PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis entitled "Mallorie Cobb Existence as a Distraction in Dominick Cobb's Unconscious Mind Reflected in the Film Inception" by herself and without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, 6th September 2017

Aninditia Larasati

MOTTO AND DEDICATION

"ALLAHUMMA RABBI YASSIR WALA TU'ASSIR, RABBI TAMMIM BIL KHAIR"

- ***Do'a***

"THE STRONGEST AMONG YOU IS THE ONE WHO CONTROLS HIS

ANGER"

- ***Prophet Muhammad***

"BELIEVE YOU CAN AND YOU ARE HALFWAY THERE"

- ***Theodore Roosevelt***

"DOING THE BEST AT THIS MOMENT PUTS YOU IN THE BEST PLACE FOR
THE NEXT MOMENT"

- ***Oprah Winfrey***

"THEY SAY STAY IN THE LINES, BUT THERE'S ALWAYS SOMETHING
BETTER ON THE OTHER SIDE"

- ***John Mayer***

*"ONLY YOU AND YOU ALONE CAN CHANGE YOUR SITUATION. DON'T
BLAME IT ON ANYTHING OR ANYONE"*

- **Leonardo DiCaprio**

This thesis is dedicated to my unbeatable family and friends, who surround me with

unconditional love and inspire me to be the better version of myself.

Also everyone who helped me get through this paper.

Thank you very much.

APPROVAL

MALLORIE COBB EXISTENCE AS A DISTRACTION IN DOMINIC

COBB'S UNCONCIOUS MIND REFLECTED IN THE FILM *INCEPTION*

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The writer realizes that this thesis is still far from perfect. Therefore, she will be glad to receive any constructive criticism, suggestions and recommendation to make this thesis better. Finally, the writer expects that this thesis will be useful to the reader who wishes to learn the research on how a dream can affect someone thought about the reality and unconscious mind.

Semarang, 6th September 2017

Aninditia Larasati

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ABSTRACT

This thesis focuses on the movie, Inception, specifically on one of the character, Mallorie Cobb, as a distraction in Dominic Cobb Unconscious Mind. The purpose of this study is to reveal Mallorie Cobb character as a projection of the "real" Mal and her motives as the distraction in Dominick Cobb unconscious mind. The writer uses library research to collect the data with the film as the main data and several relevant books, journals, articles, also online documents and websites are used as the supporting data. The intrinsic aspects cover theme, characters, and conflicts. In the extrinsic aspect, the writer uses Sigmund Freud's Unconscious Mind and Dream Theory, which will apply in the thesis to analyze the problem. The result of this thesis proves that according to Sigmund Freud's Unconscious Mind and Dream Theory, Mallorie Cobb uses her projection to get Dominick Cobb follow her into the Limbo.

Keywords: Distraction, Dream Theory, Inception, Projection, Limbo

CHAPTER I

INTRODUCTION

1.1 Background of the Study

One of the human biggest problems is the feeling of dissatisfaction with what they already have. Wealth, power, and high status cannot guarantee one's happiness. On the other hand, there are some people who are unlucky to get what they need. Most of them are searching for a diversion. Running away from the reality and living in a dream world can be an instant diversion. Ernest Harttman suggested in *Scientific American* (1995: 213) that "...a possible function of a dream to be weaving new material into the memory system in a way that both reduces emotional arousal and is adaptive in helping us cope with further trauma or stressful experience." According to the quotation above dream can help release stress.

Meanwhile, consistent with the psychoanalytic viewpoint, Sigmund Freud's hypothesis of dreams mentioned that dreams described unconscious desires, designs, and inspirations (Cherry, 2016). The unconscious mind is still seen by numerous psychologists as the shadow of a "genuine" conscious mind (Bargh and Morsella, 2008). There is another way to escape from the reality, besides dreaming people are possible to get entertainment from watching movies. Movies are a reflection of society because there are movies about social issues that are very much related to our society (Dhar, 2012).

One of the movies that depict the dissatisfaction of reality is *Inception*. Inception is a science fiction movie combined with action content based on the screenplay by Christopher Nolan. Science fiction is one of film genres in which the stories often tell about scientific discoveries, technological innovations, natural events, or societal shifts (McKitterick, 2015). Moreover, it is important to note that science fiction has a close relationship with the principles of science. *Inception* is a story about dream-shared world. It begins with a married couple whose wanders in a dream world to escape the reality. The writer has been interested with the idea of this 'dream within a dream' and the other theories about dreaming.

According to Freud 1927, psychoanalysis falls under the head of psychology. There is a theory which related to the content, "our scientific work in psychology will consist in translating unconscious processes into conscious ones, and thus filling in the gaps in conscious perceptions" (Freud, 1950: 382). Thus, the writer found that the content of the movie contains a close relation with psychoanalysis. This movie tells about the shared dreams world, which gives an emotional effect on Mallorie's character. In this research, Mallorie will be shortened as Mal.

Furthermore, psychoanalysis focuses on science of personality (Hall, 1955:54). Mal's personality is unpredictable and quite interesting to investigate with the subconscious and unconscious theories introduced Sigmund Freud. Therefore, the writer is will use this theory very to analyze a thesis entitled "Mallorie Cobb's Existence as a Distraction in The Dominic Cobb's Unconscious Mind Reflected in

The Film *Inception"*. In conclusion, the writer found the major reason why Mal keeps distracting Dom in his unconscious mind.

1.2 Scope of the Study

In order to sharpen this study, the writer focuses on three problems. Firstly, the writer analyzes the intrinsic elements of *Inception* itself. The intrinsic elements that are used in this study are narrative aspects and cinematic aspects. The narrative aspects are divided into three parts, namely theme, character, and conflict.

Secondly, the writer identifies Mallorie Cobb's as a distraction in Dominic Cobb's unconscious mind. This section elaborates the answer on how Mallorie distracts Dom in his unconscious mind. Lastly, the writer analyzes the motive behind Mallorie Cobb as a distraction in Dominic Cobb unconscious mind.

1.3 Objectives of the Study

According to the background of study and scope of study above, this research has three objectives as follows:

1. To analyze the intrinsic aspects of *Inception*

2. To identify Mallorie Cobb's as a distraction in Dominic Cobb's unconscious mind

3. To analyze the motive behind Mallorie Cobb's as a distraction in Dominic Cobb's unconscious mind

1.4 Methods of the Study

1.4.1 Method of Data Collection

Data collection is the methodical way to collecting and measuring data from a various kind of sources to get a total and precise prediction of the certain issue (Rouse, 2016). In this study, the data divided into two sections as follows:

a. Main Data : A film entitled *Inception* directed by Christopher Nolan.

b. Supporting data : To conduct this study, the data are collected from various books and articles that are related to the film *Inception*.

In order to conduct this study, the writer uses library research in collecting the data. As stated in *The Elements of Library Research* by George (2008:22-23) library research is such an exploration of some work including facts, theories, logical protocols, verification, evaluation, repetition, and an interpretation of findings that extend understanding. George also gives further information that library research "involves identifying and locating sources that provide factual information or personal/expert opinion to answering the research question" (2008:6).

1.4.2 Method of Analysis

The method of approach is used as a tool to dig deeper into the main idea and the underlying research. The writer constructs this study with the exponential and psychological approach to sharpening this research. The exponential approach can be

defined as an approach used to analyze the intrinsic aspects such as narrative and cinematic aspects. Based on Guerin study (1992: 197), this approach deals with the entire content of the term to propose at once the several implicates of a theme, image, symbol, and archetype. This approach also functions for describing the implicit meanings in a play or film.

Moreover, the writer uses the psychological approach to answer the rest of the research question in this study. Psychological approach is use in analyzing the extrinsic aspects. Essentially, the main role of this approach is to expose the conflict, which caused by Mal's existence as a distraction in Cobb's unconscious mind and the motive itself.

In the early years of psychoanalysis, the central idea of Freud's theory was the *unconsciousness*. In the beginning of 1920, Calvin Springer Hall examines that the unconscious theory was lowered from its first status as the major and most significant state of the mind to the minor status of being a quality of mental phenomena (Hall, 1954: 54). Therefore, the unconscious becomes the place for all the encouragement, exhortation, and instincts that we did not realize but it was encouraging words, feelings, and actions (Jung, 1964: 27).

Furthermore, if the unconscious cannot be reached by the conscious mind, then how do we know that the unconscious is really there? Freud believed that the unconscious is an explanation of the meaning behind dreams. Freud (1900: 4-5) viewed dreams as the golden gate to the unconscious as it is in dreams that the self-defenses barriers are brought down so that a portion of the stifled material comes

through to mindfulness yet in twisted form. Dreams perform vital capacities for the unconscious mind and fill in as substantial pieces of information to how the unconscious mind works (Freud, 1950: 5).

There is another expert who supports Freud's theory. Jung agreed with Freud that dreams have a meaning and that meaning must be taken seriously. He also agreed with Freud that dreams are from the depth of the unconscious state and then transformed into symbolic forms.

1.5 Organization of the Study

In this study, the writer decides to divide the paper into several parts namely, the introduction, synopsis of the movie, theoretical frameworks, discussion, and conclusion.

CHAPTER I   INTRODUCTION

This chapter contains five sub-chapters, which are background of the study, scope of the study, objectives of the study, methods of the study, and organization of the thesis.

CHAPTER II   SYNOPSIS OF *INCEPTION*

In this chapter, the writer will give a short synopsis of the film.

CHAPTER III   THEORETICAL FRAMEWORK

This chapter is about the literary view used to comprehend theories that filled by the writer in order to manage the thesis and answer the research question.

CHAPTER II

SYNOPSIS OF *INCEPTION*

Christopher Edward Nolan is the director of uncountable successful films, such as *Memento* (2000), *Insomnia* (2002), *The Dark Knight Trilogy* (2005-2012), *Inception* (2010) and many more. The movie involves intensive concentration, like playing chess with blindfolded eyes or walking in a tight-wire. *Inception* tells us about Dominic Cobb (Leonardo DiCaprio) as a professional thief who gained information through the unconscious state during the dream when the mind is at its most vulnerable state. Cobb's attractive wife, Mallorie Cobb (Marion Cotillard) comes along into limbo while experimenting with the dream-sharing technology. In dreams, they could do whatever they want. Therefore, both of them build their own dream houses and family that make them stuck in the limbo. Mal couldn't differentiate between the real world and fantasies anymore.

After she succeeds to escape from the limbo, Mal kills herself. It is the effect of inception that Cobb's planned in her mind. Cobb feels guilty for this accident. Although Mal's has gone from the reality, her shadow keep appears in Cobb's unconscious state. She tries to distract Cobb in every chance she get. Mal tries to help his husband's rival to ruin the plan in one of his missions. Their most recent target, Japanese specialist Saito (Ken Watanabe), uncovered that he masterminds their main goal himself to test Cobb for an apparently inconceivable employment: planting an idea in a man's unconscious mind, or "inception".

To separate the vitality aggregates of debilitated contender Maurice Fischer (Pete Postlethwaite), Saito needs Cobb to persuade Fischer's child and beneficiary, Robert Fischer (Cillian Murphy), to break down his father's organization. Consequently, Saito guarantee to utilize his impact to clear Cobb of a murder allegation, permitting Cobb to return home to his child.

Cobb is being offered a chance for redemption. This one last job could give his old life back but only if he can accomplish the impossible mission: inception. Instead of their usual heist, Cobb and his team of specialist had to pull off the reverse: their task is not to steal an idea but to plant one.

The viewer of *Inception* is floating in time and the main character's experience through the dream shared world. The main character explains that human would not remember the beginning of a dream and it seems the dream happens for several hours, the fact it is only for a short time. Cobb's assignment is the "inception" of a new idea in the mind of another young billionaire, Robert Fischer Jr. (Cillian Murphy), heir to his father's empire. Saito wants him to initiate ideas that will lead to the surrender of his rival's corporation.

Nolan helps us with an emotional thread. The reason Cobb is motivated to risk the danger from inception is because of grief and guilt involving his wife and their two children. He makes Mal function as an emotional magnet, and the love between the two provides an emotional constant in Cobb's world, which is otherwise ceaselessly shifting. Nolan gives a freedom for the audiences to interpret the ending by themselves.

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CHAPTER III

THEORETICAL FRAMEWORK

The main object of this study is in a motion picture form or moving picture known as film. Films are produced by recording pictures from the real situation with cameras, or by creating images using animation techniques or special effects. Based on *Longman Dictionary of English Language and Culture* by Addison Wesley Longman film can be defined as:

> ...a roll of material which is sensitive to light and which is used in camera for making photographs or moving pictures for the cinema; movie, a story, play, recorded on film to be shown in the cinema, on television, etc. (1993:476)

Through the definition above, we can conclude that film is an outcome from some work of lighting and camera techniques, which can be consumed in the theater or television. It is in motion pictures form, which recorded with several professional tools like video camera, tripod, and three-point lighting kit that later shown in cinema. Moreover, a sophisticated film has to contain two vital elements; those are narrative and cinematic elements (Pratista, 2008: 1). In the book of *Memahami Film* by Himawan Pratista also states that:

> Generally, film can be divided into two constituent elements namely, narrative elements and cinematic elements. The two elements are interacting and continuing to form a movie. [...]. It can be said that the narrative element is the base material and the cinematic element is the style to produce it (2008: 1)

According to the quotation above, narrative and cinematic elements were connected to each other in order to build a qualified film. This chapter contains

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intrinsic and extrinsic aspects as the shell to analyze the film. Intrinsic aspect is the factual foundations that build the literary work itself, this will be focusing on narrative element which consists of theme, character, and conflict. The cinematic element will discuss about the mise-en-scene, cinematography and sound.

Meanwhile, extrinsic aspect is the various components that are beyond literature scope, but indirectly affect the composition or organism system of the literary works. On the extrinsic aspect, it will analyze about Mal's existence as a distraction in Cobb's unconscious mind. The theory that is used as a tool to reveal this analysis is the unconsciousness and dream by Sigmund Freud.

3.1 Intrinsic Aspect

In brief, Rene Wellek and Austin Warren (1956: 139) state that intrinsic analysis is the understanding of a deep investigation of the work of literature. Several intrinsic elements of a fiction that are used in this study are narrative aspects and cinematic aspects.

3.1.1 Narrative Element

Narrative element constructs the story of the film. Bordwell and Thompson in *Film Art* (2013) state that,

> We can consider a narrative to be a chain of events in cause-effect relationship occurring in time and space. A narrative is what we usually mean by the term story, although we shall be using story in a slightly different way later. Typically, a narrative begins with one situation, a series of changes occurs according to a pattern of cause and effect; finally, a new situation arises that brings about the end of the narrative. Our engagement, with the story depends on our understanding of the pattern of change and stability, cause and effect, time and space (2013: 75).

Moreover, narrative can be divided into several parts, namely; character, setting, theme, plot and conflict. Therefore, this study will be focusing only on the theme, character, and conflict.

3.1.1.1 Theme

Basically, there is no literary work without any theme. Moreover, to determine the basic meaning of a film, we need to have a clear understanding of the meaning of the subject or the theme itself. The theme is the common bases that sustain the ideas of a literary work and are contained in the text as a semantic structure and concerning the similarities or differences (Hartoko & Rahmanto, 1986:142). Theme is a guidance line to keep the content visible and valuable. Therefore, it helps the writer to decide the exact appropriate theory to analyze the film.

3.1.1.2 Character

In brief, as well as the theme, character is also an important component in the narrative elements. As stated by Jones (1968:33), characterization is a clear picture of someone featured in a story. Meanwhile, according to Potter character is "used not to refer to a person in a literary work but to what he is like, it generally refers to his whole nature-his personality, his attitude toward life, his "spiritual" qualities, his intelligence, even his physical build, as well as his moral attributes" (Potter, 1967: 3).

The use of the term of character itself in English literature suggests two different senses, namely as the characters is displayed, and as attitudes, interests,

desires, emotions, and moral principles held such figures (Stanton, 1965: 17). Furthermore, the character can be defined as "actors' stories" or "disposition".

Characters, according to Abrams (1981: 20) are the people who play a certain roles in a narrative work, or drama. It has a certain moral qualities and tendencies as expressed in speech and what is done in action. There is no limitation of author imaginations.

A character of a fictional story can be divided into several types based on the point of view. In terms of the role and the level of importance of a character in a story, there figure categorized as the major character or displayed continuously so that will dominate most of the story, instead there was a minor character that is raised only once or a few times in the story, and it was probably in the portion of the story that relatively short.

The major character is a character that plays an important role in the film. He is the most telling figure, either as perpetrators or objects occurrence of all events in the film (Nurgiyantoro, 1995:177). In order to emphasize that the major character is the most influential part and continuously in touch with another character, he/she will determine the overall plot development. On the other hand, the emergence of a minor character in the whole story is less important, not overlooked, and their presence only when there is a connection with the main character, directly or indirectly.

3.1.1.3 Conflict

In general, conflict is categorized as one of the essential elements in the development of a plot story. This element determines the quality and attractiveness of the content of a fictional story. According to Meredith and Fitzgerald, conflict is an event that was not be expected to happen or suffer by the characters of the story (1972: 27).

The brief definition of conflict is a situation or problem that is unpleasant but must be faced by the characters concerned. Meanwhile, Wellek and Warren state that conflict is something "dramatic" referring to the quarrel between the two forces balanced and implies the action and revenge (1989: 285). The writer will reveal how the minor character faces the conflict.

Furthermore, conflicts not only caused by the antagonist, but can also be caused by other things that are beyond one's control, such as cataclysm, accident, natural and social environment, social rules, moral values, etc. The conflicts that are not caused by a figure were called antagonistic force (Nurgiyantoro, 1955: 164). In addition, as a form of events, conflict can be divided into two categories; internal conflict and external conflict (Stanton, 1965:16).

3.1.1.3.1 Internal Conflict

Internal conflict is a conflict inside of the character's mind in the story. Moreover, it is the conflict experienced by human with their personal thoughts. Particularly it occurs due to a conflict between two desires, beliefs or choices to be made by such figures (Stanton, 1965:17).

3.1.1.3.2 External Conflict

External conflict is a conflict between the characters with something else, it may be related to the natural environment or others. Thus, external conflict can be divided into two categories, namely physical conflict and social conflict (Jones, 1968: 30).

Another definition of external conflict is the struggles of the main character against another character or non-human control, for example, destiny, God, nature and social system.

3.1.2 Cinematography Elements

Cinematography is the lighting and recording of a video or film creation. It also contains of suggesting extreme emotions of joy, sorrow, or anxiety to develop the feeling in the film itself. A cinematographer, otherwise called a director of photography (DP), is the person who responsible for making crucial decision on how the look and the feel of a movie (Moura, 2004).

A film creator does not only record a scene, but he also needs to control and compose how the scene is taken, for example, distance, angle, and sound (Pratista, 2008:89). Every aspect is made to build a strong foundation of a sophisticated film. There are several aspects of cinematography discussed in this thesis, namely angle, distance, and sound.

3.1.2.1 Angle

According to Pratista (2008:106), camera edge could be characterized as the point perspective of objects that are in the frame. Angle can also be said as the camera

position to balance the composition between the objects and the backgrounds. It also defines the amount of the lighting needed. This term is divided into three parts; high-angle, straight-on angle, oblique angle and low-angle.

3.1.2.1.1 High-angle

High-angle shot technique is often used to make the object look smaller and weaker. It is shot with the camera set above the subject, indicating down at it. Moreover, this technique is suitable for horror film when recording the victim.

Picture 3.1 High-angle
(Susilo, 1992:34)

3.1.2.1.2 Straight-on angle

This technique is shot with the camera set at the same level as the object It has practically no psychological impact on the viewer. It is used to capture an object straight from the camera (Pratista, 2008:106).

Picture 3.2 Straight on-angle

(Ellis, 2002:34)

3.1.2.1.3 Oblique angle

Oblique angle or also can be called as canted angle is a camera point which is intentionally inclined to the other side, in some cases utilized for emotional impact to depict unease, bewilderment, rough or desperate activity, inebriation, insanity and so forth.

Picture 3.3 Oblique angle

(Bordwell and Thompson, 2008: 190)

3.1.2.1.4 Low-angle

Low–angle technique used to take shot below or in low position from the object. The impacts made by this technique are to demonstrate object's self-confidence, domination and strength (Pratista, 2008: 106-107).

Picture 3.4 Low angle

Source: Journals on Cinema

3.1.2.2 Distance

According to Brodwell and Thomson distance in a film mentions to outlining supplies a feeling of being far away or near the mise-en-scene of the shot (2008:105). Camera distance tends to define how far the distance between the camera itself and the object that inserted into the frame.

The major object in a movie is normally a person. In short, technically distance is a scale to measure the distance of person's gesture. There are several types of distance namely;

3.1.2.2.1 Extreme Long Shot

This is a strategy where the separation between the camera and the object or figure at the most distant position. (Pratista, 2008: 105). Extreme long shot is an all-encompassing perspective of an outside area, captured from an incredible high angle, frequently to the extent a quarter-miles away.

Picture 3.5 Extreme Long Shot

(Ellis, 2002:34)

3.1.2.2.2 Long Shot

The aim of this technique is to balances both the full human figure with the surrounding environment, highlighting and the character(s)'s relationship to their setting. Mostly, the moviemakers used this technique in the beginning of the move to impress the audience (Pratista, 2008:105).

This category includes the full shot showing the entire human body, with the head near the top of the frame and the feet near the bottom. While the focus is on characters, plenty of background detail still emerges.

Picture 3.6 Long Shot
(Ellis, 2002:35)

3.1.2.2.3 Medium Long Shot

This technique usually presents a character from the knees to top of the body (Pratista, 2008:105). Technically, it used to show the whole appearance of each character. It helps the audience have a closer look to the characters.

Picture 3.7 Medium Long Shot

(Ellis, 2002:35)

3.1.2.2.4 Medium Shot

This technique usually presents a character from the knees or waist up and it is typically used for dialogue scenes, or to show some feature of action. (Pratista, 2008:105).

Picture 3.8 Medium Shot

(Ellis, 2002:36)

3.1.2.2.5 Medium Close-up

A scene filmed with this technique displays the half part of the entire body. The medium close-up is utilized to film from mid-section to top of the body (Pratista, 2008:105).

Picture 3.9 Medium Close-up

(Ellis, 2002:36)

3.1.2.2.6 Close-up

This close-up technique shows the face, hands, feet or other small details in the movie. Moreover, a scene captured with this technique is usually to show any detailed motion and expression of the character (Pratista, 2008:105).

Picture 3.10 Close-up

(Ellis, 2002:36)

3.1.2.3 Sound

Finally, the last aspect of cinematic is sound. The fact is most of the people may consider that the main aspect of a film is visual but it cannot be separated from the importance of film sound. A significant sound track is frequently as a depiction of the character's feeling or the story as seen on the screen.

Pratista finds that sound can be defined as the effort of the film that could be comprehended through sense of hearing (2008:149). Sound in the film is comprised of three essential ingredients: the human voice or dialogue, music, and sound effect.

3.1.2.3.1 Dialogue

Pratista stated that dialogue is a verbal communication utilized by the entire part of the characters inside and outside of the story (2008:149). Dialogue also helps the character to show their emotion.

3.1.2.3.2 Music

Music is one influential component to construct the mind-sets and mood in a film According to Pratista, music can be gathered into two; musical instrumental, which is generally identified with the theme selected from the film, and song that builds up certain feeling in the film (2008:154-15).

3.1.2.3.3 Sound Effect

Sound effects of the film have been invented since the start of the re-recording processes in the late 1920s by three remarkable strategies: "… they were either

recorded straightforwardly on the set, accumulated wild (i.e., non-synchronize), or made by a Foley artist (Flueckiger, 2009:1)". The aims of sounds effect are basically to simulating reality, creating illusion and creating a mood.

3.1.2.4 Mise-en- scéne

According to Boardwell and Thomson in *Film Art: An Introduction,*

> "Film scholars use the term to signify the director's control over what appears in the film frame. As you would expect from the term's theatrical origin, mise-en-scene includes those aspects of film that overlap with the art of theater: setting, lighting, costume, and the behavior of the figures" (2008: 169).

As stated from the quotation above, mise-en-scene is containing all the important details in a filmmaking. However, the writer only focus on analyzes setting, costume and make up in *Inception.*

3.1.2.4.1 Setting

Setting is a term for a location where the movie will be taken, preferably in a qualified film there has to be more than two places in filmmaking with all property used inside. In this situation, all things considered as supporting tools in filmmaking process, such as; chair, lamp, table, and others (2008: 62). Pratista divided setting into three.

3.1.2.4.1.1 Studio Set

According to Pratista set studio in an activity of taking picture in a studio in order to ease the control of production (2008:63). Sets studio today are all the more frequently

utilized for activity motion pictures, dramatization, war, sci-fi and dream stories set previously, the future, and additionally the way of imagination (Pratista, 2008: 64).

3.1.2.4.1.2 Set on Location

Shot on location is an actual setting in which chosen by the director to recording the scene (Pratista, 2008: 64). In filmmaking, shot on location is an area wherever the film team will film performing artists and recording their dialogue.

3.1.2.4.1.3 Visual Set

This technic is also to amaze audience with a various video effects. Based on Brodwell and Thomson "now, digital special effects are used to fill in portions of the setting" (2008: 117). This can make it simpler for movie producers in filmmaking in view of any background can be made.

3.1.2.4.2 Costume and Make-up

Evidently the most well recognizable part of mise-en-scene is costume. Costume can incorporate either make-up or wardrobe decisions used to pass on a character's identity or status and to mean these contrasts between characters.

3.2 Extrinsic Aspect

Extrinsic aspects is all the aspect that are beyond the scope of literary work, but indirectly influence the story through all social aspects relating to the content (Nurgiyantoro, 1995: 23). Moreover, similar with intrinsic aspect, extrinsic also have several parts namely, the state of the subjectivity of the individual authors who have

attitudes, beliefs and perspective of life that affect the work itself (Wellek & Warren, 1956: 75-135).

Various aspects of life allow the author to select one of them as the main theme such as, psychological, economic, political, and social aspect. Above all, as has been explained previously, the author chooses to discuss the psychology aspect to examine extrinsic aspect. Specifically, this aspect will be analyses by using the theory of unconsciousness and dream proposed by Sigmund Freud.

3.2.1 Unconsciousness

In the early years of psychoanalysis, the focal idea of Freud's hypothesis was the unconscious itself. Initially, psychology was skeptical regarding the idea of mental processes functioning as in unconscious level. Other psychologists determined to be scientific in their approach (e.g. behaviorists) the concept of the unconscious mind has proved a source of substantial frustration because it resists objective explanation, and is particularly difficult to empirically test or measure.

The unconscious mind comes as a library or a "cauldron" of primitive wishes and ambition that we keep under the preconscious state. Freud (1915) found that some few occasions and cravings were regularly difficult for his patients to recognize, and accepted such data that secured away in the unconscious mind. This could happen through the procedure of suppression.

The unconscious mind contains our naturally based instincts (eros and thanatos) for the primitive inclinations for sex and aggression (Freud, 1915). Freud

was contended our primitive inclinations regularly do not achieve consciousness since they are inadmissible to our balanced, conscious selves. Individuals have to build up a scope of safeguard systems, (for example, constraint) to abstain from recognizing what their oblivious thought processes and emotions are. Moreover, without any doubt, the objective of the analysis is to uncover the utilization of such barrier instruments and consequently make the unconscious become conscious.

Freud believed that the impacts of the unconscious uncover themselves in an assortment of ways, including dreams, and in slips of the tongue, now prominently knows as 'Freudian slips'. Up to a point mentioned before Freud's biggest contribution to the theory of personality is his exploration into the unconscious world and the belief that human beings are motivated by impulses yet they do not realize it. Freud divides mental life into three levels, namely, the unconscious, subconscious, and the conscious.

Unconscious becomes the place for all the encouragement, exhortation, and instincts that we did not realize but it affects words, feelings, and actions (Jung, 1964: 27). Meanwhile, the subconscious contains all the elements of the unconscious, but it can appear in consciousness quickly or a little harder (Freud, 1933/1964).

3.2.2 Dream

Freud believed that the unconscious is an explanation of the meaning behind dreams. Freud (1900: 4-5) viewed dreams as the golden gate to the unconscious as it is in dreams that the self-defenses barriers are brought down so that a portion of the stifled

material comes through to mindfulness yet in twisted form. Dreams perform vital capacities for the unconscious mind and fill in as substantial pieces of information to how the unconscious mind works (Freud, 1900: 5).

There is another expert who supports Freud's theory. Carl Gustav Jung (1875-1960) agreed with Freud that dreams have a meaning and that meaning must be taken seriously. He also agreed with Freud that dreams are from the depth of the unconscious state and then transformed into symbolic forms. Therefore, according to the psychoanalytic viewpoint, Sigmund Freud's hypothesis of dreams mentioned that dreams symbolized unconscious desires, feelings, and enthusiasms (Freud, 1900: 5).

In his popular book "The Interpretation of Dreams," Freud composed that fantasies are "...disguised achievements of repressed wishes" (Freud, 1900:6). He likewise depicted two unique segments of dreams, namely manifest content and latent content. Manifest content is comprised of the genuine images, thoughts, and the substance contained in the dream while the latent content represents the concealed psychological significance of the dream (Cherry: 2017). Freud divides the aspect of mind into three parts, namely Id, Ego, and Superego.

3.2.2.1 Id

The id is the primitive segment of personality. It comprises of all the natural instinct component of personality present during childbirth, including the sex (life) intuition or Eros (which contains the libido), and the forceful (death) impulse or Thanatos. The

id is the incautious (and unconscious) portion of our mind that reacts straightforwardly and quickly to the instincts (Freud, 1920).

The personality of the infant is all Id and later it builds up an ego and super-ego. Id revolves around primal forces, pleasures, needs, and abandoned desires. The id engages in primary process thinking, which is primitive, illogical, irrational, and fantasy oriented (McLeod, 2007). This form of process thinking has no comprehension of objective reality, and is selfish and wishful in nature.

3.2.2.2 Ego

According to Freud, the ego is a part of the id that has been reformed by the direct encouragement of the external world (Freud, 1923: 25). The ego develops in order to separate between the unrealistic id and the external real world. It is the decision-making and problem-solving component of personality. Moreover, the ego works by reason, whereas the id is chaotic and totally unreasonable.

The ego controlled according to the reality principle, working out accurate ways of satisfying the id's demands, often cooperating or postponing satisfaction to avoid negative consequences of society. The ego considers social realities and norms, etiquette and rules in deciding how to behave.

3.2.2.3 Superego

The superego's purpose is to control the id's desires, specifically those which society prevents, such as sex and aggression (McLeod, 2007). It also has the function of influence the ego to turn to moralistic goals rather than realistic ones and to attempt

for perfection. The superego consists of two systems: The conscience and the ideal self. The conscience can punish the ego through causing feelings of guilt. Meanwhile, the ideal self (or ego-ideal) is an unreal picture of how you should be, and represents career ambitions, how to handle other people, and how to act as a member of society.

CHAPTER IV

MALLORIE COBB EXISTENCE AS A DISTRACTION IN DOMINIC COBB'S UNCONCIOUS MIND REFLECTED IN THE FILM *INCEPTION*

The analysis of this thesis covers two aspects namely the intrinsic aspect and extrinsic aspect. The intrinsic aspect is the foundation that builds the literary works. It will focus on narrative elements, which consist of theme, character, and conflict. The cinematic elements will include the mise-en-scene, cinematography, and sound. The extrinsic aspects are the various components outside the literary work, but indirectly affect its composition or organism. The extrinsic aspect will include an analysis of unconscious mind.

4.1 Intrinsic Analysis

Intrinsic aspect is aimed to find the data details from the film *Inception.* It consists of narrative elements and cinematic elements. The following is the discussion of narrative aspects and cinematic aspects

4.1.1 Narrative Aspect

The purpose of narrative elements analysis is to gain understanding to the story details. Narrative elements also function as the outline to maintain the story. In this part, the analysis will focus on theme, characters, and conflict.

4.1.1.1 Theme

The main theme of this film is about fighting against inner desires. Mal and Cobb get stuck in the Limbo for over 50 years. Both of them are falling into deep dream world with endless happiness. In the dream world, they can play as the "God". Therefore, they are no longer able to differentiate between the dream world and reality anymore. They build the dream layouts based on the memories. In the end, Mal and Cobb have to choose between living in the dream world or going back to reality. It becomes a battle to face truth.

Moreover, *Inception* is a race against time for Cobb to rescue his team and get back to his children. In the moment, when Cobb tries to fix everything, Mal's projection always appears to distract him. He could not fight back because he keeps blaming himself for Mal's death and also his kids lose a mother figure

4.1.1.2 Character

1. Mallorie Cobb

Through this section the author will analyze Mallorie Cobb or as known as Mal, the most influential minor character in this film. Mal is Dominick Cobb's wife, who has played an important role to manipulate the main character's mind. In this story, Mal is dead. Therefore, Mal only appears as a projection of Cobb's "real" wife. She intends to distract Cobb's unconscious mind. The real Mal can be seen as a piece of Cobb's memories. Mal's suicide is the result of the inception inserted by her own husband.

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Cobb feels upset because he lost his wife and a mother of his child. Her death continues to haunt Cobb. In the real world, he is accused as Mal's killer. This is the reason why he is unable to return home to his children, Phillipa and James.

Mal is a loving wife. She is concerned about her husband and two children. The vast majority of Cobb's memories of Mal and their children suggest that they have a happy family and love each other. The only brief description about the "real" Mal is when Arthur tells Ariadne, Cobb's teammates, that Mal is a "lovely" person.

Pict.4.1 Arthur thought of Mal
(00:41:01)

Pict. 4.2 Arthur tells Ariadne that
Mal is dead. (00:41:09)
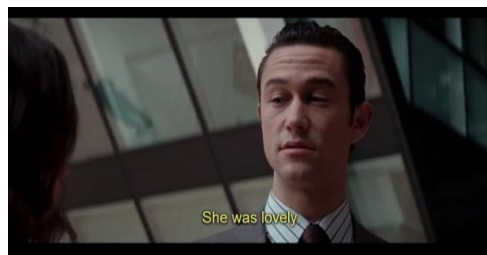
Pict. 4.3 Mal is a lovely person
(00:41:21)

This scene is taken with medium close-up technique combined with straight on angle to get Arthur's expression while describing Mal's personality to Ariadne. Basically, most of the scene in this film is in the dream world. Most of the

background is in the visual set or green screen. Moreover, in scene 00:41:01 – 00:41:21 as Cobb's closest friend and assistant, Arthur always wear formal suits.

> ARTHUR : He won't tell me. I think it is Mal. I think she's getting stronger.
> ARIADNE : His ex-wife?
> ARTHUR : She's not his ex.
> ARIADNE : They're still together?
> ARTHUR : No. No, she's dead, Ariadne. What you see in there is just his projection of her.
> ARIADNE : What was she like in real life?
> ARTHUR : (quiet) She was lovely.
> (Arthur and Ariadne, *Inception*, 00:41:01 – 00:41:21)

According to the conversation between Arthur and Ariadne, Arthur admits that Mal is such a lovely person. Therefore, the intonation in Arthur voice before he said, "She was lovely" indicate that he heartily means it. On the other hands, her projection is a cruel figure Mal's projection is a real definition of bad dream. She always haunts Cobb's unconscious mind. Mal is like a dangerous virus in Cobb's brain. She keeps appearing in Cobb's dream as a nightmare. Therefore, this could allude to the way that she frequently sabotages Cobb in the dream world. She is daringly distracting Cobb in any dangerous way without concern about the consequences. Mal's projection has no mercy.

Pict. 4.4 Mal's projection threatening Cobb (00:08:46)

Pict. 4.5 Mal's projection does not have mercy (00:08:50)

Pict. 4.6 Mal's projection gets angry to Cobb
(01:00:13)

Picture 4.4 and 4.5 are taken in medium shot distance and oblique angle where Mal's projection tries to threaten Cobb. The purpose of the camera angle is to take more details of the activity in the scene. Therefore, the focus is on Mal's projection in purpose to show her anger on Cobb. In these scenes, they are on a dream world for a mission to steal Saito's secret letter. Unfortunately, Mal shows up to abort Cobb's mission. Here are the brief conversations for Picture 4.4 and Picture 4. 5.

> COBB   : No point threatening him in a dream.
> MAL   : That depends on what you're threatening. Killing him would
> just wake him up... but pain? Pain is in the mind...
> [Mal LOWERS the gun and SHOOTS Arthur in the leg-
> Arthur drops, SCREAMING- Mal looks at Cobb, cold.] -
> (Cobb and Mal. *Inception*, 00:08:46 – 00:08:50)

The second time Mal's projection wants to pull the trigger towards Arthur's, Cobb immediately shoots Arthur in the head. As Mal's projection explains that killing a person in a dream world will only wake him up. Therefore, they still can feel the pain. Furthermore, as can be seen in Picture 4.6, Mal's projection is locked up in Cobb's memories. She gets angry because Cobb did not keep his promises to grow old together with her (that is what she thinks). In fact, Mal is the one who's leaving Cobb in the reality forever.

Mal appears only as a projection of the "real" one in Cobb's dreams. Before the "real" Mal has gone, she often goes to the Limbo (a dream world with uncertain time and situation) with her husband. It gets dangerous when she cannot differentiate dream world and reality, however she has the idea of having a totem to help her realize rather it in dream or reality. Now the totem belongs to her husband.

While playing around in dream sharing world with Dom, they get stuck in Limbo. Mal starts to believe that the Limbo is her reality. In order to persuade her to come back to the present reality, Cobb does the "inception" to his wife. He plants the idea that her world is actually, a fantasy. Ironically, the only way to get back to reality is suicide. Shockingly, this idea has stick in her mind for all time, even in the waking phase.

Pict. 4.7 Cobb on the phone with his child (00:17:22)

Pict. 4.8 Confession (02:08:19)
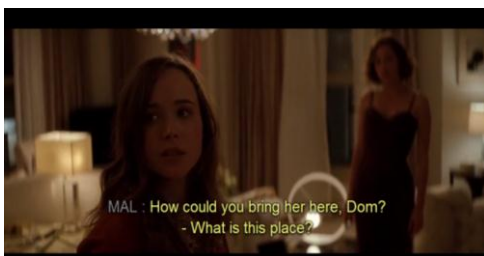
Pict. 4.9 Mal trapped in Cobb's memory (00:59:49)

Pict. 4.10 Ariadne warn Cobb (01:00:40)

This is the conversation between Mal's projection, Cobb, and Ariadne in

Cobb's dream (Picture 4.9 and Picture 4.10).

MAL   : How could you bring her here, Dom?
ARIADNE   : What is this place?
COBB   : A hotel. We spent our anniversaries in this suite.
ARIADNE   : What happened here?
MAL   : (SCREAMING) You promised! You promised we'd
                together!
COBB   : Please, I need you to stay here just for now!
MAL   : You said we'd be together! You said we'd grow old together!
COBB   : I'll come back for you. I promise.
[MAL'S PROJECTION YELLING – Cobb and Ariadne awake]
ARIADNE   : Do you think you can just build a prison of memories to
                lock her in? Do you think that gonna contain her?
                [COBB chooses to keep silence] – (Mal, Ariadne, and Cobb,
                Inception, 00:59:49 – 01:00:40)

It can be seen in Picture 4.7, where Cobb patiently explains to James that her

mother was gone. The only things left by Mal to Cobb are their children and endless

guilty feeling. Moreover, in the Picture 4.8, Cobb is admitting his fault to Mal's

projection. He also reminds the fact that the "real" one is dead by the inception.

Moreover, the conversation above shows that Mal is being locked up in Cobb's

memories, to make sure she will not sabotage Cobb in his mission. Picture 4.9 is in a

medium shot distance to get Ariadne's face expression and Mal's mad projection.

2. Dominick Cobb

Dominick Cobb is Mal's beloved husband. He is also an extractor in the dream world.

Cobb used to be the one who designed the dreams layout. Therefore, after Mal's

projection keeps distracting him in missions, he cannot build the layout anymore. His

job is to get inside people's dreams, steals their vital secrets, and then sells them to their competitors. These jobs are inducting to extraction and dream sharing technique.
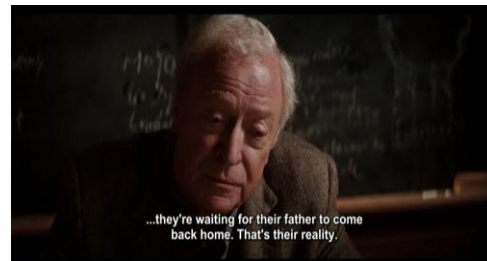
Cobb is a wanted person by the government for killing his own wife, Mal, on their anniversary. Even though he is not responsible for his wife's death, the government would not trust him. Cobb cannot enter the states because of his record. It makes him hard to come home to his children.

Although Cobb was considered as Mal's murder, he is actually such a caring husband and father. He takes a flight to Paris to meet his father-in-law, Stephen Miles. He is also Ariadne's college professor at Ecole d'Architecture in Paris. Cobb realizes that he needs a new architect and Miles knows the best. Miles as his own father-in-law also is the one who introduce him to dream sharing world.

Dream world is a heaven for an architect because there is no limitation of creating the layouts. As Mal's father, Miles does not have any hatred on Mal's death. Miles is the one who willing to be a bridge between Cobb and his children. Therefore, he concern about Cobb's condition. He thought that Cobb is still dreaming about living together with Mal and their families.

| *Pict. 4.11 Cobb need help* | *Pict.4.12 Getting help from his father* |
| *(00:24:17)* | *in law (00:24:20)* |

Pict. 4.13 Cobb last mission
(00:24:24)

COBB   : I found a way home. A job. For powerful people. If I pull it off, I can get back to my family. But I need help.

[Miles realizes something.]

MILES   : My God. You're here to corrupt one of my brightest and best.

COBB   : If you have someone good enough, you have to let them decide for themselves. You know what I'm offering

MILES   : Money?

COBB   : No, not just money: the chance to build cathedrals, entire cities things that have never existed, things that couldn't exist in the real world...

MILES   : Everybody dreams, Cobb. Architects are supposed to make those dreams real.

COBB   : That's not what you used to say. You told me that in the real world I'd be building attic conversions and gas stations. You said that if I mastered the dream-share I'd have a whole new way of creating and showing people my creations. You told me it would free me.

[Miles looks at Cobb, sad.]

MILES   : And I'm sorry. I was wrong.

COBB   : No, you weren't. Your vision was a vision of pure creativity. It's where we took it that was wrong.

MILES   : And now you want me to let someone else follow you into fantasy.

COBB   : They won't actually come on the job, they'll just design the levels and teach them to the dreamers.

MILES   : Design them yourself.

COBB   : Mal won't let me.

[Miles looks at Cobb. Appalled.]

MILES   : Come back to reality, Dom. Please.

COBB   :You want to know what's real, Stephen? Your grandchildren waiting for their dad to come back. This job-this last job-is how I get there.

[Miles looks down, fiddles with his papers.]
COBB   : I wouldn't be standing here if there were any other way. I can get home. But I need an architect who's as good as I was.
[Miles looks Cobb in the eye. Decides.] – (Cobb and Miles, *Inception*, 00:24:17 – 00:24:24)

There is no doubt about Cobb's love to his family. In the scene 00:24:17 – 00:24:24 Cobb is trying to persuade Miles to help him search for a new architect. He believes in this last job which possibly a huge chance to get back home. In the dialogue above, Cobb confesses to Miles that he is afraids of Mal's projection. These scenes are taken with medium close up distance with a straight-on-angle.

Cobb has been to Limbo before, living in there for 50 years (but in real time, it is only a couple minutes) with his wife before her tragic death. He has already performed inception to his own wife.Therefore, Cobb has a dark past that he keeps for himself. The secret is about his guilty feeling for Mal's death. He cannot stop blaming himself, and this feeling is the source of Mal's projection to distract Cobb.

3. The Team

The Team contains a group of talented people gathered by Dominick Cobb when he is hired by Saito to execute an inception on Robert Fischer. Each members of the group have their own specialization. This team leader is Cobb. Arthur is the "manager". Ariadne works as the team's designer and also Cobb's reminder. Eames is responsible to imitate the projection. Yusuf is in charge with the drugs, and Saito is the outsider.

Pict. 4.14 Arthur
(00:52:37)

Pict.4. 15 Ariadne
(00:30:31)

Pict. 4.16 Eames
(00:45:41)
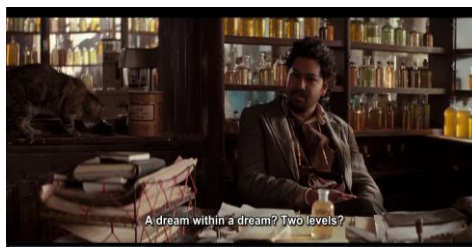
Pict.4.17 Yusuf
(00:41:43)

Pict. 4.18 Saito
(00:21:27)

Arthur is Cobb's right-hand man and also his closest friend. Cobb has a work history with Arthur and Eames, but there are no details about their jobs together. He has a stable and trusted relationship with both. Cobb has faith in Arthur's skills, but he has doubts about telling Arthur about his worsening mental state in the dreams. Cobb's unconscious keeps carrying in Mal's projection, and become a distraction in their missions, but Cobb rejects to admit that he almost loses control of her. While

Cobb is responsible to make a strategy, Arthur's task focuses on the execution of the job, which includes researching the details behind upcoming missions and confirming that all team members know their parts. In the field, Arthur's part also includes improvising the plan to protect other team members and ensure the success of the mission.

Ariandne is an undergraduate young architect who helps the team to design the layouts. While in single level dreams, the Architect usually acts as the dreamer, Cobb intends for Ariadne only to design the mazes and only allows her to join the team in the field in order to watch Cobb in case his unconscious threatens the safety of the team or the mission. It can be seen in the Picture 4.15 in high-angle technique, that Ariadne is a clever girl. Her mind is full of curiosity of dream's layout. In the end, she is the only team's member who knows about Cobb's problem with Mal.

Eames is known as a forger because of his skill to physically imitate anyone ("forging" their identity) when inside a dream world. His talent is important to the success of the mission, as he can influence the "subject". In order to make the delusion convincing enough, Eames studies the behaviors, gestures, and appearances of the people he is tasked with impersonating. He also takes a big part to protect the team members from any danger.

Yusuf is the team's chemist. He is the key to enter the multi layers dream sharing world. He creates the drugs that are used to sedate the sleepers and share dreams. Meanwhile, Saito is the team's employer for their last mission. He also helps the team fight against enemies in the dream world. At the first scene of the film, Saito is

pictured as the bad guy. Therefore, as the time passed by, he is not the antagonist at all. He became part of the team. He is mentioned as a "Tourist" because do not have any task in the mission. It can be seen in Picture 4.18 in close up distance, Saito is reminding Cobb to choose his team's member more wisely. Saito guarantees if Cobb successfully finishes this mission, he will help Cobb return to America, his homeland.

4.1.1.3 Conflict

The brief definition of conflict it is a situation or problem that is unpleasant but must be faced by the characters. Mal is Dominick Cobb's wife, who plays an important role to distract the main character's mind. She is the main problem in Cobb's unconscious mind.

4.1.1.3.1 Internal Conflict

The harmonious relationship between Mal and Cobb is instantly destroyed because of the inception that is planted in Mal's mind. It leads Mal to suicide. This is an internal conflict to Mal. Stanton states that internal conflict is a conflict inside the mind of a character in the story (Stanton, 1965: 16).

Moreover, it is the conflict experienced by a person, particularly occurring due to a conflict between two desires, beliefs or choices to be made by the person. In this film, the conflict focuses on Cobb's and Mal's desires, beliefs and choices. In the end, they have to get back to reality.

Therefore, because of the inception in Mal's mind, she becomes more confused. The idea is about "Death is the only escape". It brings Mal to get more

confused and start believing that she lives in her dream while in fact she is in the

reality.

*Pict. 4.19 Mal decision
(02:03:16)*

*Pict. 4.20 Mal's "Totem"
(02:03:31)*

*Pict.4. 21 Escaping from the Limbo
(02:04:58)*

*Pict. 4.22 Cobb explain about the
truth (02:05:12)*

Here are the conversation between Cobb and Mal in the Limbo (Picture 4.19, 4.20, 4.21, and Picture 4.22).

COBB : However lost I might seem... it's always there. Telling me something. Reminding me of the truth.

MAL : What truth?

COBB : That you were wrong to doubt our world. That the idea that drove you to question your reality was a lie...

MAL : How could you know it was a lie?

COBB : Because it was my lie.

MAL : (realizing) Because you planted the idea in my mind.

COBB : Because I performed inception on my own wife, then reaped the bitter rewards...

ARIADNE : Why?

COBB : We had become lost in here. Living in a world of infinite possibilities. A world where we were Gods. I realized we needed to escape, but she'd locked away her knowledge of the unreality of this world...

[FINDING MAL'S TOTEM]

COBB   : I never thought that the idea I had planted would grow in her mind it is like a cancer. That even after we woke...You had continued to believe that your world was not real...

MAL   : That death was the only escape? You killed me.

[Cobb looks at Mal. Whispers]

COBB   : I was trying to save you. I'm sorry.

[Mal comes in close to Cobb. Looks at him deeply]

MAL   :You infected my mind. You betrayed me. But you can make amends. You can still keep your promise. We can still be together... right here. In our world. The world we built together.

      (Cobb, Mal, and Ariadne, *Inception,* 02:03:16 – 02:05:30)

It can be seen in the scene 02:03:16 – 02:05:30 when Cobb gives explanations

of Mal's death when they are in the Limbo. It can also be seen, in Picture 4.19 when

Mal starts to reject the fact she is in the dream world. In fact, she chooses to live in

their dream and forget about the reality. As Freud stated, fantasies are "...disguised

achievements of repressed wishes" (Freud, 1900:6). She gets everything she has

imagined in the dream world. Mal also dares to hide her totem in order to forget the

real world. Pictures 4.19 to 4.20 use medium close up distance to focus on the

objects. According to Mal's and Cobb's casually simple outfit, they are not dreaming

to be a rich family. All they need is peace and their kids. Therefore, they should not

build a layout based on their memories. It makes there is no gap between the dream

and reality anymore.

   That is why Mal does not believe it when she is in the real world. On the other

hand, Cobb realizes that they need to get back to reality. He plants a simple idea that

would change everything to his own wife. He does the inception to Mal. Cobb forces

to plant the idea that "death is the only way back". They have to commit suicide

because it is the only way to get back to the real world. Unfortunately, the idea grows in her mind like a cancer (Picture 4.21).

In the end, the idea leads her to death. In this phase, according to Freud's theory of unconsciousness, Mal's condition is the result of thoughts that can be moved between the conscious and the subconscious.

COBB : I know this bridge. This place is real− (serious) You did not imagine it, you remembered it...

ARIADNE : I cross it every day on my way to the college.

COBB : Never recreate places from your memory. Always imagine new places.

ARIADNE : You have to draw from what you know

COBB : Use pieces-a streetlamp, phonebooths, a type of brick not whole areas.

ARIADNE : Why not?

COBB : Because building dreams out of your own memories is the surest way to lose your grip on what's real and what's a dream.

ARIADNE : Good. Each level relates to the part of the subject's subconscious we are trying to access. I'm making the bottom level a hospital, so that Fischer will bring his father there

COBB : Do not tell me. Remember, you only want the dreamer to know the layout.

ARIADNE : Why's that so important?

COBB : In case one of us brings in part of our unconscious. You wouldn't want any projections knowing the layout.

ARIADNE : In case you bring Mal in.

[Cobb says nothing]

ARIADNE : You won't build yourself because if you know the maze, then she knows it. And she'd sabotage the operation. You can't keep her out, can you?

[Cobb says nothing]

ARIADNE : Do the others know?

COBB : No.

This is the conversation between Cobb and Ariadne about the need to avoid using memory to design the layouts. Moreover, Ariadne has to hide the design from Cobb. She is afraid that Mal will show up to distract Cobb's unconscious mind.

4.1.1.3.2 External Conflict

External conflict that occurs to Mal is when she gets involved in dream sharing world with Cobb and stuck in the Limbo. They get stuck in there because the dream world seems more satisfying than the reality. Cobb later realizes that they have to get back to their "real" child. Cobb finds the idea that if they are dead in the dream world, they can get back into reality.

Moreover, in dream sharing, Mal's projection always appears to sabotage Cobb's missions. She is the main reason Cobb cannot design the dream layout anymore. Mal's projection is also a distraction in Cobb's unconscious mind. Mal's projection keeps distracting Cobb in his last mission. She shoots Fischer to bring him in the Limbo, so Cobb will get in there too. Fortunately, Ariadne comes along with him. She is there to keep reminding Cobb that Mal is not real. Once again, Cobb needs to get back to reality. Therefore, first he has to save Fischer and Saito. If it is too late, they will be stuck in the Limbo for decades.

Pict. 4.23. Mal get shock
(02:02:57)

Pict.4.24 Cobb explain about
the inception (02:03:05)

Pict. 4.25 The "kick"
(01:46:47)

As can be seen in scene 02:02:57 – 02:03:05 with close up distance, Cobb and Ariadne come to visit Mal in the third layers of dream. They come to rescue Fischer in a Limbo. Therefore, Cobb and Ariadne have to hurry because the chaos gets worst; buildings start to fall down, thunders and other extreme weathers come. To maximize the feeling of the chaos, the director uses a visual set or green screen. According to Brodwell and Thomson, "now, digital special effects are used to fill in portions of the setting" (2008: 117). Each mesmerizing layout in the dream world is made with the special effect to make it looks real.

It can be seen in the Picture 4.25 with extreme long shot distance, the chaos happens because of the effect from the "kicks." The kick is a feeling of falling. It can be described as a sign or alarm for the dreamers. The purpose of the kick is also to

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wake up the dreamers. The team decides to use music as their kick. Music is to synchronize a kick that can penetrate all three layers. The song is from Édith Piaf (1959) entitled *"Non, Je Ne Regrette Rien"* which means, "No, I regret nothing". In each moments Piaf's vocals play, the dreamers begin a mental countdown and brace themselves for the shock.

Nolan picks this song because they have similar themes, which are about memories. It is about looking back at the past and deciding that there is nothing to regret. *Inception* is also about the memories of Cobb and Mal together in the Limbo. Moreover, Cobb is always haunted by the memories of his beloved wife and children. Regret is also an important emotion of the film. Cobb guilt feeling of his wife's death fills him with deep regret. Therefore, to make *"Non, Je Ne Regrette Rien"* have a huge effect on this film's feeling, Hans Zimmer as the film composer, edit the song into the slow motion version.

According to Pratista (2008), music can be gathered into two; musical instrumental, which is generally identified with the theme selected from the film, and song that builds up certain feeling in the movie (2008:154-155). Hans creates the musical instrumental and the theme song perfectly suitable for *Inception.*

4.2 Extrinsic Analysis

Similar with intrinsic elements, the extrinsic elements also have several parts divided into two theories in a previous chapter which is, unconsciousness theory and dream theory by Sigmund Freud (1950).

4.2.1 Mal as a Distraction in Cobb Unconscious Mind

In this film, Mal's projection is a form of Cobb's traumatic memories and painful emotions of losing her. Mal's projection is similar with a virus in Cobb's unconscious. She haunts Cobb in every mission. It can be seen in the beginning of the film when Mal shoots Arthur (Picture 4.4 and Picture 4.5). Moreover, she also sabotages Cobb's with their children's projection. In their last mission, Eames gave an idea to the team's about going into 3 layers dream. It is a deeper unconscious level, but Mal always has a way to distracting Cobb.

The main idea in the last mission is about Fischer who will split up his father's empire. Cobb explains that the inception will be successful if it is deep enough to be planted. Each layer has different ideas to plant.

COBB　　　　: An idea Robert Fischer's conscious mind would never accept. We have to plant it deep in his unconscious.

ARTHUR　　　: How deep?

COBB　　　　: Three levels down.

ARTHUR　　　: A dream within a dream within a dream? Is that even possible?

COBB　　　　: Yes. It is. (Cobb and Arthur, Inception, 01:12:31 – 01:14:22)

It can be seen in a dialogue between Arthur and Cobb that they have to go deeper to plant the idea. Therefore, the team has to plant 3 different ideas. Unfortunately, Mal's projection distracts Cobb in his unconscious in a different way.

[The team is in the middle of a DESERTED intersection. Ariadne is showing Yusuf aspects of the geography]

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EAMES	: We could split the idea into emotional triggers, and use one on each level.
COBB	: How do you mean?
EAMES	: On the top level, we open up his relationship with his father.... Say: "I WILL NOT FOLLOW IN MY FATHER'S FOOTSTEPS." Next level down we have accessed his ambition and self-esteem. We feed him: "I WILL CREATE SOMETHING MYSELF." Then, the bottom level, we bring out the emotional big guns...
COBB	:"MY FATHER DOESN'T WANT ME TO BE HIM."
EAMES	: That could do it.
ARTHUR	: How do you produce these emotional triggers?
EAMES	: I forge each emotional concept in the style and manner of Peter Browning, a key figure in Fischer's emotional life.

(Eames, Cobb, and Arthur, *Inception*, 00:51:18 - 00:51:38)

In the first layer of Fischer's dream, the idea is "I Will Not Follow My

Father Footsteps". The second idea is "I Will Create Something For Myself.

Last is about "My Father Does Not Want Me to Be Him".

Pict.4.26 The train (01:05:30)

Pict.4.27 James's and Philipa projection (01:30:42)

Pict. 4.28 Mal distract Cobb
(01:52:08)

Pict. 4.29 Ariadne try to warn Cobb
(01:52:10)

Pict. 4.30 Mal shoot Fischer
(01:52:18)

It can be seen in the Picture 4.26 when suddenly a train appears and hit Cobb's car. Here, the director uses medium long distance combine with low angle technique. Mal and Cobb use this train to commit suicide when they get stuck in a Limbo. Thus, the train is one of Mal's ways to distract Cobb in his unconscious. This train has just come from out of nowhere in Fischer first layer of dream. Ariadne is the one who realizes that it was Mal's fault.

Not only use a train to distract Cobb unconscious, Mal also uses their children's projection. In the scene 01:30:42, the director uses a high angle technique to get a clear picture of James and Philipa who play around to distract Cobb. This kind of distraction happens in the second layer where Cobb trying to sabotage Fischer's unconscious mind. Fortunately, there is no serious effect from Mal in the second layer.

Therefore, in the last layer of the dream shared world's Mal gives a huge problem for the team. In the moment when Saito, Eames, and Fischer are about to break into the main room, Mal's projection was there to shoot Fischer. However, in scene 01:52:08 – 01:52:18 Cobb has a chance to get rid of Mal's projection, he cannot fight the guilty feeling. On the other side, Ariadne is trying to convince Cobb to kill Mal's projection before she shoots Fischer. Unfortunately, Ariadne fails to warn Cobb and it is too late for them to protect Fischer.

Mal's projection is heartlessly pulling the trigger against Fischer to death. If someone were dead in the dream world while the sedatives is not over yet, they will end up stuck in the Limbo. This is the peak of Mal's way to distract Cobb in his unconscious mind. She is intentionally kidnapping Fischer in a Limbo, so Cobb must return him back.

4.2.2 The Dream

Basically, this film is all about dream that wants to escape from the reality. Therefore, it will get dangerous if there are no more gaps between dream and reality. It can be seen in Mal's character that has failed to differentiate between the both worlds, until she realizes that they do not have to live in the reality if they can continue living in dream world.

They are able to act as the "God" in the dream world. The only reason why they are inventing the dream sharing technique is to escape from the reality. Here are the brief explanations about dream share from Yusuf and his assistant.

Pict. 4.31 Explanation about the dreamers (00:42:47)

Pict. 4.32 The dreamers purpose (00:43:14)

*Pict. 4.33 The reamers keeper (00:43:26)*

Pict. 4.34 Old man explanation (00:43:28)

It can be seen in scene 00:42:47 – 00:43:28 when Yusuf takes Saito, Cobb and Eames to a secret room. There are twelve persons who get connected to each other and shared a dream. The dream keeper says that dream world has been a reality for them. They choose to live in a dream rather than the reality.

Similar with Mal, he cannot differentiate between his realities and dream anymore because they build the layouts of their dream based on memories. Sigmund Freud's hypothesis of dreams mentioned that dreams symbolized unconscious desires, feelings, and enthusiasms (Freud, 1900: 5). This is why Mal does not believe it when she was in the real world. She can easily fulfill her desires, feelings, and enthusiasm in dream world. In the dream world they can freely choose wherever they want to live without thinking about the bill and the taxes. Mal and Cobb are possible to fulfill their promise to grow old together as a marriage couple. Meanwhile, Cobb has a total control to design their dream world layouts.

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4.2.2.1 Id

Id revolves around primal forces, pleasures, needs, and desires. The reason why Mal and Cobb drown into a deeper dream is because they can easily fulfill their desires. Both of them create the world for themselves. Therefore, Cobb realizes there is something wrong in their lives for about 50 years.
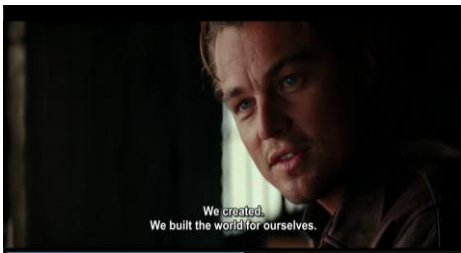
Pict.4.35 Falling deeper into dream world (01:16:32)

Pict. 4.36 Stuck in dream world (01:16:46)
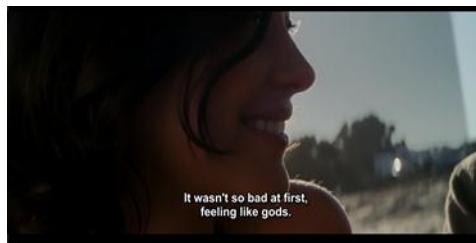
Pict.4.37 Playing as "God" (01:16:57)

It can be seen in Picture 4.37 in extreme close up distance, Mal looks cheerful in the dream world where they are able to act as the "God". They can build and do whatever they want. As architecture, Cobb passionately designs the dream layouts without any roles and limitation. There is no problem in the real world they cannot solve in the dream world. However, they keep living in the simplicity without glamorous or luxurious.

4.2.2.2 Ego

The ego develops in order to separate between the unrealistic id and the external real world. At first, Mal's ego still can differentiate between reality and dream with her totem (Picture 4.20). Therefore, she chooses to put her totem into a secret case and locked it in order to forget about the reality.

In this film Mal and Cobb has to choose between dream and reality. It can be say as a battle of mind. Each of them has a different ego and opinion about the options. Mal already feel comfortable with the dream world until she forget her real children are waiting in the reality. On the other side, Cobb is successful to run away from the dream and get back to reality.

4.2.2.3 Superego

Superego plays an important role to influence the ego to turn into moralistic goals rather than realistic ones and to attempt for perfection. Cobb's guilty feeling of losing his wife is hard to remove. Therefore, he has to let go of Mal.

COBB   : I can't stay here to be with her because she's not real.

(Mal looks at Cobb, furious.)

MAL   : Not real? I'm the only thing you do believe in anymore. Here doesn't this feel real, Dom?

COBB   : I wish you were. But I couldn't make you real. I'm not capable of imagining you in all your complexity and... perfections. as you really were. You're the best I can do. And you're not real. Look at you. You're just a shade of my real wife (Cobb and Mal, *Inception*, 02:07:53 – 02:08: 22)

This scene shows how Cobb feels about the entire miseries which were cost by Mal's projection. In this case, according to Jung's theory, Mal's projection repeatedly appears in form of Cobb dark side. This is the evidence to Cobb as a caring husband. The main reason of Cobb plant an inception to Mal is to protect her and take her back to the reality.

Pict. 4.38 Cobb regrets
(01:21:46)

Pict. 4.39 The source of Mal power
(01:21:48)

Pict. 4.40 responsible
(01:21:51)

Pict. 4.41 Forgiveness
himself (01:21:59)

It can be seen in scene 01:21:46 – 01:21:59 with close distance where Ariadne try to open up Cobb's mind to forgive what he has done to Mal. If Cobb can fight his own feeling, he can possibly get rid of Mal's projection. Moreover, it is because Cobb's guilty feeling is the source of Mal's projection power to distract him. Cobb guilty feeling is a form of the superego.

CHAPTER V

CONCLUSION

In conclusion, according to the analysis in the previous chapter, Mallorie Cobb is the main factor of the distraction happens in Dominick Cobb's unconscious mind. In this film, Mal's projection is a form of Cobb's traumatic memories and painful emotions of losing her. Mal's projection is similar with a virus in Cobb's unconscious. Mal's projection is an evil form that has no mercy. She haunts Cobb in every mission. Mal's projection gets the power to keep distracting Cobb's unconscious from Cobb's guilty feeling. Mal's projection repeatedly appears in form of Cobb's dark past. As a projection, Mal only can distract Cobb in the dream world. She can manipulate Cobb's mind with his child projection and other stuff related to their memories.

The only reason why they are inventing the dream sharing technique is to escape from the reality. The reasons why Mal and Cobb drown into a deep dream world are because they can easily fulfill their needs and desires. Therefore, Cobb refuses to keep living in the dream world and forget about the reality. He realizes that his "real" children are waiting in the reality. On the other hand, Mal decide to hide the fact that she is living in the dream world. Her dream world is become her reality and she want Cobb to stay. This is Mal's main motive to keep distracts Cobb in every change she gets. She often tries to distract Cobb to get him back to the dream world. Moreover, she wants to spend the rest of their lives and get older together in the

dream world. There is no revenge issue on her motive of distracting Cobb's unconscious mind.

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