
PSYCHOPATHIC BY THE MAIN CHARACTER OF THE MOVIE MANIAC**Oleh****Mutmainnah****Cultural Science Faculty, Universitas Sam Ratulangi****Email: mutmainnah@unsrat.ac.id**

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Abstract: *This study analyzes the representation of psychopathy in the movie Maniac, focusing on the psychopathic characteristics of Frank as the main character and the factors contributing to his behavior. A descriptive qualitative method is employed to analyze the data. Hare's theory of psychopathy is used to identify the characteristics, while Freud's psychoanalytic theory is applied to examine the contributing factors. The findings reveal that Frank exhibits five psychopathic characteristics: glibness and superficial charm, lack of remorse, impulsivity, poor behavioral control, and lack of empathy. Furthermore, the results indicate that Frank's psychopathic behavior is influenced by the dominance of the id over the ego and superego*

INTRODUCTION

A person can be said to be healthy when both their physical and mental conditions function well. If the body is healthy but the mind is not, then a person cannot be considered fully healthy. The term *soul* here refers to one's psychological or mental state. Illness does not only appear through physical conditions such as flu, sprains, or headaches, but can also occur within the psychological domain. The term *mental* derives from the Latin *psyche*, meaning "soul," "mind," or "psychiatric." Muhibbin (2001) states that psychology is a science that studies human behavior—both internal and external—whether individually or in groups, in relation to the environment. In line with this, Mangal (2011) explains that psychology aims to provide better understanding and control of an organism's overall behavior. Within the field of abnormal psychology, one of the disorders discussed is psychopathy.

Nowadays, society frequently encounters various cases involving individuals with psychopathic tendencies. One widely reported case involved a young man named Stuart who murdered his 63-year-old father and his mother by repeatedly stabbing his father until his ribs were fractured (BBC News, 2017). In the same year in the United Kingdom, another young man was reported to have mutilated approximately 250 cats, while several foxes and rabbits were also found dead under similar circumstances since October 2015 (BBC News, 2017). These cases highlight the serious and disturbing nature of psychopathic behavior in contemporary society.

Several characteristics are commonly observed in individuals with psychopathic traits. First, psychopaths often present themselves as pleasant and charming, creating a positive first impression that easily attracts others. Hare (1993) states that psychopaths are social predators who charm, manipulate, and ruthlessly exploit others without experiencing guilt or remorse. Due to this convincing façade of normalcy, their true nature often goes unnoticed by

those around them.

Second, psychopaths tend to lack empathy and frequently imitate socially acceptable behavior to blend into society. Hintjens (2015) explains that many psychopaths are able to appear normal and function successfully in everyday life, making them difficult to identify. Furthermore, psychopathy is classified as a personality disorder that is often perceived as dangerous, as individuals with this condition may engage in cruel or harmful behavior while maintaining an outward appearance of normality (Hintjens, 2015).

Various scholars have offered perspectives on psychopathy from both psychological and literary viewpoints. Sigmund Freud, the founder of psychoanalysis, proposed that human personality is largely governed by the unconscious mind rather than conscious awareness. He divided personality into three interacting components: the *id*, *ego*, and *superego*. This psychoanalytic framework is often used to analyze abnormal behavior, including psychopathy.

Although psychopathic characters were initially discussed primarily within psychological studies, they have increasingly appeared in literary works. One example is the novel *Straw* by Noorca Marendra (2015), which portrays a psychopathic character involved in murder and cannibalism. According to Klarer (1999), the term *literature* originates from the Latin word *littera*, meaning “letter,” while the term *text* is derived from *textile*, suggesting a woven structure in which words and sentences form a coherent whole. In contemporary understanding, literature is not limited to written texts but also encompasses oral forms. Aminuddin (2002) further states that literary works are cultural and social phenomena that reflect human creativity and societal values.

In addition to literary texts, films function as an important medium for conveying information and representing social realities. Irwanto, as cited in Sobur (2013), argues that films portray realities that grow and develop within society. Similarly, Danesi (2010) defines film as a text composed of photographic images that create the illusion of motion and reality. Film and literature are closely interconnected; Wellek and Warren (1956) classify literature into three main genres—prose, drama, and poetry—and film scripts can be considered literary products. Furthermore, Boggs (1978) asserts that a film script is an autonomous literary work.

The researcher developed an interest in conducting this study after watching *Maniac* (2012), a French–American psychological slasher film directed by Franck Khalfoun and written by Alexandre Aja. The film centers on Frank Zito, a psychologically disturbed young man who inherits his family’s mannequin business following the death of his mother, a former prostitute. Frank’s exposure to his mother’s sexual activities during childhood significantly affects his psychological development, preventing him from forming healthy and meaningful relationships with women. Frank’s unresolved trauma and suppressed sexual impulses manifest as violent behavior, which he externalizes as an attempt to fulfill what he perceives as his mother’s expectations. His relationship with a woman gradually deteriorates into hostility, ultimately leading to murder. The film suggests that excessive affection may develop into fear of loss, jealousy, and overprotectiveness, which can evolve into possessive and controlling behavior. As Dewi Lestari (2005) states, “Pegang tanganku, tapi jangan terlalu erat. Karena saya ingin seiring, bukan digiring,” emphasizing that love should not result in domination or control. The narrative of the film demonstrates that psychopathic behavior

does not emerge without underlying causes; childhood trauma and unresolved psychological conflict play a crucial role in its development. Therefore, this study employs psychological analysis to better understand the mental and emotional disturbances portrayed in the film, as well as their relevance to real-life psychological phenomena.

THEORETICAL FRAMEWORK

Psychological fiction refers to a type of literary work that explores the spiritual, emotional, and moral dimensions of characters, emphasizing psychological depth rather than plot-driven action. This genre focuses on the inner lives of characters and their mental processes, allowing readers to gain insight into human behavior and motivation. Psychological elements have long been an important aspect of literary studies. According to Cuddon (1979), a psychological novel is a broad term used to describe fiction that is primarily concerned with the spiritual, emotional, and mental lives of characters, with greater emphasis on character analysis than on plot or external action. Over the past two centuries, many novelists have contributed to the development of psychological fiction by portraying complex psychological states and internal conflicts within their characters.

Literary works such as novels, films, dramas, and poems in the contemporary era are rich in psychological elements, which manifest through the author's psyche, the psychological dimensions of fictional characters, and the responses of readers. Consequently, the application of psychological approaches in literary studies has increasingly attracted the attention of researchers, students, and lecturers in the field of literature. However, some literary studies that employ psychological perspectives have been criticized for creating the impression that literature is overshadowed by psychology. In fact, literary psychology does not aim to diagnose or resolve psychological disorders, as is often misunderstood. Rather, the primary purpose of literary psychology is to understand and interpret the psychological aspects embedded within literary works, including character motivation, emotional conflict, and mental processes as represented in narrative texts.

According to Ratna (2004), the psychological approach in literary studies can be conducted in two ways. First, by mastering psychological theories before analyzing the literary work. Second, by first selecting a literary work as the research object and then determining the relevant psychological theories to perform the analysis. For instance, in the second approach, a researcher must be well-versed in various psychological concepts, particularly those related to the characterization and psychological conditions of the characters, if the object of study involves characters in novels, dramas, or films.

Guerin (1979) explains that during the twentieth century, psychological criticism became strongly associated with the psychoanalytic theories of Sigmund Freud (1856–1939) and his followers. Consequently, many contemporary researchers interested in studying literature through a psychological lens often employ psychoanalytic theory. However, it is important to understand that the central aspect of applying psychological approaches in literary analysis is assessing the author's psychological involvement and their ability to represent fictional characters with psychological or psychiatric complexities.

Guerin (1979) also highlights potential abuses of the psychoanalytic approach. First, excessive enthusiasm can lead critics to force literature into a rigid framework of Freudian theory, neglecting the work's broader thematic and aesthetic context. Second, extreme

psychoanalytic criticism sometimes develops into an insular practice with its own mystique and specialized jargon, inaccessible to outsiders. Third, misuse often arises when literary scholars with limited understanding of psychology oversimplify or distort Freudian insights, while psychologists with little appreciation for literature fail to engage with the artistic qualities of the work.

According to Minderop (2010), the study of literary works through psychological concepts generally follows a structured approach. First, the researcher presents a summary of the story. Second, the researcher reviews the characters relevant to the purpose of the analysis. Numerous literary works, particularly by British and American authors, have been analyzed using psychological approaches. Examples include *Mourning Becomes Electra* by Eugene O'Neill, *The Scarlet Letter* and *The Minister's Black Veil* by Nathaniel Hawthorne, *Sons and Lovers* by D.H. Lawrence, and *Sister Carrie* by Theodore Dreiser.

The application of psychoanalysis, initiated by Sigmund Freud, can be observed in both his theoretical works and his analyses of literature and art. One of Freud's seminal works, *L'Interprétation des Rêves* (*The Interpretation of Dreams*), published in 1899, provides a foundational framework for understanding the relationship between psychoanalysis and literature (Brill, 2015). Another important work is *Trois Essais sur la Théorie de la Sexualité* (*Three Essays on the Theory of Sexuality*), frequently cited as a theoretical basis for psychoanalytic literary analysis. Additionally, Freud's study *Délire et Rêves dans "La Gradiva" de Jensen* (*Delusion and Dream in Jensen's "La Gradiva"*), published in 1906, demonstrates the direct application of psychoanalytic theory to literature. In this study, Freud analyzed Jensen's short story *La Gradiva* and observed that the personality of the characters and the events in the narrative aligned closely with his own theories on human personality.

Psychoanalysis is branch of science develop by Sigmund Freud and his followers as a study of human psychological function and behavior. As Minderop (2013: 11) this science is a part of psychology that contributed and made to human psychology this time started 1900s by Sigmund Freud.

Psychoanalysis is a scientific discipline which was begun some sixty years ago by Sigmund Freud. What we call psychoanalytic theory, therefore, is a body of hypotheses concerning mental functioning and development in a man. It is a part of general psychology and it comprises what are by far the most important contributions that have been made to human psychology today (Banner, 1969:11).

According to Sigmund Freud, human behavior results from the conflict and reconciliation among three components of personality: the *id*, *ego*, and *superego*. Freud likened the *id* to a king or queen, the *ego* to a prime minister, and the *superego* to a high priest, illustrating their respective roles in governing personality. In his psychoanalytic theory, Freud also proposed that the psyche operates on three levels: the conscious, the preconscious, and the unconscious. The *id* is the original component of personality present from birth, representing innate instincts and basic needs such as food, shelter, and sexual impulses. In the Freudian model, the *id* consists of uncoordinated instinctual trends and operates according to the pleasure principle, seeking immediate gratification without consideration of reality or time (Koeswara, 1991). The *superego* plays a critical and moralizing role, while the *ego* serves as the organized, realistic mediator between the demands of the *id* and the *superego*. The *id* functions as a powerful and self-centered force, driven by psychic energy and instinctual desires, and strives

constantly to reduce tension by fulfilling basic needs (Feist, 1988). It is detached from reality and does not change with experience, instead acting according to its own internal drives. This concept emphasizes the fundamental role of the *id* in motivating human behavior and shaping personality development.

The *ego* operates between two opposing forces, obeying the reality principle by attempting to fulfill realistic demands. According to Feist (1988), when performing cognitive and intellectual functions, the *ego* must consider the often incompatible and equally unrealistic demands of the *id* and the *superego*. In addition to these internal forces, the *ego* must also respond to the external world. Therefore, the *ego* constantly strives to reconcile the irrational claims of the *id* and the moral constraints of the *superego* with the realistic demands of the environment. Surrounded by these divergent and often conflicting forces, the *ego* frequently experiences anxiety, which it mitigates through defense mechanisms such as repression.

The *superego*, positioned above the *ego*, represents the moral and idealistic aspects of personality and functions according to moralistic and ethical principles rather than the pursuit of pleasure. It acts as a conscience, evaluating actions as right or wrong, and continuously monitors and criticizes the activity of the *ego*. For example, if a person finds a sum of money on the street, the *id* may urge them to take it for personal gain, while the *superego* reminds them that taking it would be morally wrong. The *ego* must then navigate this conflict and determine the appropriate course of action.

According to Feist (1998), conflict between the *ego* and the *id* can lead to neurosis, a type of mental disorder that affects specific aspects of personality. The concept of "neurosis" was first introduced by William Cullen in 1769 to describe affections of sensation or motion not attributable to lesions of the central nervous system. Freud later adopted the term to classify a set of syndromes, providing the first comprehensive clinical definition and systematic classification of these disorders. Maramis (1980) identifies six types of neurosis and outlines the factors that contribute to their development.

a. Anxiety

Anxiety is an unpleasant inner state that people seek to avoid. Anxiety can be described as feeling alarm or worry. Anxiety is caused by genetics and heredity, social factors, medical conditions, chemical imbalances in the brain, and substance, personality.

b. Hysteria

Neurotic Hysteria is a neurosis that contains uncontrolled reactions as a way to defend itself from its sensitivity to emotional stimuli. Pain and body can be lost without being desired by the patient. Symptoms often appear and disappear, especially if the patient presents a situation that gives rise to a great emotional reaction.

c. Phobic

Neurotic Phobic neurosis is a mental entity with its main phobia, which is an irrational fear of an object or situation. Phobias can cause feelings such as fainting, fatigue, nausea, panic, sweating.

d. Obsessive Compulsive neurotic

The term obsessions refers to an urgent idea into the mind or control of consciousness and the term compulsions refers to impulses or impulses that cannot be withheld not to be done, even though the act is not actually necessary. These types of neurosis are due to following

factors: 1) Conflicts between desires suppressed or transferred 2) Emotional mental trauma, the repression of past experiences childhood.

e. Depressive Neurotic

Depressive neurosis is a neurosis with major disruption to feelings with features: lack of enthusiasm, low self-esteem and self-blame.

f. Neurasthenia

Neurasthenia is also called leprosy. The main symptoms of this disorder are not excited, tired even though only a little energy, unstable emotions, and ability to think down. In addition to the main symptoms are also there are additional symptoms namely insomnia, headache, often infestation of various diseases.

RESEARCH METHOD

The research was conducted by employing a descriptive qualitative method. Descriptive qualitative method is a method which is employed to collect and analyse data and draw conclusion of the analysed data. By using this method, the researcher was able to explain or describe the psychopathic experienced by the main character of the movie "Maniac". Taylor and Bogdan (1949: 7) defines qualitative research refers in the broadest sense the research that produce descriptive data- people's own writer or spoken and observable behavior. Moreover, according Corbing and Straus (2008) qualitative research are concerned with the meaning people attach to things in their lives. The center of phenomenological perspective and hence qualitative research help people to understand from their own frames or references and experiencing reality as they experience.

FINDING AND DISCUSSION

This chapter focused on discussion on the analysis psychopath characteristic of Frank and the factors made Frank as a psychopath. Based on the problems formulating in the previous chapter, the discussion on this chapter was made in two subchapters. The first subchapter attempts to present the description psychopath characteristic of Frank. The characteristics of psychopath portrayed Frank is supported by theory of character and characterization, and the characteristics of a psychopath. The second subchapter is the analysis on the factors that made Frank as a psychopath. The factor that makes Frank becomes psychopath is supported by theory of personality by Sigmund Freud. There are 12 characteristics of psychopath, but the researcher only got 5 five characteristics and 1 factor of Frank as main character in the Maniac movie becomes a psychopath.

A. Findings

Here are data that researcher found a psychopathic in Maniac movie.

1. Characteristics

a. Glib and Superficial

The first data (D1), when Anna asks Frank about the horror movie that they watched his response makes Anna impressed. Frank's 37 38 response to the film make Anna impressed, she sees the different sides of Frank, his response made him look romantic.

Dialogue 00:50:57– 00: 51:20

Anna : So, what'd you think? You know, Caligari is to be the first horror movie. I really thought she was gonna get killed at the end.

Frank : I'm glad that she didn't.
Anna : Yeah, but they all end up living in a mental hospital.
Frank : I know but at least it was a happy ending.
Anna : I may have just found the last romantic. (She smiled and surprised when she heard the response given by Frank very different).

b. Lack of remorse or guilt

The second data (D2) shows that Frank kills his victim, Lucie, without displaying any sense of guilt. He behaves as if nothing wrong has occurred. After killing Lucie, he proceeds to cut her head and hair, then places them on a mannequin in his room, securing them with clips. The dialogue and actions in this scene indicate that Frank does not experience remorse for his actions; instead, he speaks and behaves as though he has committed no wrongdoing. This behavior illustrates a clear lack of conscience, which is one of the psychopathic traits observed in his character.

Dialogue 00:17:40– 00:20:39

Frank : Look what you made me do. Look what you made me do! I hate you. I hate you. It's okay, it's okay, it's okay. I'll make it better. I'll make it all better now. Sorry I missed you today. I have a surprise for you. Are you asleep already? I'm sorry but I just can't wait. (He talked to the mannequins at his house, introduced that he has something new). Alright. Take a look. I saved the best for last. Here we go. Oh, that's nice. Perfect fit, right? Okay now, this might sting a little. Okay, good. Good. Just one more. Perfect. Perfect. Meet Redlucie. Redlucie, this is my girlfriend. (He put Redlucie's scalp on a mannequin statue, take up clip and he clipped it on the mannequin).

c. Impulsive

The third data (D3) occurs when Anna calls for Martin's help. Martin enters Anna's house to rescue her, but as he continues to call out, Frank violently attacks him by throwing a meat-cutting knife into his mouth. This incident illustrates Frank's impulsive and aggressive behavior, highlighting his lack of empathy and complete disregard for human life—core traits commonly associated with psychopath.

Dialogue 01:13:51- 01:14:42

Anna : Marin! Help me! Help (Anna yell and ask for help, after she stabs Frank's palm of hand, she runs to bedroom and lock herself.)

Martin : What's the matter, Anna? (Martin kept knock on Anna's door)

Anna : Leave me alone. Go away. Please go away. (Anna yelled, drive out to Martin, because she thinks that him is Frank).

Martin : Anna, it's me Martin. Open the door. Anna what's happening in there? Is everything alright? Anna, open the door. Anna? (Martin kept knock on Anna's door).

Frank in a kitchen after treated the wound in his palm of hand. He took a meat cutter and opened the door for Martin. After Martin entered in there, Frank threw the cutter in his mouth.

Anna : Martin?

Martin : Anna, where are you?

Anna : In the bathroom.

d. Poor behavior control

The fourth data (D4) occurs when the tension between Frank and Anna escalates. Frank initially attempts to persuade Anna gently, asking her to listen to his explanation. However,

Anna refuses to comply. Unable to control his emotions, Frank impulsively throws Anna, causing her to fall to the floor accidentally. This incident reflects Frank's poor behavioral control and impulsivity, which are key characteristics of psychopathy, as he acts violently when faced with frustration or resistance.

Dialogue 01:12:56-01:13:37

Frank : You look like a stranger. Why are you scared? Anna come, I think we need to have a little talk. (Frank touched Anna's shoulder and tried to explain what had happened was a misunderstanding).

Anna : Get off me! (Anna took a knife and lead to Frank while she is yelling and crying).

Frank : Just calm down. What are you doing? What are you doing? It seems that we need to iron a few things. You know what I mean, do not you? Come, I think we need to have a serious talk. (Frank softens his voice, try to persuade Anna. Then Anna scraped the knife to Frank's arm. Frank slaps Anna and push her on the table until it broke and Anna fell to the floor).

Anna : Get off! (Anna kept yelling and crying).

Frank : Let me explain it to you! (He pulled Anna's foot until the glasses on the floor injured her body).

e. Lack of empathy

The fifth data (D5), illustrating Frank's psychopathic characteristics, occurs when he attempts to kill Rose. Frank relentlessly pursues her, and when she tries to hide, he suddenly injures her legs, causing her to fall. He then repeatedly stabs her until she dies. This incident demonstrates Frank's lack of empathy, extreme aggression, and total disregard for human life, further confirming the psychopathic traits present in his character.

Dialogue 00:37:44- 00:39:39

(Rose kept running from Frank. She got into the car park. She was hiding behind the car that was there)

Rose : Somebody opens it. Help me. Please. (She yelled and asked for help. Rose asked for help. Frank opened a hedge of car park; he took a beater and look for Rose. And, finally Frank got rose, she cut her foot).

Rose : No! No! Please! No! Please. No! No! (Rose fell on the asphalt her foots kept bleed. She yelled and cried. Frank just silent, he came close to Anna and stabbed her body till Rose died. Frank took her scalp).

B. Discussion

In this part the researcher discussed the data analysis that had been found in Maniac movie. The researcher describes the characteristics of Frank's psychopath and the factors that cause Frank becomes a psychopath.

1. Characteristics of Frank's psychopath

a. Glib and Superficial

Based on data (D1), Frank exhibits the psychopathic characteristic of being glib and superficial. Psychopaths are often voluble and verbally adept. They can be entertaining and engaging conversationalists, quick with clever comebacks, and capable of telling improbable yet convincing stories that present themselves in a favorable light. Such individuals are often highly effective at creating a positive impression and are generally perceived as likable and charming.

One psychopathic tendency is being glib and superficial. Individuals with this trait are smooth, engaging, charming, and often appear confident, naturally drawing others toward them. Frank, the main character of the film, demonstrates these characteristics. His charm fascinates others, particularly Anna, who does not suspect him to be a psychopath. Frank's alluring and deceptive demeanor conceals his true intentions, making others unnerved by the mask he presents. His words often contradict his true feelings and actions, reflecting the superficiality of his personality.

According to Hare (1993), these charming yet dangerous individuals are clinically identified as psychopaths. They are highly effective at presenting themselves positively and are often perceived as likable and attractive. Frank skillfully manipulates his behavior and language, creating the impression of a romantic and intelligent man, which easily captivates Anna and others around him.

b. Lack of Remorse guilt

Psychopaths exhibit a striking lack of concern for the consequences their actions have on others, regardless of how devastating these effects may be. They feel no guilt, show no remorse for the pain they cause, and do not consider there to be any reason for concern. While psychopaths may acknowledge that they have performed a harmful act, they typically deny that it is morally wrong. In other words, they can commit virtually any harmful action and behave as if nothing has happened. As Hare (1993) states, psychopaths demonstrate a profound indifference to the destructive consequences of their behavior. They often speak about their actions with complete candor, calmly asserting that they feel no guilt, are not sorry for the harm they have caused, and see no reason to be concerned.

c. After Frank kills his victim, Lucie, he displays no sense of guilt. He behaves as if he has done nothing wrong. In contrast, most people naturally feel sadness and remorse when their actions harm others, but Frank's reaction is completely different. After the murder, he proceeds to cut Lucie's head and hair, which he then places on a mannequin in his room, securing them with clips. The dialogue and actions in this scene clearly demonstrate that Frank does not experience remorse; he talks and behaves as though no wrongdoing has occurred. This behavior reflects a core psychopathic trait: a complete lack of guilt or concern for the consequences of one's harmful actions.

d. Impulsive

The impulsive behavior of psychopaths is characterized by acting without prior consideration of the consequences. According to Hare (1993), psychopaths are unlikely to spend much time weighing the pros and cons of a course of action or reflecting on its potential outcomes. A common response is, "I did it because I felt like it."

Frank demonstrates this impulsivity in a critical situation. When Anna becomes aware of his crimes and Martin arrives to rescue her, Frank immediately kills Martin by throwing a knife into his mouth. He acts without considering the moral or legal implications of his behavior, motivated solely by fear that Martin would stop him and report his actions to the police. This thoughtless and immediate response illustrates Frank's inability to deliberate, highlighting the hallmark psychopathic trait of impulsivity.

In addition, according to Singgih Dirgagunarsa, a psychopath is an individual whose soul experiences difficulty in adjusting to the social norms of their environment. Psychopaths exhibit highly egocentric behavior, as if all standards and measures exist solely for themselves.

This trait is evident in Frank's actions toward Martin. All of Frank's behavior is motivated by self-preservation, without regard for the well-being of others or the morality of his actions. He continues his harmful behavior as long as it ensures his own safety, demonstrating a core psychopathic characteristic: extreme egocentrism and disregard for social norms.

e. Poor behavior control

Poor behavioral control is a characteristic commonly observed in psychopaths, who typically exhibit reduced emotional regulation. Their personality often appears cold and detached because they are unable to manage their emotions effectively. Psychopaths are highly reactive to perceived insults or slights, unlike most individuals who possess strong inhibitory controls over their behavior. According to Hare (1993), in addition to being impulsive, psychopaths are extremely sensitive to provocations. While most people can suppress aggressive impulses, even when provoked, psychopaths have weak inhibitory controls, and the slightest provocation is sufficient to trigger an aggressive or violent response.

When Anna discovers that Frank has killed many women, she distances herself from him and tries to leave her home, fearful of his presence. Frank, however, refuses to accept her rejection and attempts to persuade her, insisting on explaining everything. Despite his efforts, Anna refuses to listen. Frank's inability to control his emotions becomes evident; within seconds, his previous gentle demeanor transforms into cruelty. He violently throws Anna onto a table, causing her to fall to the floor. This incident illustrates Frank's poor behavioral control, a key psychopathic trait, as he reacts violently when frustrated or resisted.

f. Lack of empathy

One key characteristic of psychopaths is a lack of empathy, which refers to an absence of concern or emotional response toward other people. Psychopaths may equate harming humans with harming animals; for example, they might perceive cutting off a human head similarly to cutting off a chicken's head. Whereas normal individuals would find such actions abhorrent, psychopaths are capable of committing them without remorse. According to Hare (1993), many traits of psychopaths—particularly egocentricity, lack of remorse, shallow emotions, and deceitfulness—are closely linked to a profound lack of empathy, defined as the inability to mentally and emotionally simulate another person's experiences.

Basically, the normal people in general will feel horrified and will not be able to cut one of the parts of human body, even to see the blood spilled in humans, only some normal people beings are able to see it. Frank when will kill Rose he cuts her leg first, until Rose cannot to walk and lying down in a track. He cuts the Rose' legs, not only that. And then, he stabs back for many times and brutally he cuts and takes her head. The normal people even in the movie will not able to see it. But, Frank is able to do it.

Based on the previous findings by Siri Amalia (2011) analyzed the character Michael of movie Halloween by Rob Zombie about the characteristics of psychopath by the main character by psychological theory she found there are nine characteristics psychopath by Michael as the main character of the movie: Antisocial, apathetic, mysterious, peculiar, cruel and criminal, poor of judgment and callous, high intelligent, manipulative and irresponsible, and thief.

Siti Sarah (2009) the researcher used abnormal psychology , and she found psychopath's characteristic of John Kramer such as, difficulty in trusting the rest of the world, show no

remorse and empathy, killing and torturing people that do not appreciate their lives, and do manipulate actions. The last previous findings by Nurul Hikma Maulanie (2011) used theory by Sigmund Freud she found the characteristics of the main character of Esther's movie such as: immoral, inhuman, liar, lack of empathy, manipulative, aggressive, impulsive, and hard to control her and etc.

From three previous on the characteristic that appeared in each character of the movie are different from those found by researcher in the maniac movie. It means that the same theory does not mean that characteristics of the psychopath in the character of movie will be the same. The researcher found the characteristics of psychopath in the Maniac movie by Sigmund Freud's theory are five: Glib and Superficial, lack of remorse or guilt, impulsive, poor behavior control, lack of empathy.

2. Factor Frank becomes a psychopath

Personality system in the human there are three. The systems that govern how the people act, right or not it depends on the three personalities systems work. The Id is the impulsive part of psyche which respond directly and immediately to the instincts. Ego is decision-making component of personality, the ego works by reason, whereas the id is chaotic and unreasonable. Superego is to control the id's impulses, especially those which society forbids. If the three of human personality systems do not work in accordance with their rights and obligations it will cause abnormalities when the people acted.

Frank did the amoral things to serve his pleasure like the function id. The ego of Frank's mind cannot make the balance of the id's demands. The superego sees the closely over the ego supervise of the ego's decision about action and intentions. The ego is connected with ego and superego because the ego must make the balance between id and superego. Ego as executor does or rejects the command of id. While Superego as upholder of norm and social value.

Ego function to consider something that is true or not. When Frank did the criminals acts and then he did not feel guilty, ego's Frank did not function in appropriate. So the superego's Frank who has no power to fight the id influences ego. Function of the ego is to consider between true or false, but Frank does not think that his acts true or false when kills his victims, he manipulates the people. When he kills his victims, he never feel guilty, even he looks alright.

The factor that makes the id more dominant is because neurosis. There are six types and factors that cause it, but only just one factor that makes Frank becomes a psychopath. Neurosis is the conflict between the id and ego in people mind. Frank dominated by the id because ego no longer can inhibit his basic drives and instincts. There one factors make Frank become a psychopath was because Frank had mental and emotional traumas with past experience or his childhood experience.

The factor of obsessive is because traumatic by the childhood experienced Frank had traumatic with his past childhood experience on his mom. Frank is a mentally disturbed, he broken with his mom who moonlighted as a prostitute. Frank has frequent childhood flashbacks of seeing his mother bring clients in his home and take out with her to turn tricks. Frank feels that his mom does not love him. Because she prefers to serve a man, than accompany him. This has left Frank unable to enter into meaningful relationship with women, and his sexual impulses tend to manifest themselves as violent urges that Frank externalizes as his mother's will. Struggling to come to grips with his mother's mistreatment and abuse of him, and spurred by memories of his mother brusher her long hair before going out at night,

Frank stalks, murders, and scalps a young street walker one night, attaching her hair to a mannequin that he then keeps in his bedroom.

There are three previous findings, but only one that research the factors of main character in the movie becomes a psychopath is thesis by Siri Amalia (2011) used abnormal psychology theory she found the factor of main character of the Halloween movie is the traumatic experiences in his life since he was children that he gets his family and friends. While the researcher used the Sigmund Freud's theory that factor cause Frank becomes a psychopath of the movie mania is id dominant and it cause the traumatic childhood experience.

COCLUSION

Based on the analysis of the movie with a focus on the characteristics and contributing factors examined in this research, it can be concluded that Frank demonstrates several psychopathic characteristics. These characteristics include glibness and superficial charm, lack of remorse or guilt, poor behavioral control, impulsivity, and lack of empathy. Furthermore, the primary factor contributing to Frank's psychopathic behavior is the dominance of his *id*, which is shaped by traumatic experiences during childhood. This dominance disrupts the function of the *superego* in enforcing moral norms, while the *ego* is unable to function effectively as a mediator due to the overwhelming influence of the *id*. Consequently, Frank's actions are driven by instinctual impulses rather than moral judgment or rational control.

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