

**UNBALANCED BEHAVIOR OF THE CHARACTER REBECCA IN THE
FILM *THE ROOMMATE***



A FINAL PROJECT

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PRONOUNCEMENT

The writer states truthfully that this project is compiled by her without taking the results from other research in any university, in S-1, S-2, and S-3 degree and in diploma. In addition, the write ascertains that she does not take the material from other publications or someone's work except for the references mentioned in bibliography.

Semarang, July 10th 2017

Shella Anggraeni

MOTTO AND DEDICATION

“Let yourself to be someone who you never expected “

(anonymous)

“The biggest competition is myself. I am not looking to follow others or pull them down. I’m planning to test my own boundaries”

(Amber)

“If you can’t fly, then run; if you can’t run, then walk; if you can’t walk, then crawl; but whatever you do , you have to keep moving forward”

(Dr. Martin Luther King Jr.)

*I dedicated this paper to my beloved parents, brother & sister,
and to everyone who helped me to accomplish this paper.
Thank you for your the greatest love and support.*

UNBALANCED BEHAVIOR OF THE CHARACTER REBECCA IN THE FILM
THE ROOMMATE

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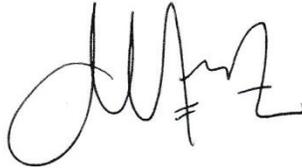
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ABSTRAK

The Roommate adalah film yang disutradarai oleh Christian E. Christiansen. *The Roommate* menceritakan tentang seorang mahasiswi bernama Sara Mathew yang memiliki teman sekamar yang obsesif bernama Rebecca. Kedekatan Rebecca dengan Sara semakin erat yang kemudian berubah menjadi sebuah obsesi dan membuat Rebecca melakukan hal-hal yang buruk, bahkan melakukan kekerasan fisik terhadap orang-orang disekitar Sara. Dalam penelitian ini penulis akan mendeskripsikan unsur intrinsik dan ekstrinsik dari film *The Roommate*. Tujuan dari penelitian ini adalah masalah psikologi yang dialami oleh karakter Rebecca dalam film *The Roommate* menggunakan Teori Psikoanalisis: *Id*, *Ego*, and *Superego* dari Sigmund Freud. Penulis akan menggunakan pendekatan eksponensial untuk mendeskripsikan unsur intrinsik dan pendekatan psikologi untuk mendeskripsikan unsur ekstrinsik film. Metode yang digunakan untuk mengumpulkan data ada penelitian pustaka. Hasil dari penelitian ini adalah bahwa tiga unsur *Id*, *Ego*, dan *Superego* dalam diri Rebecca berkembang secara tidak seimbang. Ketidakseimbangan organisasi dari *Id*, *Ego*, dan *Superego* menghasilkan perilaku yang tidak seimbang yang mengindikasikan bahwa Rebecca memiliki masalah psikologi.

Kata kunci: ego, id, karakter, ketidakseimbangan perilaku, masalah psikologi, obsesi, psikoanalitik, superego

INTRODUCTION

Psychological problem cause someone cannot lead a normal life because of their emotional issues. Having psychological problems affect someone's mind and emotion. In addition, someone who experiences psychological problem can also affect other people around them directly or indirectly. A film by Christian E. Christiansen, *The Roommate* (2011), tells the story about a woman named Sara who just starts college and gets an obsessive roommate named Rebecca. They are getting closer day by day. Rebecca's intimacy with Sara tightens into obsession. Rebecca begins to keep Sara away from her friends and do unfavorable things even physical aggression to people around Sara. Moreover, Rebecca also endangers people around Sara and her prevarication makes their friendship worsens. Rebecca's behavior has crossed the line as a roommate even a friend. Rebecca's behaviors regarding Sarah in *The Roommate* indicate a psychological issues and need to studies further.

In this project, the writer uses exponential approach and psychological approach to literature. The exponential approach uses to analyze the intrinsic elements of *The Roommate* film. In the book of *A Handbook of Critical Approaches to Literature*, Guerin states, "as such they might be called exponents, in the sense that they are signs or symbols of patterns of meaning. The word exponent, in fact, derives from the Latin *exponere*, "to put forth," with the extended meaning of

explaining (cf."expound") (2005:143). This approach examines the implicit meanings in literature works, which is depicted through meaningful signs, symbol or vision. By applying exponential approach, the intrinsic elements which are narrative and cinematography aspects will be analyzed in detail. The psychological approach uses to analyze the extrinsic aspects of the study. As Guerin states in the book of *A Handbook of Critical Approaches to Literature*:

The psychological approach is its aesthetic inadequacy: psychological interpretation can afford many profound clues toward solving a work's thematic and symbolic mysteries, but it can seldom account for the beautiful symmetry of a well-wrought poem or of a fictional masterpiece (2005:153).

In this study will uses two objectives. The first objective is to analyze the narrative aspects, which are plot, character, and conflict shows in the film, and cinematographic aspects. In the cinematography aspects, the writer focuses on the shot. The most used shot in the film are wide shot, full shot, two shot, medium shot, and close-up shot. The second objective of this project is to analyze the psychological problem experienced by the character Rebecca in *The Roommate* by using Sigmund Freud's theory of Psychoanalysis. The writer uses library research method to analyze the film with two kinds of data, which are the primary data and the secondary data. In this final project, the writer uses *The Roommate* film directed by Christian E. Christiansen released in 2011 as the primary data. Meanwhile, secondary data are collected from books, journals, scripts, articles, internet and the other sources that help the writer to make this final project.

2

SUMMARY OF *THE ROOMMATE* FILM

Sara Matthews is a fashion design student who studies at the University of Los Angeles. She meets Tracy in her new dormitory Tracy introduces her to Stephen who is now her boyfriend. After that, Sara goes back to her room and finds out that she has a roommate, Rebecca. As the time flies by, Sara and Rebecca are getting closer, and they even talk about their life. According to Sara's story, Rebecca knows that Sara has an older sister who has died when Sara was 9 years old, named Emily. Rebecca also sees that the ex-boyfriend of Sara often to call in order to make up with Sara. One day, Rebecca looks obsessed with Sara and shows abnormal behavior to Sara. Rebecca begins to keep Sara away from her friends. Until one day, Rebecca intimidates and attacks Tracy because she always persuades Sara to hang out with her. Afterward, Tracy decides to move to another dormitory.

The next day Irene invites Sara to stay with her, following the invitation of Irene, Rebecca immediately kills Cuddle so that Sara will not move to Irene's house. Then Rebecca tells Sara about fake story of loosing cuddle and being attacked by gangster. Another time Rebecca also takes revenge when a teacher harasses Sara and again she lies that the professor is harassing her. Sara then feels sorry to Rebecca and agrees to follow Rebecca to have a long weekend at Rebecca's house. Furthermore, Rebecca asks Sara to accompany her to make a tattoo, and it turns out that Rebecca makes the same tattoo as Sara. That is Sara's sister name. Sara realizes that Rebecca's

behavior is getting worst. The day after she knows that Rebecca's behavior worsens, she rapidly packs her belongings. After Sara move Jason calls Sara but Rebecca picks up the phone and pretends to be Sara. Then she gives Jason her address to trap Jason and to kill him in her room. Then Sara goes to Irene's house and tells Stephen because something haappen with Irene. Sara arrives and it turns out that Rebecca already locks up Irene with a pistol, and ties her to the bed. Yet on the other way after Rebecca sees Sara, she attacks Sara to bring her back to her. They are struggling and having some fight to each other until Sara stabs Rebecca with a knife. They never meet anymore after that day.

3

THEORETICAL FRAMEWORK

3.1 Intrinsic Elements

Intrinsic element is an essential element in film that needs to be understood. It displays visualization of the environment, situation, and condition and builds the story from the inside. However, the writer only analyzes plot, character, and conflict to support the data.

3.1.1 Narrative aspect

Andrew Bennet and Nicholas Royle in their book *An Introduction to Literature, Criticism and Theory* mention, "Narrative is a series of events in a specific order-with a beginning, middle and an end." (2004:53).

3.1.2 Plot

Plot is a literary term used to describe the events that make up a story. According to Klarer, plot is logical interaction of the various thematic elements of a text, which lead to a change of the original situation as presented at the outset of the narrative (2004:15). An ideal plot line includes four sequential levels: exposition, complication or raising action, climax or turning point and resolution.

3.1.3 Character

The importance of character in literary work is to make the story livelier so that the reader or viewer will be attracted to the story. According to Barsam and Monahan in the book looking at *Movies: an Introduction to Film*, definition of character is “Characters, another essential element of film narrative which play functional roles within plot, either acting or being acted” (2010:133).

Therefore, in literary works, all of characters must have differences. Mario Klarer in *Introduction to Literary Studies* states that,

There are two kinds of characters that are a flat character or typified character and round character or individualization character. Flat character dominates by one specific trait which often represents the general traits of group person or abstract ideas. While the term round character usually denotes a persona with more complex and differentiated features (2004:17).

In other words, flat character has a particular feature in the story while round character has several features that will change at times in the story. In addition, round character usually grows into the main character or main role in the literary work.

3.1.4 Conflict

Conflict is part of the plot line. A conflict also represents the peak of the story. Klarer states, “the exposition or presentation of the initial situation is disturbed by a complication or conflict that produces suspense and eventually leads to a climax, crisis, or turning point” (2004:15). The flutter changes in the story make the story more interesting. In every story, conflict happens when there are two opposing sides in a certain situation. As Holman mentions, “conflict is the struggle that grows out the interplay of the two opposing forces in a plot”(1986:107). There are two kinds of conflict, which are external conflict and internal conflict. Internal conflict appears between a character and his mind while external conflict occurs between a character and another character or the environment. As Perrine states in the book *The Story Structure, Sound, and Sense* (1988),

“Conflict is a clash action, desire, ideas, or goals in the plot of the story or drama. Conflict may exist between the main character and some other person or persons (man againts man); between the main character and some external force physical nature, society, or fate (man againts enviroment); or between the main character and some destructive elements in his own nature (man against himself)” (1988: 1408).

3.1.5 Cinematography Aspects

The most important thing in the film is to make the visualization of the story in accordance with audience’s expectation. As Rabinowitz states in the book of *Narrative Theory* that film can replicate the real life visual widely. Visualization of an object will look different, if it is viewed through the ordinary eye, only one side of

the object can be seen but through the film by arranging the scale of shot it can be seen from the various sides. (2005:428).

As Brown states “If we think of a language of cinema, these shots are the vocabulary; how we edit them together would be the syntax of this language (2012:17). It means that through the shot the director implicitly extends the essential meaning and messages to the audience. There are various types of shots, which are often used in film. It consists of full shot that indicates that we see the character from head to toe. Two-shot indicates the interactions between two characters in a scene. Medium shot is the wide shot that relative to the subject like expressions, details of how they are dressed, and so on. As Bordwell states that close up shot is a shot showing just the head, hands, feet, or a small object. The extreme close up shows the detailed aspects of an object such as eyes, ear, nose and other small parts of an object (2008:191).

3.2 Extrinsic Elements

Extrinsic elements also take a part to build a story from the outside. In this paper, the writer will define more about psychoanalytic theory of Sigmund Freud focusing on the three types of personality *Id*, *Ego*, and *Superego*.

3.2.1 Psychoanalysis

Psychoanalytic theory is developed by Sigmund Freud. Psychoanalytic theory is a theory about human personality that is classified into three types of personality

structure: *Id, Ego, and Superego*. As Ryckman states in the book *Theories of Personality*,

Freud postulated constructs that allowed him to describe the ways in which these parts of personality originated and interacted with one another dynamically to influence behavior. He proposed three systems of the mind -id, ego, and superego that compete for the limited amount of psychic energy available, energy that has its starting point in the instinctual needs of the individual. (2008:39)

Id allows us to get our basic needs met and based on our pleasure principle. Indeed, the *id* does not care about reality, about the needs of anyone else, only its own satisfaction. It is under the unconscious. *Id* is senseless because of its pleasure principle which sustains people attempt to minimize pain and maximize pleasure. Moreover, it cannot be seen whether it is right from what is wrong. Ryckman states in his book that

The id is amoral and unconcerned with the niceties and conventions of society. It operates according to the pleasure principle: the aim of these impulses is always immediate and complete discharge and satisfaction (2008:40).

While the *Ego*, based on the reality principle and the *Ego's* job is to meet the needs of the *id*, while taking into consideration the reality of the situation. It is under preconscious phase. The decision that Ego makes has to be compatible with the reality. *Ego* needs to satisfy any of the *id's* need and it makes the *Ego* always change by the time in order to retain the *Id*.

It comes into existence because the needs of the person require appropriate transaction with the environment if they are to be satisfied. The ego, therefore, develops partially to carry out the aims of the id. (Ryckman: 2008)

The *Superego* is the moral part of us that develops due to the moral and ethical controls placed on us by our caregivers. It dictates our belief of right and wrong. It is under two subs of system, the conscience and the ego ideal. The function of the *Superego* is to tell about what people should do and what people should not do. It will become a behavior to the person. The behavior of that person will be judged by the society whether it is good or bad.

Freud eventually described the superego as having two major components, conscience, and the ego ideal. Conscience is obtained with punishment by the parents; the ego ideal is learned with rewards. ... The main functions of the superego are to inhibit the urges of the id, to persuade the ego to substitute moralistic goals for realistic ones and to strive for perfection (Ryckman: 2008).

The *Id*, *Ego*, and *Superego* have correlation and connectivity. With so many competing forces, it shows conflicts that might arise between *Id*, *Ego*, and *Superego*. *Id* rises in the unconscious phase that the *Ego* will satisfy the *Id* and the *Superego* watches closely over the *Ego*, judging its actions and intentions. In addition, the development of three divisions is different in every individual. In some people, the divisions grow equally and some people are not. as Feist mentions in the book of *The Theory of personality: sixth edition.*,” In the healthy individual, the *Id* and *Superego* are integrated into a smooth functioning *Ego* and operate in harmony and with a minimum of conflict.” (2006:31)

4

ANALYSIS

This paper focuses on the character of Rebecca in *The Roommate* movie and her unbalanced behavior. It is important to recognize the plot, characteristic and conflict exist in the story. In addition, the shot is used to show the related scene and to identify the character through the character shot.

4.1 Plot

In this paper, plot is used to know the flutter events which will be used plot line: exposition, complication or raising action, climax or turning point and resolution to explain the plot in detail.

4.1.1 Exposition

Sara and Tracy go to the nightclub but then Tracy abandons Sara that makes Sara lonely. After that, Sara calls Rebecca for the companion. Rebecca and Sara are having conversation. Here, Rebecca and Sara meet at the Cafe. At first, they are quite awkward but after that, they talk in ease. After that day heir friendship is growing.

REBECCA : “Tomorrow you are all mine and I will show you the city in a right way and I would never abandon you”.

(*THE ROOMMATE*, 14.40-15.10)

4.1.2 Complication or raising action

Irene offers a bunch of clothes and offers Sara to live with her in her apartment. Then Sara talks to Rebecca that she is going to move to Irene’s apartment with Cuddle

because she needs more space and she thinks Cuddle will be safe there. Moreover she needs more space for her clothes . They are arguing over this problem because Rebecca refuses it and it makes Sara feels so uncomfortable. Sara is getting suspicious with Rebecca because Rebecca is over protective of her.

SARA : “ mm no Rebecca I won’t move from this dorm, technically I’m living here but Irene’s is huge we can keep cuddle there and you also have more space here”

REBECCA : “I don’t need more space! I just want ... you”.
(*THE ROOMMATE*, 43.32 - 44-01)

4.1.3 Climax or turning point

Rebecca’s behavior is getting worse. She makes many conflicts with people around Sara. An awful thing she does to Sara is Rebecca making a tattoo with Sara’s sister name. Another two-shot as in picture 1.1 & picture 1.2 displaying Sara and Rebecca at tatoos shop to make Rebecca’s tatoos. Close up shot in picture 1.3 shows Sara finds a sketchbook with Sara’s face on it. It makes Sara uncomfortable and she fears of Rebecca’s behavior.



Picture 1.1 1.09.11-1.10.07
Rebecca & Sara at tatoos shop



Picture 1.2 1.09.45 -1.10.35
Rebecca’s tatoos



Picture1.3 1.11.55-1.12.10
Sara’s face sketch

4.1.4 Resolution

Medium shot in picture 1.4 shows Rebecca threatens Sara with a pistol because Sara wants to help Irene and in two-shot of picture 1.5 shows that Sara stabs a knife on the

Rebecca's back because Rebecca strangles Sara's neck. It happens because Rebecca takes revenge and forces Sara to conciliate with her. Rebecca also intimidates Irene by tying her body on the bed. Rebecca and Sara also fight in the room. It is depicted with full shot in picture 1.6, Sara decides to move to another dormitory and never meet Rebecca anymore



Picture 1.4 1.15.45- 1.16.00
Sara is threaten by Rebecca



Picture1.5 1.23.30-1.25.34
Sara stabs Rebecca with



Picture 1.6 1.26.11-1.27.06
Sara moves to another dorm

4.2 Character

Rebecca studies at the University of Los Angeles majoring in Art. She is Sara's roommate and Rebecca seems to have interest in Sara. The full shot in picture 2.1 shows that Rebecca and Sara go to an art exhibition. Rebecca buys two tickets so that Sara cancels her date with Steven. It shows that Rebecca is getting intense to Sara. Extreme close up shot in picture 2.2 displays that Rebecca makes a tattoo with Sara's little sister name, Emily. She wants to have an intense relationship with Sara. This situation irritates Sara. From close-up shot in picture 2.3, it can be seen that Rebecca draws Sara's face in every piece of her book. Then Steven finds this sketchbook when Sara moves to his room. Moreover, on every page of the sketchbook is Sara's face. It

can be identified that this sketch is done continuously in several days. That kind of behavior indicates an obsessive action.



Picture 2.1 22.44-25.14
Rebecca and Sara go to Ex-

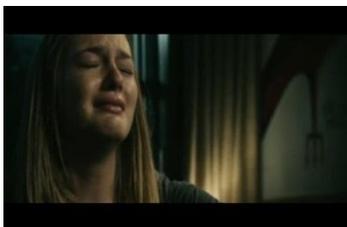


Picture2.2 01.09.45-01.10.35
Rebecca makes a tattoo



Picture2.3 1.11.55 - 1.12.10
Sketch of Sara's Face

Rebecca gets anxious about her friendship with Sara in which many obstacles come to Rebecca. People try to get close with Sara and to steal Sara's interest. Even more, she tries to kick out all of those obstacles. Picture 3.1 uses close-up shot shows Rebecca is crying and creating a line story about the accident of Cuddle. In order to prevent Sara to move to Irene's house, she creates a fake story about Cuddle. She kills cuddle by putting him into a washing machine and burns him. Two-shot in picture 3.2 & picture 3.3 shows that Rebecca lies on the bed and looks in pain. In order to catch Sara's attention, creating another fake story that she is attacked by a gangster. It is indicating manipulative action.



Picture 3.1 45.00-45.14
Rebecca is crying



Picture 3.2 54.52-55-33
Rebecca is crying with many wounds



Picture 3.3 55.45-56.20

According to her family background, she is used to get what she wants since she is the only child in the family. The medium shot in picture 4.1 shows the

wardrobe of Rebecca is so neat and tidy. She orders her clothes by their color and it is quite perfect. Picture 4.2 that uses medium shot shows Rebecca is hurting herself to make it real so that Sara will believe it. She cuts her stomach with a knife and hits her face using her hand. Even more, she can handle the pain in order to make the scars more tangible. Close up shot in picture 4.3 also shows that Rebecca is dying her hair into a dark color, using Sara's perfume, and wearing heat as Sara does. Then it makes Sara's ex-boyfriend believe that woman who is coming to him is Sara. They meet in Rebecca's room with the lamp off. In the dark, they sleep on Sara's bed and Rebecca pretends to be Sara then she kills him. From the behaviors above, it can be seen that she will do anything as perfect as she can. It indicates perfectionism.



Picture 4.1 09.12-09.16
Rebecca's Wardrobe



Picture 4.2 54.04-54.12
Rebecca is cutting her stomach



Picture 4.3 1.15.43-1.16.00
Rebecca dyed her hair

Full shot in picture 5.1 shows Rebecca in a black jacket is attacking Irene in the bathroom. It happens because Irene tells Sara that Rebecca comes to her room in the early morning and looks like a psychopath. Picture 5.2 uses medium shot, it shows that Rebecca is on Sara's ex-boyfriend body holding a knife on her back. Here, Rebecca kills Sara's ex-boyfriend because he never stops calling Sara and it annoys Rebecca. Two-shot in picture 5.3 displays that Rebecca tries to kill Sara. She feels

that Sara betrays their friendship because Sara chooses to move from the dorm after Sara knows that Rebecca has a psychological problem. From the explanation above, it can be seen that Rebecca cannot control her emotions. It indicates vengefulness.



Picture 5.1 31.52-32.14
Rebecca is Intimidating Tracy



Picture 5.2 01.17.20-01.17.30
Rebecca is killing Jason



Picture 5.3 01.24.01-01.24.26
Rebecca is trying to kill Sara

In conclusion, the character Rebecca in *The Roommate* film has characteristics such as obsessive action, manipulative, perfectionism, and vengefulness. From the complex behavior and characteristics of Rebecca in this film, it can be said that Rebecca has a round character. It shows how she is always changing character in every storyline.

4.3 Conflict

In this film, there are two types of conflicts, which are internal conflict and external conflict. The internal conflict of Rebecca is slightly seen when Rebecca fights with Sara. Extreme close-up shot in picture 6.1 and 6.2 shows Rebecca experiences an inner turmoil during a fight with Sara. It is slightly seen from the extreme alteration of Rebecca's expression while fighting with Sara. She bursts out her anger then suddenly she turns into a gentle person after Sara apologizes to her. Rebecca is

struggling with herself, she really likes Sara but she also feels betrayed. It reveals when she accidentally hits Sara then she apologizes first because of feeling guilty. Rebecca expresses her anger by shouting and hitting Sara but suddenly she lowers her voice and rubs Sara's head in gentle because she likes Sara. The sense of liking and betrayal rages within her. In which it emerges two opposing forces in a plot within her/his own nature (man against himself).



Picture 6.1 1.20.43-1.21.10 Picture 6.2 1.22.45-1.23.00 Picture 6.3 43.32-44.01
 Rebecca apologize to Sara Sara fall after hit by Rebecca Sara argues with Rebecca

Besides internal conflict, Rebecca also experiences external conflicts. The external conflict happens between Rebecca with the people who try to close to Sara and people who disturb Sara. The first person who is involved in external conflict with Rebecca is Sara. Close-up shot in picture 6.3 shows that Rebecca and Sara are arguing over Sara's plans. Sara plans to move to Irene's apartment but Rebecca strongly rejects it. The second person is Tracy in which Rebecca attacks Tracy after their argument on the day before. Full shot in picture 6.4 shows Rebecca in black jacket hits Tracy. Tracy is a friend of Sara who takes her to a pub and then dumps her alone. The third person is Sara's professor in which Rebecca intimidates Sara's professor. Here, the professor gets intimidation from Rebecca because he kisses Sara

and it disturbs Rebecca as well. Two-shot in picture 6.5 shows Rebecca is flirting to the professor but then she intimidates the professor. The fourth person is Steven who is Sara's boyfriend. Rebecca argues with Steven because Sara moves to Steven's room. Rebecca rudely asks Steven about the reason of Sara moves from the dorm. Medium shot in picture 6.6 shows Steven is responding Rebecca's question. At first, Steven looks calm but he cannot handle it anymore and says, "She moves, because of shits you do!"



Picture 6.4 31.52-32.14
Rebecca attacks Irene



Picture 6.5 49.19-51.20
Rebecca meets the professor



Picture 6.6 01.10.53 - 01.11.15
Rebecca is arguing with Steven

4.4 Unbalanced Behavior of the Character Rebecca in *The Roommate* Film

According to Freud, the concept of psychoanalysis in psychoanalytic theory is *Id*, *Ego*, and *Superego*. Three of them have connectivity and relation in the human psychology. In some people, these three divisions rise in balance but in certain condition, it does not. Moreover, the balance of the three divisions of *Id*, *Ego*, and *Superego* reflects on someone's behavior and it can indicate a psychological problem within a person. The unbalanced behavior of Rebecca by using Sigmund Freud's theory of Psychoanalysis reflected in *The Roommate* film is discussed below.

It starts when Rebecca meets Sara and they share a room in the dormitory. They love to share each other's stuff even their own stories but then Rebecca is

getting obsessive and overprotective to Sara. *Id* does not satisfy pleasure due to its invisibility. It makes the *Ego* rising in order to satisfy the *Id*. According to Feist in *Theories of Persona*, it states that "the *Id* has no contact with reality, yet it strives constantly to reduce tension by satisfying basic desires. Because its sole function is to seek pleasure, we say that the *Id* serves the pleasure principle" (2006:27). Here, Rebecca's *Id* is that she needs someone who can always be beside her and someone who will be her friend. In addition, she needs someone who can share anything with her, care about her and has an interest in her. She will do everything to protect her. After she meets Sara, she feels that Sara is the one who cares deeply about her and she would protect whatever happens. Rebecca's *Id* desire makes her become an obsessive person and try to protect Sara from other people. No one can get closer to Sara and no one can disturb her. She thinks that all she needs is Sara.

Until one day Tracy asks Sara and Rebecca to go out and gets some drinks but Rebecca rejects it. Unexpectedly in the middle of the party, Tracy meets a person then suddenly disappears and leaves Sara alone. Therefore, Sara feels abandoned then she tells Rebecca about this problem. After this incident, Rebecca and Sara's friendship begin to grow. On the next day, Tracy apologizes to Sara about the day she leaves her alone and both of them are conciliating. Yet, silently Rebecca seems to dislike this situation. The *Ego* needs to satisfy any of the *Id*'s desire so that the *Ego* always changing by the time in order to retain the *Id*. Here, the *Ego* appears in order to satisfy Rebecca's *Id*. It has to be done in order to keep Sara with her and to expel Tracy from Sara. The close-up shot in picture 7.1 shows expression of Rebecca

clearly, when she threatens Tracy by standing in front of Tracy's room all night. On the next day, Tracy tells the incident to Sara and asks her if something happens to Rebecca. Rebecca feels miserable because of Tracy. Tracy's existence is considered as a threat to her friendship with Sara. The only part of mind that has ability to approach the reality is *Ego*. As Feist mentions "*Ego* becomes a person's sole source of communication with the external world. It is governed by the reality principle, which it tries to substitute for the pleasure principle of the *Id*." (2006:28). Here, Rebecca's *Ego* appears to please her *Id*. The *Id* is to have Sara by herself while Tracy is considered as a threat. Indeed, the *Ego* appears to realize the *Id*'s desire by keeping Sara away from Tracy. Since the *Ego* is regulated by the reality principle. Another close-up shot in picture 7.2 shows Rebecca attacks Tracy.



Picture 7.1 25.22-25.27
Rebecca is intimidating Tracy



Picture 7.2 31.52-32.14
Rebecca is hitting Tracy



Picture 7.3 44.19-44.33
Rebecca is trying to kill cuddle

Her obsession toward Sara slightly increases rapidly. According to Ryckman in *Theorist of Personality* states, "the *Id* is amoral and unconcerned with the niceties and conventions of society. It operates according to the pleasure principle: the aim of these impulses is always immediate and complete discharge and satisfaction."(2008:40). Picture 7.3 uses medium shot to shows Rebecca is trying to kill Cuddle by putting him into washing machine because Sara says that she wants to move to Irene's apartment and one of the

reasons is Cuddle. Once again, the *Ego* of Rebecca comes up to fulfill her *Id*'s desire to keep Sara with her. In order to make Sara stay in the dorm, she kills Cuddle. In order to satisfy her desire, she throws the entire obstacles that prevent her friendship with Sara even to an innocent little cat.



Picture 7.4 50.16-51.21
Rebecca kicks professor



Picture 7.5 01.17.20-01.17.30
Rebecca kills Sara's ex-boyfriend



Picture 7.6 01.19.20-01.21.00
Rebecca ties Irene on bed

It can be seen from picture 7.4 uses medium shot, it shows that Rebecca not only protect Sara from people that close to her but she also kicks people who disturbs and irritates Sara. Rebecca's *Id* is to be with Sara and to have Sara. If someone disturbs Sara then Rebecca also feels it. Rebecca assumes if she can make Sara happy, Sara would be grateful to Rebecca and it would make their friendship stronger. Moreover, Sara will stay by her side forever. Once again, her *Ego* acts to please her *Id*. Furthermore, Rebecca tries to protect Sara from the pervert professor so she harasses the professor as she does to Tracy. Finally, the professor leaves the university because of Rebecca intimidation. It is depicted on picture 7.5 uses close up shot, Rebecca is killing Sara's ex-boyfriend because he always disturbs Sara and it annoys her so much. She kills Sara's ex-boyfriend so that he will not disturb Sara anymore. The concept of *Id* is to maximize the pleasure and to minimize the pain. In addition, medium shot in picture 7.6 shows that Irene is tied up on a mattress like a

prisoner. Rebecca tries to kill Irene because after Sara leaves the dorm she always goes out with Irene. It makes Rebecca mad. Her *Id* is getting stronger than *Superego*. She thinks the last obstacle of their friendship is Irene so she has to kill her. Here the *Superego* is drowned by the *Id*. Rebecca has no conscience and morality to control her desire anymore which makes her easily kills someone to fulfill her desire.

5

CONCLUSION

The assessment of Christian E. Christiansen's *The Roommate* using Psychoanalysis approach reveals several unstable behaviors reflecting psychological problems of Rebecca in the film. It proves that Rebecca have disproportion of three divisions of *Id*, *Ego*, and *Superego*. This study discovers that Rebecca's *Ego* is fully controlled by her *Id* so that *Superego* is barely visible. It happens because the *Id* expansively take controls of Rebecca. The *Superego* frequently does not appear in every situation. The *Id*'s desire of Rebecca to be together with Sara turns into an obsession that gives bad impact to people around Sara. In addition, it results in Rebecca's three divisions of *Id*, *Ego*, and *Superego* grows disproportionately. It happens because the *Id* dominates Rebecca's psychology because it covers the *Ego* and *Superego* unconsciously. In another words, the pleasure desired covers the moral and the ethical control. The dispropotion organization of *Id*, *Ego*, and *Superego* resulting in unbalanced behavior strongly indicate that Rebecca has psychological problems.

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