

REPRESENTATION OF FEMALE PERSONALITY IN THE MOVIE “NAGA”: A STUDY OF KAREN HORNEY'S FEMININE PSYCHOLOGY

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ABSTRACT

Female characters in movies can be studied using Karen Horney's feminine psychology study. Horney refuted the understanding of traditional psychological theories on women about castration complexes and penis envy, which later resulted in female inferiority. This research is important to clarify the existence of women in movies using feminine psychology theory. The research aimed to identify how female characters are represented in the movie Naga by Meshal Al Jaser, particularly about their neurotic desires—typically associated with men and to describe the forms of treatment or behavior that reflect these neurotic desires. The research applied a descriptive qualitative research method with Karen Horney's feminine psychology analysis approach. In obtaining data, researchers took primary and secondary data sources. The researcher also applied watch, read, and listen techniques to collect data. The research used three data analysis procedures: data reduction, data presentation, and conclusion drawing. The results show the findings of nine data from the dialogues and scenes of the movie Naga that contain neurotic desires to become men in female characters, such as taking off her veil, slapping a man, being disgusted by kissing, forcing a man, smoking, rebelling, commanding a man, threatening a man, and insulting a man. This research provides a new perspective that neurosis can form a reaction to social injustice, especially in a patriarchal society.

Keywords: female personality, feminine psychology, Karen Horney, movie, representation

INTRODUCTION

The research on women is still always interesting and is accompanied by the changing times and the beauty of various changes. Women today can no longer be treated like women in the past. Now, they are vocal about justice and the same treatment as men, such as getting an education in college, appearing in public, having freedom of expression, independence, and more. In line with this progress, Romy Al-Qahtani, a Saudi Arabian beauty model, has successfully realized feminist women and justified gender equality. She is one of the first Saudi Arabian citizens to participate in the Miss Universe 2024 pageant (Hermawan et al., 2023; Padmarintan & Roselani, 2024). Her participation has sparked global attention, especially in Saudi Arabia, given the country's socio-cultural

background as a Wahabi country (Fajar & Rasyidah, 2021; Hidayat et al., 2022; Wahyuddin, 2018; Warsito & Wulandari, 2022).

The prevalence of the term feminine has led to a wide range of perceptions from all walks of life. For many women, this society's awareness of femininity brings a sense of recognition.

It makes women feel relieved and satisfied—like a prisoner being freed from a crowded prison. Women no longer need to stay in a boring house; instead, they can get to know the uniqueness of the outside world and explore it (Purwanti & Anis, 2022). On the other hand, men, as fathers or husbands, feel that the feminine phenomenon is not always good for themselves and the women. Men will feel that their self-esteem drops when they know that women are superior to them. Additionally, despite their advantages and

independence, women psychologically, still require male protection (Sukendra, 2021).

When it comes to psychology and women, the study of psychology puts women's femininity in its place. This relates to a female psychologist named Karen Horney, one of the female experts in the field. Karen Horney is a psychologist known for her theory of feminine psychology. She reveals that women have a place to explore and express themselves in various ways. Women deserve to be paired with men in various circumstances. Horney also states that women should eliminate the inferior nature that has always been associated with them (Horney, 2023).

Karen Horney believes that anatomical conditions do not influence human psychological development. She argues that human psychology is determined by the surrounding environment or socio-cultural aspects. This is because humans tend to develop, so it cannot be related to human anatomical conditions that are born that way. Additionally, Karen Horney refutes Freud's traditional theories about the castration complex and penis envy that later resulted in female inferiority. The castration complex revolves around the fantasy image that women have lost their penises: having been castrated, while penis envy is women's jealousy of men because they do not have penises (Bertens, 2006). She sees that psychology has always formulated theories based on male phenomena, in which case men have benefited from contributing to positive theories. Meanwhile, women are always marginalized with negative theories, such as inferiority, castration complexes, and others. Therefore, Karen Horney formulates the theory of feminine psychology to bring out the often underestimated positive aspects of women (Horney, 2023).

The research explores the existence of women regarding the characters they play in a Saudi Arabian production movie *Naga*. The movie tells the story of a woman's adventure in the desert on a dark night. Halfway through the trip, Sarah and Saad experienced hallucinations due to the psychedelic drugs they had taken earlier. These hallucinations make them encounter things that exist outside of their minds. The female protagonist is portrayed as strong-willed and independent. The movie *Naga* is selected for analysis because the object is a relatively new subject in cultural studies research.

The research presents significant novelty in understanding the relationship between women's neurotic desire to be men and femininity. Although the previous research has discussed the political side of the conflict in the movie *Naga*, there has been limited focus on the feminine aspect. By applying the theory of feminine psychology, the research reveals that female psychology has a neurotic desire to be male. Thus, disproving her jealousy of men's penis theory (penis envy) as well as women's inability to be like them (castration complex). The finding not only enriches the existing literature but also opens the potential to alleviate women's doubts about their weakness.

Although Sarah, the movie's main character, is

portrayed as a strong-willed woman, it turns out that she still has weaknesses when dealing with her father. When dealing with her father, Sarah can only be silent and submissive to his orders. This is due to the socio-cultural aspects of where Sarah lives, the country of Saudi Arabia, which is still harsh on women's boundaries (Fajar & Rasyidah, 2021). Looking at the cultural facts and the story, the movie "*Naga*" can be researched and explored through the perspective of Karen Horney's feminine psychology.

Karen Horney is a social psychoanalyst. Besides feminine psychology, she also put forward ideas, such as personality psychology, basic anxiety, neurotic needs, and others. Feminine psychology is the science of discussing women's thoughts, behaviors, and mental states. Karen Horney's feminine psychology considers that women's personalities are influenced by cultural differences and society's expectations of them. She aligns with fellow psychologist Alfred Adler, regarding women's beliefs about men being better and superior to them, a concept referred to as masculine protest (Alwisol, 2018). This perception leads women to inferiority and results in a neurotic desire to be a man with all the privileges that come with it. Neurotic in psychology refers to an emotional condition characterized by a tendency to experience anxiety, fear, and emotional instability. So, neurotic craving refers to urges or desires that arise from anxiety, insecurity, or emotional need (Alwisol, 2018). Women's feelings of inferiority stem from social subordination, not castration. For Horney, women do not desire male genitalia, as Freud suggested, but rather desire to have all the advantages of masculinity. This theory offers a more realistic perspective within the framework of feminine psychology (Horney, 2023).

With regard to research on the representation of women's personalities, previous studies have explored a lot about it, including the representation of women's personalities in novels (Fitriani et al., 2023; Hargita & Nurhadi, 2022, 2023; Maulidah & Septiana, 2023; Mawarni & Sumartini, 2020; Mubarakati, 2022; Muhidinla et al., 2023; Munjariyati et al., 2022; Nugroho, 2019; Salvianny & Nurcahyani, 2020; Yulianeta & Ismail, 2022), representation of women in poetry (Asthereni, 2020), representation of women in elections (Bintari, 2022; Marwah & Pratiwi, 2022), representation of women in movies (Elsha, 2019; Hanifah & Agusta, 2021; Putri & Nurhajati, 2020; Sari et al., 2021; Wulandari & Rahmawati, 2020), representation of women in drama (Setyanto et al., 2021), and representation of women in travel writing (Jaya & Pratama, 2021). In addition, there is also research on Karen Horney's feminine psychology (Arafah & Wedawati, 2020; Lestari et al., 2021; Sadriah et al., 2022).

The research is coherent and incoherent with previous research. The coherence aspect lies in the formal object and context used (Muhidinla et al., 2023; Munjariyati et al., 2022; Nugroho, 2019). However, the incoherence aspect lies in its focus on the reaction of female characters in their representation and the

perspective of psychologists, such as representation of female characters through memories of the past (Arafah & Wedawati, 2020), forms of female resistance (Maulidah & Septiana, 2023; Muhidinla et al., 2023; Nugroho, 2019), representation of women's complexity (Hanifah & Agusta, 2021), representation of critical women (Elsha, 2019), representation of active women (Wulandari & Rahmawati, 2020; Yulianeta & Ismail, 2022), and Erich Fromm's psychoanalysis (Sandy et al., 2022). his research fully includes data on the representation of female characters in masculinity. Additionally, this research takes the perspective of Karen Horney, who criticizes Freud's theory of psychoanalysis. As such, the research also discusses some of Freud's theories.

Based on the similarities and differences with previous research, the research is in a position to add to the findings of previous research in the representation of female personality in the context of Karen Horney's feminine psychology. Thus, the research aimed to reveal the representation of female personalities in the movie "*Naga*" by Meshal Al Jaser who feel jealous of men and have a neurotic desire to be like them.

METHODS

The research is categorized into descriptive qualitative research with Karen Horney's feminine psychology approach. The research organizes and describes factual data through descriptions of words. Data are the homology of female personalities in the movie *Naga* with the facts of women that occur in society (Rarasati & Zawawi, 2024; Sari & Udasmoro, 2020).

Primary data sources are obtained from a Saudi Arabian movie, *Naga* or نَاقَا in Arabic letters. The movie was produced by Meshal Al Jaser and Nawaf Al Shubaili and released in December 2023 on Netflix. Secondary data acquisition is from previous research that still has a relationship with this research, either in the form of books, articles, or journals. The research examines elements that contain representations of women in terms of masculinity in the 1-hour, 53-minute movie.

Three techniques are applied to collect the data, namely (1) watching: researchers watched the movie repeatedly and carefully in order to get an initial picture of the movie, (2) reading researchers read the transcription of the movie text to avoid misperceptions while finding relevant data, and (3) note-taking: researchers recorded the data such as scenes and character dialogues to then classify based on the suitability of the theory (Aziza & Amatullah, 2019).

Hall (1997) states that representation must be reflective, intentional, and constructionist. The research has met these criteria. The data analysis technique used is the Miles and Huberman type of analysis. The stages are: (1) data reduction by applying a category system according to type and meaning, (2) display of previously categorized data, and (3) conclusions based

on the results of data analysis (Hall, 1997; Rarasati & Zawawi, 2024; Rosyadi & Ilmi, 2021).

RESULTS AND DISCUSSIONS

In the 20th century, the status of movies is still denied as part of one type of literary work. Movies are included as a type of literary work on the basis of the influence or impact produced by the audience (Emzir et al., 2018). However, movies still enforce the elements of a work, whether intrinsic or extrinsic elements. Movies are often regarded as a miniature of life like literature. Moreover, movies are created by inserting aesthetic elements that are not far from the reality of human life at the time of the movie's production.

Movies and literature can be declared to be duality because they have the same side. The similarity can be seen from the nature in both, namely the creative side. The creative side covers education, aesthetics, recreation, and others. With the similarities, movies and literature can be studied with similar perspectives (Ahmadi et al., 2021). Among the perspectives that can be utilized to sharply explore movies are the study of philosophy, psychology, sociology, and anthropology (Ahmadi, 2020; Ahmadi & Kurniawan, 2021; Haque et al., 2021; Sumekto et al., 2023).

Karen Horney is recognized as a prominent figure in social psychology and is known for her contributions to the study of human behavior in both individual and collective contexts (Ahmadi, 2021). Feminine psychology is an interdisciplinary study commonly used to examine literature and movies. Horney's theory is born after her long journey in Freud's psychoanalysis. During her journey, she thought that Freud's statement that gender inequality is influenced by human anatomy was irrelevant to Horney's idea that humans develop. Departing from her criticism of Freud, she gave birth to the theory of feminine psychology (Ahmadi, 2019).

The movie *Naga* is categorized as a comedy-thriller. It tells the story of a female protagonist, Sarah, who goes on a night trip with her partner. Sarah sneaks away secretly to date Saad, her boyfriend, under the pressure of her father's curfew rules. During the journey, Sarah and Saad encounter several difficulties to get to the desert campsite, which is the trip's destination. Sarah's courage is further illustrated when, on the way back home, she is again surrounded by challenges that she is now alone to face without Saad's assistance. In short, Sarah returns to her father's arms without breaking her curfew.

Table 1 Representation of Female

No	Neurotic Desire to be a Men	Indicator
1	Taking off her veil	Shows the freedom of Saudi woman

Table 1 Representation of Female (Continued)

No	Neurotic Desire to be a Men	Indicator
2	Slapping a man	Shows freedom of expression in front of man
3	Being disgusted by kissing	Rejects woman's interaction in traditional gender norms
4	Forcing a man	Shows dominance that disadvantages man
5	Smoking	Imitate men habits
6	Rebelling	Shows freedom of expression when disappointed
7	Commanding a man	Shows dominance
8	Threatening a man	Shows power
9	Insulting a man	Shows freedom of expression when disappointed

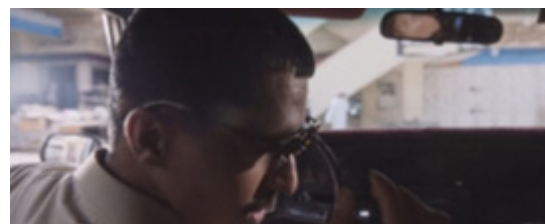
Table 1 shows that women in the movie *Naga* are represented as women who neurotically want to be like men in terms of dominance, freedom, and power. This desire is manifested in nine actions, namely: taking off her veil, slapping a man, being disgusted by kissing, forcing a man, smoking, rebelling, commanding a man, threatening the man, and insulting a man.

Figure 1 Takes off her veil (*Naga*, 10:17)

The scene depicts Sarah, who is not wearing an Arab woman's abaya as she should (Figure 1). After leaving the fabric shop, Sarah begins to open her *niqab* and *hijab* and walk freely on the streets. This is contrary the prevailing cultural norms, which require Arab women to wear modest clothing that covers the body from head to toe.

The scene shows that women can fight against discrimination against them. Since long ago, women in Arab societies have been subject to restrictive norms, such as being prohibited from traveling alone, always staying at home, and being required to wear modest clothing when appearing in public. In contrast, men do not accept all these obligations and are freer in realizing their desires. Based on the theory of masculine protest, women are depicted as inferior figures who are jealous of men's freedom, so they do things that men can do, namely freedom in dressing. Men do not always have to dress in white or black and cover their bodies. The woman in the scene has a neurotic desire to be a man and tries to be superior to them by showing masculinity.

Based on the prevailing social and cultural context in Saudi Arabia, removing the *niqab* or *hijab* can be seen as a way of expressing freedom or strength that is usually associated with masculinity. In a *wahabi* and patriarchal society, women who choose not to wear the *hijab* or *niqab* can be seen as challenging or ignoring social structures that limit their freedom. In this case, the act can be understood as a way for women to seek autonomy or freedom that is often associated with men in these societies.

Figure 2 Slapping the man (*Naga*, 12:18)

سعد : أفا!
سارة : حمارك عندك أنا؟
سعد : محسومة يا بعد قلبي.

Saad : Whoa!
Sarah : Am I donkey to you?
Saad : Of course not, Darling.

In this scene (Figure 2), Sarah gets into Saad's car after leaving the fabric shop. Sarah meets her partner secretly without her father's knowledge. Saad welcomed Sarah's arrival by singing a song. Seeing her partner's attitude, Sarah immediately slaps the man because she does not like his welcome and feels that she is being mocked, even though it is a reflection of Saad's happiness because his idol has come.

The scene shows that women can show their freedom of expression in front of men. They will react appropriately to the emotions they feel. In line with the masculine protest theory, women's reactions here show inferiority because they are jealous of men's power. They can slap at any time if they receive something they do not like. This phenomenon shows that female castration (castration complex) does not intersect with their inferiority. The women in the scene are trying to be powerful like men by showing their masculinity (Alwisol, 2018; Bertens, 2006; Horney, 2023).

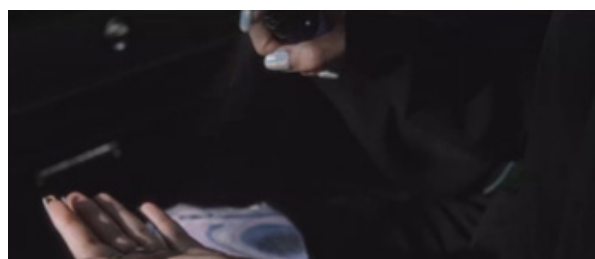
Figure 3 Being Disgusted by kissing (*Naga*, 12:31)

Figure 3 shows the scene when Sarah enters the car to meet Saad, who is already seated inside. Overcome with excitement at the arrival of the woman he admires, Saad kisses Sarah's hand like a lover. It does not occur to Saad that Sarah does not like his attitude and immediately sprays her beautiful hands with a kind of antibacterial disinfectant.

The scene illustrates that Sarah emphasizes masculinity. Her masculinity is seen when she does not hesitate to show her discomfort because she is disgusted that Saad kissed her hand. Because she is disgusted, Sarah uses hand sanitizer to show that she is trying to erase Saad's kiss as well as rejecting interactions that are usually accepted by women in traditional gender norms. By traditional norms, women are required to accept romantic treatment without objection. However, some women can feel that their assigned feminine roles limit their freedom or make them appear weak. So, when a woman feels disgusted and rejects being touched or kissed by a man, it is not just because of hygiene but because she feels that a relationship with a man could make her weak or controlled. This can be seen as a neurotic desire to fight against feminine norms that she perceives as debilitating.

Excerpt 1 Forcing man (*Naga*, 13:45)

سارة : قول والله نرجع قبل تسعة؟
سعد : ما حنا متأخرين يا بنت حلال. والله بنرجع قبل تسعة.
سارة : قول إن شاء الله تموت أمي لو إتاخرنا.
سعد : إن شاء الله تموت أمي لو إتاخرنا.

Sarah : Swear we'll return before 9.00?
Saad : We won't be late. I swear we'll return before 9.00.
Sarah : **Say, "I hope my mom dies if we're late".**
Sad : I hope my mom dies if we're late.

In the scene described in Excerpt 1, Saad persuades Sarah to go to the desert camp, where they encounter people and situations that do not make sense, such as bumping into a pregnant camel and witnessing an ice cream seller being attacked by a group of thugs. Sarah avoids going to the party because she is afraid of her father. Sarah is worried that if she goes, she will return home after 9 pm and violate the curfew limit given by her father. Although evasive, there is no denying that Sarah also wants to attend the party with her lover. As a security guarantee, Sarah orders Saad to swear that his mother will die if they return late. Saad also obeys Sarah's orders.

The scene shows that women do not necessarily submit to whatever men want without taking advantage of it. The female character dares to make a man swear an oath that can harm the man himself. The woman above is portrayed as a character who is jealous of men. So, she does things that men can do, namely, domination. The woman dominates the man and takes assurance from him by swearing, even though the oath can harm him and his mother. Women in the scene also

try to be superior to men by showing masculinity. This superiority is seen when men willingly submit and obey women's orders.



Figure 4 Smoking (*Naga*, 14:11)

The scene in Figure 4 shows that Sarah smokes in a car on the way to the campsite. Sarah casually and comfortably enjoys the aroma of tobacco in the car with her boyfriend.

The scene shows that women follow the masculinity of men. Besides resistance, women's masculine protest is also reflected in the incarnation of half men by imitating their habits, such as smoking. Smoking, especially among women, has long been considered taboo to talk about, let alone in Saudi Arabian society. This shows that women are genuinely following male masculinity. Since the issuance of Mohamed bin Salman's policy, smoking for women and men has been normalized to some extent. However, women who smoke will undoubtedly be considered as bad women, have no self-respect, dishonor their families, and various other negative judgments. The woman in the scene is trying to be as free as the men and has a neurotic desire to be like them. It is said to be neurotic because she feels anxiety driven by a sense of dissatisfaction with female identity and its restrictions so that smoking can be a form of resistance to these restrictions (Pandangan Jogja, 2020).

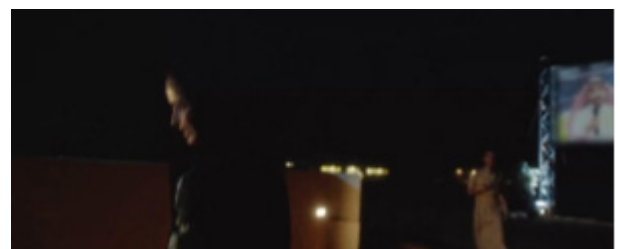


Figure 5 Rebelling (*Naga*, 50:52)

سعد : سارة أبي أكلملك شوية.
سارة : كل خرة بس.
سعد : عارف إني زبال والله بس خليني أوصلك البيت. مين بيرجعك يعني؟ ما بتلقين أحد في نص دا البر يرجعك.
سارة : وخر!

- Saad : Sarah, I want to talk to you.
 Sarah : Eat shit.
 Saad : I know I'm trash, but let me take you home.
 Who else will drive you home? You won't
 find anyone in this desert.
 Sarah : **Get back!**

The scene shows Saad running after Sarah (Figure 5). Before that, Sarah is confusedly looking for a cell phone charger in the tents of the party camp. She tries to turn on her phone to contact Saad, who disappeared from sight. In the midst of searching from one tent to another, Sarah finds her boyfriend with another woman in a dark tent. Because he feels caught, Saad tries to quell Sarah's disappointment by persuading her to be willing to take him home.

The scene shows that the movie's female character shows her disappointed reaction openly. She suddenly becomes a woman who rebels and does not obey the wishes of men. She has feelings of envy towards men who are not easily dependent on the strength of others. She believes that women also have the ability to overcome everything. Based on this phenomenon, Freud's psychoanalytic theory of human anatomy cannot be applied. Humans, including women, will develop because they are influenced by the circumstances around them. The phenomenon of women in the scene is relevant to the theory of masculine protest in society that men are better than them, and women try to act masculine like men. (Freud, 2014, 2017).

Excerpt 2 Commanding a man (Naga, 51:19)

صديقة ريم : وش اللي هدي؟ شايف وجهي أنت؟
 رجل ملتحي: ما تقدر تكرشيها يا أبو نايف؟ (يهمس)
 أبو نايف : صاحي أنت؟ إيش أكرش وما أكرش؟
 صديقة ريم : بس وش تخريبطون؟
 أنا بس شرط قاتلك يطردها! ولا والله لأمسح بوجيهم
 كلكم الأرض!

- Reem's friend : Calm down? Can't you see my face?
 Bearded man : Can't you kick her out? (while whispering)
 Abu Nayef : Are you insane?
 Reem's friend : What are you whispering about?
This isn't a request. Kick her out, or I swear humiliate you all!

The scene described in excerpt 2 shows Reem's friend, who worries about Reem's health condition. Reem is Sarah's friend whom she accidentally meets at the party that night. Reem's friend blames Sarah for letting Reem lie unconscious. Reem's friend does not accept it because Reem is Sarah's old friend and the one who helps her look for chargers in the camp tents. As soon as Reem faints, instead of turning her head to check on her friend's condition, Sarah only cares about

her interests without showing the slightest concern for Reem. Finally, Reem's friend threatened the two men before her to kick Sarah out of the party.

The scene shows that women can be as dominant as men. It shows from the commands and threats directed at men without fear. She is not concerned with the man's situation if he is humiliated above her interests. Even this female character emphasizes that her words are not requests but orders. A request will be made if someone is at a point of incapacity in one thing, while an order is issued by someone based on a power they have (Pramudibyanto, 2017). Based on the meaning of this language alone, the female character here has an envious attitude towards men with all their privileges. Women's feelings of envy in the scene lead to positive things to be like men in terms of the masculinity they carry.

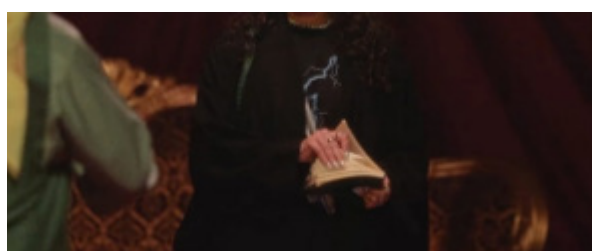


Figure 6 Threatening a man (Naga, 58:57)

أبو فهد : أبو نايف جيب الدفتر.
 سارة : خله يجيب جوالي.
 أبو نايف : شقت القصيدة.
 أبو فهد : شق الله وجهك أنت وياها.

- Abu Fahad : Abu Nayef bring me the notebook.
 Sarah : **I want my phone back.**
 Abu Nayef : She's tearing the poem.
 Abu Fahad : I wish you'd both be torn to shreds.

The scene in Figure 6 shows Sarah's courage towards men, even if they are influential community members. Sarah encounters Abu Fahad—a highly respected poet known for his celebrated literary works—while searching for her phone charger in one of the desert tents. While there, Sarah is not free to move because she is in a less pleasant environment. It does not take long for the battery to recharge, Sarah's cell phone is then taken by Abu Fahad. Feeling under pressure, Sarah shows her strength by taking Abu Fahad's poetry book and threatening to tear it up if her phone is not returned.

The scene shows that women can do things that men usually do to them. Women will not just remain silent if they are threatened by men's threats. Men have always thought that, with the power that women do not have, they can treat women however they want. However, in Horney's (1967) feminine psychology, women can act like men or even dominate them. For him, women are not second-class who can always be

oppressed by men. The above phenomenon is based on the assessment that men are better than women, and women in this scene try to be as good and superior as men. (Fatmawaty & Alim, 2020; Horney, 2023; Indradjaja et al., 2022; Sihombing, 2021; Supiastutik et al., 2023).

Excerpt 3 Insulting a man (*Naga*, 1:04:27)

سعد :	فيك تسي؟
سارة :	لا تكلمني.
سعد :	مين ذا راعي ال "إف جي"؟
سارة :	لا تكلمني.
سعد :	مجنونة أنت تركبي مع أحد في نص البر يختصبك؟
سارة :	أي والله إني مجنونة رايحة مع واحد رخمه في نص البر!
سعد :	خلاص بوصلاك وقصينا.
سارة :	إي قضينا خلاص من جد!

Saad	: Are you hurt?
Sarah	: Don't talk to me.
Saad	: Who's the guy with the FJ?
Sarah	: Shut up!
Saad	: The stranger might have been a rapist.
Sarah	: I was insane to go to the desert with a jerk!
Saad	: I'll drop you off, and we're done.
Sarah	: Right. We're done!

In Excerpt 3, Sarah demonstrates her courage by refusing and distancing herself from Saad, who has been secretly unfaithful. The police suddenly come to the camping party and carry out a raid because it turns out that the party is an illegal party that does not have a permit and provides several types of drugs and alcoholic drinks. Disappointed by Saad's betrayal, Sarah escapes the chaos by getting into another man's car. When Saad knows, he rebels against Sarah because he does not accept it. However, Sarah does not accept being mistreated by Saad, so instead of remaining silent, Sarah also rebels against Saad.

The scene shows that women have freedom of expression and have the right to do things that men can do. Women are entitled to rebel as a response to their dislike of things they do not deserve. Women can even call men inappropriate names when they feel they are in an unsafe position. More than that, women can validate decisions more than men, as in the dialogue above. The woman in this scene tries to excel like men and wants to be like them.

As discussed in the theoretical framework and findings, women experience social subordination. However, not all women experience social subordination in the same sense due to various factors, such as social class, race, ethnicity, education, and place of residence. Women often face social systems that place them in a lower position than men in many aspects of life, such as employment, education, politics, and cultural norms. In some contexts, women

may have greater access to power. For example, women from higher social or economic backgrounds experience less discrimination or subordination compared to women living in more conservative or patriarchal societies (Wibowo et al., 2022).

The exposure of the data above does not prove that women experience castration (castration complex) and jealousy of male genitalia (penis envy) so that they feel envious of men. Instead, it suggests that women believe in the assertion that men are more capable in all respects (masculine protest). Thus, women envy and desire to become men in terms of masculinity, freedom, power, and dominance. Hence, Horney's theory does not agree with Freud's anatomical theory (Horney, 2023). The collected data captures the attitude of wanting to be a man in the character or personality of female movie characters. This indicates that men's power and women's jealousy towards them are feelings that arise as a result of Saudi Arabia's traditional patriarchal culture or strong male dominance in various aspects of life. The findings align with the findings of previous studies which stated that women are creatures with abilities like men. (Arawi, 2022; Indradjaja et al., 2022; Lefaan & Handayani, 2022; Lestari et al., 2021; Putra & Burhannudin, 2022; Sadriah et al., 2022; Siregar et al., 2021; Syarif, 2022). Apart from similarities, this research also has differences with previous research findings regarding male superiority (patriarchy) which is relevant to Indonesian Marriage Law. It is stated that the role of the wife is only as a homemaker who manages the domestic roles and is under the authority of men (Dewi, 2019).

The findings are related to Karen Horney's theory about feminine psychology. The theory in question is that society's perception of the superiority of men (masculine protest) can make women jealous of them (inferior), thereby realizing the neurotic desire to be a man. Women are not creatures without self-esteem. On the contrary, they have strength like men. As in *Naga*, women are created creatively as masculine figures.

CONCLUSIONS

Based on the analysis, women's actions in the movie *Naga* reflect a neurotic desire to become men. This neurotic desire is not just a form of rebellion against social norms but also a defense mechanism against anxiety that arises from dissatisfaction with her female identity in the patriarchal system. This can be seen from a series of compulsive actions performed by female characters, such as taking off her veil, slapping a man, being disgusted by kissing, forcing a man, smoking, rebelling, commanding a man, threatening a man, and insulting a man. This evidence is an expression of resistance and an attempt to adopt masculine characteristics as compensation for her feelings of inferiority as a woman. Thus, the movie represents how neurosis can develop in women who feel trapped in a social structure that oppresses them.

The research find a relevant between the themes,

objects and theories used. The attitudes or speech of the female characters in this movie contain the desire to act masculine like men. They are not figures who always submit in a patriarchal culture, but also fight back if their self-esteem feels lowered.

Future researchers are encouraged to explore the scope of Arabic poetry, as this movie also presents several poetry excerpts. The dialogue in this movie includes a statement about camels having a vengeful nature. In this movie's context, the camel's vengeful nature is seen when it frightens the female character due to being run over by her in her pregnant condition. This statement presents an opportunity for further analysis from a scientific perspective. The research is limited to women's actions, which reflect Karen Horney's theory of neurotic desire to be male only. However, the findings of the research reinforce Karen Horney's theory of neurosis as a response to social imbalance, particularly in a patriarchal context.

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