

**AN ANALYSIS OF OBSESSIVE LOVE DISORDER  
PORTRAYED ON JOE GOLDBERG IN “YOU” (2018)  
FILM**

**REFERENCES**

Submitted to the School of Foreign Language – JIA as a partial fulfillment of requirements for the undergraduate degree in English Literature Programme



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(American Psychiatric Association [APA], 2013)

P.235

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## DIAGNOSTIC AND STATISTICAL MANUAL OF MENTAL DISORDERS

FIFTH EDITION

# DSM-5™

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Obsessive-compulsive and related disorders include obsessive-compulsive disorder (OCD), body dysmorphic disorder, hoarding disorder, trichotillomania (hair-pulling disorder), excoriation (skin-picking) disorder, substance/medication-induced obsessive-compulsive and related disorder, obsessive-compulsive and related disorder due to another medical condition, and other specified obsessive-compulsive and related disorder and unspecified obsessive-compulsive and related disorder (e.g., body-focused repetitive behavior disorder, obsessional jealousy).

OCD is characterized by the presence of obsessions and/or compulsions. Obsessions are recurrent and persistent thoughts, urges, or images that are experienced as intrusive and unwanted, whereas compulsions are repetitive behaviors or mental acts that an individual feels driven to perform in response to an obsession or according to rules that must be applied rigidly. Some other obsessive-compulsive and related disorders are also characterized by preoccupations and by repetitive behaviors or mental acts in response to the preoccupations. Other obsessive-compulsive and related disorders are characterized primarily by recurrent body-focused repetitive behaviors (e.g., hair pulling, skin picking) and repeated attempts to decrease or stop the behaviors.

The inclusion of a chapter on obsessive-compulsive and related disorders in DSM-5 reflects the increasing evidence of these disorders' relatedness to one another in terms of a range of diagnostic validators as well as the clinical utility of grouping these disorders in the same chapter. Clinicians are encouraged to screen for these conditions in individuals who present with one of them and be aware of overlaps between these conditions. At the same time, there are important differences between these conditions. Moreover, there are close relationships between the anx-

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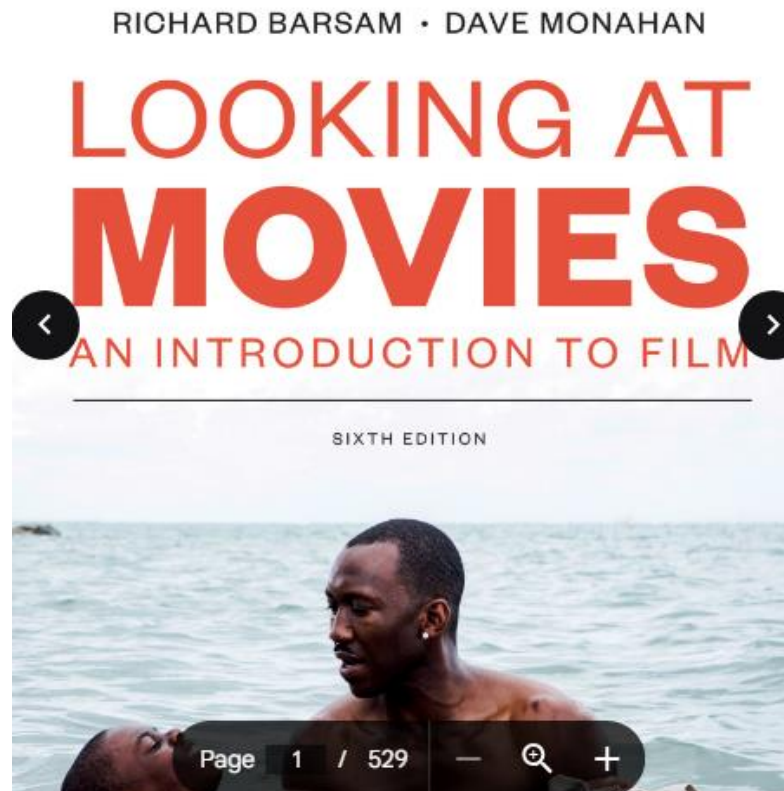
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## Types of Movies

Films can be sorted into a variety of systems. The film industry catalogs films according to how they are distributed (theatrical, television, streaming, etc.); how they are financed (by established studios or independent producers); or by their Motion Picture Association of America (MPAA) rating. Film festivals frequently separate entries according to running time. Film-studies curricula often group films by subject matter, the nation of origin, or the era or organized aesthetic movement that produced them.

The whole idea of breaking down an art form as multifaceted as motion pictures into strict classifications can be problematic. Although most movies fall squarely into a single category, many others defy exact classification by any standard. This is because cinematic expression exists along a continuum; no rule book enforcing set criteria exists. Throughout the history of the medium, innovative filmmakers have blurred boundaries and defied classification. Since this textbook is interested primarily

## Narrative Movies

As we learned earlier, the primary relationship of a narrative film to its audience is that of a storyteller. Narrative films are so pervasive, so ingrained in our culture, that before reading this book, you may never have stopped to consider the designation *narrative film*. After all, to most of us, a narrative movie is just a movie. We apply a label only to documentary or experimental films—movies that deviate from that “norm.”

What distinguishes narrative films from these other kinds of movies, both of which also tell stories or use other formal aspects of narrative? The answer is that narrative films are directed toward fiction. Even those narrative movies that purport to tell a true story, such as David O. Russell’s *American Hustle* (2013), adjust the stories they convey to better serve the principles of narrative structure that filmmakers use to engage and entertain audiences. Events are added or removed or rearranged, and characters are composited—actors (who are usually more attractive than the actual participants they play) add elements of their own persona to the role.

## Documentary Movies

We might say that narrative film and documentary film differ primarily in terms of allegiance. Narrative film begins with a commitment to dramatic storytelling; documentary film is more concerned with recording reality, educating viewers, or presenting political or social analyses. In other words, if we think of a narrative movie as fiction, then the best way to understand documentary film is as nonfiction.

But it would be a mistake to think that simply because documentary filmmakers use actual people, places, and events as source material, their films always reflect objective truth. Whatever their allegiance, all documentary filmmakers employ storytelling and dramatization to some degree in shaping their material. If they didn’t, their footage might end up as unwatchably dull as a sur-

## Experimental Movies

Experimental is the most difficult of all types of movies to define precisely, in part because experimental filmmakers actively seek to defy categorization and convention. For starters, it's helpful to think of experimental cinema as pushing the boundaries of what most people think movies are—or should be. After all, *avant-garde*, the term originally applied to this approach to filmmaking, comes from a French phrase used to describe scouts

## Plot, P147

### Plot

The plot of *Stagecoach* covers the 2-day trip from Tonto to Lordsburg and is developed in a strictly chronological way without flashbacks or flash-forwards. The events

follow one another coherently and logically, and their relations of cause and effect are easy to discern. Indeed, the eminent French film theorist and critic André Bazin notes that

## Setting, P149

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### Setting

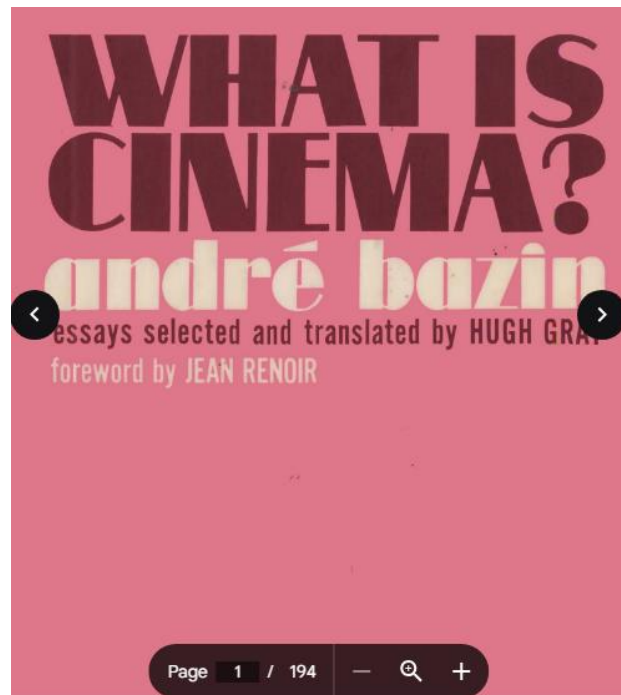
The physical setting of *Stagecoach*—the desert and mountains, towns and stagecoach—also represents a moral world, established in its first minutes by the contrast between Geronimo and his Apaches (whom Ford portrays as evil) and the U.S. Cavalry (portrayed as good). It was filmed on settings constructed in Hollywood—the interiors and exteriors of two towns and the stagecoach—and on actual locations in the spectacular Monument Valley of northern Arizona. Beautiful and important as Monument Valley and other exterior shots are to the film, the shots made inside the stagecoach as it speeds through the valley are essential to developing other themes in the movie. As the war with the Apaches signifies the territorial changes taking place outside, another drama is taking place among the passengers. In journeying through changing scenery, they also change through their responses to the dangers they face and their relations with, and reactions to, one another. Understanding the setting helps us to understand many of the other aspects of the movie, especially its meanings. This may be a wilderness, but some settlers

## Character, P86

**Character Types** While most screenwriters strive to create individuated characters, genre films are often populated by specific character “types.” Western protagonists personify the tension between order and chaos in the form of the free-spirited but civilized cowboy or the gunslinger turned lawman. Female characters also personify this tension, but only on one side or the other—as schoolmarm or prostitute, only rarely as a combination of both. Other Western character types include the cunning gambler, the greenhorn, the sidekick, and the settler. John Ford packed nearly every Western character type into a single wagon in his classic Western *Stagecoach* (1939).

The horror or science-fiction film antagonist is almost always some form of “other”—a being utterly different from the movie’s protagonist (and audience) in form, attitude, and action. Many of these movie monsters are essentially large, malevolent bugs—the more foreign the villain’s appearance and outlook, the better. When the other is actually a human, he often wears a mask designed to accentuate his otherness.

(Bazin, 2005)



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concept of Bazin's critical structure, namely the objective reality of the filmic image, as well as Bazin's arguments on deep-focus photography. The reader will see how often this use of the camera is referred to, and in how many contexts, from a discussion of the films of Renoir to an examination of the true role of montage.

In "The Evolution of the Language of Cinema" Bazin speaks of the image as being evaluated not according to what it adds to reality but what it reveals of it. This Mitry challenges, refusing to



## Belton and Bailey (2011)

the Essential guide™

# Overcoming Obsessive Love

by Monique Belton, Ph.D., and Eileen Bailey



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Each obsessive lover is different: you might be overcome with jealousy, while another may focus so intently on the relationship, he ignores his job and friends. Despite the differences, the majority of obsessive love relationships share some similarities:

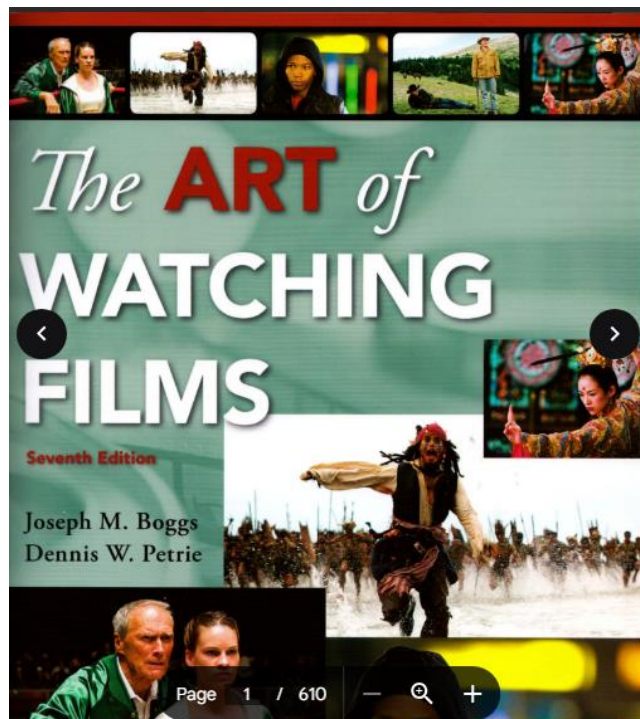
- The obsessive lover develops an all-consuming preoccupation with another person.
- Obsessive lovers believe the other person is the one and only love of his life, and only this person can make him happy.
- Obsessive love behaviors are triggered by rejection or abandonment, or the fear of being rejected or abandoned.
- The obsessive lover is convinced his partner cannot be happy without him, and he cannot live without his partner.

Throughout this book, we use the pronouns *he* or *him* to describe the obsessive lover, and *she* or *her* to describe the partner of the obsessive lover. This doesn't mean all obsessive lovers are male and the partners are female. Obsessive lovers can be male or female; they can be young or old. Obsessive love is defined by behaviors, not gender or age.

### Obsession Alert



(Boggs, Dennis, 2008)



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## CHARACTERIZATION

*You can only involve an audience with people. You can't involve them with gimmicks, with sunsets, with hand-held cameras, zoom shots, or anything else. They couldn't care less about those things. But you give them something to worry about, some person they can worry about, and care about, and you've got them, you've got them involved.<sup>7</sup>*

—FRANK CAPRA, DIRECTOR

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### Characterization Through Appearance

Because most film actors project certain qualities of character the minute they appear on the screen, characterization in film has a great deal to do with casting. A major aspect of film characterization is revealed visually and instantaneously. Although some actors may be versatile enough to project completely different qualities in different roles, most actors are not. The minute we see most actors on the screen, we make certain assumptions about them because of their facial features, dress, physical build, and mannerisms and the way they move. Our first visual impression may be proven erroneous as the story progresses, but it is certainly an important means of establishing character. Consider the immedi-

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### Characterization Through Dialogue

Characters in a fictional film naturally reveal a great deal about themselves by what they say. But a great deal is also revealed by how they say it. Their true thoughts, attitudes, and emotions can be revealed in subtle ways through word choice and through the stress, pitch, and pause patterns of their speech. Actors' use of grammar, sentence structure, vocabulary, and particular dialects (if any) reveals a great deal about their characters' social and economic level, educational background, and mental processes. Therefore, we must develop a keen

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### Characterization Through External Action

Although appearance is an important measure of a character's personality, appearances are often misleading. Perhaps the best reflections of character are a person's actions. It must be assumed, of course, that real characters are more than mere instruments of the plot, that they do what they do for a purpose, out of motives that are consistent with their overall personality. Thus, there should be a clear relationship between a character and his or her actions; the actions should grow naturally out of the character's personality. If the motivation for a character's action is clearly established, the character and the plot become so closely interwoven that they are impossible to separate, and every action that the character takes in some way reflects the quality of his or her particular personality.

Of course, some actions are more important in revealing character than

### Characterization Through Internal Action

There is an inner world of action that normally remains unseen and unheard by even the most careful observer/listener. Yet the dimension of human nature that this world embraces is often essential to a real understanding of a character. Inner action occurs within characters' minds and emotions and consists of secret, unspoken thoughts, daydreams, aspirations, memories, fears, and fantasies. People's hopes, dreams, and aspirations can be as important to an understanding of their character as any real achievement, and their fears and insecurities can be more terrible to them than any real catastrophic failure. Thus, although the Benicio Del Toro character in *Traffic* is a drab, insignificant creature, scarcely worth caring about when judged purely by his initial external behavior, he becomes an exciting and interesting personality as we gain insight into his character.

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### Characterization Through Reactions of Other Characters

The way other characters view a person often serves as an excellent means of characterization. Sometimes, a great deal of information about a character is already provided through such means before the character first appears on the screen. This is the case in the opening scene of *Hud*. In this sequence Lonnie (Brandon DeWilde) is walking along the main street of the little Texas town at around 6:30 in the morning, looking for his uncle, Hud (Paul Newman). As Lonnie passes a beer joint along the way, the owner is out front, sweeping up the pieces of glass that used to be his large front window. Lonnie notices the broken window and observes, "You must have had quite a brawl in here last night." The owner replies, "I had *Hud* in here last night, that's what I had." The man's emphasis on the name "Hud" and his tone of voice clearly reveal that "Hud" is a synonym for "trouble." A complex and intriguing characterization is

### Characterization Through Contrast: Dramatic Foils

One of the most effective techniques of characterization is the use of **foils**—contrasting characters whose behavior, attitudes, opinions, lifestyle, physical appearance, and so on are the opposite of those of the main characters (Figure 3.17). The effect is similar to that achieved by putting black and white together—the black appears blacker and the white appears whiter. The tallest giant and the tiniest midget might be placed side by side at the carnival sideshow, and the filmmaker sometimes uses characters in much the same way. Consider, for example, the effective contrasts in the television characters played by Andy Griffith and Don Knotts on the old "Andy Griffith Show." Griffith, as Sheriff Taylor, was tall and a little heavy, and he projected a calm, self-confident, easygoing personality. Knotts, as Deputy Fife, was the exact opposite—short, skinny, insecure, and a bundle of nerves. The strange love story of the main characters in *Harold and Maude* also turns on characterization through contrast.

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### Characterization Through Caricature and Leitmotif

In order to etch a character quickly and deeply in our minds and memories, actors often exaggerate or distort one or more dominant features or personality traits. This device is called **caricature** (from the technique used in cartooning). In television's "M\*A\*S\*H," the perpetual womanizing of Hawkeye Pierce (Alan Alda) and the eternal naiveté, innocence, and keen hearing of Radar O'Reilly

### Characterization Through Choice of Name

One important method of characterization is the use of names possessing appropriate qualities of sound, meaning, or connotation. This technique is known as **name typing**. A screenwriter usually thinks out his characters' names very carefully, as Paul Schrader's choice of name for the Robert De Niro character in *Taxi Driver* illustrates:

(Bordwell, Thompson, 2010)

# FILM ART

## AN INTRODUCTION

FIFTH EDITION

DAVID BORDWELL  
KRISTIN THOMPSON

*University of Wisconsin*

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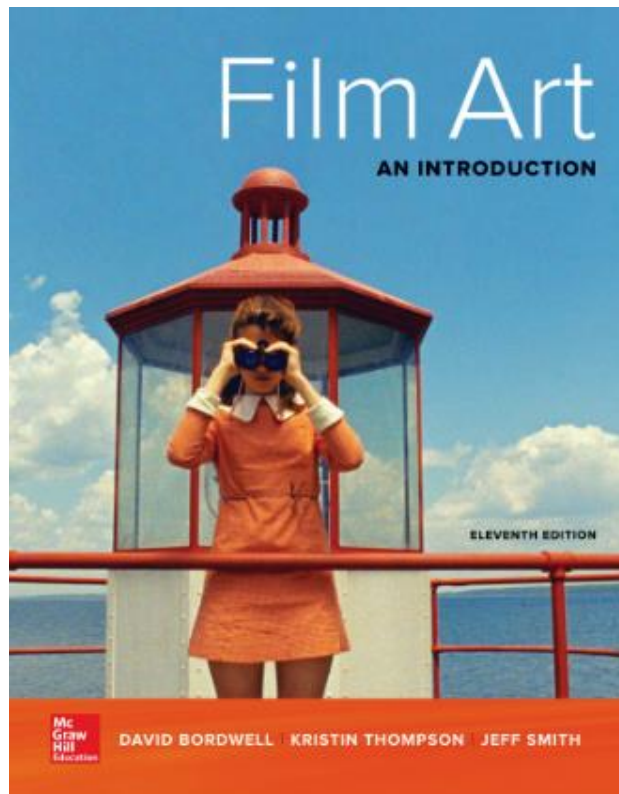
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P3

Watching a film differs from viewing a painting, a stage performance, or even a slide show. A film presents us with *images* in *illusory* motion. What creates this sense of “moving pictures”?

For cinema to exist, a series of images must be displayed in rapid succession. A mechanism presents each image for a very short period and inserts a brief interval of blackness between the images. If slightly different images of the same object are displayed under these conditions, physiological and psychological processes in the viewer will create the illusion of seeing a moving image.

(Bordwell, D., Thompson, K., & Smith, J. 2016)



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## Plot and Story

In our hypothetical movie, the love affair that runs from first meeting to wedding is what we'll be calling the **story**. The story is the chain of events in chronological order. But as we've seen, that story may be presented in various ways. If we use flashbacks instead of linear time, or if we decide to organize events around one character rather than another, or if we make other choices about presentation, we will be creating a different **plot**. As we've just seen, the same story can be presented in different ways—rendered as different plots—and each variant is likely to have different effects on the audience.

As viewers, we have direct access only to the plot that the filmmakers finally decided on. Yet eventually we arrive at an understanding of the underlying story. The filmmakers have built the plot from the story, but viewers build the story from the plot.

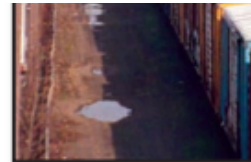
How do viewers do that? By making assumptions and inferences about what's

## Setting

Since the earliest days of cinema, critics and audiences have understood that setting plays a more active role in cinema than it usually does in the theater. André Bazin writes:

The human being is all-important in the theatre. The drama on the screen can exist without actors. A banging door, a leaf in the wind, waves beating on the shore can heighten the dramatic effect. Some film masterpieces use man only as an accessory, like an extra, or in counterpoint to nature, which is the true leading character.

In a film, the setting can come to the forefront; it need not be only a container for human events but can dynamically enter the narrative action. Kelly Reichardt's *Wendy and Lucy* begins with shots of a railroad yard as trains pass through (4.7). But we don't see any people. Wendy, who is making her way across the United States by car, is later seen walking her dog Lucy in a park. The opening shots of the rail yard suggest the sort of neighborhoods where she must stay. At later points in the film, the roar and whistle of rail traffic will increase suspense, but not until the ending will we come to understand why the opening emphasized the trains.



**4.7** Setting creates narrative at the opening of *Wendy and Lucy*, which gains significance later in the film.

# Bowlby (1969)

## ATTACHMENT AND LOSS

### VOLUME I ATTACHMENT

by  
JOHN BOWLBY

*Second Edition*

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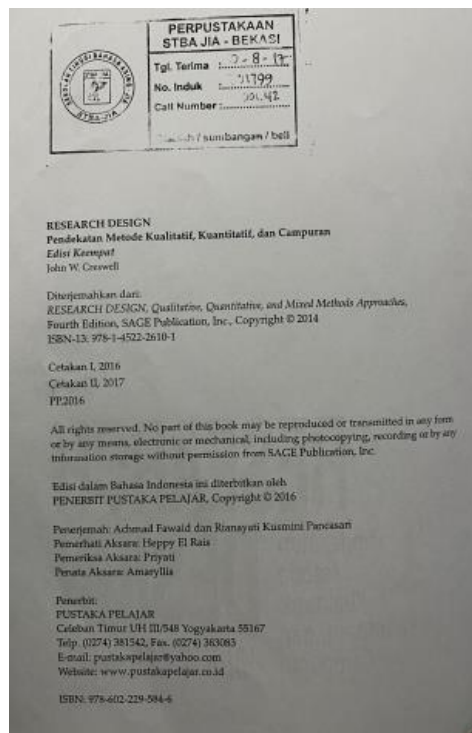
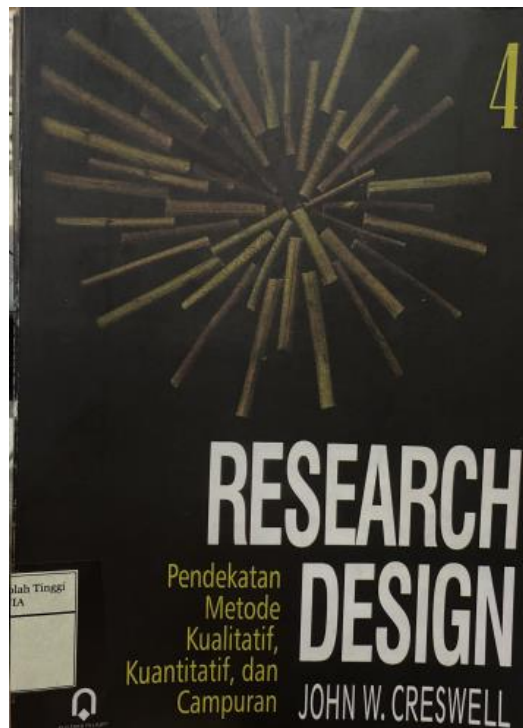
*To*  
URSULA

IN 1956 when this work was begun I had no conception of what I was undertaking. At that time my object appeared a limited one, namely, to discuss the theoretical implications of some observations of how young children respond to temporary loss of mother. These observations had been made by my colleague, James Robertson, and together he and I were preparing them for publication. A discussion of their theoretical significance seemed desirable and was destined to form the second part of our book.

Events were to prove otherwise. As my study of theory progressed it was gradually borne in upon me that the field I had set out to plough so lightheartedly was no less than the one that Freud had started tilling sixty years earlier, and that it contained all those same rocky excrescences and thorny entanglements that he had encountered and grappled with—love and hate, anxiety and defence, attachment and loss. What had deceived me was that my furrows had been started from a corner diametrically opposite to the one at which Freud had entered and through which analysts have always followed. From a new viewpoint a familiar landscape can sometimes look very different. Not only had I been deceived in the first place, but subsequently progress has been slow. It has also, I believe, often been difficult for colleagues to understand what I am attempting. It may be of help, therefore, if I put my thinking in a historical perspective.



(Creswell, J. W. 2016)



**Langkah 1.** Mengolah dan mempersiapkan data untuk dianalisis. Langkah ini melibatkan transkripsi wawancara, men-scanning materi, mengetik data lapangan, atau memilah-milah dan menyusun data tersebut ke dalam jenis-jenis yang berbeda tergantung pada sumber informasi.

**Langkah 2.** Membaca keseluruhan data. Langkah pertama adalah membangun *general sense* atas informasi yang diperoleh dan merefleksikan maknanya secara keseluruhan. Gagasan umum apa yang terkandung dalam pernyataan partisipan? Bagaimana nada gagasan-gagasan tersebut? Bagaimana kesan dari kedalaman, kredibilitas, dan penuturan informasi itu? Pada tahap ini, para peneliti kualitatif terkadang menulis catatan-catatan khusus atau gagasan-gagasan umum tentang data yang diperoleh.

**Langkah 3.** Memulai *coding* semua data. *Coding* merupakan proses mengorganisasikan data dengan mengumpulkan potongan (atau bagian teks atau

**TABEL 9.4** Delapan Langkah dan Tes di dalam Proses *Coding*

aktivitas tertentu. Dalam hal ini, proses merahasiakan informasi juga perlu dibahas dalam proposal penelitian.

#### PROSEDUR PENGUMPULAN DATA

Penjelasan tentang peran peneliti akan turut menentukan penjelasan tentang masalah-masalah yang mungkin muncul dalam proses pengumpulan data. Langkah-langkah pengumpulan data meliputi usaha membatasi penelitian, mengumpulkan informasi melalui observasi dan wawancara, baik yang terstruktur maupun tidak, dokumentasi, materi-materi visual, serta usaha merancang protokol untuk merekam/mencatat informasi.

- Identifikasilah lokasi-lokasi atau individu-individu yang akan...

P260

... bentuk data ini. ... peraganya dengan

#### ANALISIS DAN INTERPRETASI DATA

Pembahasan metode dalam proposal kualitatif perlu juga memerinci langkah-langkah dalam menganalisis berbagai bentuk data kualitatif. Pada umumnya dimaksudkan untuk memaknai data yang berupa teks atau gambar. Usaha ini melibatkan segmentasi dan memilah-milah data (misalnya menguliti lempasan bawang) serta menyusunnya kembali. Pembahasan dalam proposal Anda tentang analisis data kualitatif dapat dimulai dengan beberapa poin umum tentang seluruh proses:

- Analisis data dalam penelitian kualitatif akan berlangsung bersamaan dengan bagian-bagian lain dari pengembangan penelitian kualitatif, yaitu pengumpulan data dan perulisan temuan. Ketika wawancara sedang berlangsung, misalnya, peneliti dapat menganalisis wawancara yang dikumpulkan sebelumnya, menuliskan memo yang pada akhirnya dimasukkan sebagai narasi dalam laporan akhir, dan menyusun struktur laporan akhir. Proses ini tidak seperti penelitian kuantitatif di mana peneliti mengumpulkan data, kemudian menganalisis informasi, dan akhirnya menuliskan laporan.
- Oleh karena data yang berupa teks dan gambar begitu rumit dan banyak, tidak semua informasi dapat digunakan dalam penelitian kualitatif. Da-

(Dimitria, A. M. 2016).

#### ABSTRACT

ANASTASIA MERYLIN DIMITRIA. **Kemal Basmaci's Obsessive Love as Reflected through His Attitude and Behavior in Orhan Pamuk's *The Museum of Innocence***. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2016.

Obsessive love is a term to describe an unhealthy type of love, in that it is more of an obsession instead of love. In the novel titled *The Museum of Innocence*, the main protagonist named Kemal Basmaci is depicted to suffer from obsessive love as he clings to an unavailable woman for more than thirty years.

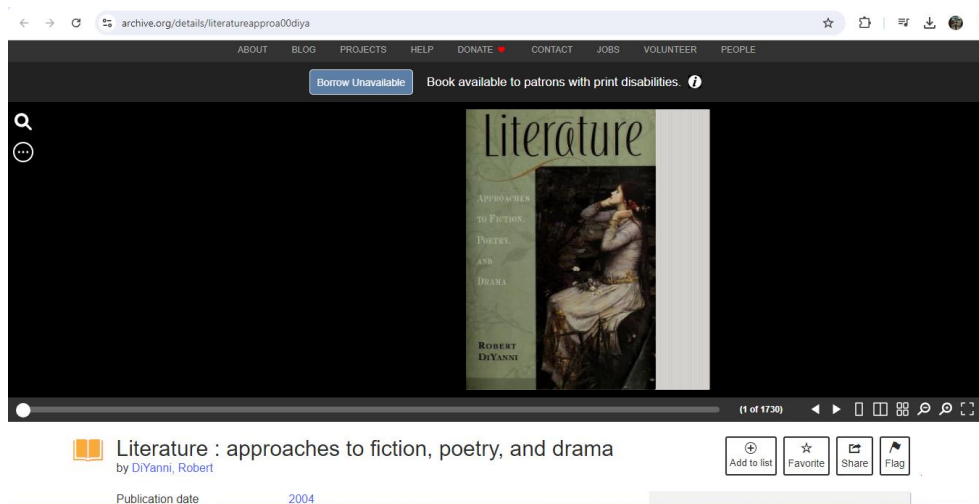
To get a complete understanding in regards to Kemal's obsessive love, there are three problems that are analyzed. The first is the characteristics of Kemal Basmaci himself. The second is Kemal Basmaci's attitude and behavior that reflect his obsessive love. The third is the possible causes that lead to Kemal Basmaci's obsessive love.

Since this research tries to explain certain attitude and behavior patterns that reflect obsessive love, psychological approach is therefore the most suitable tool to be applied. As a library research, the writer uses theories that are relevant to the topic of the research. The theory of character and characterization are applied to determine the characteristics of Kemal. Next, the theory of the symptoms and causes of obsessive love are applied to prove that Kemal's attitude and behavior reflect obsessive love and also determine the background behind his obsessive love respectively.

The research finds out that Kemal Basmaci is a person who is weak-willed, irresponsible, dishonest, oversensitive, nostalgic, indecisive, and passive-aggressive. In addition, he indeed suffers from obsessive love as his attitude and behavior match all the symptoms of obsessive love. Kemal's "love" is in fact merely an obsession as he has an all-consuming preoccupation and uncontrollable longing toward an unavailable woman. The research also finds out that there are four causes behind Kemal Basmaci's obsessive love. The first cause is Kemal's having a low self-esteem. The second is Kemal's being raised in an unhealthy and inharmonious family in which he does not get sufficient amount of love. The third cause is Kemal's having chemical imbalance in his brain as a result of being an alcoholic. The last cause is Kemal's having an inadequate role model in his father since he is a depressed and an alcoholic person while also secretly suffering from obsessive love himself.

(DiYanni, R. 2004)

<https://archive.org/details/literatureapproa00diya>



Tbc

(Eagleton, T. 1996)

# Literary Theory

*An Introduction*

SECOND EDITION

Terry Eagleton

*St Catherine's College  
Oxford*

320 SWANSTON STREET, CAULFIELD, VICTORIA 3162, AUSTRALIA

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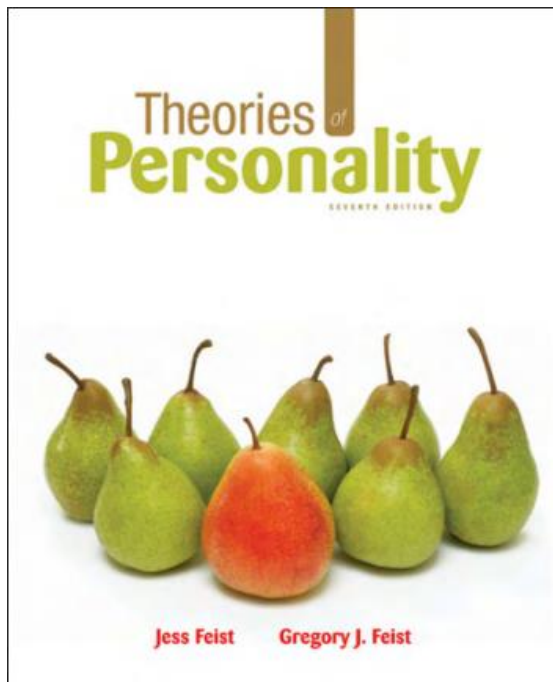
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**If** there is such a thing as literary theory, then it would seem obvious that there is something called literature which it is the theory of. We can begin, then, by raising the question: what is literature?

There have been various attempts to define literature. You can define it, for example, as 'imaginative' writing in the sense of fiction - writing which is not literally true. But even the briefest reflection on what people commonly include under the heading of literature suggests that this will not do. Seventeenth-century English literature includes Shakespeare, Webster, Marvell and Milton; but it also stretches to the essays of Francis Bacon, the sermons of John Donne, Bunyan's spiritual autobiography and whatever it was that Sir Thomas Browne wrote. It might even at a pinch be taken to



(Feist & Feist, 2008)



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**Psychology**

Theories of Personality  
7th Edition  
Feist-Feist

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Page 2 / 647

## Levels of Mental Life

Freud's greatest contribution to personality theory is his exploration of the unconscious and his insistence that people are motivated primarily by drives of which they have little or no awareness. To Freud, mental life is divided into **two levels**, the **unconscious** and the **conscious**. The unconscious, in turn, has two different levels, the

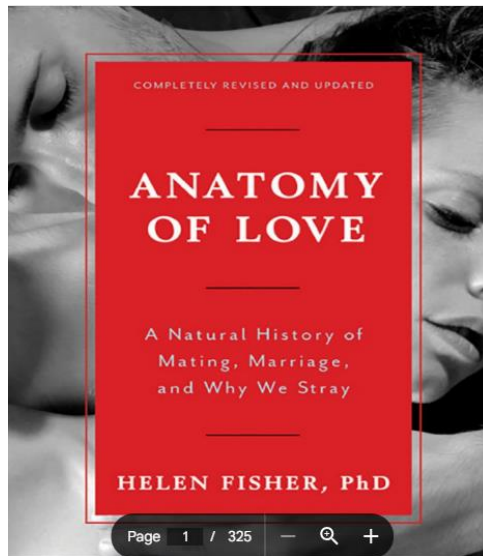
30	Feist-Feist: Theories of Personality, Seventh Edition	II. Psychodynamic Theories	2. Freud: Psychoanalysis	© The McGraw-Hill Companies, 2009
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24

Part II Psychodynamic Theories

unconscious proper and the **preconscious**. In Freudian psychology the three levels of mental life are used to designate both a process and a location. The existence as a specific location, of course, is merely hypothetical and has no real existence within the body. Yet, Freud spoke of the unconscious as well as unconscious processes.

## Fisher (2016)



# Anatomy *of* Love

A Natural History of Mating,  
Marriage, and Why We Stray

COMPLETELY REVISED AND UPDATED

Helen Fisher, PhD

  
W. W. Norton & Company  
*Independent Publishers Since 1923*  
New York • London

describing infatuation written by Sappho on the Greek island of Lesbos some twenty-five hundred years ago.

Romantic love, **obsessive love**, passionate love, being in love, infatuation, call it what you will—almost everybody knows the feeling. That euphoria. That torment. Those sleepless nights and restless days. Awash in ecstasy or apprehension, you daydream during class or business, forget your coat, drive past your turn, check your phone, or plan what you will say—obsessed, longing for the next encounter with “him” or “her.” Then, when you meet again, his slightest gesture stops your pulse. Her laugh dizzies you. You take foolish risks, say stupid things, laugh too hard, reveal dark secrets, talk all night, walk at dawn, and often hug and kiss—oblivious to all the world as you tumble through a fever, breathless, etherized by bliss.



Forward and Buck (2002)

# OBSESSIVE LOVE

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WHEN IT HURTS TOO MUCH  
TO LET GO

SUSAN FORWARD, PH.D.  
AND CRAIG BUCK



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even met (often movie stars or other celebrities).

While this form of **obsessive love** may sound benign, its power should not be underestimated. It can be just as destructive to an obsessor's emotional well-being as any other type of obsessive love and, if left unchecked, can escalate into obsessive behavior, drastically affecting the lives of both the obsessor and the target.

### Forward and Buck (2002) Stalking

#### *STALKING*

Just as the trapper stealthily shadows his quarry without alerting it to his presence, many obsessive lovers covertly stalk their targets. Stalkers often copy the furtive cloak-and-dagger techniques they've seen in movies or on television. They follow their target from place to place; spy on their target in restaurants, bars, or other public places; or stake out their target's home or office.

Hal—the dentist we met in the last chapter—stalked his own wife. When Fran resumed her career after their daughter entered high school, Hal began to suspect her of harboring sexual desires for other men. To defend against his fear that she would leave him for someone else, he became increasingly possessive. If she talked to a man at a party, he would accuse her of flirting. He grew sullen when she got calls at home from male co-workers. And he constantly interrogated her about her day's activities.

### Forward and Buck (2002) Obsessive Jealousy

#### *OBSESSIVE JEALOUSY*

The persistence and depth of Hal's unfounded jealousy and suspicion suggested the possibility of what mental health professionals call a "paranoid personality disorder." A paranoid personality describes someone who is *frequently* envious, suspicious, oversensitive, and often hostile (not to be confused with "paranoia," a severe mental illness involving highly systematized delusions of persecution or grandeur).

When an obsessor has a paranoid personality, or even tendencies in that direction, I am always concerned about the potential for violence. If Hal had not been separated from Fran, I would have insisted that he do so as a condition of treatment, even though he had no history of violent behavior or of drug or alcohol abuse. Because extreme jealousy and suspicion are so often precursors to violent

### *Obsessive Pursuit*

When rejection makes obsessors feel that their lives are spinning out of control, they usually see only one course of action: to prevent their relationship from ending or, if it has ended, to revive it. The goal of obsessive pursuit is to recapture the interest of the One Magic Person. And when obsessors attempt to do this, they invariably cross a crucial line between acting out against themselves and acting out against someone else.

Pursuit, in and of itself, is not necessarily obsessive. New lovers often withdraw temporarily, in some cases because their initial flood of emotion makes them afraid of getting hurt. In such cases, a little encouraging pursuit may allay their fears. However, this pursuit should be limited to a few attempts. If the person continues to withdraw, finds a new lover or returns to an old one, or otherwise resists efforts to revive the relationship, then it is time to let go, no matter how painful that may be.

### *Denying the Undeniable*

When rejection darkens the landscape of the obsessive lover's reality, he or she invariably seeks refuge in denial. Denial is one of our most basic, potent defense mechanisms. In its most extreme form, denial can be used to totally negate reality—to believe that the truth isn't true. But most people use less extreme forms of denial:

1. They *rationalize* what is happening with seemingly reasonable excuses or explanations.
2. They *minimize* the importance of what is happening.

## Forward and Buck (2002) the Savior Complex

Some obsessive lovers are magnetically drawn to targets who have perpetual life problems of enormous proportions. The partner may be unable to hold a job, or an alcoholic who is usually drunk or hung over, or a drug addict whose life revolves around the next fix, or a con artist. The partner may be struggling with severe or chronic sexual problems or, in extreme cases, may even be a physical abuser or habitual criminal.

But no matter what the problem, the obsessors who are attracted to these lovers believe that they have the power to fix it. They believe that if they can just love enough, give enough, do enough, or

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### 78 | OBSESSIVE LOVE

care enough, they can save their lover from the jaws of personal demons, freeing him or her for the idyllic relationship they so desperately want. I call this potent group of beliefs the “Savior complex” and the obsessors who live by them “Saviors.”

---

### Forward and Buck (2002) Causes: Abandonment.

Parental love is the only love where the ultimate goal is separation. Good parents try to raise their children to become confident, self-reliant, and independent. But no matter how hard some of our parents may have tried, the realities of life may still have conspired to make our normal separation process especially difficult. An illness in the family, the birth of a sibling, unavoidable parental absences due to work schedules, the death of a parent—any of these events, even in the context of a caring family, can disrupt the journey from dependence to independence by making children feel abandoned. And if children feel abandoned, they usually lose the courage to separate, as if they had lost their safety net with their first step onto a tightrope.

If the separation process can be so easily disturbed in healthy families, imagine what happens if our parents frighten us, hurt us, abuse us, or neglect us on a regular basis. Such parents sabotage our separation by damaging the self-confidence, and confidence in others, that we need to continue on the path to independence. If we

## *Rejection: The Cornerstone of the Connection Compulsion*

With emotional salvation within reach, rejection is the obsessor's worst nightmare. Rejection is that magical door slamming in the

---

*Connection Compulsion: The Root of Obsessive Love* | 175

face. Whether they are rejected outright or simply frustrated because their needs are too insatiable to be satisfied, obsessive lovers are forced to relive the pain, fear, and desperation of childhood all over again.

(Forward and Buck, 2002, p.9).

---

### *Are You an Obsessive Lover?*

I certainly don't mean to label every intense, romantic relationship as obsessive. I'm an extremely romantic person myself. I'm a pushover for a candlelit dinner, a beautiful opera, or an evening of dancing. In the first bloom of passion I—like almost everyone else—go through a stage that seems very much like obsessive love. It is possible to become very preoccupied with a new lover without being driven by obsession.

But obsessive lovers never outgrow that state of preoccupation. Their world becomes increasingly narrow as they neglect family, friends, and activities that were previously important to them in order to focus all of their attention on their lover. And as their world narrows, their need for their lover increases accordingly. Should their lover not continue to reciprocate their feelings, the blow is unbearable. Rejection is the obsessor's ultimate nightmare.

When confronted with the loss or growing disinterest of a lover

(Forward and Buck, 2002) P.7

to use the one adjective, **obsessive**, to describe behavior as well as thoughts.

Obsessive love knows no gender. Both men and women can become obsessed, and **both men** and women can be targets. Obsessors may be completely rational in other areas of their lives or may be involved in other driven behaviors. These behaviors can range from alcoholism, drug addiction, or compulsive gambling to less publicized compulsions like workaholism or rigid perfectionism. Anyone can be an obsessor.

(Forward and Buck, 2002, p.7)

publicized compulsions like workaholism or rigid perfectionism. Anyone can be an obsessor.

Likewise, there are no rules about what kinds of people get singled out as targets. Some targets encourage their obsessive lover, others bluntly refuse all contact. Some targets initially share their lover's passion, others reject it out of hand. Some targets are married to their obsessor, others barely know him or her. The only thing all targets have in common is an unwanted, tireless

Sigmund Freud (1989)

*Sigmund Freud*



THE EGO  
AND THE ID

TRANSLATED BY

*Joan Riviere*

REVISED AND EDITED BY

*James Strachey*

WITH A BIOGRAPHICAL  
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*Peter Gay*



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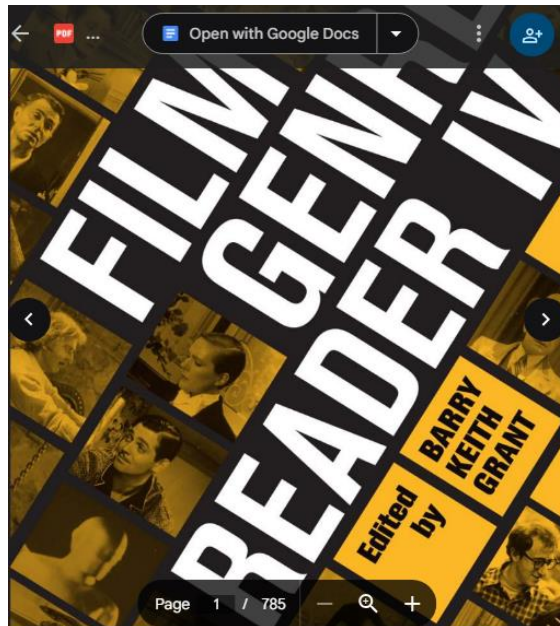
*Editor's Introduction*

( xxxv )

'The Unconscious', *Standard Ed.*, 14, 188, include such activities as censorship, reality-testing, and so on, all of which are now assigned to the 'ego'. There is one particular function, however, whose examination was to lead to momentous results—the self-critical faculty. This and the correlated 'sense of guilt' attracted Freud's interest from early days, chiefly in connection with the obsessional neurosis. His theory that obsessions are 'transformed self-reproaches' for sexual pleasure enjoyed in **childhood** was fully explained in Section II of his second paper on 'The Neuro-Psychoses of Defence' (1896*b*) after being outlined somewhat earlier in his letters to Fliess. That the self-reproaches may be unconscious was already implied at this stage, and was stated specifically in the paper on 'Obsessive Actions and Religious Practices' (1907*b*), *Standard Ed.*, 9, 123. It was only with the concept of narcissism, however, that light could be thrown on the actual mechanism of these self-reproaches. In Section III of his *Psychology of the Unconscious* (1915) Freud has



(Grant, B. K. 2012)



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Stated simply, genre movies are those **commercial** feature films that, through repetition and variation, tell familiar stories with familiar characters in familiar situations. They also encourage expectations and experiences similar to those of similar films we have already seen. Genre movies have made up the bulk of film practice, the iceberg of film history beneath the visible tip that in the past has commonly been understood as film art. They have been exceptionally significant as well in establishing the popular sense of cinema as a cultural and economic institution, par-

(Hurley & Moore, 1999)

A REVIEW OF EROTOMANIA IN  
DEVELOPMENTAL DISABILITIES AND NEW CASE REPORT

---

ANNE DESNOYERS HURLEY, PH.D.  
CHARLES MOORE, M.D.

---

Erotomania is a delusional disorder characterized by an irrational belief that another person, usually of higher social status, is in love with the patient. It may arise in the course of a mental illness or may exist as a singular delusion. It occurs in men and women, encompasses homosexual and heterosexual orientation, and in some cases, leads to stalking and serious risk to the loved person. Erotomania has been reported in persons with developmental disabilities, and a review of the clinical characteristics of this literature is summarized, with special attention to differences in presentation among case reports of patients with developmental disabilities. A new case of erotomania in a man with multiple congenital birth defects and mild mental retardation is presented. He developed the erotomania in the course of a major depressive episode. His loved person was fictional, associated with a TV-cartoon character; thus, the delusion was somewhat "child-like," and this is probably related to the patient's developmental disability. In addition, he showed a Fregoli-like phenomenon, which is a delusion that a familiar person has become another person, typically seen in neurological patients. This patient illustrates three rules of diagnosing mental illness in persons with developmental disabilities. While presentation will be easily recognizable, features associated with developmental delay and/or neurological impairment may also be present.

Erotomania is a delusional disorder that appears to occur in persons with developmental disabilities (DD) in much the same way as it occurs in the general population. On the other hand, differences in presentation have also been reported, some related to the developmental nature of the delay

needs for love, and with accompanying serious social skill deficits (see Table 1).

Erotomania is a heterogeneous disorder. It can arise in the course of a mental illness or occur as a singular delusion (*deClerambault's syndrome*), with no other accompanying pathology.<sup>7</sup> Erotomania occurs in patients who

patients.

#### *EROTOMANIA*

Patients with erotomania firmly believe that someone is in love with them, despite the fact that the loved person has taken no action to encourage such a belief. The delusion is intense, and preoccupies the patient.<sup>1</sup> Although this disorder is recorded in even Greek and Roman times, it generated little research or clinical interest until recent years, perhaps because erotomanics may stalk their "love" interest resulting in forensic interventions.<sup>14,15,17,18,21</sup> The "loved person" is typically a person of higher social status, who may even be unknown to the patient but is a public figure. Erotomania usually occurs in individuals for whom a full romantic or sexual life has been not attained, with unmet narcissistic

## Dr Lillian Glass cited in Keny et al (2023)



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NASIONAL  
2023

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### Pengalaman Toxic Relationship dan Dampaknya Pada Kalangan Generasi Muda

Wara Cera Keny<sup>1</sup>, Rayhan Febrian Syahputra<sup>2</sup>, Dhimas Rizky Pratomo<sup>3</sup>  
Program Studi Ilmu Komunikasi, Universitas Negeri Surabaya  
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#### Abstract

*A toxic relationship can cause internal conflict. This internal conflict will lead to anger, depression or anxiety. This makes it difficult for those involved in toxic relationships to live effectively and is good for health. This study aims to determine the relationship between hope, self-esteem, and happiness of people in relationships with psychological health. This research method is qualitative. The subjects of this study were 7 people, which we were able to find out through individual interviews on the basis of questions we had prepared. The many experiences used in this study were collected by interviewing the selected interviewees. The results show that self-esteem and hope affect one's level of happiness. That is, one's happiness will be great if one has high self-esteem and high hope. However, when you live in a toxic relationship, self-esteem and hope will decrease which leads to low levels of happiness.*

**Keywords:** *Happy; Toxic Relationshi; Anxiety; Self-Esteem; Hope*

menghormati. Namun kenyataannya, tidak semua orang bisa merasakan indahnya berpacaran; Banyak orang pernah mengalami kejadian kekerasan ketika salah satu pihak dalam hubungan menjadi sangat dominan atau terlalu membatasi terhadap pihak lain. Selain itu, rasa ego yang tinggi dapat menimbulkan sikap posesif yang berlebihan. Menurut Dr. Lillian Glass oleh Bagus Wismanto, mendefinisikan bahwa *toxic relationship* adalah hubungan yang tidak saling mendukung satu sama lain dimana salah satu pihak berusaha memiliki kontrol yang lebih besar terhadap pihak lain. *Toxic relationship* terdiri dari dua kata, yaitu *toxic* yang artinya racun, dan kata *relationship* yang artinya keterhubungan. Maka, *toxic relationship* merupakan hubungan antara dua individu atau kelompok yang beracun yang bersifat merusak dan membunuh. Sehingga *toxic relationship* dapat diartikan suatu hubungan yang tidak baik yang tidak hanya merusak

Lee (2018; cited in Keny et al., 2023)

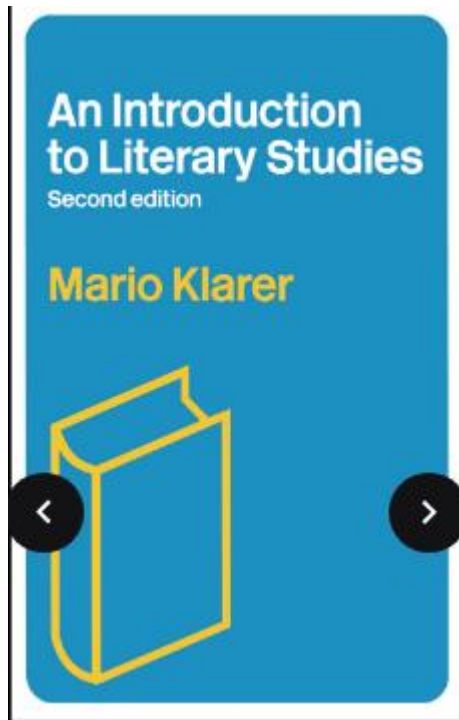
(2013), hubungan toksik adalah suatu hubungan yang di dalamnya terdapat perilaku “toksik” yang dilakukan oleh salah satu pihak dalam hubungan tersebut yang dapat mempengaruhi kesehatan fisik dan psikis seseorang.

Definisi yang sama juga diberikan oleh Lee (2018) bahwa hubungan yang toksik atau *Toxic Relationship* ditandai dengan adanya kekerasan dari salah satu pasangan, dan tentunya hal ini membuat pasangan lainnya merasa tidak enak. Hubungan toksik adalah suatu bentuk kekerasan dalam hubungan yang digunakan seseorang untuk mengontrol dan mengatur pasangannya agar menuruti setiap keinginannya. Sayangnya masyarakat kurang peduli terhadap dengan kasus *toxic relationship* ini.

Selain itu mereka menganggap bahwa itu adalah bukti cinta ,sudah banyak kasus yang berkaitan dengan penempatan kepada pasangannya, hal ini tentu harus di perhatikan agar tidak

(Klarer, 2004)

P.1



iv

literature—Research—Methodology—Handbooks, manuals, etc.  
3. American literature—Research—Methodology—Handbooks, manuals,  
etc. 4. American literature—History and criticism—Theory, etc.  
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therefore, usually include additional adjectives such as “aesthetic” or “artistic” to distinguish literary works from texts of everyday use such as telephone books, newspapers, legal documents, and scholarly writings.

Etymologically, the Latin word “litteratura” is derived from “littera” (letter), which is the smallest element of alphabetical writing. The word **text** is related to “textile” and can be translated as “fabric”: just as single threads form a fabric, so words and sentences form a meaningful and coherent text. The origins of the two central terms are, therefore, not of great help in defining literature or text. It is more enlightening to look at literature or text as cultural and historical phenomena and to investigate the conditions of their production and reception.

Underlying literary production is certainly the human wish to leave

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Underlying literary production is certainly the human wish to leave behind a trace of oneself through creative expression, which will exist

Look up the term **literature** in any current encyclopedia and you will be struck by the vagueness of its usage as well as by an inevitable lack of substance in the attempts to define it. In most cases, literature is referred to as the entirety of **written** expression, with the restriction that not every **written** document can be categorized as literature in the more exact sense of the word. The definitions, therefore, usually include additional adjectives such as “aesthetic” or

- definitions of key terms such as “literature” and “text”
- major genres, such as fiction, **poetry**, drama, and film
- periods and classifications of literature

### P.3

#### GENRE, TEXT TYPE, AND DISCOURSE

Literary criticism, like **biology**, resorts to the concept of evolution or development and to criteria of classification to distinguish various genres. The former area is referred to as literary history, whereas the latter is termed *poetics*. Both fields are closely related to the issue at hand, as every attempt to define text or literature touches not only upon differences between genres but also upon the historical dimensions of these literary forms of expression.

### B2 P.15

a)

#### **Plot**

**Plot** is the 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. An ideal traditional **plot** line encompasses the following four sequential levels:

exposition—complication—climax or turning point—  
resolution

## B2 P.25

### d) Setting

**Setting** is another aspect traditionally included in analyses of prose fiction, and it is relevant to discussions of other genres, too. The term ‘g’ “setting” denotes the location, historical period, and social surroundings in which the action of a text develops. In James Joyce’s *Ulysses* (1922), for example, the setting is clearly defined as Dublin, 16 June 1904. In other cases, for example William Shakespeare’s (1564–1616) *Hamlet* (c. 1601), all we know is that the action takes

## B2 P.17

### b) Characters

While formalist approaches to the study of literature traditionally focus on plot and narrative structure, methods informed by psychoanalysis shift the center of attention to the text’s characters. A psychological approach is, however, merely one way of evaluating characters; it is also possible to analyze character presentation in the context of narratological structures. Generally speaking, characters in a text can be rendered either as types or as individuals. A typified character in literature is dominated by one specific trait and is referred to as a **flat character**. The term **round character** usually denotes a persona with more complex and differentiated features.

Typified characters often represent the general traits of a group of persons or abstract ideas. Medieval allegorical depictions of characters preferred **typification** in order to personify vices, virtues, or philosophical and religious positions. The Everyman-figure, a symbol of the sinful Christian, is a major example of this general pattern in the representation of man in medieval literature. In today’s

## B2 P.20

### c) Point of view

The term **point of view**, or narrative perspective, characterizes the way in which a text presents persons, events, and settings. The subtleties of narrative perspectives developed parallel to the emergence of the novel and can be reduced to three basic positions: the action of a text is either mediated through an exterior, unspecified narrator (omniscient point of view), through a person involved in the action (first-person narration), or presented without additional commentary (figural narrative situation). This tripartite structure can

Klarer (2004)

just as single threads form a fabric, so words and sentences form a meaningful and coherent text. The origins of the two central terms are, therefore, not of great help in defining literature or text. It is more enlightening to look at literature or text as cultural and historical phenomena and to investigate the conditions of their production and reception.

Underlying literary production is certainly the human wish to leave behind a trace of oneself through creative expression, which will exist

B.3 P.4

2

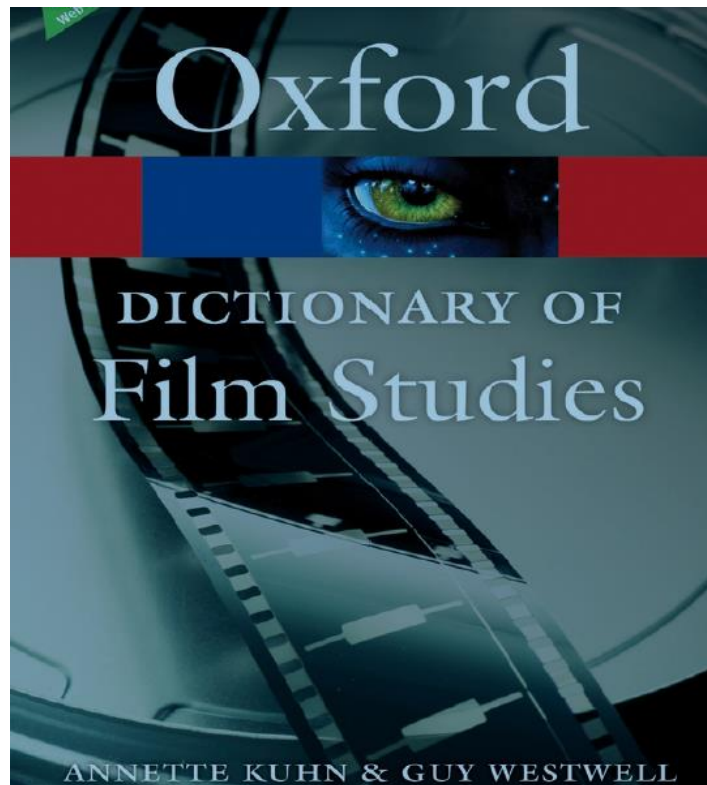
#### **PRIMARY AND SECONDARY SOURCES**

Traditional literary studies distinguish between the artistic object, or primary source, and its scholarly treatment in a critical text, or secondary source. **Primary sources** denote the traditional objects of analysis in literary criticism, including texts from all literary genres, such as fiction, poetry, or drama.

The term **secondary source** applies to texts such as **articles** (or essays), book reviews, and **notes** (brief comments on a very specific topic), all of which are published primarily in scholarly journals. In Anglo-American literary criticism, as in any other academic



(Kuhn, A., & Westwell, G. 2012)



**How to search for terms in  
*A Dictionary of Film Studies***

To find an entry in this e-book you can:

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- or
- Use your Search function to be taken to a complete list of references to your search term in the *Dictionary*
  - If your search term has its own entry, it will usually be listed at the top of your results
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**A note on special characters**

While most e-readers can display special characters (such as é and à), many cannot search for words containing them unless the special characters themselves are typed into the search box. If you are unable to type these characters, please browse for your term using the [Alphabetical List of Entries](#).

P512

**crime film**

An extremely wide-ranging group of fiction films that have crime as a central element of their plots. The fictionalized criminal act, however, is only a point of departure in defining this group of films. For example, the \*horror film is

---

replete with criminal acts but is rarely considered part of the crime film genre; similarly, crime is central to the \*thriller genre. The specificity of the

P605

**fantasy (phantasy)**

In psychoanalysis, the imaginary staging of desire; an imagined scene in which the subject is a protagonist and which stands for the fulfilment of a wish—but one whose representation is liable to be distorted by defensive processes. Fantasies may be conscious (reveries, daydreams) or unconscious, or a mix of both. For Freud fantasies are linked to sexual scenes—the primal scene, castration, seduction—in which the fantasist can inhabit multiple and shifting sites of activity and identification in the scene, as well as in relation to the fantasy's content, narration, or setting. \*Psychoanalytic

P1061

**thriller**

A film that thrills—causes the viewer to experience agitation, excitement, anxiety, suspense, or fear, often as a bodily sensation; a ‘breathhtaking’ or ‘spine-chilling’ film. The thriller is not strictly a genre but rather a mode that cuts across different film genres. Often a crime is central to the plot and key characters are criminals, forces of law and justice, victims, and bystanders, with action and suspense usually focusing on one of these groups. The aim is to startle, shock, scare, and surprise the spectator—responses generated narratively by means of twists, turns, and retardations in the plot and manipulations of \*point of view, \*editing, and \*offscreen space. Early

P702

**horror film**

A large and heterogeneous group of films that, via the representation of disturbing and dark subject matter, seek to elicit responses of fear, terror, disgust, shock, suspense, and, of course, horror from their viewers. Horror is a protean genre, spawning numerous subgenres and hybrid variants: gothic horror, supernatural horror, monster movies, psychological horror, splatter films, \*slasher films, \*body horror, comedy horror, and postmodern horror.

**romance (love story)**

A cross-media genre of popular fiction in which a positively-portrayed love relationship (conventionally male-female) dominates plots, mood is predominantly sentimental or emotional, and love is presented as a saving grace. Romance was a mainstay of early and silent cinema around the world. In the US, for example, love stories made stars of actors such as Lillian Gish (*True Heart Susie* (D.W. Griffith, 1919)) and Rudolph Valentino (*The Sheik* (George Melford, 1921)); and the genre reached its pre-talkie zenith with Frank Borzage's *Seventh Heaven* (1927), regarded by many as the definitive love story of the silent era. In Sweden, Mauritz Stiller's *Gösta Berlings saga/The Atonement of Gösta Berling* (1924) brought Greta Garbo to the attention of Hollywood, where she became the most celebrated face of 1930s Hollywood romance in such films as *Grand Hotel* (Edmund Goulding, 1932) and *Camille* (George Cukor, 1936).

**(Larasati, F. 2022).**

**OBSESSIVE LOVE DISORDER  
OF THE MAIN FEMALE CHARACTER  
IN CHARLOTTE LEVIN'S *IF I CANNOT HAVE YOU***

**A THESIS**

**In Partial Fulfilment of the Requirements  
for S-1 Degree Majoring English Literature in the English  
Department, Faculty of Humanities, Diponegoro University**

**Submitted by:**

**Firnanda Larasati  
NIM 13020118120054**

**FACULTY OF HUMANITIES  
DIPONEGORO UNIVERSITY  
SEMARANG  
2022**

**ABSTRACT**


This thesis analyses the obsessive love disorder experienced by Constance Little, the main female character in Charlotte Levin's novel, *If I Cannot Have You*. The objectives of the study are to identify the obsessive love symptoms, causes, effects and recovery processes of Constance. The writer applies the obsessive love theory of two psychiatrists, namely Susan Forward and Craig Buck, to support the analysis of the extrinsic aspect which talks about Constance Little's obsessive love. Several research methods are used by the writer, including library research, a psychological approach, and qualitative research. The results of this study prove that Constance Little's behaviour, attitude, and thoughts show the symptoms of obsessive love, such as the idealised lover, delusional jealousy, and obsessive pursuit. Those symptoms are caused by abandonment and rejection. Her obsessive love disorder affects Constance's mentality; she experiences excessive anxiety and self-harm. In order to deal with her love obsession, Constance tries a variety of recovery techniques.


**Keywords:** obsessive love, abandonment, rejection, recovery techniques.


## (Lusiana, 2022)


### OBSESSIVE LOVE DISORDER PORTRAYED THROUGH THE MAIN CHARACTER IN THE PERFECT GUY MOVIE

Lusiana, Firda (2022) *OBSESSIVE LOVE DISORDER PORTRAYED THROUGH THE MAIN CHARACTER IN THE PERFECT GUY MOVIE*. Strata I thesis, Universitas Teknokrat Indonesia.

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### 2.2.3 Theory of Obsessive Love Disorder

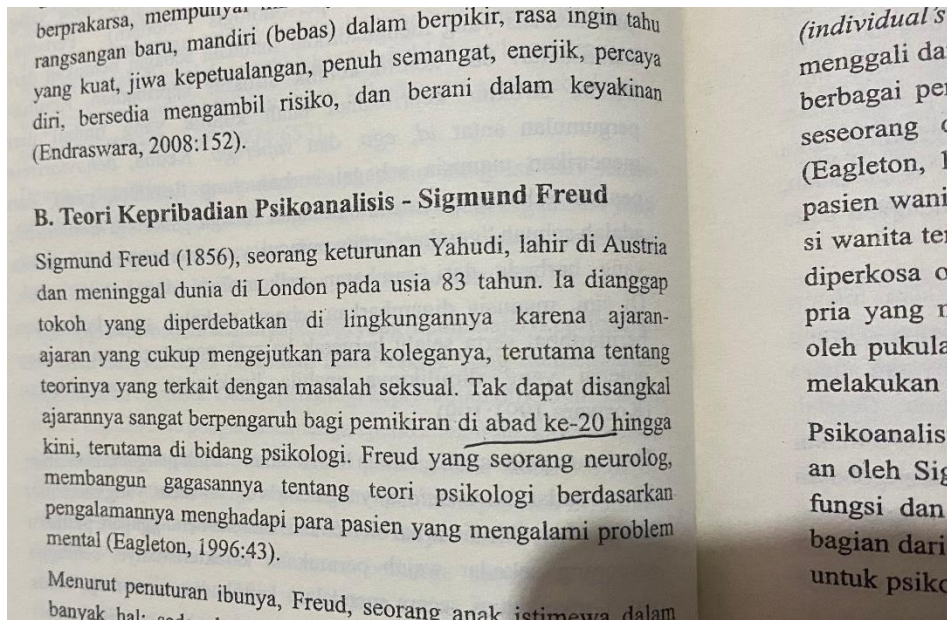
Obsession is a combination of upsetting ideas, thoughts, and images that intrude into the person's stream of consciousness and occupy one's mind, which can be a habitual thought that the person is incapable of controlling and leads a person to anxiety or even misery (Legiana, 2020). Obsessive thinking is the habit of obsessive neurosis, which is usually accompanied by compulsive behavior, meaning intentional behavior or the kind of mental acts that make the person feel compelled to do it, usually with a desire to resist and typically intended to avert some feared event or to reduce distress.

There are some types of Obsessive-Compulsive Disorder (OCD) based on the anxiety problem

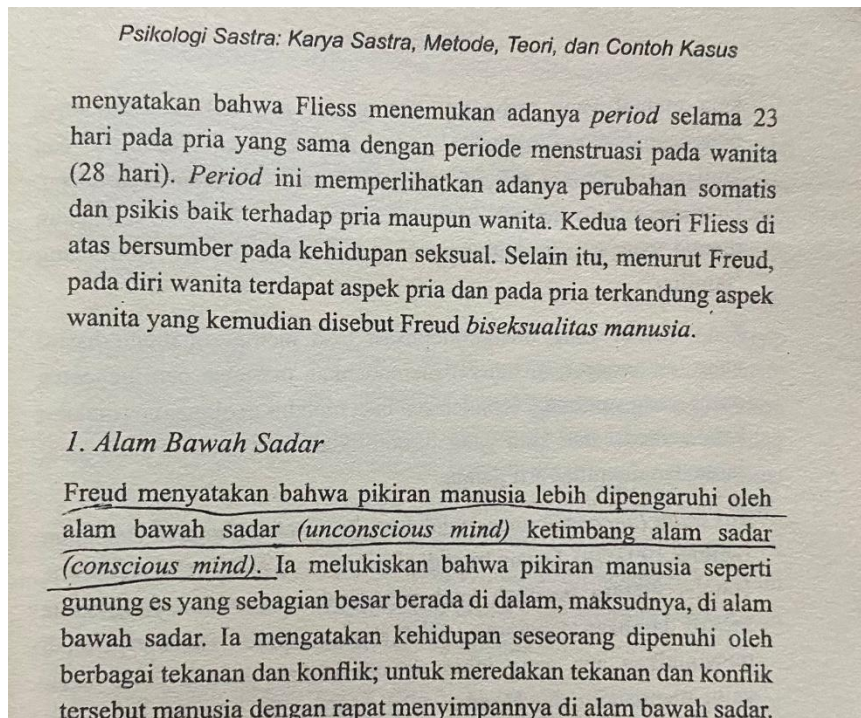


(Mindedrop, 2018)

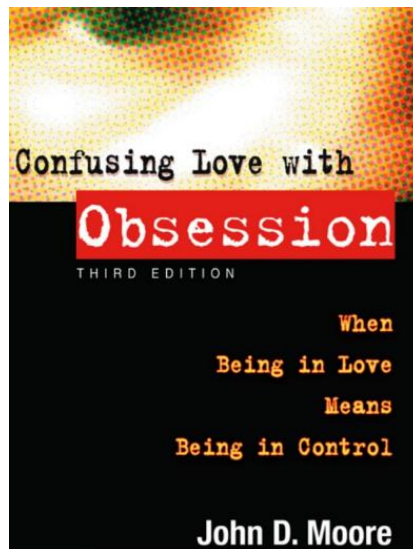
(Eagleton: 1996 Cited in Minedrop, 2018)



(Minedrop, 2018, p.13)



## Moore (2006)



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© 2002, 2004, 2006 by John D. Moore  
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2006043571

### Author's note

All of the discussions, case histories, and stories contained in this book are based on actual experiences. To protect the privacy and identity of the people involved, names and details have been changed. In some cases, composites have been created.

This book is intended to help people who may be suffering from an addiction to relationships and are seeking information as it relates to recovery. The information contained herein should be used for informational purposes only. Readers are encouraged to research the issue of relationship addictions and discuss any possible concerns with their health care providers.

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Page 4 / 87

obsession. When we believe we can stop his abusive ways by changing our behavior, we are confusing love with obsession. When we can't sleep at night because our minds are on *him*, we are confusing love with obsession. When we keep him overweight or refuse to let him exercise, we are confusing love with obsession. When we use money as a tool to chain her to the relationship, we are confusing love with obsession. When we use drugs, alcohol, and sex as a way of coping with the pain in our relationships, we are confusing love with obsession. And when we feel that we **cannot live without our partner**, we are absolutely confusing love with obsession.

You may be reading this book because you are confusing love with obsession. Quite possibly, you are reading this book because you have learned that your significant other



(Nugrahani, 2014)



gerakan sosial, atau hubungan kekerabatan. Sementara itu, menurut Bogdan dan Taylor (1992:21), bahwa penelitian kualitatif merupakan prosedur penelitian yang mampu menghasilkan data deskriptif berupa ucapan, tulisan, dan perilaku dari orang-orang yang diamati. Melalui penelitian kualitatif ini dimungkinkan

4

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untuk diperoleh pemahaman tentang kenyataan melalui proses berpikir induktif.

(Nurdiyantoro, B. 1998)



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Roda kehidupan ini  
O, jalani dia  
Sepenuh hati  
Nadi dan nadanya  
Irama dan lakunya  
Denyut dan detaknya  
Ada bersama waktu  
(Hanya ini persembahanku,  
sebagai pertanggungjawaban duniaku  
kepadamu)

P165

Istilah "tokoh" menunjuk pada orangnya, pelaku cerita, misalnya sebagai jawab terhadap pertanyaan: "Siapakah tokoh utama novel itu?", atau "Ada berapa orang jumlah pelaku novel itu?", atau "Siapakah tokoh protagonis dan antagonis dalam novel itu?", dan sebagainya. Watak, perwatakan, dan karakter, menunjuk pada sifat dan sikap para tokoh seperti yang ditafsirkan oleh pembaca, lebih menunjuk pada kualitas pribadi seorang tokoh. Penokohan dan karakterisasi—karakterisasi sering juga disamakan artinya dengan karakter dan perwatakan—menunjuk pada penempatan tokoh-tokoh tertentu dengan watak(-watak) tertentu dalam sebuah cerita. Atau seperti dikatakan oleh Jones (1968: 33), penokohan adalah pelukisan gambaran yang jelas tentang seseorang yang ditampilkan dalam sebuah cerita.

P176

## 2. PEMBEDAAN TOKOH

Tokoh-tokoh cerita dalam sebuah fiksi dapat dibedakan ke dalam beberapa jenis penamaan berdasarkan dari sudut mana penamaan itu dilakukan. Berdasarkan perbedaan sudut pandang dan tinjauan, seorang tokoh dapat saja dikategorikan ke dalam beberapa jenis penamaan sekaligus, misalnya sebagai tokoh utama-protagonis-berkembang-tipikal.

P176

### a. Tokoh Utama dan Tokoh Tambahan

Membaca sebuah novel, biasanya, kita akan dihadapkan pada sejumlah tokoh yang dihadirkan di dalamnya. Namun, dalam kaitannya dengan keseluruhan cerita, peranan masing-masing tokoh tersebut tak sama. Dilihat dari segi peranan atau tingkat pentingnya tokoh dalam sebuah cerita, ada tokoh yang tergolong penting dan ditampilkan terus-menerus sehingga terasa mendominasi sebagian besar cerita, dan sebaliknya, ada tokoh(-tokoh) yang hanya dimunculkan sekali atau beberapa kali dalam cerita, dan itu pun mungkin dalam porsi penceritaan yang relatif pendek. Tokoh yang disebut pertama adalah tokoh utama cerita (*central character, main character*), sedang yang kedua adalah tokoh tambahan (*peripheral character*).

Tokoh utama adalah tokoh yang ditamakan nenceritaannya

P178

### b. Tokoh Protagonis dan Tokoh Antagonis

Jika dilihat dari peran tokoh-tokoh dalam pengembangan plot dapat dibedakan adanya tokoh utama dan tokoh tambahan, dilihat dari fungsi penampitan tokoh dapat dibedakan ke dalam tokoh protagonis dan tokoh antagonis. Membaca sebuah novel, pembaca sering mengidentifikasi diri dengan tokoh(-tokoh) tertentu, memberikan simpati dan empati, melibatkan diri secara emosional terhadap tokoh tersebut. Tokoh yang disikapi demikian oleh pembaca disebut sebagai tokoh protagonis (Altenbernd & Lewis, 1966: 59).

Tokoh protagonis adalah tokoh yang kita kagumi—yang salah satu jenisnya secara populer disebut hero—tokoh yang merupakan pengejawantahan norma-norma, nilai-nilai, yang ideal bagi kita (Altenbernd & Lewis, 1966: 59). Tokoh protagonis menampilkan sesuatu yang sesuai dengan pandangan kita, harapan-harapan kita,

P181

### c. Tokoh Sederhana dan Tokoh Bulat

Berdasarkan perwatakannya, tokoh cerita dapat dibedakan ke dalam tokoh sederhana (*simple* atau *flat character*) dan tokoh kompleks atau tokoh bulat (*complex* atau *round character*). Perbedaan tersebut berasal dari Forster dalam bukunya *Aspects of the Novel* yang terbit pertama kali 1927. Perbedaan tokoh ke dalam sederhana dan kompleks (Forster, 1970: 75) tersebut kemudian menjadi sangat terkenal. Hampir semua buku sastra yang membicarakan penokohan, tak pernah lupa menyebut perbedaan itu, baik secara langsung menyebut nama Forster maupun tidak. Pengkategorian seorang tokoh ke dalam sederhana atau bulat haruslah didahului dengan analisis perwatakan (baca: Catatan tentang Identifikasi Tokoh pada akhir bab ini). Setelah deskripsi perwatakan seorang tokoh diperoleh, kita dapat menentukan ke dalam kategori mana secara lebih dapat dipertanggungjawabkan.

#### d. Tokoh Statis dan Tokoh Berkembang

Berdasarkan kriteria **berkembang atau tidaknya perwatakan** tokoh-tokoh cerita dalam sebuah novel, tokoh dapat dibedakan ke dalam tokoh statis, tak berkembang (*static character*) dan tokoh berkembang (*developing character*). Tokoh statis adalah tokoh cerita yang secara esensial tidak mengalami perubahan dan atau perkembangan perwatakan sebagai akibat adanya peristiwa-peristiwa yang terjadi (Altenbernd & Lewis, 1966: 58). Tokoh jenis ini tampak seperti kurang terlibat dan tak terpengaruh oleh adanya perubahan-perubahan lingkungan yang terjadi karena adanya hubungan antarmanusia. Jika diibaratkan, tokoh statis adalah bagaikan batu karang yang tak tergoyahkan walau tiap hari dihantam dan disayang ombak. Tokoh statis memiliki sikap dan watak yang relatif tetap, tak berkembang, sejak awal sampai akhir cerita.

#### e. Tokoh Tipikal dan Tokoh Netral

Berdasarkan kemungkinan **pencerminan** tokoh cerita terhadap (sekelompok) manusia dari kehidupan nyata, tokoh cerita dapat dibedakan ke dalam tokoh tipikal (*typical character*) dan tokoh netral (*neutral character*). Tokoh tipikal adalah tokoh yang hanya sedikit ditampilkan keadaan individualitasnya, dan lebih banyak ditonjolkan kualitas pekerjaan atau kebangsaannya (Altenbernd & Lewis, 1966: 60), atau sesuatu yang lain yang lebih bersifat mewakili. Tokoh tipikal merupakan penggambaran, pencerminan, atau penunjukkan terhadap orang, atau sekelompok orang yang terikat dalam sebuah lembaga, atau seorang individu sebagai bagian dari suatu lembaga, yang ada di dunia nyata. Penggambaran itu tentu saja bersifat tidak langsung dan tidak

sudut pandang penceritaan, bahasa atau gaya bahasa, dan lain-lain.

Di pihak lain, unsur ekstrinsik (*extrinsic*) adalah unsur-unsur yang berada di luar karya sastra itu, tetapi secara tidak langsung mempengaruhi bangunan atau sistem organisme karya sastra. Atau, secara lebih khusus ia dapat dikatakan sebagai unsur-unsur yang mempengaruhi bangun cerita sebuah karya sastra, namun sendiri tidak ikut menjadi bagian di dalamnya. Walau demikian, unsur ekstrinsik cukup berpengaruh (untuk tidak dikatakan: cukup menentukan)

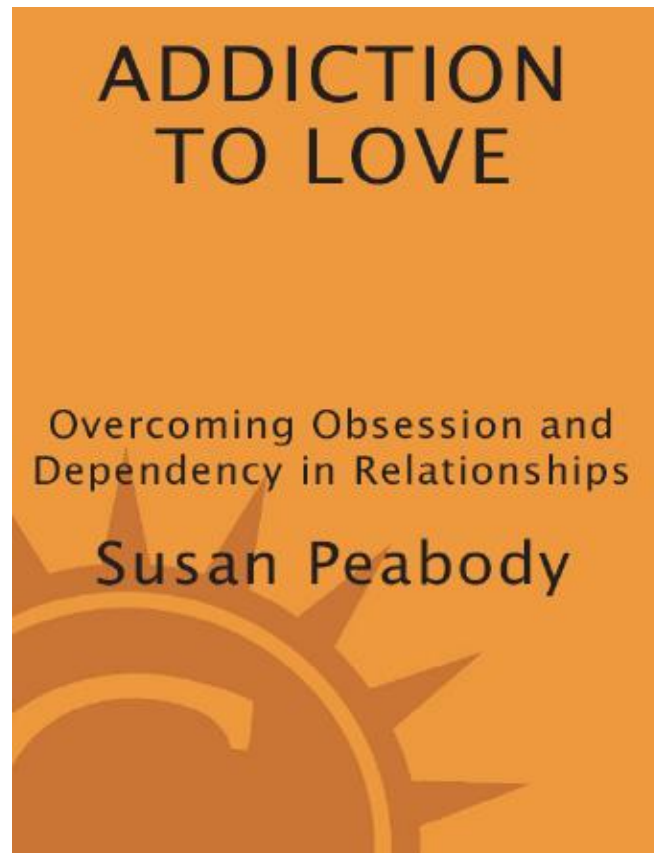
terhadap totalitas bangun cerita yang dihasilkan. Oleh karena itu, unsur ekstrinsik sebuah novel haruslah tetap dipandang sebagai sesuatu yang penting. Wellek & Warren (1956), walau membicarakan unsur ekstrinsik tersebut cukup panjang, tampaknya memandang unsur itu sebagai sesuatu yang agak negatif, kurang penting. Pemahaman unsur ekstrinsik suatu karya, bagaimanapun, akan membantu dalam hal pemahaman makna karya itu mengingat bahwa karya sastra tak muncul dari situasi kekosongan budaya.

Moral, seperti halnya tema, dilihat dari segi dikhotomi bentuk isi karya sastra merupakan unsur isi. Ia merupakan sesuatu yang ingin disampaikan oleh pengarang kepada pembaca, merupakan makna yang terkandung dalam sebuah karya, makna yang disarankan lewat cerita. Moral, kadang-kadang, diidentikkan pengertiannya dengan tema walau sebenarnya tidak selalu menyaran pada maksud yang sama. Moral dan tema, karena keduanya merupakan sesuatu yang terkandung, dapat ditafsirkan, diambil dari cerita, dapat dipandang sebagai memiliki kemiripan. Namun, tema bersifat lebih kompleks daripada moral di samping tidak memiliki nilai langsung sebagai saran yang ditujukan kepada pembaca. Moral, dengan demikian, dapat dipandang sebagai salah satu wujud tema dalam bentuk yang sederhana, namun tidak semua tema merupakan moral (Kenny, 1966: 89).

Secara umum moral menyaran pada pengertian (ajaran tentang) baik buruk yang diterima umum mengenai perbuatan, sikap, kewajiban, dan sebagainya; akhlak, budi pekerti, susila (KBBI, 1994). Istilah "bermoral", misalnya: tokoh bermoral tinggi, berarti mempunyai pertimbangan baik dan buruk. Namun, tidak jarang pengertian baik



(Susan Peabody, 2005)



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## Susan Peabody (2005) Love at the first sight

### LOVE AT FIRST SIGHT

Love addicts have many needs; one of the most compelling is the need to connect with someone. This is more than a healthy attachment hunger. This need is usually overwhelming, and most love addicts feel powerless to control it.

Because of this inner compulsion love addicts are impatient to bond with someone before they really get a chance to know him or her. I call this phenomenon “love at first sight” or premature bonding.

Love at first sight creates problems for love addicts. It either overwhelms the people they fall in love with (pushing them away) or it makes it difficult for love addicts to pull out of a relationship even when they find out they have fallen in love with the wrong person.

## Susan Peabody (2005) Excessive fantasizing

### EXCESSIVE FANTASIZING

For the love addict, excessive fantasizing plays a prominent role throughout the whole addiction process. When they first fall in love, love addicts trigger their addiction with fantasies about the loved one. Later, when their addiction takes off, it is characterized by an obsessive preoccupation with the loved one, or a constant repetition of thoughts (fantasies) about the new lover. When the relationship begins to deteriorate, the love addict avoids facing the reality of the situation by daydreaming about “how it was,” or “how it is going to be when things get better.” Even after love addicts have separated from a partner, they often keep the addiction alive by dreaming of being reunited. Fantasizing, it seems, carries the addiction forth. It keeps the infatuation, preoccupation, and obsession alive.

Since fantasizing about relationships is second nature to most people, it is important to know when it is normal and when it becomes symptomatic of an addiction. Here are some guidelines.

## Susan Peabody (2005) Dysfunctional emotions

### DYSFUNCTIONAL EMOTIONS

Most love addicts are confused and overwhelmed by their emotions because of painful childhood experiences. As a result:

- They are afraid of expressing their anger with someone they love (especially someone they are addicted to). They think their anger has the power to drive people away. They associate expressing anger with rejection and abandonment.
- They experience overwhelming and painful feelings that seem unrelated to the circumstances of their present life (free-floating anxiety, old feelings left over from childhood, etc.).
- They tend to have polarized feelings (all or nothing).
  - agony or ecstasy
  - euphoria or depression
  - hyper-vigilance or complacency



## Susan Peabody (2005) Accepting dishonesty

### ACCEPTING DISHONESTY

For the same reasons that love addicts are willing to suffer for love, they are also willing to accept dishonesty in a relationship.

Note that dishonesty includes cheating, defrauding, deceiving, lying, and the omission of information crucial to maintaining the integrity of the relationship. For the love addict accepting dishonesty is part of a complex denial system which includes:

- Ignoring obvious inconsistencies in a partner's behavior.
- Ignoring nonsensical explanations of how a partner spends his or her time.
- Ignoring the omission of crucial information.
- Ignoring unusual exhibitions of guilt shown through a partner's body language.

## Susan Peabody (2005) Being Helpless

### BEING HELPLESS

Acting helpless around a partner is another classic passive-aggressive controlling technique. It projects the unspoken message that "I can't survive without you." If this works, a love addict will try it. Women especially like to rationalize this as being "feminine" or "stroking a man's ego." They won't do anything alone, and they avoid all activities that suggest they can take care of themselves.

### SUGGESTIONS

- If you are a person who likes the image of being "helpless," stop being totally dependent on your partner as a means of controlling him or her.
- However, don't confuse accepting support from your partner with acting helpless. The goal is to find a healthy balance between taking care of yourself and letting others help you.

## Susan Peabody (2005) Projecting guilt

### PROJECTING GUILT

Often, when love addicts find themselves in a situation where their needs are not being met, they attempt to manipulate the situation by trying to make their partner feel guilty. They keep a long list of their partner's transgressions and don't hesitate to remind them of every mistake they ever made. Or they play the martyr when their partner is out of line, hoping this will stimulate remorse and change.

## Susan Peabody (2005) Negative caretaking

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### NEGATIVE CARETAKING

Negative caretaking means doing for others what they should be doing for themselves; giving more than you are receiving; and taking on more than your share of the responsibility for the survival of a relationship. This can mean taking care of people's material needs, organizing their life, covering up for them, doing their work, finding them a job, making their decisions, bailing them out of trouble, ad infinitum.

For the most part, caretaking is an attempt to control the outcome of a relationship by trying to earn or "buy" love, affection, loyalty, attention, companionship, etc. If I take care of you will you love me? Caretaking may be the love addict's way of establishing a dependency situation so his or her partner is motivated to stay in the relationship. (He can't make it without me; she would be a fool to leave.) Love addicts behave this way because they feel unlovable or unworthy of attracting and sustaining love by being themselves or by offering their "fair share." They feel the need for some "trick up their sleeve," and for them this means sacrificing their needs to take care of their partner.

## Susan Peabody (2005) An attack hysteria or rage

### AN ATTACK OF HYSTERIA OR RAGE

An attack of hysteria or rage is an adult version of a temper tantrum. It is how love addicts attempt to recapture control when they feel that it is escaping their grasp. Typically, women get hysterical and men fly into a rage but these roles can be reversed. (Of course, hysteria is a passive-aggressive controlling technique like the others I have mentioned, but rage is an overt controlling device.)

Both hysteria and rage are characterized by excessive or uncontrollable emotion such as fear or panic, and can manifest themselves as irrational tears, laughter, anger, or violence. They can also be self-induced as a dramatic ploy, but they are usually a genuine reaction to desperation and fear. The paradox of hysteria and rage is that they are attempts to gain control by losing control.

As controlling techniques, both hysteria and rage are very effective because they can be very intimidating. People are easily convinced to give the hysterical or angry person whatever they need to calm them down.

(Peabody, 2005, p.21).

Being obsessed with a person or a relationship, and calling that obsession love, is a phenomenon that is finally being recognized as a pervasive and serious problem. Anne Schaef, in her book *Co-*

(Peabody, 2005, p.22)

responsible for our happiness, but love addicts cling to this idea as if it were a life or death situation. They are totally convinced that their happiness lies in the hands of someone else and life for them is just an endless search for the holder of their dreams.)

Once the love addict has projected all of his or her dreams for

## Purkayastha (2018, May 9).


<https://timesofindia.indiatimes.com/life-style/health-fitness/health-news/are-you-an-obsessive-lover/articleshow/64080991.cms>

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Obsessive love is often claustrophobic for the person at the receiving end of it. "Obsessional love involves persistent thoughts of the love object and the desire to spend every moment with that person, no matter what. Healthy relationships allow both people to feel loved, cared for and respected; it does not restrict a person's individuality and pursuit of their own professional lives, recreational activities and friendships outside of the love relationship. This is not seen when a person gets obsessive about another, but every small sign is taken as an intended slight; the person starts getting nervous, anxious, over possessive and sometimes, aggressive," explains psychiatrist Kersi Chavda.

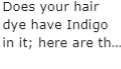
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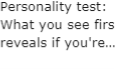
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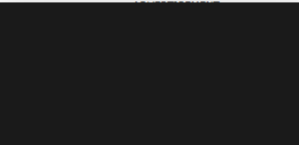


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(Samandarova, S. 2024).



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## *Psychological Thriller Genre And Its Major Characteristics*

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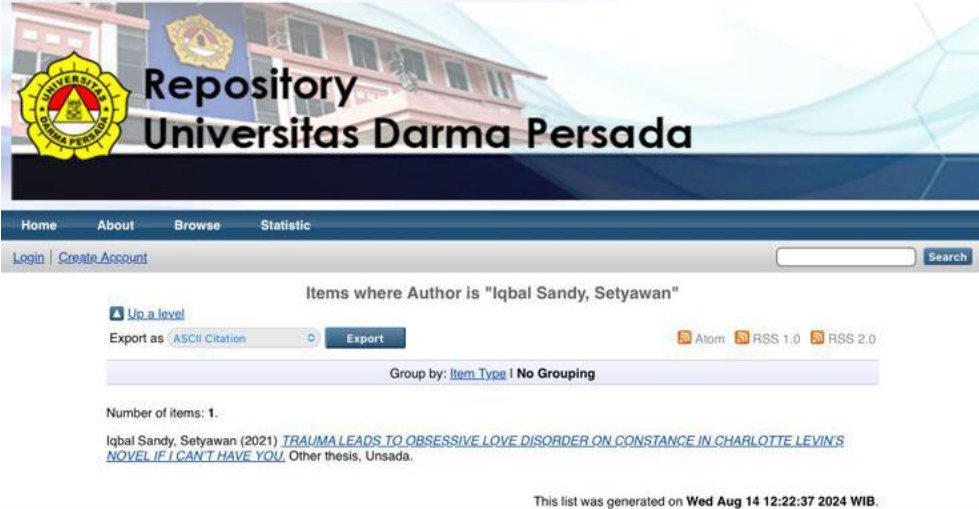


**Abstract—** The importance of historical conditions and factors in the emergence of the thriller genre in literature, its subgenres and their main characteristics have been studied and systematically analyzed in this article from a conceptual point of view. The specific aspects of the psychological thriller, the differences from the works written in detective or gothic style, and the common aspects with them have been compared, taking into account that they have a common root. The role of social and political factors in the development of the psychological thriller as a literary genre in American literature is important. It has been proved through the fundamental reforms implemented in the country's law enforcement agencies. Their positive results, and the achievements made in the fight against criminals are reflected in the psychological thriller written by Thomas Harris. In a psychological thriller, the author prepares the reader for a closer look at the human psyche while depicting the emotional state of the characters and the struggles in their inner world. Psychological thriller novels do not have clear boundaries, unlike works depicting the process of detective or police procedurals.

A thriller is a literary genre that is significantly different from a detective story. The focus of detective works is on the search process, the main character goes on a journey to achieve a certain goal, encounters obstacles on the way, and finally achieves happiness. Detective stories have their own trajectory, with a predetermined resolution, a place where a crime is solved, a stolen item returned, a major tragedy averted, a crime narrative. Detective literature is considered a branch of adventure literature, and its plot is based on events related to solving mysterious crimes. Edgar Allan Poe's *Murder in the Rue Morgue* (1841) is an early example of pure detective fiction, in which the writer introduces an inquisitive character with amazing logical analysis skills. The plot of the work is based on the events related to the process of solving the crime. Detective works keep the reader's attention on one point, increase his activity in the reading process.

A psychological thriller is a thriller genre novel or movie that focuses on the psyche of the characters and mentally manipulates the viewer or reader. Developments in the hero's mental state, such as sensations, thoughts, and difficulties in realizing the original view of the distorted reality, are the main features of the genre. Fear and anxiety increase mental tension in unexpected ways. The uncertainty of the next actions of the characters, how they see the world, ensures that the tension does not subside. A psychological thriller is characterized by an overt and gruesome ending where the villain, portrayed primarily as a

(Setywan, I. S. 2021)



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#### ABSTRACT

Name : Iqbal Sandy Setyawan  
Reg. No. : 2017130017  
Study Program : Strata One (S-1) of English Language and Culture  
Title : Trauma Leads to Obsessive Love Disorder on Constance in Charlotte Levin's Novel *If I Can't Have You*

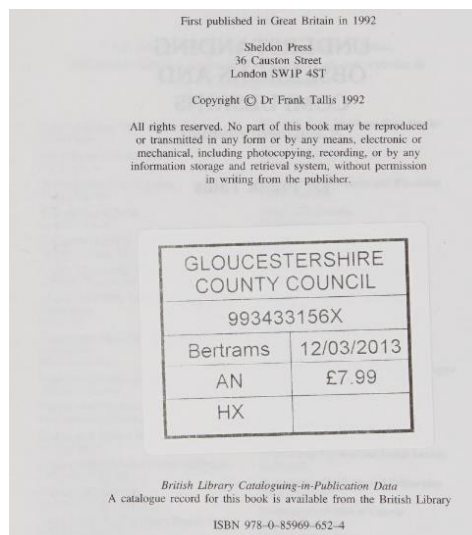
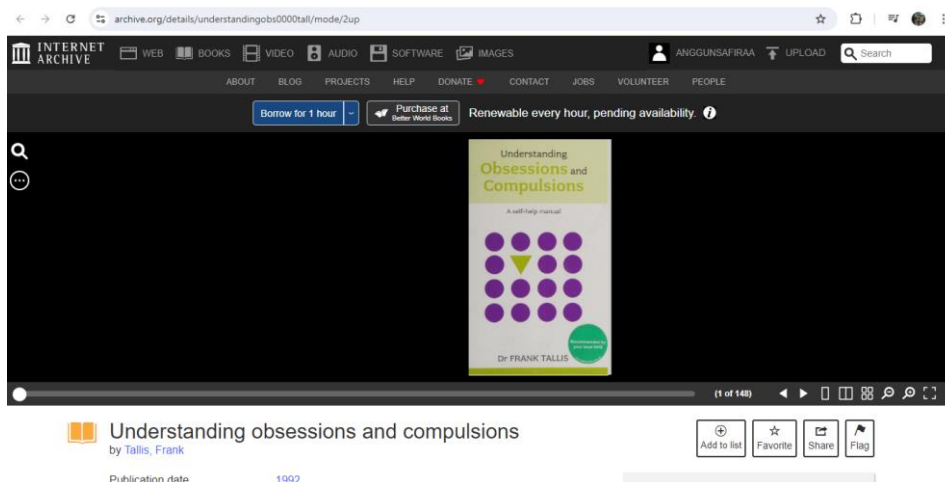
*This term of paper discusses psychological issue which is depicted by the main character named Constance in the novel If I Can't Have You. Constance's bad experience of being separated from her parents affects her romantic relationship in the novel. In addition, intrinsic and extrinsic approaches are also used to prove the theme in this novel. First, through an intrinsic approach, applying the concepts of Characterization, Plot, and Setting. Second, through an extrinsic approach, applying the concepts of Trauma and Obsessive Love Disorder. This research is qualitative research, type of library research, interpretive analysis using data collection methods in the form of text from the novel If I Can't Have You written by Charlotte Levin as the primary source and supported by several literature related to relevant theories, concept and definition as a secondary source. At the end of the research, it was concluded that in intrinsic analysis, Constance has personalities such as independent, helpful but also obsessive. In extrinsic analysis, Constance has a response to the trauma such as anxiety, fear, sadness and guilt. Constance also has symptoms of obsessive love disorder such as the thrill of new romance, revenge fantasies, rejection anxiety, denial, obsessive pursuit, obsessive jealousy, and savior complex. The trauma because of separation made Constance did not want to lose Dr. Samuel and made her obsessive towards Dr. Samuel. This intrinsic and extrinsic approach combine to make a theme in the novel If I Can't Have You.*

**Keywords:** Characterization, Plot, Setting, Trauma, Obsessive Love Disorder.



## Tallis (1992)

<https://archive.org/details/understandingobs0000tall/page/6/mode/1up>



The comparison between serious or 'clinical' obsessionality (i.e. obsessionality recognized as a (medical) problem – because it interferes with everyday living) and falling in love is strengthened, by our frequent use of terms such as 'love-sick'. A young man in the throws of love-sickness may lose his appetite, his ability to concentrate, and generally act as though he has been afflicted by some strange illness. In Shakespeare's *Romeo and Juliet*, as soon as Romeo appears, he describes himself as a 'sick man', and makes reference to a 'madness most discreet'.

A more sinister variant of this kind of attachment is **jealousy**. Suspicion and possessiveness can easily get out of hand, causing continual arguments within an otherwise successful relationship.