

# INSANIYAT

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### The Manifestation of Monster and the Emotional Repression in Jennifer Kent's *The Babadook* (2013)

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#### Abstract

*The purpose of this research is to explore the emotional state of the main character, Amelia, in The Babadook film. The film portrays how Amelia deals with her loss and how the monster Babadook represents the repressed feeling of loss. This research analyses the emergence of The Babadook, how it affects her, and how her behaviors are considered as melancholia by using qualitative method and the theory of psychoanalysis, Mourning and Melancholia by Sigmund Freud (1917). The research finds that the eerie monster haunts Amelia whenever she is confronted to her repressed emotion: grief and self-loathing. The Babadook monster is the manifestation of grief and loss. As the monster getting stronger, the sinister presence of The Babadook starts to affect Amelia's psyche as she is getting more paranoid and more aggressive. She is also unable to show affection toward her son. Moreover, Amelia shows an act of self-destruct by keeping herself from the outside world and unconsciously blaming herself for the death of the husband. Those behaviors indicate that Amelia comes into the state of melancholia. Finally, she manages to overcome the state by accepting the feeling of loss and let herself mourn. The study of this film suggests a way of dealing with trauma and loss by accepting their permanent presence in life.*

**Keywords:** mourning and melancholia; trauma; repressed emotion; manifestation of monster; ego-loss

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#### Introduction

*The Babadook* is a 2014 Australian psychological horror film written and directed by Jennifer Kent in her directorial debut, and produced by Kristina Ceyton and Kristian Molière. It is based on the 2005 short film *Monster*, also written and directed by Kent. *The Babadook* is a movie about a mother and son failing to cope with the tragedy that leads to a supernatural force coming to life from the pages of a pop-up book. *The Babadook* has plenty to say about

grief and the exhaustion of motherhood, rather than just being plain scary. The world of the film itself is a depiction of Amelia's life through a heightened reality lens with everything the audience sees from the family home, the numerous characters to the major events being served up as an expressionistic betrayal of the inner turmoil and confluence of emotions Amelia felt.

Amelia has to take care of Samuel on her own after her husband's death on the same day Samuel was born. She is unable to deal with her grief, and the fact that Sam is not an easy child to raise results in Amelia's unending annoyance, she is in a way incapable of loving her son. She has completely repressed her emotion instead of acknowledging it. By doing this, she unconsciously allows *The Babadook* to come into their lives.

The presence of *The Babadook* is more than just a scary otherworldly creature presenting the horror aspects in the film. The haunting starts when Amelia is forced to deal with her repressed emotions, and from here *The Babadook* makes his presence known even further. A line from the pop-up book saying "The more you deny, the stronger I get" mirrors Amelia's state of mind where she has been doing her best in ignoring her emotions, but they don't go away. In fact, they build up and overwhelm her eventually. The more Amelia ignores her emotions, the scarier *The Babadook* appears. By this, *The Babadook* is the manifestation of Amelia's repressed emotions.

*The Babadook* is advertised according to its most prominent horror element: monster, but the audience may have quickly realized it isn't quite about *The Babadook* itself, nor is it about his evil book-vessel that haunts Amelia and Sam, but rather a psychological horror of Amelia's mental state. Many reviews note how the film give form and voice to the unspoken horrors and pains of parenting (Burr, 2014), specifically motherhood (Oler, 2014), through the metaphor of an insanity demon (Dowd, 2014). *The Babadook* is a hauntingly humane portrait of grief and repression in the guise of a ridiculous creature feature. There are a number of films about grief, but part of what makes *The Babadook* so interesting is that the horror genre allows it to have this element of audience interaction. Kent, in an interview with Ehrlich, says, "I like films where I'm forced to feel something. [...] I want to be put through something. If cinema can be visceral, then it is great. And horror allows that to happen unashamedly." (Ehrlich, 2014)

As *The Babadook* represents the emotional state of the Amelia, there are number of previous researchers focused on this main female character. Buerger (2017) examines Amelia maternal indifference and ambivalence as the portrayal of repressed grief and resulting emotional damage to the bond between the mother and son. Providing understanding to the abject of intrusion and how the mother is made monstrous, Amelia concludes that upon confronting and ignoring the abjection and disruption by reconciling it, her protective maternal instinct is then awakened and the mother and child relationship is restored. A study by Quigley (2016) also highlights Amelia and Samuel relationship; exploring Amelia's conflicted experience of motherhood. Quigley analyzes Amelia fractured subjectivity by the framing, composition and temporal articulation of the film, allowing the readers to observe the horror of a mother hatred towards her own son through the mask of maternal emotions. Konkle (2019) gives different interpretation of *The Babadook*. The creature is a symbol of mother's desire to be free from her child's demands. Amelia's ability to defeat Babadook is an act of acceptance to motherhood. Konkle suggests that a mother needs to keep that desire by pointing out the end of the film where Babadook is still alive in the basement. Middleton & Bak (2020) deliver a quite similar perspective to the film, exploring how the Mr. Babadook serves as a complex representation of maternal affection through cinematography, production and sound design, and performances. They argue that the horrified reactions of viewers to the supernatural scenes permeate the contiguous and relatively plausible scenes,

showing motherhood trials with an intensified sense of oppression and terror. A different interpretation is conducted by Mitchell (2019). He argues that the film is a form of trauma narrative where the main character goes through difficult paths to finally be able to deal with her trauma and accept her husband's death. *The Babadook* helps viewers to have better understanding of posttraumatic stress disorder.

While Quigley, Konkle, Buerger, and Middleton & Bak explores the significant relationship of the mother and son as well as mother's state of emotion, Mitchell mainly focuses on the posttraumatic experience of Amelia. However, all the articles do not focus on Amelia's excessive act of mourning the loss of her husband. As a grieving mother who has to take care of her troubled-hyperactive son, Samuel, on her own after losing her husband, and dealing with Samuel's fear of a monster called Mister Babadook through immense guilt and hopeless states, she grows to be hysterical and aggressive towards her son. This excessive act is what Freud considers as melancholia. Amelia's destructive behavior toward her son and herself is associated with her inability to identify what she has lost in the death of her husband. This article will further examine Amelia's inability to identify her loss by focusing on her melancholic behaviors.

Freud offers an analysis of mental condition when someone loss a loved one. In *Mourning and Melancholia*, published in 1917, Freud explains how people react differently to the loss of a loved one (1966). Freud explains the state of melancholia by withdrawing on clinical experience. When the feeling of loss becomes clinical and somatic then he experiences melancholia. In melancholia one's loss of the loved one overshadows his inability to understand what he loses on the loved one. When the feeling of loss becomes clinical and somatic then he experiences melancholia. In melancholia one's loss of the loved one overshadows his inability to understand what he loses on the loved one. Freud argues that what a melancholic loss is actually his ego (1966, p. 246). As he loses his libido due to the loss of his loved object, he is unable to displace it to a new one, and it is withdrawn into the ego. The object-loss is then transformed into the ego-loss (1966, p. 249).

Freud uses the comparison of parallels between this and the natural state of mourning to explore the psychic mechanisms of depression. Freud also notes the similarities between the states of mourning and melancholia. Freud explains that mourning is a response or reaction to an actual loss of a love-object, such as a person, or even an ideal. Meanwhile, in melancholia, the patient cannot comprehend what they have lost, or else understand what it is. In addition, (Armstrong, 2010, p. 116) also looks at the melancholic condition and details some factors necessary for its psychogenesis. Psychoanalytic models of depression have been expanded since the beginning in the work of these early theorists. These theories dedicated to offer some insights into the cause, symptoms, and treatment of depression.

## Method

This research uses qualitative research, since it deals with non-numerical data and the understanding of why and how a certain phenomenon may occur in social life is retrieved from these (Berg & Lune, 2012). According to Moleong (2018), qualitative research is used to understand a phenomenon experienced by research subjects such as behavior, motivation, perception, action, and by means of descriptions in the form of words and discuss, in a special context by utilizing natural methods. Which means, this research aims to describe systematically, factually, and accurately of certain objects. This method is a type of research that depends on the researcher insights, impressions, and knowledge. According to Kothari (Kothari, 2004, p. 5), a subjective attitudes of assessment, opinions, and behavior is the main concerned of qualitative approach to research.

Since this research is conducted to understand the main character psychological condition, it is necessary to learn the relation between literature and psychology. In *The Relationship between Psychology and Literature*, Farzaneh Dastmard, Tooran Razmjoo, and Vali Salehi (2012) states that the relation between psychology and literature is a bilateral relation. Human soul makes the literature and literature nourishes the human soul. Both literature and psychology pay attention to fancy, thinks, feelings, sensations and soul psychical issues. That being said, literature can be analyzed from many perspectives. If a research is conducted in order to discuss about the mental condition that a character has, then psychoanalysis is used to analyze the character.

## Result and Discussion

### The Appearance of Mister Babadook

The appearance of Mister Babadook can be categorized into several stages which indicate different tension of terror to Amelia. The first appearance is started when Samuel goes to bed and he needs his mom to read him a bed time story like every other night. But for this night, Samuel is allowed to choose the book he wants to read. He randomly picks a red large pop-up book on the shelf, titled Mister Babadook. With only black and white imagery and a poetic rhyme plot, the book tells of a dark creature, is portrayed as a man with black robe and black high-top hat with lengthy fingers and creepy smile who always makes rumbling sounds and knocks three times to tell everyone that he is around. As the book continues, its visuals get more intense and the pop-ups getting more frightening (Murphy, 2014). The scene suddenly changes and shows Samuel crying on Amelia's lap because he wants to continue reading Mister Babadook while she reads him another book instead.

The night after, first terror of Mister Babadook happens when Amelia finds her portrait with her husband is smeared with a ballpoint and she accuses Samuel for it. Samuel says that it is done by Mister Babadook. He runs to Amelia's bedroom and tries to take Mister Babadook down with his made-up weapon but instead, he faints after witnessing Mister Babadook with his own eyes. Amelia comes and finds Samuel under the bed and look extremely frightened. He keeps shouting "Don't let it in! Don't let it in! Don't let it in!" as he tries to tell his Mom not to let Mister Babadook in. After what has happened, Amelia is angry and decides to tear the whole book up and throw it away. They then sleep together in Amelia's room and viewers can then see a shadow passes along with crackling electricity, she turns the lights off and continue sleeping but then she hears a knocking. She ignores it and back to sleep with her face covered with blanket.

The second appearance of Mister Babadook intensifies the terror. The pop-up book which is already torn by Amelia suddenly appears in front of her door. The torn pages are glued back, the empty pages are filled with images of *The Babadook* shadowing a mother who is killing her son (Kent, 2014).

New pages taunt her saying that *The Babadook* will become stronger if she to deny its existence. The book also contains newly-added pop-ups of her killing her dog, Samuel, and then herself. Amelia then burns the book. She also received a call with creepy sound saying "ba.. ba.. dook.. dook.. dook.." Amelia runs to the police and asks for help. In the police station she sees Babadook's robe hung up behind the front desk.

The third appearance of Mister Babadook comes in a form of physical appearance. He appears when Amelia is washing dishes. Right across her window is Mrs. Roach's house. She can clearly see Mrs. Roach—her neighbor—is drinking tea while watching TV. She looks away for a while and when she looks across for the second time, she sees Mister Babadook standing and staring at her inside Mrs. Roach's house. She is surprised and accidentally break a plate she is washing. Lately after that, she reads Samuel a book to sleep. Sam falls



asleep already, and when it is time for her to sleep, she hears rumbling sound outside her bedroom and that makes her frightened. She sees the door is opened and witnesses a horrible creature slithers in into the bedroom and that make her panic so she covers herself with the blanket. She tries to peek to see what that is, but Mister Babadook has already above her—on the ceiling—and forces to get inside her through her mouth. She is panic and moving downstairs with Samuel to sleep. She cannot sleep for what has happened so she stays awake all night watching TV. But as she changes the channel, she always sees Babadook in it and makes her more afraid and stays awake until morning.

The presence of Mister Babadook continues to appear the day after the first encounter. While driving Amelia sees Babadook flying along with its robe and long fingers from behind on to top of her car. Babadook appears for another time when Amelia feels extremely tired because she hasn't been sleeping for about three days straight. In her imagination, she sees Samuel's body full of blood and found dead. Samuel screams out and it wakes her up and find herself firmly holds a knife in her hand unconsciously and seems like she wanted to kill Samuel just like what is portrayed in Mister Babadook pop-up book. Shocked, she runs to the kitchen to put the knife in a drawer. She cries herself for what she does and once again falls to her imagination where she follows Samuel into the basement and finds her husband there. He asks her to bring Samuel to him but then she realizes that this is what *The Babadook* wanted. She runs out of the basement to see herself meet *The Babadook* chasing her to her room. It stabs her back when she falls down and it successfully possesses Amelia as viewers can see her pupil are getting wider and darker.

Through Samuel help, she regains her consciousness and successfully releases from its possession. However, Mister Babadook is still around and demands her son to be killed. It confronts her with her husband's image. Reliving the crash through his words and seeing his head get cut in a half and Amelia falls to the floor weeping. Mister Babadook shows its true self, opening its arms widely enough and stands tall so that it looks really big. She tries to fight back and encourages herself that it is nothing and it trespassing her house. She declares that if it dares to touch Samuel she will kill it. Babadook falls down for the courage she shows and suddenly runs itself to the basement and lock itself there. The peace is restored to her family for she can overcome her fear and depression.

Babadook is the manifestation of Amelia 's depression over the loss of her husband. The deeper her depression is the greater the shape of Babadook is. The more she denies the depression the scarier *The Babadook* is. Once Amelia accepts the loss of her husband and deals with her depression, *The Babadook* becomes less frightening. However, since the sad feeling of losing a loved one cannot be gotten rid of, *The Babadook* is always there, as is stated in the pop-up book "You can't get rid of *The Babadook*." What Amelia can do is manage her feeling so that it won't consume her again.

### **Amelia's Melancholic State**

Amelia is a single mother who has to raise her son alone since her husband, Oscar, is dead at the same time as she delivers the baby. They have car accident on the to the hospital and results in Oscar's death. Amelia does not have time to mourn her loss and deal with her emotion since she has to take care of the child alone. She completely refuses to acknowledge or deal with her emotions, attempting instead to completely ignore them. When her cousin tries to bring up the topic of her loss, she clearly says that she no longer mourns and does not want to talk about it. She also has to deal with her son behavior. Samuel is one hyper-active son who is also obsessed with monsters and has frequent nightmares, needing to have Amelia check under the bed and in the closet. This often makes Amelia very stress out and exhausted, which then leads to her depression. As it is stated by Schwartz and Schwartz

(Schwartz & Schwartz, 1993, p. 2), depression is an affective, or mood disorder. It is an illness that immerses its sufferers in a world of self-blame, confusion, and hopelessness

Amelia's ignorance and inability to deal with the loss repress emotions related to Oscar's death. These emotions are pressed down so much that they actually manifest into excessive behavior. Amelia is unable to build relationship with his seven-year-old son. She is generally cold and unfeeling towards Sam and does not seem to like him very much. The presence of *The Babadook* gradually change her cold and unfeeling toward Sam into aggressiveness. At first, Amelia's aggression towards Samuel is just in a form of verbal aggression. However, as *The Babadook* keeps consuming her and feeding her depression, Amelia finally lashes out in anger and even becomes violent. She even threatens Sam with knife. She is now in the stage of borderline depression, one step closer to melancholia after the continuous denial of her mourning. Amelia inability to love is one mental feature of melancholia (Freud, 1966, p. 244).

Aside from being aggressive, Amelia is also described as having lack interest in the outside world. She only leaves her home to work at a nursing home. She doesn't have any friends to talk to. The film only shows Amelia having small conversation with her cousin, neighbors, and co-workers. She ignores a co-worker who gives her extra attention. She also does not do other activities except working and taking her son to school. At home she is only shown in the kitchen cooking, or on the bed. There is one scene where she visits a shopping center, but she only walks, has ice cream then returns home.

The vivid presence of Mister Babadook worsen Amelia's mental state. Apart from making her aggressive, Amelia becomes paranoid. Afraid of *The Babadook* will come and consume her, Amelia does not want to close her eyes. She becomes sensitive to sounds and shadows. Due to her paranoid, Amelia start to have hallucination. This is also because of her depression and not being able to cope with reality. Psychotic depression happens when someone exhibits symptoms of depression along with a break in reality. This break in reality can take the form of paranoid delusions, which are irrational thoughts and fears, or hallucinations, where a person sees or hear things that aren't there ("The Link Between Paranoia and Depression," n.d.). Amelia begins to see Babadook and hear sounds that indicate Babadook presence. After a couple of episodes of hallucinating and making up the presence of Mister Babadook, Amelia starts imagining things. At first, she sees bugs coming from behind the fridge, pouring out of a gash in the wall, but when the Department of Community Services show up with papers about Samuel and she shows them the wall, the hole is gone. Right after this scene she even imagining that Mister Babadook is standing and watching them in her neighbor house. This hallucination continues and tortures her. Amelia is more frustrated after realizing that she is imagining seeing Samuel's body is full of blood and is found dead. She also imagining meeting with her dead-husband in the basement. This manifestation of Oscar is actually her hallucination from *The Babadook*, informing Amelia of what he is after, "I just need you to bring me the boy."

Sam is the one who introduces the monster to the audience, and he is the first to believe in it. It is plausible to associate this fact with his mother's emotion, since Samuel is the witness of Amelia's inner turmoil and how it starts to affect her, and later their relationship. Amelia herself is unaware, if not negligent, of her mental state, even when she appears to have the mental states of melancholia. The haunting happens right after Amelia confronts Samuel when he enters the basement in an attempt to make a trap for *The Babadook*, telling him he isn't supposed to be in the basement, where she has stashed all of her dead husband's belongings. In a way, this represents how she has tried to ignore her feelings; locking up her husband's things in the basement, keeping them out of sight and hopefully out of mind. The same could be said as to how Amelia has dealt with the tragedy by logging it deep in a part

of her mind and doing her best to completely ignore it. Now the door has been literally and figuratively open. Seeing Amelia clutching a picture of the two of them tightly close to her, this must be the first time in quite a while she has seen Oscar's belongings and she's already beginning to be forced to deal with her repressed emotions. As from what we can determine, the spirit is drawn to Amelia by her unresolved emotions. Whenever Amelia is forced to deal with her emotion, whether it is her mourning over losing Oscar or her frustration over rising Samuel, *The Babadook* will come to haunt them, and is due to this that *The Babadook* is let in by her. By continuing to deny her feelings, she has let *The Babadook* in and now Amelia is fully under its control. In other words, her mourning has now developed into melancholia.

Amelia's attempt to ignore the grief and to believe herself that she's able to deal with it are irrelevant with her actions. She shows lack of interest with outside world, being reluctant to do many activities, difficult to sleep, unable to find new object of love. Those actions are form of mourning. However, Amelia doesn't realize them. She cannot explain her behaviors and cannot understand why her cousin asks her to move on. This inability to explain the behavior is what differentiate mourning from melancholia. Freud states the different between mourning and melancholia is when a person has "a lowering of the self-regarding feelings" (Freud, 1966, p. 244). Amelia cannot comprehend her emotions and cannot explain why she behaves such ways. This condition continues for 7 years, since Sam was born, and creates prolonged depression, loss of self-respect, and feeling of guilt that makes her think she deserves to be punished.

Amelia's failure to substitute her object of love, Oscar, with a new object of love, Sam, is the ego's failure to channel her libido in accordance with the super-ego demand. As a result, ego is unable to maintain balance between desire and norm and dominated by id, that construct destructive behavior on Amelia. The destructive behavior in form of act of abusing and blaming oneself is then the manifestation of ego-loss. The dominant mental feature of melancholic person is transforming the object-loss, the loss of the loved object, into ego-loss. As a result, a melancholic at the same time will feel sad and guilt. Amelia is worthless, unable to do anything, and covered in sin. She hates and curses himself and hopes to be exiled. All Amelia's behaviors are act of abusing and blaming herself and are manifestation of being worthless and desire to be exiled. Amelia's decision to stop Sam from going to school and let him stays at home is also a manifestation of isolating and cutting oneself from the outside world. Amelia unconsciously associates Sam with the 'other ego' of her who mourns and accepts the loss of her husband. Sam is the one who keeps mentioning her husband, how he dies, and the absent of his figure. Sam is also associated with an ego-ideal which is able to deal with loss and ready to substitute the love object with a new one, as he once mentions that he wishes to have a new father. Amelia's aggressiveness toward Sam and her attempt to isolate him at home is an act of rejecting the ego-ideal since she unconsciously believes that she is not worthy to find a new object of love.

As Amelia's aggressiveness and self-destruction grow, Sam stops her and says "I know you don't love me. *The Babadook* won't let you. But I love you, mom." While in the mind of the innocent Sam he is referring to the monster, this is a reference to the melancholia that is preventing Amelia from having a normal relationship with her son. As she screams, breathing heavily and convulsing, Samuel tells her, "You let it in. You have to get it out!" This is a calling for Amelia to stop denying her feelings, now that all the repressed thoughts are flooded her mind that she has to get them out.

She tosses him off with odd otherworldly movements like that of the monster and flips over vomiting up a bunch of black liquid. Now that they have confronted the root of the problem of their relationship that she can't love Sam because of her mourning and unresolved grief of losing Oscar, she now has the ability to deal with the monster which

confronts her once again with her husband's image. Reliving the crash through his words and seeing his head get cut in half, Amelia falls to the floor weeping, "You are nothing" she says. The room begins to rattle as *The Babadook* stretches his arms out in front of her. She yells at the creature that shrieks and growls, but she is unwavering. Sam has lifted into the air and she grabs him roaring. *The Babadook* then retreats. After threatening to kill the monster if it dares to touch her son again, the rumbling suddenly stops and the monster appears again in front of them but falls to the ground yet heard is still groaning on the floor, it shrieks to life flying and rapidly darting through the house and going into the basement, getting locked inside the house. She refuses to let *The Babadook* take her son, which also means she refuses to let her sadness and depression overcome her again. The act of saving Sam also means that Amelia accepts the loss of her husband, as Sam is associated with the Oscar's death. *The Babadook* itself isn't defeated by violence but by a mother's will to protect her son and to recover from the tragedy she faced some times ago.

Amelia grabs Samuel in her arms, cradling him close and after this experience Amelia has finally deals with all her previously repressed emotions tied to her husband's death. Unable until now to unlink that tragedy from the birth of her son, now Amelia is seen to love Samuel, finally giving him his very own birthday party and symbolizing that this day is now his day, something that she wasn't even able to consider the thought of before. It shows Amelia's acceptance that while this is a day of grief, it is also a day to be celebrated. At this point, Amelia seems more energetic and awake than the viewers have ever seen her. She's caring and warm towards Samuel. Being the same kid as before, now Amelia doesn't punish him or gets annoyed at his behavior. She accepts him for who he is.

Later, the two are seen collecting worms into a bucket. She enters the basement, setting down the bowl of worms. *The Babadook* hisses and growls, nearly knocking her over, but she stands her ground and tells the monster that "it is alright." This associates little emotional outbursts, and that are necessary to maintain emotional stability. It backs away, the bowl of worms snatches away into the dark corner. This all correlates to her own feelings that she has been struggling with throughout the film. Just as the book repeated so insistently "You can't get rid of *The Babadook*", but it turns out that you can live with it. It is still in the basement, and it is still dangerous, but it is a thing that Amelia can live with now that she's stopped denying it.

After feeding *The Babadook*, Samuel asks her how it is and she replies saying that it is quiet today. This dialogue gives us more information: first, her son is involved and knows that *The Babadook* exists and they talk about it openly which is a healthy thing for them to do in their relationship. Second, to say that Amelia is getting over it. She's not forgetting, she is just moving on. The mourning over losing Oscar will always be a part of her but she's not letting it dominate her life. As we see here, grief never really goes away. The emotions are still there, a part of her forever, but now they have been dealt with in a healthy way and should no longer be such an issue for Amelia. This ending of the movie sees Amelia acknowledging *The Babadook* as a permanent presence in her and Samuel's lives. What cements *The Babadook* as more of an association for her feelings and melancholia than as a monster is the fact that at the end of the film, *The Babadook* isn't gone. The beast itself cannot be killed, but it is always there, lurking in the shadows. As long as Amelia recognizes that she has a problem, she will remain healthy and be able to provide for her son. Giving herself the room and time to deal with her mourning, to let her awake for the first time after the death of her husband.

## Conclusion

*The Babadook* is a film that exposes the main character repressed emotion, grief, and self-

loathing. Amelia's inability to accept the loss of her husband, Oscar, and to let herself mourn result in melancholia and self-loathing. The greater her effort to deny the loss, which is manifested in the presence of monster Babadook and its ability to control Amelia, the deeper she is into the state of melancholia. Her aggressiveness, retreating from the outside world, and self-destructive behavior, are features of melancholia. Another feature of melancholia Amelia experiences, is the inability to love her son, Samuel. Sam was born at the same time of Oscar's death. He dies because of car crash when he takes Amelia to the hospital for delivering Sam. She cannot replace Oscar and direct her love to a new object, Sam, due to the fact that Sam reminds her of the loss. Amelia prefers to repress the feeling and convince herself that she has overcome the mourn. To do so, she creates emotional distance toward her son. Amelia is cold and shows no affection toward Sam.

At the end Amelia is able to deal with the melancholia and accept her emotion by acknowledging and accepting the permanent presence of Babadook in her and Samuel's lives. As Babadook is associated with grief and loss feeling over Oscar's death, the acceptance of the monster symbolizes Amelia's decision to make peace with her past and accept the fact that the loss is part of her live which will never completely be forgotten. The film then signifies that to continue living after the trauma of losing a loved one, someone needs to accept the fact he losses the person and the loss creates mourning. To mourn is natural state for someone to overcome the trauma. In mourning time is needed for ego to succeed in freeing itself from the lost object and displace it with a new one.

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# INSANIYAT

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