

**CHILD'S FANTASY AND PHANTASY AS SEEN IN RILEY'S IN *INSIDE  
OUT* MOVIE**

A GRADUATING PAPER

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

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# **CHILD FANTASY AND PHANTASY AS SEEN IN RILEY IN *INSIDE OUT* MOVIE**

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## **ABSTRACT**

This research is interesting to be analyzed because it reveals Riley Andersen's phantasy in *Inside Out* movie. The aim of this research is to find the trigger of Riley's fantasy and phantasy, the forms, and its impacts. The researcher uses psychoanalysis theory by Melanie Klein to analyze this research. For the methods of this research, the researcher uses qualitative or library research. Riley has Oedipus complex that triggers her to do some acts. First, Riley misses Minnesota. Second, Riley interprets her father's behavior. Third, she is angry with her father. Fourth, she intends to runaway to Minnesota. There are impacts from phantasy that happen to Riley Andersen. Her personality becomes worse towards herself, her father and mother.

**Keywords:** *Fantasy, phantasy, psychoanalysis, conscious, unconscious*



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# FANTASI DAN PHANTASY ANAK PADA RILEY DI *INSIDE OUT* MOVIE

Oleh: Dea Kusuma Mahmuda

## ABSTRAK

Penelitian ini menarik untuk dianalisis karena menganalisis fantasi dan *phantasy* yang dialami oleh Riley Andersen di film *Inside Out*. Tujuan dari penelitian ini adalah untuk menemukan pemicu fantasi dan *phantasy* Riley, bentuk, dan dampaknya. Peneliti menggunakan teori psikoanalisis oleh Melanie Kleine untuk menganalisis penelitian ini. Untuk metode penelitian ini, peneliti menggunakan penelitian kualitatif atau perpustakaan. Riley memiliki *Oedipus Complex* yang memicunya untuk melakukan beberapa aksi. Pertama, Riley rindu terhadap Minnesota. Kedua, Riley menafsirkan tindakan ayahnya. Ketiga, Riley marah dengan ayahnya. Keempat, Riley berniat untuk kabur ke Minnesota. Ada dampak dari *phantasy* yang terjadi pada Riley Andersen. Kepribadiannya bertambah buruk terhadap dirinya, ayahnya, dan ibunya.

**Kata kunci:** *Fantasi, phantasi, psychoanalysis, sadar, tidak sadar*



MOTTO :

*Man Jadda Wa Jadda*



## **DEDICATION**

I dedicate this graduating paper to:

State Islamic University Sunan Kalijaga Yogyakarta

English Literature Department

My beloved parents and family

My dear friends



STATE ISLAMIC UNIVERSITY  
**SUNAN KALIJAGA**  
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Finally, I realize that there are many errors in the writing of this paper. Because of that, I really hope and allow all of the readers to give any suggestion to improve this paper.

Yogyakarta, 22 July 2017

The Researcher,



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## CHAPTER I

### INTRODUCTION

#### 1.1 Background of Study

One of literary work progressing rapidly is film. Turner says that “film is seen to be analogous to literature” (as cited in Zaeni, 2014: 1). Film is different from any literature work because film performs vivid images. Each image in film provides values and ideas from the fact its mere presence. Cinema is about everything and always about itself. About each image, as Reynold Humphries does of the film Jean-Luc Godard, “What values and ideas are already contained in an image from the fact its mere presence?” (Humphries 1975: 13). Besides, film reveals a condition of “[s]ocial, historical, industrial, technological, philosophical, aesthetic, psychological, personal condition and so forth” (Villarejo, 2007: 9).

*Inside Out* movie is interesting to be analyzed because this film reveals the main character’s phantasy. It is about child psychology that influences their behavior which becomes their personality. This film shows the development of child psychology that is controlled by mind. The main character is controlled by her emotion. Usually an emotion does not has a form. Different from other film, this film shows emotion’s of the main character in a form. The emotions of the main character are Joy, Sadness, Anger, Fear and Disgust. As the name, Joy makes sure Riley to be happy, Anger has power to keep Riley’s life fair, Disgust

has power to save Riley from poison, and Fear has power to keep Riley safe. Meanwhile, Sadness confuses what her purpose is.

Character is one of important elements in film. Characters are the person 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 persons say and their distinctive ways of saying it (the dialog) and from what they do (action) (Abrams, 2009: 42). Riley Andersen is the main character in *Inside Out* movie. She is the only child in her family. Riley Andersen has Oedipus complex that triggers her to do some acts. Oedipus complex refers to a child's feelings of desire of his or her opposite-sex parents. Riley has desire about her father that turns her to do some acts. Her acts are triggered by her phantasy about her father.

*Inside Out* movie uses animation technique. Animation is the process of making the illusion of motion and changed by means of the rapid display of sequence of static images that minimally differ from each other. The illusion—as in motion pictures in general—is thought to rely on the phi phenomenon (<http://www.mukpublications.com/resources/Aspects%20of%20Animation-%20Steps%20to%20Learn%20Animated%20Cartoons.pdf>). The phi phenomenon is the optical illusion of perceiving series of stills images, when viewed in rapid succession, as continuous motion (Max, 1912: 161-265). The researcher selects animation film rather than another regular film because the animation film has its own specialty. The detail of story illustration in animation film can explain the phenomenon that regular film can not explain. Animation

makes *Inside Out* movie possible to tell human personality which is the main character's personality. Animation films are often appeal most to children, but easily can be enjoyed by all.

*Inside Out* is a film directed by Pete Docter (Monster, Inc, Up) and Ronnie Del Carmen. The genre of this film is fantasy (<http://www.imdb.com>). Fantasy genre consists two sub-genres, sword and sorcery and high fantasy. Sword and sorcery films are more likely to be driven by plot. This film relies on heavy action and battle scenes. Meanwhile, high fantasy emphasizes a developed fantasy world ([www.thescriptlab.com](http://www.thescriptlab.com)). Fantasy film usually tells about wizards, magical creatures, fantasy world, and other elements commonly associated with fantasy stories. *Inside Out* movie depicts fantasy world. This film features world inside Riley.

Riley and her parents move from Minnesota to San Francisco. One day, in San Francisco, she goes to her new school. She introduces her self in class. She tells about her self and her old town, Minnesota. Her longing to the old days in Minnesota makes her to cry in front of her friend. Then she argues with her parents at home. She even intends to runaway to Minnesota. Her parents especially her father is busy with their moving so Riley has to face her problem alone.

This research concerns with the main character's phantasy named Riley Andersen. She is eleven years old girl. She likes to play hockey ball with her father as her coach team. Phantasy is motivated by needs and desires. She has

desire for affection and attention from her father that is called Oedipus complex.

Related to phantasy, Oedipus complex motivates her to do some acts.

Phantasies determine human interest in the world, our beliefs and assumptions, what attracts our attention and what we do with it. They are motivated by needs and desires. They deal with conflicts and anxieties through and test them against reality, both the reality of our own experience and the reality of the external world (Segal, 2000: 42).

When its phantasy cannot be fulfilled, it pushes her to do some acts. “Phantasy functions according to the pleasure principle, equating reality of thought with external actuality and wishes with their fulfillment. Phantasies are likely to arise when instinctual wishes are frustrated” (Freud, 1958:225). Then the impact of Riley’s phantasy influences her personality.

### **1.2 Problem Statement**

1. What are the forms and impacts of Riley Andersen’s phantasy in *Inside Out* movie?
2. Why does Riley Andersen experience phantasy in *Inside Out* movie?

### **1.3 Objective of Study**

This research aims to observe phantasy that is depicted in Riley Andersen in *Inside Out* movie. The researcher observes phantasy that happens to Riley Andersen in results to know the trigger, forms, and impacts of Riley Andersen’s phantasy.



#### **1.4 Significances of Study**

This research is important to analyze because of many reasons. First, this research gives clarity about the application of psychoanalysis: phantasy theory in *Inside Out* movie to give contribution to the development of literature especially in psychoanalysis. This research also helps the students to increase their understanding about psychoanalysis and phantasy theory. Moreover, this research can be a reference for other research in learning difference of human phantasy and its cause.

#### **1.5 Literature Review**

The researcher takes journal by Bonnie E, *Unconscious fantasy: A Once and Future Concept*. The researcher concludes that the contemporary concept of unconscious fantasy is compatible with research findings from child development studies and cognitive neuroscience, permitting psychoanalysts to enter dialogue with those fields. The contribution is not based on a new form of thinking (primary process) but an understanding of how general cognitive processes are enlisted for motivated purposes. This journal has same theory about unconciuous phantasy with this research.

There is also thesis that uses psychoanalysis theory by Sigmund Freud that it is same with this research. The thesis is entitled *Personality of Aishe in The Boy and The Swan* by Imamah Isfarotul Munawaroh. It is written in 2011 by student of English Literature State Islamic University Sunan Kalijaga. The researcher concludes that the personality of the main character in *The Boy and The Swan* is

influenced by some factors. They are id which relates the nature, ego and superego which relate to the nurture. While, in this research the character is influenced by id (unconsciousness).

Last, the researcher takes a thesis by Ahmad Aunal Hasib. His thesis entitled *The Pschoanalysis of Ophelia's Character in Savages Movie* is written in 2016. This thesis concludes that Ophelia's anxiety is caused by some problems which she experiences in her childhood. Actually, there are three kinds of anxiety based on Freud's theory, but in this movie Ophelia only has the neurotic anxiety. Ophelia suffers neurotic anxiety because she is afraid of being lonely. Ophelia reduces her anxiety with defence mechanism. Ophelia uses two kinds defense mechanism. They are displacement and projection. This thesis has the same theory about psychoanalysis with this research. Further research, there is no other research that analyzes the same object with this research, *Inside Out* movie.

## **1.6 Theoretical Approach**

This research analyzes phantasy of the main character named Riley Andersen. The researcher uses psychoanalysis theory and film theory. Psychoanalysis is theory to analyze variety of neurological disorders. A neurological disorders is any disorder of the nervous system. One of themis explained by Freud is phantasy. It is also developed by Melanie Klein.

### **1.6.1 The Phantasy Theory**

Sigmund Freud introduces theory that is called psychoanalysis theory. It is a theory that discusses and analyzes about human's personalities. It is an idea

about human's mind and its effect toward the behaviour and action on their daily life. The term of psychoanalysis is firstly known as "psychical analysis". At that following year, Freud begins to call his approach as psycho-analysis. Freud concept is about the three level of mental life unconscious, preconscious, and conscious; id, ego, and superego (Feist and Feist, 2008: 63). This phantasy is part of the id. The id is innermost core of the personality, the only structure present at birth, and the source of all psychic energy (Passer, 2007: 444). Furthermore, Freud said, "the id wants to satisfy its basic motivational urges but the superego or conscience is opposed to that, and the ego tried to resolves the conflict" (Eyesenck, 2009: 9).

The reseacher focuses on the theory of phantasy. In psycho-analysis, phantasy is divided into two: conscious fantasy and unconscious phantasy. Meanwhile, according to Julia Segal, "the concept of phantasy is a tool which allows for quite subtle and complex understanding of behaviour and feelings, even though many of its ideas might initially seem ridiculous. It is only when these ideas have been observed in action that they begin to seem convincing" (Segal, 2000:3).

#### **1.6.1.1 Conscious Fantasy**

Conscious fantasy is something which is not real like imagination, such as daydream because we can probably choose to have them or not. The causes of the conscious fantasy can be desire, aims, anxieties, or anything that relates to the

creator. It is situation that is imagined by an individual that expresses certain desire or aims on the part of its creator. Everyone has different fantasy.

Theodor Fontane once said ... [without] dwelling on imaginary wish fulfillments. “As childhood adaptation to the reality principle developed, so too 'one species of thought activity was split off; it was kept free from reality-testing and remained subordinated to the pleasure principle alone. This activity is fantasizing.. continued as day-dreaming. He compared such phantasising to the way a ‘nature reserve preserves its original state where everything...including what is useless and even what is noxious, can grow and proliferate there as it pleases’.”(Freud, *Introductory*: 419).

#### **1.6.1.2 Unconscious Phantasy**

In *Ideas in Psychoanalysis Phantasy*, James Strachey, Freud’s translator decides that unconscious phantasy is spelling with ‘ph’ in order to clarify a complex situation. Unconscious phantasy distinguishes from conscious fantasy. Unconscious phantasy is rejected from conscious thought but having an effect ‘from the back of the mind’, where patient was unaware of it.

Certain phantasies represent illusions about the world which are shared with others and our acquiescence with these makes person more or less comfortable in their social world (Segal, 2000:42).

Phantasies determine human interest in the world, our beliefs and assumptions, what attracts our attention and what we do with it. They are motivated by needs and desires. They deal with conflicts and anxieties through and test them against reality, both the reality of our own experience and the reality of the external world (Segal, 2000: 72).

There are five ideas of unconscious phantasy:

## 1. Interpretation

People interpret something. For instance, people interpret other's people behavior, people interpret sickness in various way, and etc. The construction they put in interpreting something involves some kind of phantasy (Segal 2000:13-14). In unconscious thought, people phantasy when they interpret something.

## 2. Children's Play

Melanie Klein gives a wealth of example of her son's fantasies. She was watching her own son playing, making mountains out of her body and running his carriages and people over it; listening to relating to his fantasies about his 'wiwi'. She realised that she could interpret his play and his stories as Freud interpreted dreams (Segal 2000:24). Generally, child experiences phantasy in her stage.

## 3. Phantasy as Perception

Klein discovers that phantasy provides the basic tools we use to make sense of our perceptions. They create the basic assumptions we use to live by; affecting not just disturbed behaviour, but also ordinary, every behaviour. Sensations of all kinds, arising from inside or outside ourselves, are all interpreted through phantasies. Phantasies also motivate perception (Segal, 2000:31).

## 4. Denial



The phantasy that something can simply be ignored and then it will go away has many forms. The problem with all of these is that the unwanted thoughts remain in their original state and are not brought into contact with reality which can modify them. Denial of reality can often be helped along by focusing on something different (Segal, 2000: 63).

### **1.6.2 The Film Theory**

Film theory is used to analyze this research. Mise-en-scène includes setting, figure behaviour, sound, and cinematography that are part of film theory. It is called the language of film. Mise-en-scène has meaning “put into the scene” and designating all that encompassed by the frame. Its attitude toward detail, its sense of its own reality against which we can measure its representations (Villarejo 2007: 28-53).

#### **1) Editing**

Editing is the general term designating the technique and logic of joining shots together into larger strings or sequences; there are five different types of edits: cut, dissolve, fade, wipe, and iris (Villarejo 2007: 43).

#### **2) Setting**

Sets are not confined to measurable interiors, such as dwellings or workplaces, but can extend literally into the new worlds of galaxies and universes beyond human. If settings often blend found and constructed elements, props (short for “phoperties”) help to amplify a mood, give

further definition to a setting, or call attention to detail within the larger scene (Villarejo 2007: 30).

### 3) Figure Behaviour

Figure behaviour means to describe the movement, expressions, or action of the actors or other figures (animals, monsters, animated things, and droids) within a given shot (Villarejo 2007:35).

### 4) Cinematography

Anything to do with camera belongs to the realm of cinematography. It is camera distance, camera angle, and depth of field. Framing depends on other cinematographic choice. Every placement of the camera can be analyzed in terms of the distance between the camera and its object(s). Film analysis has evolved an anthropocentric taxonomy for describing distance that is using the human body as the reference point for each designation:

1. The extreme long shot (ELS), in which one can barely distinguish the human figure;
2. The long shot (LS), in which humans are distinguishable but remain dwarf by the back ground;
3. The medium long shot (MLS), or plan americain, in which the human is framed from the knees up;
4. The medium shot (MS), in which we move in slightly to frame the human from the waist up;

5. The medium close-up (MSCU), in which we are slightly closer and see the human from the chest up;
6. The close-up (CU), which isolates a portion of a human (the face, most prominently);
7. And the extreme close-up (ECU), in which we see a mere portion of the face (an eye, the lips).

All of these designations can be brought to shots without humans in them, but the language of camera distance relies on a conception of the human in order to measure it. The height of the camera and its angle are also implicated in framing (Villarejo 2007: 36-38).

## **1.7 Methods of Study**

### **1.7.1 Type of Research**

The researcher collects literary reviews and another reference that have same object with this research to complete and support the data. The main data is *Inside Out* movie which is video format. Based on the study how the researcher uses, it is qualitative research. It seeks to understand a given research problem or topic from the perspectives of the local population it involves. Qualitative research is especially effective in obtaining culturally specific information about the values, opinions, behaviors, and social context of particular populations (Natasha Mack, Cynthia Woodson, Kathleen M. Macqueen, Greg Guest, and Emily Namey 2005: 1).

### 1.7.2 Data Source

This research uses main data and supporting data. The main data of this research is *Inside Out* movie. The shots in *Inside Out* movie explain Riley's acts according to her phantasy. The form of the data in this research are shots and utterances that prove Riley's acts. The shots and utterances are formed by the main character, Riley Andersen. While, the supporting data are other references such as books, journals, articles, essays, websites, and other papers which relate to the object of the research.

### 1.7.3 Data Collection Technique

In collecting the data, firstly the researcher watches *Inside Out* movie intensively to reviewing the instrinsic elements and plot. Secondly, the researcher choses the shots, utterances, and actions in *Inside Out* that relates to the main charcter's phantasy. Third, the reseacher categorizes the data in result to find the forms and impacts of the main character's phantasy. Besides, the reseacher also does extensive reading through the books, articles, journals, and many other references that relate to phantasy theory and *Inside Out* movie.

### 1.7.4 Method of Data Analysis

- a. Identifying: The researcher identifies actions, sign, and cause from Riley in *Inside Out* movie. The character's actions, sign, and cause relate to phantasy that identify the main character's phantasy.
- b. Classifying: The researcher determines events to classify the data based on the main character's actions and utterances using phantasy theory.

Main character's actions are divided into four acts. First, Riley misses Minnesota. Second, Riley interprets her father's behavior. Third, Riley is angry with her father. Last, Riley intends to runaway to Minnesota.

- c. Analyzing: The researcher uses phantasy theory to analyze the forms, and impact from the main character's phantasy. In analyzing, the researcher relates all data from the main character's actions, utterances, and phantasy theory to find the impact of her personality towards herself, her father and mother.
- d. Concluding: The researcher finds the conclusion.

### **1.8 Paper Organizations**

There are four chapters in this research. The first chapter is introduction including background of study, literature review, theoretical approach, method of research, and paper organization. The second chapter is the intrinsic element of *Inside Out* movie. The third chapter is the analysis of Riley Andersen's phantasy in *Inside Out* movie. The last chapter is conclusion of this research.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

The main character, Riley Andersen is eleven years old girl moving from Minnesota to San Francisco with her parents. She has Oedipus complex. It refers to her desire about her father. She craves affection and attention from her father. She realizes into four acts. First, her longing to Minnesota. Her longing to Minnesota refers meaning about her desire of her father. In Minnesota, she plays hockey ball with her father as her coach's team. She also has all happy memories with her father in Minnesota.

Different with situation in Minnesota, in San Francisco her father is busy with his work. Riley's phantasy can not be fulfilled. Then it turns her to do some acts. First, Riley interprets her father behavior. She interprets that her father does not love her anymore. Second, she angry with her father. She becomes rude to her father. Third, she intens to runaway to Minnesota to divert from reality.

There is impact from phantasy that happens to Riley Andersen. Her personality becomes worse towards herself, her father, and mother. She tortures and alienates herself. She also ignores her father. Moreover, she does not listen to her mother and she stoles her mother card.

Humans included children are social creatures. They need other human beings to meet their needs as well as in the social life. Humans need encouragement from someone to go ahead facing the life. The researcher thinks when we are sad or happy, it is better to share our feeling to our parents or best



friends so our feeling will feel much better. People give love to other human beings such as parents and friends that are explained in Islam.

حَدَّثَنَا الْحَسَنُ بْنُ عَلِيٍّ الْخَلَّالُ، وَغَيْرُهُ، وَوَأَحَدِهِ، قَالُوا حَدَّثَنَا أَبُو أُسَامَةَ، عَنْ بُرَيْدِ بْنِ عَبْدِ اللَّهِ بْنِ أَبِي بُرْدَةَ، عَنْ جَدِّهِ أَبِي بُرْدَةَ، عَنْ أَبِي مُوسَى الْأَشْعَرِيِّ، قَالَ قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ " الْمُؤْمِنُ لِلْمُؤْمِنِ كَالْبُنْيَانِ يَشُدُّ بَعْضُهُ بَعْضًا " . قَالَ أَبُو عِيسَى هَذَا حَدِيثٌ عَلَيْهِ وَسَلَّمَ حَسَنٌ صَحِيحٌ .

From Abu Musa RA, he said, "Rasulullah SAW said, ‘A believer to another believer is like building a mutually reinforcing some over others’" (muttafaq 'alaih) (sunnah.com).

This hadith explains the relationship of believers like the human body. As Muslim, we should respect and love each other. Human body has body parts that complete each other. Same with a person, every person completes each other. For instance, when a child cries, parents will definitely cheer her.

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