

**MOTHER-SON RELATIONSHIP AS SEEN IN THE
MOVIE *LOOPER***

A Graduating Paper

**Submitted in Partial Fulfillment of the Requirement for Obtaining
the Bachelor Degree in English Literature**



By:

SLAMET WIDODO

09150093

ENGLISH DEPARTMENT

FACULTY OF ADAB AND CULTURAL SCIENCES

SUNAN KALIJAGA STATE ISLAMIC UNIVERSITY

2014

A FINAL PROJECT STATEMENT

I certify that this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other writers opinions or findings included in this graduating paper are quoted or cited in accordance with ethical standards

Yogyakarta, 7 January
2014

The Writer,



Slamet Widodo

NIM. 09150093



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA

Jl. Marsda Adisucipto Yogyakarta 55281 Telp./Fak. (0274) 513949
Web : <http://adab.uin-suka.ac.id> E-mail : fadib@uin-suka.ac.id

PENGESAHAN SKRIPSI/TUGAS AKHIR

Nomor: UIN.02/DA/PP.009/ 200 /2014

Skripsi / Tugas Akhir dengan judul:

MOTHER-SON RELATIONSHIP AS SEEN IN THE MOVIE LOOPER

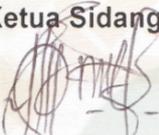
Yang dipersiapkan dan disusun oleh :

Nama : Slamet Widodo
NIM : 09150093
Telah dimunaqosyahkan pada : Jum'at, 24 Januari 2014
Nilai Munaqosyah : A/B

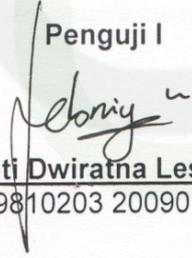
Dan telah dinyatakan diterima oleh **Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga.**

TIM MUNAQOSYAH

Ketua Sidang


Ulyati Retno Sari, M.Hum
NIP 19771115 200501 2 002

Penguji I


Febriyanti Dwiratna Lestari, M.A.
NIP 19810203 200901 2 007

Penguji II


Witriani, M.Hum
NIP 19720801 200603 2 002

Yogyakarta, 4 februari 2014
Dekan Fakultas Adab dan Ilmu Budaya




Dr. Hj. Siti Maryam, M.Ag
NIP: 19580117 198503 2 001



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA

Jl. Marsda Adi sucipto Yogyakarta 55281 Telp./Fak. (0274)513949
Web : <http://adab.uin-suka.ac.id> E-mail : adab@uin-suka.ac.id

NOTA DINAS

Hal : Skripsi

a.n. Slamet Widodo

Yth.

Dekan Fakultas Adab dan Ilmu Budaya

UIN Sunan Kalijaga

Di Yogyakarta

Assalamua'alaikum wr. wb.

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara:

Nama : SLAMET WIDODO

NIM : 09150093

Prodi : Sastra Inggris

Fakultas : Adab dan Ilmu Budaya

Judul : MOTHER-SON RELATIONSHIP AS SEEN IN THE MOVIE
LOOPER

Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih.

Wassalamualaikum wr. wb.

Yogyakarta, 13 Januari 2014

Pembimbing

Ulyati Retno Sari, M.Hum

AKNOWLEDGEMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Alhamdulillah rabbil 'aalamiin, praise is to Allah SWT, the Mighty, who always gives me much blessing. Peace be open my beloved Prophet Muhammad SAW for bringing us from the darkness to the enlightenment. After several months of working in this research, finally I can finish this final project. First of all, I would like to thank to Allah SWT for giving me another chance every day so that I am still breathing and am able finish this research. I also would like to thank many people that help and encourage me to finish this research

1. My beloved parents for loving and supporting me endlessly. I am sorry that I have done nothing but trouble after trouble.
2. Ulyati Retno Sari, M. Hum., as my advisor and academic advisor for the warm supports that encourage me to keep moving forward. I know I have been so determined and sometimes I do not listen to her advice.
3. The Head of English Department, Fuad Arif Furdianto, M.Hum., M.Ed.
4. All lecturers of English Department, Mr. Margo Yuwono, Mr, Danial Hidayatullah, Mrs. Witriani, Mrs. Jiah Fauziah, Mrs. Febri Dwiratna Lestari, Mrs. Teria Anargati, Mr. Arif Budiman, Mr. Bambang Hariyanto, Mr. Ubaidillah, Mr. Ainul Yaqin, for their beneficial knowledge.
5. My beloved sisters; *Mbak Mamang*, *Mbak Chi*, *Dek Eri*, and *Dek Santi* for the togetherness you share.
6. Special thanks to Khalifah Nurmawati, Fajar, Ela Maetamala who have given their time to read my draft.
7. My friends Yuni, Fahrur, Mira, and Haris for reminding and encouraging me.
8. All of my friends in English Literature Department, especially Class C.
9. The Dean of Faculty of Adab and Cultural Sciences, Dra. Hj. Siti Maryam, M.Ag.

10. Everybody who has helped me to finish my Graduating Paper that I cannot mention one by one.

Finally, the writer realizes that this paper is far from perfect, but hopefully, this research can make a contribution to literature field.

Yogyakarta, 9 January 2014

Slamet Widodo

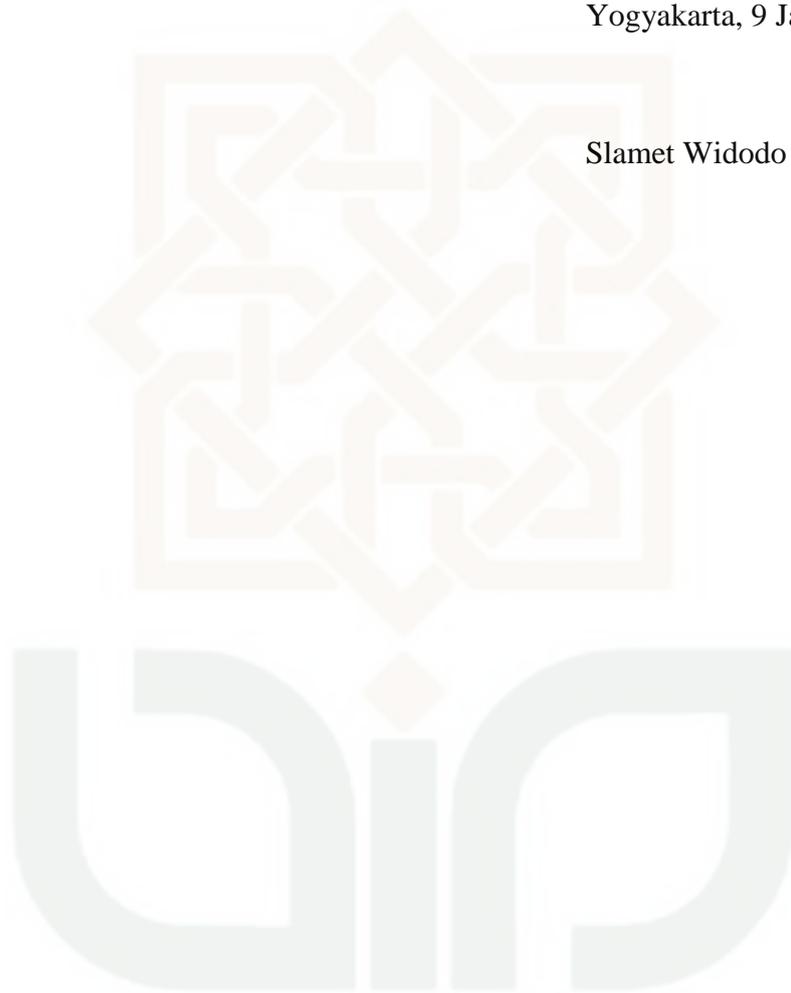


TABLE OF CONTENTS

TITLE PAGE	i
A FINAL PROJECT STATEMENT	ii
HALAMAN PENGESAHAN.....	ii
NOTA DINAS	iv
AKNOWLEDGEMENT	v
MOTTO	x
DEDICATION	x
INTISARI.....	xi
ABSTRACT	xii
CHAPTER I: INTRODUCTION.....	1
1.1 Background of Study	1
1.2 Problem Statements.....	4
1.3 Objectives of Study	4
1.4 Significances of Study.....	5
1.5 Literature Review	5
1.6 Theoretical Approach.....	6
1.7 Method of Research	9
1.8 Paper Organization.....	11

CHAPTER II: MOVIE SUMMARY AND MOVIE RECORD	12
2.1 Movie Summary	12
2.2 Movie Record	15
CHAPTER III: ANALYSIS	17
3.1 Sara’s Description	17
3.2 Cid’s Description	24
3.3 Mother and Son Relationship	27
3.4 The Significance of Mother-Son Relationship to the Plot	33
3.4.1. The Significance to the Theme and the Plot	33
3.4.2. The Significance to the Setting	37
3.4.3. The Significance to the Characters	38
3.4.4. The Significance to the Language Used	41
CHAPTER IV:	
CONCLUSION, SUGGESTION, AND IMPLICATION	43
4.1 Conclusion	43
4.2 Suggestion and Implication	44
REFERENCES	47
Curriculum Vitae	50

LIST OF FIGURES

Figure 1. Chopping	18
Figure 2. Watering	18
Figure 3. Cooking	18
Figure 4. Pretending to have a cigarette.....	19
Figure 5. Chopping the wood.....	19
Figure 6. Warning the stranger.....	20
Figure 12. Sara’s depressed state.	31
Figure 13. Trying to kiss	31
Figure 14. Cid refuses Sara’s kiss.	31

MOTTO

TOMORROW'S WAY TOO FAR A WAY
AND WE CAN'T GET BACK YESTERDAY
BUT WE'RE YOUNG WE GOT RIGHT NOW
SO GET UP RIGHT NOW WE GOT RIGHT NOW
'CAUSE ALL WE GOT IS RIGHT NOW
__"RIGHT NOW" BY RIHANNA__

DEDICATION

THIS GRADUATING PAPER IS DEDICATED TO:

MY BELOVED MOTHER AND FATHER

AND MY BELOVED SISTERS

INTISARI

Looper adalah sebuah film yang bercerita tentang seorang pembunuh bayaran yang mencari jati diri. Namun, lepas dari masalah tersebut, terdapat satu hal yang menarik di dalam film tersebut, yakni hubungan ibu dan anak. Hubungan ibu-anak ini cukup unik dikarenakan antara tokoh Sara, sang ibu, dan Cid, sang anak, tidak menunjukkan sikap wajar selayaknya hubungan ibu dan anak. Untuk itu, studi ini dimaksudkan untuk menjelaskan perkembangan tokoh kedua karakter dan bagaimana perkembangan tersebut memengaruhi hubungan keduanya. Studi ini juga dimaksudkan untuk menjelaskan signifikansi hubungan ibu-anak di dalam film tersebut.

Studi deskriptif-analisis ini memanfaatkan metode observasi dan dokumentasi dalam pengumpulan data. Sementara itu, data diambil dari film *Looper* itu sendiri dalam bentuk dialog dan gambar. Data yang terkumpul kemudian dianalisis menggunakan pendekatan objektif yang dikemukakan oleh Abrams untuk melihat hubungan ibu-anak yang terjadi di dalam film tersebut dan untuk mengetahui signifikansi terhadap film itu sendiri.

Dari hasil analisa, dapat diambil kesimpulan bahwa kedua karakter mengalami perkembangan tokoh dikarenakan kehadiran tokoh Joe, yang kemudian memengaruhi hubungan ibu dan anak menjadi hubungan yang penuh masalah. Studi ini juga menemukan bahwa hubungan ibu-anak ini sangat penting di dalam alur dari film itu sendiri dikarenakan hubungan ini dapat mempengaruhi klimaks dan tema dari film tersebut. Selain itu, unsur-unsur yang lain juga saling berhubungan sehingga hubungan ibu-anak di sini sangat signifikan.

Kata kunci: *tokoh, perkembangan tokoh, hubungan ibu-anak, unsur intrinsic*

ABSTRACT

Looper is a movie that tells about a young assassin searching for identity. Apart from that problem, there is one thing that is interesting to be discussed. It is about mother-son relationship. The relationship that occurs in the movie is unique since both Sara, the mother, and Cid, the son, do not perform a good relationship. This study is aimed at describing the characters developments and in turn analyzing how the developments affect the relationship between them. It is also to explain the significance of this relationship in the movie.

This descriptive-analysis study employs the observation and documentation methods in collecting the data. Meanwhile, the data are taken from the movie *Looper* itself in the form of dialogues and images. The analysis employs the objective approach by Abrams to see the mother-son relationship happened in the movie and to see the relation to the movie.

The result of this study shows that both characters experience character development because of the presence of the character Joe. Both developments in turn affect the relationship between them to be full of conflict one. It is also found that that his relationship is very significant to the plot of the movie since it can affect the climax and the theme of the movie.

Key words: *character, character development, mother-son relationship, intrinsic elements*

CHAPTER I

INTRODUCTION

1.1 Background of Study

Life keeps developing. Many years ago, people traveled with their bare foot. Today, they wear shoes. This kind of thing also happens to literature. It keeps developing, too. It is as if literature today generally encompasses oral or visual forms (film or video being closely related to drama, of course); it takes in, as it did long ago, writings of diverse designs and purposes, including nonfiction (Beatty, 2002: xxvii).

By considering that films (movies) or videos are being closely related to dramas, it is obvious that, according to Wessling (2003: 9), movies have captured people's attentions for generations. It proves that movie is interesting to be analyzed. Besides, Brown refers to the term "filmed plays" (2002: 15) for movies.

In addition, the film becomes one of popular literary works since it uses mass media so that everyone can enjoy it. Williams argues that people for themselves make the popular culture and even though it displaces folk culture, it is important since it is a modern emphasis (1976: 35). Meanwhile, Strinati argues that popular culture has to be seen as a diverse and varied set of genres, texts, images, and representation that can be found in different range of media (1995: 35). In this case, films or movies are one of products of popular culture to deliver their values or their entertaining side.

Furthermore, movies portray reality even though they are not as real as reality in everyday life. This idea leads to one point that movie can be a medium to deliver certain issues or values. Cleve (2006: 1) argues that movies are make-believe. They are designed to portray reality to such an authentic degree that even stories taking place millennia ago in far away galaxies look true and convincing. In historical movies or science fiction films this becomes obvious, as there is no such "reality" which might be found in—but of course this is true for stories set in everyday life as well, and even for documentaries to certain degree.

One movie which is interested enough to be discussed is the movie entitled *Looper*. This is an action-science fiction one since it combines both action and science fiction genre (Adi, 2008: 78). This movie is one of Hollywood movies. Hollywood itself, from the industrial viewpoint, is the central of the world film industry with its worldwide distribution (Adi, 2008: xiv).

The movie tells about an era where time travel has been invented but it is declared illegal. It is because this machine in the future is used by gangsters to eliminate their enemies by sending them back to 30 years, where a hired gun like Joe, called *looper*, is waiting in a remote area to shoot them to death. It becomes more complicated when Joe finally has to kill his older self.

Apart from the conflict above, there is one situation that is interesting to be analyzed. It is the relationship between mother and her son. This relationship is kind of weird. Sara, the mother, has a unique relationship with her son. Actually, she loves her only son so badly even she ever abandons him once when he was a baby. She let her sister look after her baby. Unfortunately, her sister died so that

she came back to look after him. She tries to look after and love him purely, but her son apparently does not give her the chance. She does want to fix what she has done before.

Meanwhile, Cid, the son, always feels uneasy to his mother. He always hates her mother, though in the depth of his heart, there is still love for her. He never calls her mother “mom”. He calls with her name “Sara” directly. Even he almost kills her at least three times. He thinks that her mother is a liar. He even ever explodes at her mother because her mother does not listen to him.

The interesting part of the movie that makes the researcher intend to analyze this movie is the scene where Sara teaches Cid math. It is all right at the beginning. Unfortunately, Cid starts to ask questions out of the topic they are studying. It makes Sara get annoyed and yells at Cid. He yells back but it is much more terrible because he has a super power that he does not understand. Sara is so scared so that she leaves him right away because things might go wrong if she stays. Maybe she will get killed. This situation makes the researcher curious about what is going on between them. How can a son do such kind a thing to his own mother?

This research is important; in addition, since it deals with the mother and son relationship in which it is not healthy relationship, the readers can learn how to solve his kind of conflict. It can give an understanding of how to treat their children well, for parents, and how to treat their parents well, too, for children.

This study is aimed at describing the mother-son relationship in the movie by employing only the intrinsic elements. It is because the researcher intends to

analyze the character development in the story and how in turn this development affects the relationship. It is also to investigate the relation of this mother-son relationship to the intrinsic elements of the movie since this study uses Abrams' objective approach.

Based on the explanation above, this research focuses on analyzing mother and son relationship. In order not to let this research go too broad, the researcher limits the study only on analyzing the character Sara, the mother, and the character Cid, the son. It also employs the intrinsic elements mainly the plot. In addition, it is possible for the researcher to use other characters that are considered having contribution to support the analysis.

1.2 Problem Statements

This research investigates these three questions as follow:

1. How are the character Sara and the character Cid described in the movie *Looper*?
2. How is the mother-son relationship between Sara and Cid in the movie *Looper*?
3. What is the significance of mother-son relationship in *Looper*?

1.3 Objectives of Study

In this research, there are some objectives why the topic is studied. The first is to explain the characters Sara and Cid in the movie. It is to know how both characters are described in the movie. This description includes their motivation,

developments, and their characterization. The second is to investigate how that mother and son relationship is presented in the movie. The last is to investigate the importance of this mother-son relationship in the movie.

1.4 Significances of Study

Besides this study can be stock of knowledge, this study has several benefits for readers. Firstly, the readers can take a lesson about the mother and son relationship as seen in this movie. The readers can learn how to solve the problem when they face their children. Secondly, the readers can learn how to overcome such a situation. They can act in the right way to their children or the ones they love. Thirdly, it can be a reflection to ourselves whether we have done something right to our parents or to our children.

1.6 Literature Review

The researcher only finds out one prior research related to the object of this study that is the movie *Looper*. It is an article composed by Kevan Roche entitled *Looper Analysis: Deconstructing Its Time Travel*. It was published in 2012. This article analyzes the confusion of the mechanism of time travel existed in the movie *Looper* using deconstruction theory. (Roche, *whatculture.com*)

It is obvious that the study is different from the study above since this study uses the objective approach by Abrams to analyze the mother-son relationship deeply and to relate this relationship to the intrinsic elements of the movie.

1.7 Theoretical Approach

In order to analyze the problems formulated, the researcher uses the objective approach by Abrams. The objective approach is applied because the researcher intends to analyze the intrinsic element only, which is, in this case, the character Sara and the character Cid to find out the relation with the intrinsic elements as a whole.

Abrams states that objective criticism as follows:

... objective criticism deals with a work of literature as something which stands free from what is often called "extrinsic" relations to the poet, or to the audience, or to the environing world. Instead it describes the literary product as a self-sufficient and autonomous object, or else as a world-in-itself, which is to be contemplated as its own end, and to be analyzed and judged solely by "intrinsic" criteria such as its complexity, coherence, equilibrium, integrity, and the interrelations of its component elements. (1971: 52)

Since this study deals with intrinsic elements, it is important to know about the definitions of theme, plot, setting, character, and point of view. Firstly, theme is the idea or the point of a story (DiYanni, 2004: 85). Kenney then states that theme is the meaning of a story (1966: 88). Meanwhile, plot is defined as the arrangement of events that make up a story (DiYanni, 2004: 85). It consists of exposition, complications, climax, and resolution (2004: 43-44). It functions not only to reveal events in the story but also to reveal their causal relationship (Kenney, 1966: 14).

Setting is the place or location of a story's action along with the time in which it occurs (DiYanni, 2004: 61). Abrams argues that setting is the general locale and the historical time in which its action occurs; the setting of an episode or scene within a work is the particular physical location in which it takes place (Abrams, 1957: 157).

Character is a person created for a work of fiction (Gordon and Kueher, 1999: 95). Characters also mean the imaginary people that writers create (DiYani, 2000: 35). Abrams defines this term as follows:

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action (1971: 42).

There are some ways to classify characters in a work of literature. Beaty says that characters in fiction can be conveniently classified as major character and minor character, static character and dynamic character (2002: 35). Another expert says that characters can be classified as round character and flat character (Foster as cited in Gordon and Kueher, 1999: 95).

Characterization is the means by which writers present and reveal characters (DiYani, 2000: 36). Another expert defines characterization as the art, craft, method of presentation, or creation of fictional personages that involves a similar process (Gordon and Kueher, 1999: 103). It is important to note that characterization is important. It is because an effective characterization can encourage us to identify certain characters so completely that they seem to be part

of the history that lies behind the story or beyond the story as part of our own world, to exist in a reality that is detachable from the words and events of the story in which they appear (Beatty, 2002:103).

There are some methods in characterizing characters: 1) narrative summary without judgment, 2) narrative description with implied or explicit judgment, 3) surface details of dress and physical appearance, 4) characters' action—what they do, 5) characters' speech—what they say it, and 6) characters' consciousness—what they think and feel (Beatty, 2002: 37).

Abrams summarizes those methods above into two: showing and telling (1971: 43). In showing (also called “the dramatic method”), the author simply presents the characters talking and acting, and leaves it entirely up to the reader to infer the motives and dispositions that lie behind what they say and do. The author may show not only external speech and actions, but also a character's inner thoughts, feelings, and responsiveness to events; for a highly developed mode of such inner showing, see *stream of consciousness*. In telling, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters.

The last is about point of view. DiYanni defines it as an author's decisions about who is to tell the story and how it is to be told (2002: 71). Abrams states that point of view signifies the way a story gets told—the perspective or perspectives established by an author through which the reader is presented with the characters, actions, setting, and events which constitute the narrative in a work of fiction (1956: 133).

In addition, the researcher also investigates the motivation and the development of characters. William Kenney argues that motivation is the point at which character and plot come together (1966: 36). Meanwhile, Christopher Russell Reaske introduces seven motivations that are hope for reward, love, fear of failure, religious feelings, revenge, greed, and jealousy (1996: 42). According to Kenney, those seven motivations are included in common motivation rather than in particular motivation (1996: 42).

Meanwhile, the development of the character is how certain character is like in the beginning of the story and how the character is like at the end of the story (Reaske, 1966: 48). Kenney states that it implies the passage of time (1996: 36), and in turn, devices of characterization are necessary to be taken into account such as the appearance of the characters, asides and soliloquies, dialogues, language, character in action, and hidden narration (46-48).

1.8 Method of Study

1.8.1 Type of Research

The type of this research is a qualitative research. It is a research in which the data taken are the soft data in the form of utterances of language, instead of the statistic one (Koentjoroningrat, 1981: 23). Specifically, this study is categorized as a library research. That is why, the researcher then employs library visit to collect the data.

1.8.2 Data Sources

The researcher divides the data into two groups. They are the main data and the additional data. Ratna (2004: 47) states that qualitative research defends

the nature of values and the data resources taken are the works, manuscript, and the formal data are words, sentences, and discourses. Lofland (in Moloeng, 2008: 157) explains that the main data applying the qualitative method are words, actions, and the additional data are other data including documents and so on related to the study.

The study then employs both main data and additional data. The main data of this study is the movie *Looper* itself, and the additional data are all information in the form of books and/ or internet resources if needed.

1.8.3 Data Collection Technique

Documentation and reading methods are applied in this study. In this case, the reading method is aimed at comprehending the movie. Meanwhile, the documentation method is aimed at collecting the data found when the researcher does the close reading.

In this study, firstly the researcher watches the movie repeatedly to comprehend the story. Then, the researcher focuses on the mother and son characters to see the relationship. After that, the researcher considers other characters that may influence the relationship and investigates the relation of this mother-son relationship to the intrinsic elements of the movie.

1.8.4 Data Analysis Technique

After completing the steps above, the researcher takes the next step that is presenting the data analysis. The technique applied in this study is a descriptive analysis. Ratna (2004: 53) explains that a descriptive analysis is aimed at describing the facts continued by the analysis.

In this study, the researcher undergoes some steps in analyzing the data as follows:

- a. analyzing the intrinsic elements of the movie such as the plot, the character, the setting, etc;
- b. investigating the mother-son relationship in the movie;
- c. connecting the mother-son relationship with the intrinsic elements of the movie; and
- d. drawing a conclusion.

1.9 Paper Organization

Chapter one is Introduction. It provides the background study as to why the discussion on the mother and son relationship in the movie *Looper* is significant to study. It also provides the problem statements, objectives of the study, literature review, significances of the study, theoretical approach, method of research, and paper organization. Chapter two is Movie Summary and Movie Record. It provides the summary of the movie and the achievements or awards of the movie. Chapter three is Analysis. It provides the analysis of the mother-son relationship presented in the movie and of the relation to the intrinsic elements of the movie. The last, chapter four is Conclusion. It draws the conclusion of the research by answering the problem statements and giving suggestion on this research.

CHAPTER IV

CONCLUSION AND SUGGESTION

This last chapter consists of two parts. The first part is about the conclusion and the second part is about the suggestion and the implication. In drawing the conclusion, the researcher answers the problems formulated in the first chapter as why this study is held. Suggestion is made in hoping that there will be further research on this object so that this study does not stop. In addition, since this study is about mother-son relationship, the researcher finds some implication related to the integration-interconnection to Islam. Therefore, the researcher quotes some verses from The Koran.

4.1 Conclusion

There are three things that can be concluded in this study. The first is that the character Sara and the character Cid experience character development because of Joe's presence. Joe's presence influences their characterization in the movie so that both characters develop throughout the story. It is also found that the motivations of both characters are love. The second is that those character developments in turn influence the relationship between Sara and Cid. The two have difficulties in expressing their feeling each other so that the relationship is unhealthy. This unhealthy relationship in turn affects them. Sara, in one hand, feels guilty and depressed, and Cid, in another hand, becomes more aggressive and evil. The third is about the significance of the mother-son relationship to the plot of the movie *Looper*. It is found that this adding or omitting this relationship

will change the plot dramatically. It will change the climax itself then it in turn will affect the theme of the movie. This mother-son relationship is also to explain the background of the main character's life so that the main character experiences the events in the movie. The detail of the setting in the movie is also significant to portray the mother-son relationship since it can symbolize the relationship. In short, this mother-son relationship is very important in the movie.

4.2 Suggestion and Implication

This movie, especially the mother-son relationship, is interesting to be analyzed. The researcher suggests the next researchers to analyze this relationship using psychological approach. They can apply the parenting style theory to investigate the effect toward a son when her mother does such thing. It also can show why a child can acts in certain way because of certain parenting style. They also can use psychoanalysis theory to investigate the Oedipus Complex within Cid so that it can be revealed why a son can do such thing to his mother.

Since this study investigates the mother-son relationship, it has some implications. It is obvious that having a good family is what every family dreams of. However, sometimes this dream is just up in the air by many conflicts between parent and children. There many factors that is responsible for this.

These days, saying mean words to parents seems common among children. Most children dare to yell at their parents. It maybe the influence of TV programs that broadcast things that contain bad material. Children tend to imitates what they

see. It is a big job for parents to watch their children. Environment they live and lack of affection are few factors that are responsible, too.

As mentioned above, parents also are responsible on it. Today, they are too busy working all day so that they have no time for their children. It makes children hungry of affection and attention. If this condition goes on, big possibility children will grow up wrong.

Furthermore, in Islam, there are some verses how parents and children should go. The following are the verses.

﴿ وَقَضَىٰ رَبُّكَ أَلَّا تَعْبُدُوا إِلَّا إِيَّاهُ وَبِالْوَالِدَيْنِ إِحْسَانًا إِمَّا يَبُلُغَنَّ
عِنْدَكَ الْكِبَرَ أَحَدُهُمَا أَوْ كِلَاهُمَا فَلَا تَقُلْ لَهُمَا أُفٍّ وَلَا
نَهْرَهُمَا وَقُلْ لَهُمَا قَوْلًا كَرِيمًا ﴾ (٢٣)

“And your Lord has decreed that you not worship except Him, and to parents, good treatment. Whether one or both of them reach old age [while] with you, say not to them [so much as], "uff," and do not repel them but speak to them a noble word. (Surat Al-'Isrā'[17]: 23)

﴿ وَوَصَّيْنَا الْإِنْسَانَ بِوَالِدَيْهِ حَمَلَتْهُ أُمُّهُ وَهْنًا عَلَىٰ وَهْنٍ وَفِصَالُهُ
فِي عَامَيْنِ أَنِ اشْكُرْ لِي وَلِوَالِدَيْكَ إِلَىٰ الْمَصِيرِ ﴾ (١٤)

“And We have enjoined upon man [care] for his parents. His mother carried him, [increasing her] in weakness upon weakness, and his weaning is in two years. Be grateful to Me and to your parents; to Me is the [final] destination.” (Surat Luqmān [31]: 14)

Those two verses tell how children should give respect to their parents; even children are not allowed to say “uff” to them. It also suggests that anyone should thank to their mothers since they have raise us.

In addition, one hadist tells how mother should be treated.

Abu Huraira reported that a person came to Allah, 's Messenger (may peace be upon him) and said: Who among the people is most deserving of a fine treatment from my hand? He said: Your mother. He again said: Then who (is the next one)? He said: Again it is your mother (who deserves the best treatment from you). He said: Then who (is the next one)? He (the Holy Prophet) said: Again, it is your mother. He (again) said: Then who? Thereupon he said: Then it is your father. In the hadith transmitted on the authority of Qatalba, there is no mention of the word" the people".

References

- Abrams. 1971. *Glossary of Literary Terms*. New York: Holt, Rinehart and Winston, Inc.
- Adi, Ida Rochani. 2008. *Mitos di Balik Fim Laga Amerika*. Yogyakarta: Gadjah Mada University Press.
- Beaty, Jerome. 2002. *The Norton Introduction to Literature*. shorter 8th ed. New York: W. W. Norton & Company, Inc.
- Brown, Blain. 2002. *Cinematography: Theory and Practice Image Making for Cinematographers, Directors, and Videographers*. Oxford, UK: Focal Press.
- Bungin, M. Burhan. 2008. *Metodologi Penelitian Kuantitatif :Komunikasi, Ekonomi, dan Kebijakan Publik Serta Ilmu-Ilmu Sosial Lainnya*. Jakarta: Kencana
- Carter, David. 2006. *Literary Theory*. USA: www.pocketesentials.com
- Cleve, Bastian. 2006. *Film: Production Management*. Oxford, UK: Elsevir Inc.
- DiYani, Robert. 2000. *Fiction: An Intriduction*. USA: The McGraw-Hill Companies, Inc.
- _____. 2002. *Literature: Reading Fiction, Poetry, and Drama*. 5th ed. Canada: The McGraw-Hill Companies, Inc.

- Gordon, Jane Bachman and Kueher, Karen. 1999. *Fiction*. New York: The McGraw-Hill Companies, Inc.
- Kenney, William. 1966. *How to Analyze Fiction*. USA: Simon & Schuster Inc.
- Koentjoroningrat. 1981. *Metodologi Penelitian Sejarah*. Yogyakarta: UGM Press.
- Moloeng, Lexy. *Metode Penelitian Kualitatif*. 2008. Bandung: Remaja Rosdakarya.
- Ratna, Nyoman Kutha. 2004. *Teori, Metode, dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- Reaske, Christopher Russell. 1996. *How to Analyze Drama*. New York: Monarch.
- Stam, Robert. 1992. *New Vocabularies in Film Semiotics*. London: SightLines.
- Strinati, Dominic. 2004. *An Introduction to Theories of Popular Culture*. 2nd ed. London: Routledge.
- Subroto, D. Adi. 1992. *Pengantar Metode Linguistik Struktural*. Surakarta: Sebelas Maret University Press.
- Wessling, Katherine. 2003. *Backstage at a Movie Set*. Canada: Rosen Book Works, Inc.
- Williams, Raymond. 1963. *Culture and Society 1780-1950*. Harmondsworth: Penguin.

_____ 2012. *Looper (film)*. Web. Accessed on November, 12 2012.

_____ 2012. *Looper (2012)*. Web. Accessed on November, 12 2012.

http://www.imdb.com/title/tt1276104/awards?ref_=tt_awdAwardsfor



Curriculum vitae

Personal Detail

Name : Slamet Widodo
Birth Place : Magelang
Birth Date : May, 18 1990
Address : Santan, Botuh, Sawangan,
Magelang, Central Java
Hobby : Reading Novels, Watching Movies,
and Culinary
Height : 165 cm
Weight : 49 kg
Motto : Just Do While We're Young
Contact : Phone. 089661710395 E-mail.
slamslay@gmail.com



Educational Background

1998-2003: Buthuh 2 Elementary School

2003-2004: Sawangan 1 Junior High

2006-2009: Muntilan 1 Senior High

2009-2014: English Department of State Islamic University Sunan Kalijaga