NASKAH PUBLIKASI

DILEMMA AND DEPRESSION LIVING AS A WOMAN IN REBECCA MILLER’S MOVIE THE PRIVATE LIVES OF PIPPA LEE (2009):
A PSYCHOANALYTIC APPROACH

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FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
UNIVERSITAS MUHAMMADIYAH SURAKARTA
2012
APPROVAL

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DILEMMA AND DEPRESSION LIVING AS A WOMAN IN REBECCA MILLER’S MOVIE THE PRIVATE LIVES OF PIPPA LEE (2009): A PSYCHOANALYTIC APPROACH

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ABSTRACT

The problem of the study is to reveal how major character reflects her dilemma and depression living as a woman. The objective of the study is to analyze the film based on the structural analysis and based on the psychoanalytic analysis.

The research is qualitative research. Type of data of the study is text and image from two data sources: primary and secondary. The primary data source is The Private Lives of Pippa Lee movie directed by Rebecca Miller released in 2009. While the secondary data sources are other materials taken from books, journals, and internet related to the study. Both data are collected through library research and analyzed by descriptive analysis.

The study comes to the following conclusion. First, based on the structural analysis of each elements, it shows that the character and characterization, casting, plot, setting, point of view, theme, mise en scene, cinematography, sound, and editing are related one another and form of unity. Second, based on the psychoanalytic analysis, the writer concludes that the problems of the major character cause the conflict of her mental condition. It happens when there is contradiction between Id, Ego, and Superego and it brings her into dilemma and depression living as a woman.

Key Words: Dilemma and Depression, The Private Lives of Pippa Lee, Psychoanalytic Approach.
1. Introduction

**Background of the Study:** Sigmund Freud is the author of the structural model of personality. In this theory, Freud explains that each person’s personality is formed of three parts: the Ego, the Superego and the Id. Psychoanalysis is the process of using three parts of someone’s personality to analyze the ways that person behaves. Literary critics sometimes analyze the actions of literary characters using the three personality structures that Freud identified. As critics explore the ego, superego, and id of characters in a work, they focus on the ways that these parts of the characters’ personalities influence the work as a whole. This process is called psychoanalytic criticism. As a general theory of individual human behavior and experience, psychoanalytic ideas enrich and are enriched by the study of the biological and social sciences, group behavior, history, philosophy, art, and literature. As a developmental theory, psychoanalysis contributes to child psychology, education, law, and family studies. Through its examination of the complex relationship between body and mind, psychoanalysis gives more understanding of the role of emotions in health as well as in medical illness. In addition, psychoanalytic knowledge is the basis of all other dynamic approaches to therapy. Whatever the modifications, the insights of psychoanalysis form the underpinnings of much of the psychotherapy employed in general psychiatric practice, in child psychiatry, and in most other individual, family, and group therapies.

Besides giving a general overview about psychoanalysis theory, in doing the research, the researcher also giving the biography of the movie's director Rebecca Miller. Rebecca Miller born two years after her father divorced Marilyn Monroe, the multi-talented Rebecca Miller is the only child of renowned playwright Arthur Miller and photographer IngeMorath. After an enviable childhood growing up in a family of artists, she studied painting at Yale before acting in theater productions on the East Coast. Following a small part in the NBC movie *The Murder of Mary Phagan*, she made her feature film...
debut with a sizable role in the West German film Georg Elser -- Eineraus Deutschland.

She started her filmmaking career in 1990, making the short film Florence and directing a production of her father's play After the Fall for the New York stage. She continued acting throughout the early '90s, playing Harrison Ford's mistress in Regarding Henry, Kevin Spacey's wife in Consenting Adults, and Cliff Robertson's daughter in Wind. She played a couple of other supporting film roles (including a portrayal of commercial artist Neysa McMein in Mrs. Parker and the Vicious Circle) before making the full-fledged turn to writing and directing. Her debut feature Angela was a lyrical drama that won a Gotham Award and got her a Filmmaker's Trophy at Sundance, but its originality proved to be unmarketable for distribution.

The next year, she married actor Daniel Day-Lewis, whom she met during pre-production of Nicholas Hytner's film adaptation of her father's play The Crucible. She then had two children and published a collection of short stories called Personal Velocity on Grove Press. After being approached by the InDigEnt production company, she adapted her book for the screen by focusing on only three of the original stories. Shot in digital video on Sony cameras in the PAL format, Personal Velocity: Three Portraits won the Grand Jury Prize at Sundance and received a limited theatrical release. In 2004 she directed the coming-of-age drama The Ballad of Jack & Rose.

Miller’s latest film The Private Lives of Pippa Lee is a 2009 American drama film written and directed by her. The screenplay is based on her novel of the same title. The film premiered on February 9, 2009, at the 59th Berlin International Film Festival and was shown at the Sydney Film Festival and the Edinburgh Film Festival before opening in the United Kingdom on July 10. Following a showing at the Toronto International Film Festival, it was limited released in the United States on November 27, 2009. Critics gave it mediocre reviews.

The film chronicles the fictional account of the life of a woman named Pippa who has a neurotic amphetamines-addicted mother with an obsessive
fixation over Pippa's looks. In her teenaged years, Pippa has a confrontation with her mother by taking drugs herself, and the result is that Pippa leaves home and moves in with her lesbian aunt. But after participating in erotic photo sessions, Pippa is banished from that apartment too and lives a bohemian lifestyle of drugs and works as an exotic dancer. On a weekend jaunt with like-minded friends, she meets a charismatic publisher named Herb Lee who is 30 years older than she is, and a romance develops between the young woman and the older man. The couple marries, have two children, and later move into a retirement home in Connecticut. But the couple grows apart; Herb has an affair with one of Pippa's friends, and the now middle-aged Pippa has encounters with a younger man named Chris, played by Keanu Reeves. After he dies from a heart attack, Pippa refuses to set up the burial of her husband and Pippa drives off with Chris.

There are four reasons why the writer is interested in analyzing the movie. First, the movie is a special movie for the writer because it has a unique plot, not focuses in a one plot only. But the director from the movie itself uses twist flashback mode or plot, from the present time to the the past time, from the present of the major character’s life and then back to the past of major character’s life.

Second, the private life of the major character from the movie itself creates certain astonishment to the writer in order to analyze and observe more details. Beside that, the difficult romantic story from the major character in her own household living also the pathopsychology from the major character are fascinating the writer to analyze and to observe in detail.

Third, the dilemma’s factor of the major character rises up as the result of Pippa Lee’s bad experience in the past. Pippa turns to be a wild teen years of drug and sex experimentation, and of course it affects her attitudes and behaviors in the future. She does not entrust to herself that she will get a good future due to her own condition at that time.

Fourth, the depression’s factor of the major character rises up as the result of her living in the present. Her marriage goes wrong after Pippa and her
families move to a new place. She also has a conflict with her grows up daughter so that it added to be more complex problem during her own living. In other words, she traces the path to her life through her memories as a troubled teen and as a devoted wife of an aging husband Herb Lee.

**Problem Statement** of this research is, “How is dilemma and depression living as a woman reflected in Rebecca Miller’s Movie The Private Lives of Pippa Lee?” **Limitation of the Study** is analyzing dilemma and depression living as a woman in Rebecca Miller’s Movie The Private Lives of Pippa Lee based on a psychoanalytic approach.

**Objective of the Study** is to analyze Rebecca Miller’s Movie The Private Lives of Pippa Lee based on the structural elements of the movie and to describe the dilemma and depression living as a woman in Rebecca Miller’s Movie The Private Lives of Pippa Lee based on psychoanalytic approach.

**Literature Review** related to the research paper is coming from Anthony Quinn and Sunraes (taken from movie review) because the researcher find that there is no literature review and no other researcher who has examined this movie before at least in UMS.

2. **Research Method**

In this research, the writer uses a qualitative research. It is library research while data sources are using literary data. It purposes to analyze the movie using psychoanalytic perspective. The steps to conduct this research are (1) determining the type of study, (2) determining the object of the study, (3) determining the data and data source, (4) determining technique of data collection, and (5) determining technique of data analysis. The object of the study is The Private Lives of Pippa Lee directed by Rebecca Miller and published in United States of America 2009. It is analyzed by using a psychoanalytic approach.

There are two data sources that are needed to do this research (1) Primary Data Source, the primary data source is The Private Lives of Pippa Lee movie directed by Rebecca Miller from United State of America and adapted from the novel which has the same title written by the same people too. (2)
Secondary Data Source, the secondary data sources are books and other sources that support the analysis.

The technique of data collection is library research, the steps are: watching the movie several times, reading the English subtitles, determining the character that will be analyzed, taking note of important parts in both primary and secondary data, classifying and determining the relevant data, taking notes from the material and some other resources related to the movie. The technique used in analyzing the data is descriptive analysis. It concerns with the structural elements of the movie and a psychoanalytic approach.

3. **Psychoanalytic Theory**
   a. **Notion of Psychoanalysis**

   The term “psychoanalysis” has three meanings: (1) a theory of personality and psychopathology, (2) a method of therapy for personality disturbances, and (3) a technique for investigating and individual’s unconscious thoughts and feelings. This entanglement of theory with therapy, and with the assessment of person, permeates nearly every aspect of Freud’s ideas concerning human behavior. Underlying this web of entanglement and complexity, however, are a relatively small number of basic concepts and principles reflecting Freud’s psychodynamic approach to personality. The author begins with his view of how the mind is organized, a view that is often termed Freud’s “topographical model.” (Hjelle and Ziegler, 1992: 86-87)

   For a long time in the theoretical development of psychoanalysis, Freud employed a *topographical model* of personality organization. According to this model, psychic life can be represented by three levels of consciousness—the conscious, the preconscious, and the unconscious. Taken together, Freud used this mental “map” of the mind to describe the degree to which mental events such as thoughts and fantasies vary in accessibility to awareness. (Hjelle and Ziegler, 1992: 86-87)

   The *conscious* level consists of whatever sensations and experiences people are aware of at a given moment in time. For example, at this moment
people conscious may include the present train of thought in this text and a dim awareness that people are beginning to get angry. Freud insisted that only a small part of mental life (thoughts, perceptions, feelings, memories) is contained in the realm of consciousness. Whatever the content of conscious experience may be for a given person at a given time. (Hjelle and Ziegler, 1992: 86-87)

The preconscious domain, sometimes called “available memory,” encompasses all experiences that are not conscious at the moment but which can easily be retrieved into awareness either spontaneously or with a minimum of effort. Examples might include memories of everything people did last Saturday night, all the towns people ever lived in, people favorite foods, or an argument people had with a friend yesterday. In Freud’s view, the preconscious bridges the conscious and unconscious regions of the mind. For instance, under the influence of certain therapeutic techniques, unconscious material may emerge into the preconscious and from there become conscious. (Hjelle and Ziegler, 1992: 86-87)

The deepest and major stratum of the human mind is the unconscious. It is the storehouse for primitive instinctual drives plus emotions and memories that are so threatening to the conscious mind that they have been repressed, or unconsciously pushed into the unconscious mind. Examples of material that might be found in humans unconscious include a forgotten trauma in childhood, hidden feelings of hostility toward a parent, and repressed sexual desires of which humans are unaware. For Freud, such unconscious material is responsible for much of humans everyday behavior. (Hjelle and Ziegler, 1992: 86-87). Psychoanalytic includes three major principles, they are: id, ego, and superego.

b. System of Personality

1) The id

In psychoanalytic theory, the id is home base for the instincts. It constantly stives to satisfy the wish impulses of the instincts by reducing tensions. The id serves the pleasure principle, since its sole
function is to seek satisfaction of pleasurable drives. In review, the id is primitive, chaotic, inaccessible to consciousness, unchanging, amoral, illogical, unorganized, and filled with energy received from the instincts and discharged for the satisfaction of the pleasure principle. (Feist, 1985: 25)

2) The Ego

The ego, or I, is the region of the mind in contact with reality. It grows out of the id during infancy and, throughout a person’s lifetime, it remains the extension of the id which has communication with the external world. The ego is governed by the reality principle, which it tries to substitute for the pleasure principle of the id. It is the only one of the three provinces of the mind that has direct contact with reality. In that sense, both the id and the superego are unrealistic.

In comparing the ego to the id, Freud used the analogy of a man on horseback. The rider checks and inhibits the greater strength of the horse, but at times he is at the mercy of the animal. Sometimes he must permit it free rein in order to avoid falling off (Freud, 1933/1964, p. 77). Like the rider, the ego checks and inhibits impulses, but it is more or less constantly at the mercy of the stronger but more poorly organized id. The ego has no strength of its own but borrows its energy from the id. In spite of this dependence on the id, the ego sometimes comes close to gaining complete control over it. This control is never total, but probably comes closest to being complete during the prime of life of a psychologically mature person. (Feist, 1985: 26)

3) The Superego

In Freudian psychology, the superego, or above-I, is the moral or ethical province of personality. It is guided by the idealistic principle as opposed to the pleasure principle of the id and the realistic principle of the ego. The superego grows out of the ego and, like the ego, it has no energy of its own. However, the superego differs from the ego in one important respect; it has no contact with the outside world and is
therefore unrealistic in its demand for perfection (Freud, 1923/1961a, pp. 28-39).

4. **Theory of Dilemma**

The source of what appears to be individual psychopathology (such as depression or schizophrenia) is a disordered interaction between individuals. Since the family forms such a system, it is often taken by systems theorists to be the basis for both psychological explanation and psychiatric treatment. From the family-systems point of view depressive symptoms exhibited by an individual are an expression of a dysfunction of, or disequilibrium within a system of two or more persons. For example, depression can result when an individual is forced into a family role that conflicts with the role he or she is expected to take in a wider social system, or when an individual is *scapegoated* for difficulties in a relationship between two or more other persons. (Journal of Psychotherapy Vol. XLVIII, No. 1, January 1989, pp. 54-67, WWW.Newkabbalah.com/dilemma.pdf)

5. **Theory of Depression as Psychic Symptom**

According to object relations theory, depression is caused by problems people have in developing representations of healthy relationships. Depression is a consequence of an ongoing struggle that depressed people endure in order to try and maintain emotional contact with desired objects. There are two basic ways that this process can play out: the *anaclitic* pattern, and the *introjective* pattern. Even though these terms are not currently used in the DSM, some therapists may still use them to label different types of depression. *Anaclitic* depression involves a person who feels dependent upon relationships with others and who essentially grieves over the threatened or actual loss of those relationships. *Anaclitic* depression is caused by the disruption of a caregiving relationship with a primary object and is characterized by feelings of helplessness and weakness. A person with *anaclitic* depression experiences intense fears of abandonment and desperately struggles to maintain direct physical contact with the need-gratifying object.
Introjective depression occurs when a person feels that they have failed to meet their own standards or the standards of important others and that therefore they are failures. Introjective depression arises from a harsh, unrelenting, highly critical superego that creates feelings of worthlessness, guilt and a sense of having failure. A person with introjective depression experiences intense fears of losing approval, recognition, and love from a desired object. (Psychodynamic theory of depression by Sigmund Freud at www.mentalhelp.net)

6. Research Finding

a. The Id

The Private Lives of Pippa Lee movie powerfully shows that a woman who has name Pippa Sarkissian (young Pippa Lee) grows as a teenage with complex problem in her family. The problem begins when her mother is addicted by the drugs or medicine to increase the stamina. After taking the drugs or medicine, her mother has a different personality from one minute to other minute.

Because of her mother’s bad habit, and she can not stop for taking the stuff or medicine, Pippa becomes angry, restless, sick, and curious with the stuff itself. She decides to leave from the dinning room, go to her mother’s room, and then take the medicine immediately. As the result of her irrational and reckless action, she feels high, and seems like a crazy person out of control.

| Pippa            | Imagine a dinner like this that went on for an entire year. She was taking more and more of the stuff. I never knew who she was gonna be from one minute to the next. |
| Suky             | What's going on here, miss? |
| Pippa            | Come dance with me, Mom. Mommy, dance with me, OK? Put your feet on, OK? |
| Suky             | What is going on? |
| Suky             | What? What are you talking about? Huh? |
| Pippa            | I'm high, too. Now we can both be high together, OK? You and me, Mom. |
| Suky             | Oh, you took my medicine. How much did you take? |
Pippa: I don't know. It's OK, though, Mommy.
I love you. I love you. Mom, I love you so much.

Suky: We just can't tell your dad about this, OK?
Pippa: You're OK with this?
Suky: Yeah. Yeah.
Pippa: I am so... sick of you!
Suky: You! I knew you were bad
from the day you were born! You!
Pippa: No!

(TPLOPL, 2009, min. 00:22:53)

The dialogue shows that Pippa has a confrontation with her mother because she takes the medicine without permission. Firstly, Pippa says that she loves her mom, secondly, after her mom gives permission for her, and she agrees with it, Pippa’s mood changes drastically to be angry. Here, Pippa is slapped by her mother because of her rough treatment to her.

The researcher concludes that the *id* of Pippa Sarkissian does not fulfill, so that the *id* creates violence experimentation close to the person concerned.

b. The *Ego*

Because the *id* has a dominant position to control her personality rather than the *superego*, automatically, the *ego* will decide to join with the strongest one. Although humans have rationality, but, when the context of a reality situation is quite different with human complex thought, then it invites the humans to do something irrational due to what the *id* says.

Pippa: I'm not running away. I'm just done, that's all.
Des: But what does that mean, you're done?
Pippa: It means I don't wanna live with you.
Suky: Oh, so this is all my fault.
Pippa: What's all your fault?
Suky: What you did to me!
Pippa: I didn't do anything to you.
I'm done. Don't you get it?
Suky: You're not even gonna come home
for Christmas any more?
Pippa: No, I didn't say that. I... Of course I will, Mom.
I just... I think it's better if I don't live there any more.

(TPLOPL, 2009, min. 00:30:59)

Pippa: I'm done.
Suky: Pippa!

(TPLOPL, 2009, min. 00:31:46)
The dialogue shows the expression of Pippa Sarkissian when her parents come to see her in Trish’s apartment. Her reaction is to refuse the invitation from her parents as a sign that her ego is controlled by the id. Although her mother begs earnestly and promises to her that she will not do anything anymore, Pippa’s id powerfully forces the ego.

c. The Superego

Pippa’s superego first appears when she is a seven years old girl. She thinks that because of her fault, she makes her mother sad. Then the superego creates guilty feeling as a punishment to her ego, so that the job to make happiness for her mother is the main priority.

Pippa: I thought it must be my fault that she was sad, and it was up to me to make her happy again.
Suky: I thought maybe you forgot to say goodnight.
Pippa: Her moods ruled my life.
Suky: My baby.

(TPLOPL, 2009, min. 00:12:21)

Another result from her bad experimentation in the past is she lives under the pressure of fear. Moreover, when she has a tragic incident or moment in Herb’s beach house, Herb first wife, Gigi Lee decides to suicide with the gun because she feels that she is harassed by Herb Lee himself. This bad memory powerfully stores in her own mind like a terror that makes her life restless. The researcher concludes that this is the work of superego because the superego gives highly critic to her own personality (Pippa’s status at that time is as Herb’s affair, because Herb still married with Gigi Lee and not legally divorce. Pippa thinks that she is the reason behind the tragic incident). In other words, the superego or her guilty feeling haunts her all the time, and forces her to get into her mind.

d. Dilemma and Depression Living as a Woman

1) Family-Systems Approaches

The researcher tries to apply the theory of family-systems approach with the act in The Private Lives of Pippa Lee Movie itself. The researcher finds that between family-systems approach and also psychoanalytic approach, both of these theories have closed
relationship to determine the mental illness or psychic symptoms from the major character Pippa Sarkissian or Pippa Lee herself.

The disequilibrium or the inequality within a system in Sarkissian’s family moreover the relationship between Pippa and her mother Suky Sarkissian becomes a major reason why Pippa shows a bad habit. This condition makes the id stronger than the superego, so that the id has a dominant position to control Pippa’s personality.

Pippa: Then there were days when Suky shorted out, like a run-down robot.
Des: Eat up, kids.
Pippa: I always felt my real mother had disappeared in those moments. It scared me and made me angry.

(TPLOPL, 2009, min. 00:11:41)

Pippa: Suky's cold turkey lasted exactly one week. Imagine a dinner like this that went on for an entire year. She was taking more and more of the stuff. I never knew who she was gonna be from one minute to the next.

(TPLOPL, 2009, min. 00:20:52)

Pippa: I am so... sick of you!
Suky: You! I knew you were bad from the day you were born! You!
Pippa: No!

(TPLOPL, 2009, min. 00:22:53)

The dialogue above shows the disequilibrium or inequality relationship between Pippa and her mother when Pippa still seven years old girl until she grows up to be a teenager. The main point from the disequilibrium or the inequality is in the stuff or medicine. Pippa asks her mother to stop, but, she still uses the stuff. One night, Pippa cannot tolerate this condition any longer until she gets angry and takes the stuff without permission. From here, the conflict increases quickly between Pippa and her mother.

2) Depression as Psychic Symptom

In The Private Lives of Pippa Lee Movie, the depression is reflected by the act of the movie when Pippa Sarkissian meets Herb Lee at the first time. Herb treats Pippa like a pal at the first, he is avuncular,
he teases her about being a waster, and he wants to educate her. When the time is gone, Pippa feels protected, and she is being rescued from a burning wreck if she stands near him. At the behind, both Pippa and Herb have a serious problem with Gigi Lee, Herb’s first wife. Gigi cannot accept that her marriage with Herb end up with an imbecile, so that she decides to suicide with the gun.

From that tragic incident, Pippa feels restless, afraid, and worry. The tragic incident at the past haunts the rest of Pippa’s life. The climax, when the past tragic incident keeps caving in, she cannot take it any longer. Herb does not allow her to remember the past, he will not let his marriage with Pippa turn into guilt fest until he recommends Pippa to take antidepressants. However, she refuses it, and leaves him alone in the dinning room.

**Herb**: I will not let this marriage turn into a guilt fest. We have been through this. She was crazy. You get involved with somebody like that, it’s like putting your hand in a blender. Your fingers get bloody.

**Pippa**: I just can’t take it, I can’t take it. I keep seeing her. I keep seeing her. I keep... I keep seeing the past. The past just keeps caving in. I can’t take it any more. I can’t take it. I’m sorry.

**Herb**: Maybe you should be taking antidepressants.

What?

(EPLOPL, 2009, min. 00:11:10)

The dialogue shows clearly about Pippa Lee’s depression as the result of a tragic incident in the past with Herb ex-wife Gigi Lee. The tragic incident records into her long term memory, and forces her mind continuously. She is trapped by the deep sense of guilt, so that in doing her household with her husband Herb Lee, she cannot avoid the tragic incident in the past. The *superego* resists her all the time until she cannot take it any longer, from the whole explanation and elaboration above, the researcher concludes that the type of depression according to what the major character have is *introjective* depression.
7. Conclusion

Based on the analysis in the previous chapter, the writer would like to draw the conclusions as follows.

Firstly, *The Private Lives of Pippa Lee* movie is lifted from a novel which has the same title as the work of Rebecca Miller. *The Private Lives of Pippa Lee* movie itself tells about the life of Pippa Lee with a twist flashback starting from her mother Suky Sarkissian gives birth to her until now. She was born from a mother who has an easy nature of depression, Suky Sarkissian (played by Maria Bello), but the life of little Pippa Sarkissian (played by Madeline McNulty) is not an easy way as turning the palm of the hand. She often feels that her mother’s mood is always up and down because of her nature of depression. Therefore, little Pippa often feels that it is her duty to please her mother, to bring back the happiness of her mother.

Even so, over the time teenage Pippa Sarkissian (played by Blake Lively) finally cannot bear the nature of her mother. She finally decides to run away from home and live with her lesbian aunt, Trish (played Robin Weigert). Pippa’s life gradually improved since she lives with Trish and lesbian couples, Kat (played by Julianne Moore). But, It does not take any longer time, when Pippa is utilized by Kat to become a model that smells sensual photography. She also leaves her aunt and begins to wander to go through her real life alone. She lives in bohemian lifestyle together with her friends, then she meets with Herb Lee (played by Alan Arkin), an editor who lives affluent with his wife Gigi Lee (played by Monica Bellucci). The relationship grows closer and eventually bring these couple to the marriage, but, there is something behind that eventually committed Gigi to suicide in front of Pippa and Herb in a lunch time. Now, Pippa Lee (played by Robin Wright Penn) and Herb Lee live with two children Ben Lee and Grace Lee. She is often over shadowed by the loss of Gigi Lee that led her to the depression and begin to feel that she will going to be insane like her mother.

Not so easy to follow the story of drama as what Rebecca Miller offers through this film. The pace needs taking longer time, and the story is quite depressing, it discusses about marital problems, drugs, sleep-walking,
infidelity, suicide - obviously it will make *The Private Lives of Pippa Lee* seems does not make for everyone. However, in a way that Miller gives her skill to mix the drama about a bitter life of a woman who has name Pippa Lee with a dark comedy about a life itself, so that it makes *The Private Lives of Pippa Lee* can be enjoyed very well for all viewers.

Although the way of the story seems slowly moving, it must be admitted that Rebecca Miller is able to make *The Private Lives of Pippa Lee* to be enjoyed because it manages to incorporate for each elements of the dark comedy in a way that appropriate to the story of this film. In addition, the ranks of the film cast - especially Robin Wright Penn and Blake Lively - are able to make the main character in this film to be very much alive.

Secondly, in *The Private Lives of Pippa Lee* movie dilemma is as a result of disequilibrium or inequality in the relationship between one to another individuals (in other terms the inequality is called unstable relationship), both in the term of family rules, attitudes or behavior disorders from one specific individual to other individuals in a family-system itself. Sometimes, this unstable relationship condition between two persons is able to create an anxious, confusion, anger, and many more. Moreover, for the person who becomes an object of anger or else does not know how to give the anticipation (as in the case of Grace Lee and Pippa Lee in the present’s living). Another effects from this unstable relationship are creating a horizontal conflict between two individuals in the same rules of family and of course, it can be investigated and associated with the strong connection of bad experimentation in the past.

Depression is the effect of high criticism given by the *superego* because the major character doing a fatal error in the past or doing something that is not appropriate with the conscience. As a result the fear and oppression will always haunt her all the time in doing her own living. Both of issues above are part of the mental illness or psychic symptom that is caused by a traumatic past experience, and the director of the film does it well to reflect Dilemma and Depression Living as a Woman as a psychic symptom that is owned by Pippa Lee herself. All sessions are nicely packaged with psychoanalytic approach.
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