuse to reconcile with the loss of the object. Moreover, melancholia will make the ego split into two which is the pure subject and the subject mingle with the loss object. Both will contradict each other and then cause serious guilt in the sufferer. This situation can be found in Conor’s unconscious state through dreams and hallucinations.

According to Freud (244), melancholia is a condition when the object of libidinal cathexis cannot be replaced by anything, resulting in free libido and destroying the mechanism of self-personality. That means the

---

1 Catheisis is the fact that a certain amount of psychical energy is attached to an idea or to a group of ideas, to a part of the body, to an object, ect. Libidinal catheisis means catheisis by the energy of the sexual insticts (Laplance and Pontalis 62-63).
condition of melancholia is very much based on the libidinal cathexis which is not only an object that is loved, but also it has become part of identity of the individual who experiences it. Thus, losing the libidinal cathexis is not only interpreted as losing an object, but also losing the meaning of the object, and losing his or herself because the individual has mingled with the loss object (Freud 249).

Losing will bring deep sorrow to individual. The grief, if it goes on for a long time and the individual fails to find the substitute for the loss object, will affect his personality with destructive desires and heavy depression. That was what Conor experienced when he knew that he would lose his mother because his mother had cancer. Losing his only libidinal cathexis then bring out negative desires and depression that can be seen from the first dream.

In the first story, negative desires are depicted from the themes of death which are composed of manifest content, starting from the death of the two sons of the king, queen, king, and the prince’s bride. This death theme repetition seems to emphasize how negative instincts dominate Conor’s unconscious mind with regard to his grief to lose his mother. The deep sorrow that comes from the loss of the libidinal cathexis causes a sense of depression that presses Conor so that the ego of Conor is divided into two parts.

On the one side, with the negative instincts of ego Conor encouraged to give up his mother so that the feelings of grief and depression experienced
also ended. This is related to the ego side that has given up on the libidinal cathexis. On the other side, Conor’s ego also cannot let go of this object-loss because it has blended with the libidinal cathexis. Therefore, that the libidinal cathexis has become an identity in Conor. In other words, the deep love for the libidinal cathexis made Conor do not want to give up the loss even rejecting the loss. Thus, there is an ambivalence between negative desires and deep love which is characteristic of melancholia disorder in the first story.

This situation if seen further actually caused by the failure of Conor’s father to become a substitute for libidinal cathexis. In a normal case, the phalus phase should be able to replace libidinal cathexis when the ego-ideal\(^2\) is formed and the development of ego-libido\(^3\). Libidinal cathexis which is the mother can be substituted by the presence of father. Thus, the individual personality should get a combination of values from both parents (Freud 21-22). In Conor’s case, the absence of a father since he was a child made this stage disturbed and caused Conor to rely entirely on the mother as a libidinal cathexis.

Another characteristic of melancholia disorder that can be known through the latent contents of Conor’s hallucinations is the existence of

---

\(^2\) Ego-ideal is one of the two subsystems in superego. The other subsystem is conscience. In general, the conscience results from experiences with punishments for improper behavior and tells an individual what he or she should not do, whereas the ego-ideal develops from experiences with rewards for proper behavior and tells an individual what he or she should do. (Freist and Gregory 30).

\(^3\) The value of the concepts ‘ego-libido’ lies in the fact that it is derived from the study of the intimate characteristics of neurotic and psychotic processes. A differentiation of libido into a kind which is proper to the ego and one which is attached to objects is an unavoidable corollary to an original hypothesis which distinguished between sexual instincts and ego-instincts (Strachey 76).
destructive desires. The condition of the ego which was dominated by negative pressure on Conor resulted in a depression which later made him lose appreciation for himself, and feeling of guilt that made Conor think he deserved punishment. This is reflected in the analysis of the second dream when on the latent content it was known that Conor punished himself for all his negative desires by destroying the parson’s house.

This fact is strengthened again in the third story with greater destructive desires. Marked by the existence of incomplete repress on the third story that indicated the pressure of depression and destructive desire is too strong that it cannot be disguised perfectly as in another Conor dreams. The destructive desire was actually managed to be regulated by the superego in a previous hallucination, but again appeared when his interaction with Harry in the canteen that hurt him gave a great deal of pressure and exploded with the accumulation of other pressures in the unconscious. The impact of this conflict with Harry manifested itself in a death drive in the form of aggression that attacked Harry until he had to be taken to the hospital.

The two characteristics described above represent the conditions of melancholia disorder experienced by Conor seen from the latent contents of his dreams and hallucinations. Conor’s dreams and hallucinations are not only a wish fulfillment but also contains inner conflicts related to how he view loss and the suffering that he faces so that it creates a melancholia disorder that can be seen in the dreams and hallucinations.
6. Last Encounter With The Monster: Conflict Rationalization and Conor Acceptance to the Death of His Mother

After experiencing hallucination in school that caused him to hit Harry, a woman came to Conor’s class to bring the news that his mother was dying in the hospital. Hearing the news, he immediately went to his mother at the hospital. Then, Conor have a deep conversation with his dying mother.

Mom: Con. Look at me. I spoke to the doctor this morning. The new treatment, it’s not working.
Conor: The one from the yew tree?
Mom: Yeah.
Conor: How can it not be working?
Mom: Things have just moved really fast. Faster than they thought.
Conor: But how it not be working?
Mom: I don’t know.
Conor: It has to. So what happens now? What’s gonna be the next treatment.
Mom: I’m so sorry. I’ve never been so sorry about anything in my life. It’s okay that you’re angry, Con. It really is. I’m pretty angry too, to tell the truth. But, Con... Con, are you listening? One day, if you look back and you feel bad for being so angry you couldn’t even speak to me, you have to know that that was okay, that I knew. Because I know everything you need to tell me without you having to say it out loud. And if you need to break things, by God, you break them. Break them, good and hard. I wish I had a hundred years. A hundred years I could give to you.

(1:16:10-1:19:12)

The conversation shows angry, afraid, and disappoints dominate Conor. The sentence “How can it not be working” spoken twice with a sad expression and a high tone of voice emphasizing the disappointment. The situation became worse by the last sentence of the conversation that was said by his mother. Conor could not resist his sadness and fear then became the source of his encounter with monsters at the cemetery.
After the conversation, Conor met the monster in anger because the monster could not cure his mother. The accumulation of anger, sadness, fear and anxiety at Conor reached its peak during the meeting. He truly ventured his disappointment to the monster which is actually a picture of his inner conflict. In this hallucination also at the same time the monster asked Conor to tell the fourth story as promised at their first meeting. The fourth story is Conor’s nightmare which was previously discussed at the beginning of this chapter. Thus, this analysis will only continue the discussion on Conor’s confession that acknowledges the truth in his nightmare. Then, how does this hallucination become the final process of rationalization related to death of his mother through all the dreams and hallucinations Conor experience.

In the hallucinations experienced by Conor, the monster is manifestations of the unconscious as a balancer or ego in the human psyche. It has similar with ego, the task is to balance and reconcile the conflicts that occur between the id and superego with the principle of reality. Therefore, it can be said that this last hallucination is the culmination of Conor’s inner conflict as well as the settlement of conflicts that occur in dreams and other hallucinations.

The conflict resolution begins by asking Conor to tell the truth of his nightmare. In that dream, Conor’s reaction was under pressure from the id who wanted to end Conor’s suffering by eliminating the mother. The desire arose in Conor’s mind but he tried to suppress it because it was not something good according to norm. Thus, that desire only appeared in his nightmare. In this last hallucination, Conor can acknowledge what he really feels.
Monster: *Speak the truth!*
Conor: *No!*
Monster: *Speak the truth or you will never leave this place.*
Conor: *What truth? I don’t know what you mean!*
Monster: *You must tell me the fourth tale, Conor O’Malley. You must tell me your nightmare before it is too late.*
Conor: *No!*
Monster: *Yes! Tell me, Conor! Tell me the truth!*
Conor: *It’ll kill me if I do!*
Monster: *It will kill you if you do not! Speak the truth!*
Conor: *No!*
Monster: *The truth, Conor O’Malley! Tell me the truth, boy!*
Conor: *No!*
Monster: *Speak the truth!* 
Conor: *No!*
Monster: *Speak the truth, boy!*
Conor: *I want it to be over! I can’t stand knowing that she’ll go. I want it to be finished. I let her fall. I let her die.*
 Monster: *That was brave, Conor O’Malley. You finally said it.*
Conor: *Why didn’t it kill me? I deserve punishment. I deserve the worst.*

(1:24:03-1:25:39)

Conor initially did not want to tell the truth even though the monster forced him. This indicates that Conor is still dominated by the superego regulation that think about his mother death is not good and not in accordance with the norm. Even though he was concerned with the norm, the regulation made Conor depressed and helpless because he had to endure it constantly and regulation become a source of his anxiety. Thus, to eliminate these negative feelings the ego needs to fight. Moreover, what needs to be underlined is that resistance done by the ego does not necessarily eliminate the norm at all, but rather resistance by rationalizing how Conor must behave on his feelings based on reality.

The rationalization process has actually been seen from the first story analysis. In the first story, the prince who managed to lead his kingdom
back even though he had to kill his bride and slander the queen was a reflection of the rationalization process. In the dream broadly Conor ego allows the mind to eliminate his mother as a human thing and is allowed so that he can be free from feeling anxious and lead a happy life. The idea fades in the second story (first hallucination) due to the pressure of the superego norm, and to the third story (second hallucination) due to the destructive pressure of the superego punishment. It was only at the last meeting that this fact was reaffirmed.

In Conor’s hallucination, the rationalization process begins with Conor’s acknowledgment that he indeed wants the death of his mother so that his suffering will end. Although at first he refused and preferred to die instead of saying the truth, Conor was finally able to reveal it after being forced by the monster. From this fierce conflict, it can be seen that both sides—the one who want to admit and who does not want to—are contradict and equally reluctant to give in to each other’s principles. Conor that is bound by the superego does not want to tell the truth because it is against the norm, while the other side of Conor wants Conor to admit it so that he can be free from the anxiety and pain that he constantly feels. The inner conflict is ultimately won by the ego as a reflection of the process of seeing reality. Moreover, at the next stage the monster begin to provide counter logic to the superego norm regulation which can be seen from the following conversation.

Conor: Now it's for real. Now she's going to die and it's my fault.
Monster: And that is not the truth at all. You were merely wishing for an end of pain. Your own pain. It is the most human wish there is.

(1:26:48-1:26:58)

In the conversation above, the monster provides a counter logic to what Conor is thinking that he is responsible of his mother death. Conor felt guilty about thinking about his mother death, but the monster then justified that it was not his fault and that it was "the most human wish there is". This means that even though thinking about death is something that is not in accordance with the norm, it is a natural thing considering the pressure experienced by Conor is so great.

Monster: How can a prince be murdered and be loved by his people? How can an apothecary be evil-tempered but right-thinking? How can invisible men make themselves more lonely by being seen?

Conor: I don’t know. Your stories never made any sense to me.

Monster: Because humans are complicated beasts. You believe comforting lies while knowing full well the painful truth that makes those lies necessary. In the end, Conor, it is not important what you think. It is only important what you do.

(1:27:10-1:27:35)

The dialogue above reinforces the statement and analysis of the previous three stories. At the beginning of the dialogue, the monster asks again the meaning of the whole story, but Conor keeps evading by saying he does not know anything about all the stories. From Conor’s statement, it can be seen that he is still reluctant to accept the reality. However, in the end the rationalization process was successfully passed after the monster said "In the end, Conor, it is not important what you think. It is only
important what you do”. The sentence uttered by monsters is an outline of all that Conor has experienced. He does not need to think about all his fears of losing a mother. He also does not need to think about his guilt in violating the norm by thinking of his mother death because it is a human thing. In the end, through his last encounter with the monster, Conor was able to accept his mother death without fear of loneliness, guilty, and could cured the melancholia he experienced.

From the overall analysis of Conor’s nightmare to hallucinations where he met the monster for the last time, it can be concluded that all the dreams and hallucinations experienced by Conor had the same latent conflict. The latent conflict is the conflict within Conor which contradicts each other. Furthermore, these conflicts are about how Conor responds to the pressure that is associated with losing his mother.

After analyzing all dreams and hallucinations, the writer found that the dreams and hallucinations were related to one another. The analysis of dreams and hallucinations briefly explain Conor’s situation as follows: 1) Conor’s nightmare is a reaction of anxiety dream. 2) Conor’s first encounter with the monster in dream is to eliminate the guilt feeling. 3) The first story in dream is a picture of destructive desire, love, and norm which is Conor’s inner conflict. 4) The second story is a situation where Conor feels that his negative desires in the first story are not in accordance with the norm and it must be punished. In addition, the second story also regulates norms for these negative desires. 5) In the story, the regulation that was built by the
superego in the previous story collapsed again by a strong destructive desire that originated from the accumulation of Conor’s thoughts and emotions. The loss of the regulation is marked by incomplete repress. 6) Last encounter is a rationalization process where Conor can finally accept the death of his mother without feeling guilty and fear of sadness and loneliness. Last encounter also cured the melancholia he experienced.
A. Conclusions

Losing parents is a very sad part of an individual’s life journey. Grief because of losing parents is very reasonable. From parents, an individual gets first education, protection, and love. Parents are always figures and are the first source of love when an individual starts the stage of psychosexual development. Even Freud gives its own portion about losing parents in anxiety dream. It means losing someone or in this case parents become a source of deep anxiety in an individual.

In A Monster Calls film, Conor as the main character experienced anxiety in reaction to the condition of his mother who would soon die of cancer. The anxiety reaction is divided into two, anxiety because he wants to let go of his mother and anxiety because he does not want to lose his mother. The ambivalence of anxiety then became the source of his encounter with the monster in dreams and hallucinations. Furthermore, this fact is strengthened in the analysis of dreams and hallucinations that have been carried out. Conor’s acceptance of his mother death is reflected in his nightmares, the first encounter with the monster, and hallucination of the last encounter with the monster. While the reaction does not want to lose his mother can be seen in the story of the parson and apothecary, and the story of an ignored man which both is Conor’s unconscious.
From the analysis, it can also be seen that the dreams and hallucinations experienced by Conor show the characteristics of the melancholia disorder that he experienced. First, the ego split into two, which is subject mingled to the lost object, which can be seen from the dreams and hallucinations towards the death of his mother. Second, when his mother becomes the only libidinal cathexis that has become Conor’s identity. Thus, losing his mother is losing everything. The last is the destructive desire that can be seen in the parson’s story and the story of ignored man.

Losing will usually result an anxiety reaction in the form of fear, especially if it is experienced by children or adolescents. However, in the case of Conor who was only 13 years old, there was a significant difference in facing his mother death. He experienced the characteristics of melancholia as explained in the previous paragraph. The difference in reaction is actually motivated by the absence of a father figure since he was a child. The absence of the father figure made Conor’s psychosexual development a little disturbed and made him dependent entirely on his mother.

In the end, through the process of inner conflicts on dreams and hallucinations, Conor gained an understanding that the death of his mother was something he had to relinquish. This is achieved after he can reconcile his two conflicting feelings. Thus, he can let go of his mother death without fear of being alone, and without guilty thoughts of the death of his mother. In addition, after giving up the death of his mother, Conor was also free from the melancholia he experienced.
B. Suggestions

This research uses Sigmund Freud’s theory of dream interpretation to analyze Conor’s dreams and hallucinations in the *A Monster Calls* film (2016) by Juan Antonio Bayona. Sigmund Freud’s theory can answer and explain the meaning of dreams and hallucinations experienced by Conor which turned out to be related to his mental condition when facing his mother death. The writer recommends the readers who are interested in researching *A Monster Calls* film to see other perspectives in this film. For example, Narrative Discourse by Gerard Genette to see the narrative side of this film since the film is full of narrative told by the monster to Conor. Finally, the writer hopes that this research will give value to readers who are interested in *A Monster Calls* film, psychoanalysis theory, and dream theory, also the writer hopes this research can be a reference for the readers who want to do research on psychoanalysis and dream theory.
BIBLIOGRAPHY


APPENDIX

“A MONSTER CALLS IS A MASTERPIECE. BREATHTAKINGLY BEAUTIFUL. IT WILL MAKE YOUR HEART PLUNGE AND SOAR.”

FIND HOPE IN THE WILD

A MONSTER CALLS
FROM THE DIRECTOR OF THE IMPOSSIBLE

JANUARY 12, 2017