EXPLORING MOURNING AND MELANCHOLIA THROUGH GEPPETTO FROM GUILLERMO DEL TORO'S *PINOCCHIO* (2022)

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Abstrak

Studi ini meneliti penggambaran konsep Sigmund Freud tentang duka dan melankolia melalui karakter Geppetto dalam film *Pinocchio* karya Guillermo Del Toro. Penggunaan teori-teori psikologi dalam narasi fiksi telah menjadi konvensi yang sudah berlangsung lama, karena penulis dan pembuat film bermaksud untuk menyampaikan pengalaman manusia yang sama dalam hal kehilangan dan proses-proses yang menyertainya. Data untuk penelitian ini diperoleh melalui pendekatan kualitatif, dengan menggunakan kombinasi visual dan isyarat verbal untuk mengungkap tema-tema yang berhubungan dengan teori Freud. Data tersebut telah melalui pembacaan yang mendalam, pemeriksaan silang psikoanalisis, dan pemeriksaan silang analisis sosial. Hasil penelitian menunjukkan bahwa pengalaman Geppetto setelah kehilangan putranya memberikan bukti yang meyakinkan tentang duka. Hal ini dibuktikan dengan menunjukkan kesedihan yang mendalam, emosi yang berfluktuasi, keterikatan pada kenangan akan Carlo, dan terganggunya fungsi sehari-hari. Selain itu, Geppetto menunjukkan tanda-tanda melankolia, termasuk kesedihan yang terus-menerus, kehilangan minat dan kesenangan, distorsi kognitif, dan ambivalensi terhadap Pinocchio. Selain itu, faktor sosial, seperti hidup setelah perang dunia dan menjadi seorang ayah tunggal yang kehilangan anak satu-satunya, berkontribusi pada kondisi melankolis yang dialami Geppetto. Penelitian ini memberikan kontribusi pada pendekatan psikoanalisis dalam sastra dan memberikan wawasan untuk penelitian di masa depan yang berkaitan dengan duka, melankolia, serta perkabungan secara umum.
Kata Kunci: Perkabungan, Duka, Melancolia, Psikoanalisis, Teori Freudian.

Abstract

This study examines the portrayal of Sigmund Freud's concepts of mourning and melancholia through the character of Geppetto in Guillermo Del Toro's *Pinocchio*. The utilization of psychological theories within fictional narratives has been a longstanding convention, as authors and filmmakers aim to illuminate the shared human experience of bereavement and its associated processes. The data for this study were obtained through a qualitative approach, employing a combination of visual and verbal cues to uncover themes connected to Freud's theory. The data underwent close reading, psychoanalytic cross-examination, and social analytic cross-examination. The results indicate that Geppetto's experience following the loss of his son provides compelling evidence of mourning. This is evidenced by his exhibition of intense sadness, fluctuating emotions, attachment to memories of Carlo, and disruption of daily functioning. Furthermore, Geppetto displays signs of melancholia, including persistent sadness, loss of interest and pleasure, cognitive distortion, and ambivalence toward Pinocchio. Additionally, social factors, such as living in the aftermath of a world war and being a single father who has lost his only child, contribute to Geppetto's state of melancholia. This study serves as a contribution to the psychoanalytic approach in literature and provides insights for future research pertaining to mourning, melancholia, and grief in general.
Keywords: Grief, Mourning, Melancholia, Psychoanalysis, Freudian Theory.

INTRODUCTION

Freud's conception of mourning and melancholia holds great significance within psychoanalytic theory, as it explores the intricate psychological responses evoked by loss and grief. In his 1917 work, Freud differentiates between mourning, which represents a healthy process of gradually coming to terms with the emotional distress following a loss, and melancholia, a more intense and enduring manifestation of sorrow resulting from the inability to properly integrate the loss. He posited that melancholia arises from suppressed unconscious feelings and unresolved conflicts that obstruct an individual from effectively coping with and accepting the loss, hindering their progression towards emotional healing and adjustment. This distinction illuminates the diverse ways

in which individuals navigate the complex landscape of bereavement, offering insights into the underlying psychological mechanisms at play during times of grief.

The utilization of Mourning and Melancholia theory within the realm of fictional narratives has a rich and enduring tradition, tracing its roots back to seminal works such as William Shakespeare's Hamlet and the haunting masterpiece "The Raven" by Edgar Allan Poe. By delving into the intricate psychological processes of grief and the profound experience of loss through the lens of fictional characters and meticulously crafted scenarios, authors and filmmakers alike have the unique opportunity to provide invaluable insights into the universally shared human journey of mourning and the anguish of bereavement.

This time-honored approach allows for a deeper exploration of the complex emotional landscapes that individuals navigate in the wake of profound loss, granting readers and viewers a profound empathetic connection to the plight of the characters. Through the skillful integration of Mourning and Melancholia theory, these creative works have the power to resonate profoundly with audiences, fostering a greater understanding of the human condition and the resilience required to overcome the challenges of grief.

Guillermo Del Toro's visionary cinematic adaptation of *Pinocchio* stands as a highly acclaimed feature film that delves deeply into the life of an elderly woodcarver named Geppetto, whose unintentional creation of a wooden boy stems from the profound grief and anguish he experiences following the tragic passing of his own son. By weaving the themes of loss, trauma, and the intricate tapestry of familial bonds throughout the narrative, the film powerfully underscores the profound impact that the experience of loss can have on the human psyche and the intricate web of interpersonal relationships.

The plot of Guillermo Del Toro's *Pinocchio* is intertwined with the foundational principles of Freud's influential Mourning and Melancholia theory. The film's central character, the elderly woodcarver Geppetto, serves as a focal point through which the audience is granted a insightful exploration of the multifaceted psychological and emotional processes involved in the arduous task of coping with loss. Through Geppetto's grief and the ways in which it manifests within the narrative, the film deftly examines a range of complex emotional experiences, including a sense of internalized loss, as well as a sense of unresolvable conflict and ambivalence. By delving into the nuances of these intricate psychological states, the film effectively illuminates the core functions of Freud's groundbreaking theory, providing audiences with a heightened understanding of the human experiences that arise in the wake of loss and mourning. This

comprehensive analysis of the film's narrative arc and its deep thematic connections to Mourning and Melancholia theory aims to elucidate the intricacies of these seminal psychological concepts, while also offering valuable insights into the universal human experience of grief, loss, and the journey towards healing and transformation.

Guillermo Del Toro, the renowned and acclaimed Mexican filmmaker, is widely celebrated for his ability to craft captivating narratives that seamlessly blend fantastical elements with dark and emotional themes. His past cinematic works, such as the critically acclaimed "Pan's Labyrinth" (2006) and "The Devil's Backbone" (2001), have consistently demonstrated Del Toro's talent for delving into the complex and often harrowing themes of grief, loss, and human suffering, showcasing his unparalleled skill in depicting the transformative power of emotional journeys. By incorporating these elements into his films, Del Toro has consistently offered nuanced and powerful portrayals of grief within the context of war, violence, and personal tragedy, inviting audiences to confront their own emotions and engage in profound explorations of the human condition. The continuity of this thematic exploration, as evidenced in his previous works, provides valuable contextual insight when analyzing the character of Geppetto and the central role that grief and mourning play within the narrative structure of his latest cinematic masterpiece, *Pinocchio*. By examining *Pinocchio* through this lens, audiences and scholars alike are granted a deeper appreciation for the artistic vision and conceptual continuity that has come to define Guillermo Del Toro's cinematic legacy.

In the study "Deciphering Mourning and Melancholia in Herta Müller's The Fox was Ever the Hunter" by Dr. Gowher Ahmad Naik and Deepak Kapur (2020), the researchers explore how the characters experience loss and trauma within a totalitarian system, leading to states of mourning and melancholia. They use Freud's theoretical framework of Mourning and Melancholia as a lens to analyze the characters' experiences and psychological states in the context of the oppressive socio-political environment depicted in the novel. The analysis reveals that the characters in Müller's novel exhibit psychological disturbances that align with Freud's descriptions of mourning and melancholia, stemming from the oppressive regime they live under. The study concludes that Müller's novel powerfully portrays the psychological trauma of existence under a repressive regime.

In the research by Sitti Hardianti (2022) titled "Gangguan Kejiwaan Melancholia Dalam Cerpen An Imaginative Woman Karya Thomas Hardly Dan Novel Half Of A Yellow Sun Karya Cimamanda Gozi Adichie: Studi Perbandingan", the paper aims to classify and

analyze the aspects of mourning and melancholia exhibited by the character Ella Marchmill. The research employs a descriptive qualitative method, utilizing Sigmund Freud's psychoanalytic theory of mourning and melancholia as the analytical framework. The study reveals that Ella Marchmill in "An Imaginative Woman" displays prolonged depression and abnormal emotions as part of her melancholic mental state. The comparative analysis highlights that both characters suffer from melancholia due to their profound attachment to their respective libidinal cathexis, leading to prolonged mourning and significant psychological distress.

In Dr. Elisavet Neofytidou's study, "Lacanian psychoanalytic approach to Pinocchio by Carlo Collodi" (2022), the core narrative elements of the classic Italian tale of Pinocchio were examined and interpreted through the lens of Lacanian psychoanalytic theory. The psychoanalytic framework was employed as a qualitative analytical tool to reformulate and gain deeper insight into pivotal components of the fairy tale, such as Pinocchio's naming, his role as the protagonist, and his interactions with various characters (his father, strangers, the fairy godmother). The findings reveal that Pinocchio's relationships and his transformation through engagement with external forces are key to understanding his character development and journey towards becoming a "real boy." This analytical perspective provides novel insights into Pinocchio's psyche and growth as he navigates and becomes immersed in the symbolic order

In another study, "Karakteristik Melankolisme Lirik Lagu Denny Caknan" by Arief Darmawan (2023), the researcher explores the melancholic characteristics present in the lyrics of Javanese pop songs composed by Denny Caknan over the past four years. The study employs a library research method, examining Denny Caknan's song lyrics that contain themes of melancholia as the research object. The analysis found that the lyrics depict characteristics of melancholia described by Freud's conceptualization. The study concludes that the analyzed lyrics accurately reflect the characteristics of melancholy according to Freud's theory of mourning and melancholia.

In this research, the focus is brought on the discovery of Mourning and Melancholia in Geppetto, a character that has been represented in numerous attempts of the classical *Pinocchio* story retellings. The present study distinguishes itself by exploring these psychoanalytic concepts within the context of a dark fantasy adaptation of a well-known children's story. By focusing on Geppetto's character, this research highlights how themes of mourning and melancholia can be intricately woven into narratives traditionally considered outside the realm of psychological exploration. Del Toro's adaptation provides a unique lens through which to

examine the enduring impact of grief and loss, showcasing how these themes can be universally relevant, transcending genre boundaries. Furthermore, this research emphasizes the universality and timelessness of Freud's theories by demonstrating their relevance to contemporary adaptations of classic tales. It underscores the importance of understanding mental disorders such as melancholia not just in explicitly traumatic or adult contexts, but also in narratives that resonate with a wider audience, including children and families. This approach highlights the necessity of considering psychological depth and complexity in all forms of storytelling, thereby contributing to a more comprehensive understanding of mental health in literature.

Mourning can be described as a natural and complex psychological journey that people embark on when they lose a cherished person or an important attachment in their life (Bokanowski et al, 2009). There are several characteristics of mourning, such as intense sadness, period of adjustment, attachment to memories, fluctuating emotions, impact on daily functioning.

Melancholia is a psychological condition characterized by a deep sense of sorrow, self-reproach, and emotional anguish (Bokanowski et al, 2009). Although mourning is a typical reaction to loss, melancholia denotes a more heightened and enduring form of this emotional experience. There are several characteristics of melancholia such as persistent sadness, loss of interest and pleasure, feelings of worthlessness, cognitive distortions, disruption of self-identity, difficulty in decision-making, and inner conflict and ambivalence.

The social factors plays a vital part in shaping how individuals experience mourning and melancholia, affecting their emotional responses, coping strategies, and overall wellbeing. These factors are cultural norms and traditions, interpersonal relationship, societal attitudes, socioeconomic status, and broader sociocultural context such as historical events, political upheaval, and social movements.

The primary objective of this research endeavor is to investigate the manifestations of mourning and melancholia as depicted in the character of Geppetto, within the framework of Guillermo Del Toro's adaptation of the classic tale *Pinocchio*. Utilizing Freud's seminal work *Mourning and Melancholia* as the theoretical foundation, this study aims to identify and analyze the specific behaviors, emotional responses, and psychological states that characterize Geppetto's experience of mourning and melancholia, in accordance with Freudian concepts. Furthermore, the research seeks to explore the social factors that influence and shape Geppetto's mourning and melancholia. By addressing these objectives, the study intends to provide a

comprehensive understanding of how Geppetto's experience of loss is portrayed through the lens of psychoanalytic theory. This exploration will contribute to the field of psychoanalytic literary criticism by offering new insights into the depiction of grief and melancholia in contemporary adaptations of classical narratives, thereby enriching the scholarly discourse on the intersection of psychoanalysis and literary analysis.

METODE

This research adopts a psychoanalytic perspective to examine the portrayal of mourning in Guillermo Del Toro's cinematic adaptation of *Pinocchio*. Specifically, the study leverages Freud's Mourning and Melancholia as the theoretical framework to explore the psychological processes underlying the experiences of mourning and loss.

This research study is grounded in the primary source material of Guillermo Del Toro's 2022 Netflix film adaptation of *Pinocchio*, which serves as the core dataset for the investigation. The study focuses on the portrayal of mourning and melancholia as depicted through the experiences and characterization of the film's protagonist, Geppetto. Through a close analysis of Geppetto's behaviors, emotional responses, and interpersonal relationships, the research aims to gain a deeper and more nuanced understanding of the psychological, social, and cultural dimensions of the mourning process as represented in the cinematic text. The analysis is based on the version of the film made available on the Netflix streaming platform.

The researcher have engaged in repeated viewings of the film, meticulously taking notes and capturing relevant screenshots in order to identify and trace the thematic patterns and representations related to mourning and loss. In addition to the close textual analysis of the primary source, the researcher have also consulted a range of secondary sources, including academic articles, critical reviews, and scholarly works, to situate their findings within a broader context of psychoanalytic theory, literary criticism, and the reception of the film. This approach to data collection has enabled the researcher to conduct a thorough investigation into the cinematic representation of mourning and loss in Guillermo Del Toro's *Pinocchio*.

Several stages has been conducted for this analytical approach. Firstly, The researcher have commenced their investigation with a close reading of the film's narrative structure, character development, and thematic elements, with the aim of identifying the key aspects related to the portrayal of mourning and melancholia. Secondly, employing a cross-examination technique, the researcher have then conducted a psychoanalytic analysis of the protagonist Geppetto's behaviors, emotional responses, and interpersonal dynamics, with Mourning and Melancholia as the theoretical framework for interpreting and contextualizing his experiences of loss. Building upon this psychoanalytic lens, the researcher have further expanded their analysis to explore the broader social and cultural contexts within which Guillermo Del Toro's *Pinocchio* is situated. By examining how the film's representation of mourning and melancholia reflects and responds to wider cultural trends and historical events, the researcher seek to gain a comprehensive understanding of the ways in which the cinematic text engages with the complex dimensions of the human experience of loss.

RESULT AND DISCUSSION

Utilizing the theoretical lens of Freud's Mourning and Melancholia, this research dissects Geppetto's emotional journey following the loss of his son and the subsequent creation of Pinocchio. Geppetto's mourning process is closely examined, and the transition into melancholia is thoroughly traced in order to unravel the complexities of his grief and explore the profound psychological implications of his experience. Geppetto's responses to loss, internal conflicts, and navigation of the stages of grief outlined by Freud are carefully delved into. Through this analytical approach, insights into the intricate interplay of love, loss, and longing that define Geppetto's emotional landscape are sought, offering deeper understanding of his character and the broader thematic dimensions of the narrative.

There are three parts in this section. The first two sections focus on the in-depth examination of the characteristics and manifestations of mourning and melancholia as experienced by the protagonist Geppetto throughout the narrative of Guillermo Del Toro's *Pinocchio*. The third and final part of the study then shifts the analytical lens to explore the social factors that influence and shape Geppetto's experiences of mourning and melancholia.

3.1 Geppetto's Mourning

The demise of Geppetto's son serves as the initiating force, propelling him into the arduous process of mourning. This calamitous event ushers in an overwhelming sense of bereavement and emotional turmoil, shattering the very foundations of Geppetto's world. Initially, upon receiving the devastating news, he may be confronted with a state of shock and disbelief, grappling to accept the harsh reality of this tragic occurrence. As the gravity of the situation settles in, a tidal wave of intense sadness washes over Geppetto, marking the onset of his journey through the throes of mourning.

He may find himself assailed by a myriad of emotions, ranging from the depths of sorrow and yearning to the searing pangs of anger and despair. The finality of his son's departure triggers a sense of emptiness and longing within Geppetto, as he begins to confront the agonizing reality of navigating a life without his cherished son.

The harrowing in which Geppetto collapses to his knees, consumed by overwhelming sorrow as he witnesses the church—and by extension, his son—being ravaged by the flames, serves as a visceral depiction of the depth of his mourning. The act of dropping to his knees symbolizes an emotional collapse, as Geppetto is entirely overwhelmed by the sheer enormity of his grief. By witnessing the irrevocable destruction of the church, a symbol of his son's soul, Geppetto is confronted with the finality and irreversibility of his loss, further intensifying the depth of his sorrow. The visual cues employed by the filmmaker serve to immerse the audience in the character's experience of grief, highlighting the psychological and physiological manifestations of the mourning process.

Figure 1 Geppetto collapses as he watches the church burn down with his son inside. (00:09:37)

The act of Geppetto planting a pine cone next to his son Carlo's grave serves as a powerful symbolic representation of the character's enduring emotional attachment to the memories and experiences he shared with his deceased child. The pine cone, which Geppetto and Carlo had harvested together during a cherished moment of bonding and joy, carries immense sentimental value for the grieving father, acting as a tangible reminder of their deeply meaningful relationship. Through this symbolic representation, the film illustrates the role that memories and tangible reminders can play in providing solace and comfort to those who are grieving. Geppetto's attachment to the pine cone, and his desire to preserve it as a living embodiment of his relationship with Carlo, highlights the enduring nature of the human spirit in the midst of overwhelming sorrow.

Figure 2 Geppetto plants the pine cone he and Carlo found beside his grave and it eventually grows into a tree. (00:09:51)

The powerful scene depicting Geppetto's fluctuating emotional states, from sadness to undulating rage, as he sits alone at night and revisits the memories of his deceased son, provides a vivid portrayal of the emotional turbulence that characterizes the mourning process. This outpouring of rage represents Geppetto's struggle to make sense of his loss and to find a way to channel the intensity of his grief. The stark contrast between his initial sadness and the subsequent eruption of anger vividly illustrates the volatile and unpredictable nature of the mourning process, wherein emotions can fluctuate dramatically and intensify over time. Through this sequence, the film captures the emotional turbulence that is so often a hallmark of the human experience of loss and grief. Geppetto's emotional journey, marked by the oscillation between sorrow and unbridled rage, serves as a testament to the complex nature of the mourning process.

Geppetto sprawled beside grave, bottle in hand in the rain.
GEPPETTO
(weeping)
I dreamed of you, Carlo...I dreamed, you were right back here with me. My son.
(00:12:08-00:12:15)

GEPPETTO SLAMS HIS FIST AGAINST THE TREE.

GEPPETTO
Why won't you listen to my prayers! Why!!
A deluge of rain pours down from the branches.
The Cricket takes one last pitiful look at furious Geppetto, as he marches away, stumbling- shakes his head, and goes back inside.
(00:13:00-00:13:09)

The film's portrayal of the significant changes in Geppetto's daily behaviors and functioning serve as a powerful testament to the impact that the mourning process can have on an individual's physical and emotional well-being. Firstly, Geppetto's diminished work ethic, as

evidenced by his decreased productivity and motivation, suggests a loss of purpose and fulfillment in his craft. Secondly, the reduction in Geppetto's appetite and food consumption further highlights the physical toll of his mourning. Finally, Geppetto's increased reliance on alcohol as a coping mechanism serves as a illustration of the ways in which grief can interfere with one's ability to regulate emotions and engage in healthy, adaptive strategies for managing the sorrow. Collectively, these changes in Geppetto's behaviors and daily functioning depict the significant impact that the mourning process can have on an individual's physical, emotional, and psychological well-being.

CRICKET (V.O.)
Geppetto never left his side- and that was that. He worked very little, he ate even less…
(00:10:16-00:10:25)

3.2 Geppetto's Melancholia

The film's portrayal of the enduring and significant sense of sadness that continues to permeate Geppetto's life, even after the passage of years, serves as an illustration of the characteristic of melancholia: the persistent nature of grief. Despite the progression of time, Geppetto remains firmly entrenched in a state of emotional turmoil, unable to fully come to terms with the devastating loss of his son. His grief has not followed the expected trajectory of mourning, wherein the intensity of emotions gradually diminishes over the course of the grieving process. Instead, Geppetto's sadness lingers, casting a perpetual shadow over his life and coloring his perceptions of the world around him. This persistent sadness that defines Geppetto's experience highlights the depth of his attachment to his son, and the magnitude of the loss he has endured. The film's portrayal of Geppetto's melancholic state, in which the grief remains unresolved and all-consuming, serves as a powerful testament to the nature of the human experience of loss.

CRICKET (V.O.)
The years passed, the world moved on, but Geppetto did not…
(00:10:36-00:11:00)

The unfinished crucifix that Geppetto had been working on prior to the tragic loss of his son serves as a representation of the profound impact that grief and melancholia have had on the character's ability to find joy, satisfaction, and a sense of purpose in his once-cherished creative endeavors. The crucifix, frozen in a state of incompletion, becomes a symbol of the disruption that grief can wreak upon an individual's sense of identity,

purpose, and engagement with the world around them. Through this symbolic representation, the film captures the ways in which the experience of melancholia can erode an individual's capacity to find joy, satisfaction, and a sense of fulfillment in the activities and pursuits that were once central to their lives.

Figure 3 The crucifix in the burned church where his son had died was never completed by Geppetto (00:10:36)

The film's portrayal of Geppetto's passive approach to life and his irrational decision to cut down the tree that symbolizes the cathexis of his son serve as illustrations of the impact that melancholia can have on an individual's decision-making faculties. When Geppetto does eventually make a decision, it is driven by irrational impulses and distorted thinking, reflecting the cognitive and emotional challenges that are characteristic of the melancholic state. His choice to cut down the tree, in a misguided attempt to bring his son back by crafting a doll, demonstrates an inability to distinguish between reality and fantasy. This act underscores the ways in which the disordered thought processes associated with melancholia can lead an individual to make choices that are fundamentally at odds with the constraints of the physical and social world. This portrayal of Geppetto's cognitive and decision-making challenges further emphasizes the far-reaching consequences of the melancholic experience, as it can disrupt an individual's ability to function effectively in the face of the demands and realities of daily life.

The Cricket's world SHAKES with every hack of the axe, causing him to lose balance. He scrambles to keep his papers safe.

GEPPETTO (O.S.)
I will have him back. I'll make Carlo again.
CRICKET
Wuhh...Hey!!
GEPPETTO
Out of this accursed pine!!
(00:13:20–00:15:30)

The film's portrayal of Geppetto's tendency to compare the character of Pinocchio to his deceased son, Carlo, and his subsequent disappointment when Pinocchio fails to meet his idealized expectations, serves as an illustration of the inner conflict and ambivalence that are characteristic of the melancholic experience. On one hand, Geppetto's longing for the presence of his son is evident in the way he projects his hopes and desires onto Pinocchio, seeking to recapture the essence of his relationship with Carlo through his interactions with the wooden puppet. On the other hand, Geppetto's comparisons between Pinocchio and Carlo also highlight the unresolved feelings of grief and loss that continue to haunt him. This inner conflict stems from Geppetto's conflicting desires to both preserve the memory of his son and move forward with his life. He grapples with the tension between holding onto the past and embracing the present, struggling to reconcile his longing for what was lost with the stark realities of the here and now. The film's portrayal of Geppetto's ambivalence and his inability to fully reconcile these competing impulses reflects the psychological and emotional challenges that are inherent to the melancholic experience. By illuminating this complex interplay of emotions and desires, the narrative underscores the ways in which the process of mourning can give rise to an intricate web of internal conflicts, further complicating the individual's journey through grief.

GEPPETTO
I...I don't have time- or patience enough to explain that to you. I...I owe that man a fortune and...and you, you will be taken far away and recruited into military youth camps, and now...now, now look what you've turned me into. I made you to be like Carlo! Why can't you be more like Carlo?!
Geppetto is spent, exhausted- his eyes tear-stained.
Pinocchio blubbers, understandably heartbroken.
PINOCCHIO
Because I'm NOT Carlo! I don't wanna be like Carlo! Carlo is...
GEPPETTO
Enough!!!
(beat)
You are such a burden.
Geppetto shakes his head, defeated.
(00:54:52-00:55:30)

3.3 Social Factors

The film's grounding of Geppetto's mourning and melancholia within the broader social and historical context of the interwar period powerfully illuminates the ways in which individual experiences of loss are inextricably linked to the larger forces and upheavals that shape a society. The circumstances surrounding Carlo's death, as collateral damage from a bomb dropped during this tumultuous time, encapsulate the senseless tragedy and indiscriminate nature of wartime violence that characterized the era. Geppetto's grief is compounded by the knowledge that his son's death was not a targeted act, but rather a consequence of the larger conflict - a stark reminder of the arbitrary and unpredictable nature of loss during wartime. This intensifies Geppetto's sense of injustice and despair, as he grapples with the inherent unfairness of his son's demise. By contextualizing Geppetto's mourning and melancholia within the tumultuous backdrop of the interwar period, the film illuminates the ways in which individual experiences of loss are shaped and mediated by the broader social and historical currents that surround them. This approach allows for a nuanced and holistic understanding of the multifaceted factors that influence the human experience of grief and the enduring legacy of wartime trauma.

Figure 4 Several military aircraft were seen flying over Carlo in one of the first scenes of the film (00:01:33)

The aftermath of World War I had left European society profoundly disillusioned and grappling with immense collective grief. The staggering death toll of around 8 million (Kitchen, 2000) and the widespread trauma had irrevocably shaken the foundations of the social fabric, leaving individuals confronted with an atmosphere of sorrow, emptiness, and existential angst. Geppetto's melancholia from the world around him, becomes a powerful reflection of the collective psyche of a society grappling with the aftermath of tragedy. His personal tragedies are linked to the broader social and existential crises that defined the era, underscoring the ways in which individual experiences of loss are shaped by the larger historical forces at play. By situating the narrative within the disillusionment and collective trauma of the interwar period, Guillermo Del Toro's adaptation of *Pinocchio* transcends the confines of a personal story and becomes a powerful meditation on the enduring human capacity to navigate the depths of sorrow and the quest for purpose amidst the uncertainties of a world forever changed by the ravages of war.

The social and political upheaval that Italy experienced in the aftermath of World War I, fueled by economic hardship, territorial disputes, and widespread discontent with the peace settlement, created a volatile and unstable environment. Geppetto's journey through the depths of grief and the struggle to find meaning amidst the overwhelming uncertainty reflects the universal human experience of navigating the complexities of loss and longing in a world that seems increasingly unstable and unpredictable.

The interwar years were characterized by substantial technological advancements and societal transformations, including the ascent of fascism, the proliferation of mass media, and the emergence of novel forms of communication and transportation. These developments add additional layers of complexity to Geppetto's world, shaping his perceptions and experiences in ways that resonate with modern audiences. By situating the story in the interwar period, Guillermo Del Toro constructs a vibrant world that not only enhances the themes of mourning and melancholia but also facilitates a deeper examination of the human experience in the face of adversity and uncertainty.

Geppetto's lack of interpersonal relationships, aside from his late son, serves as a reflection of the depth of his melancholia. In a world where human connections act as lifelines of support and sources of comfort, Geppetto finds himself adrift in a sea of solitude, grappling with the weight of his grief in isolation. As a respected craftsman within his community, Geppetto's reputation may grant him a degree of social recognition and validation, but it also places expectations on him to maintain a facade of strength and resilience in the face of adversity. His fame earns him nothing but acquaintances and no true friends. The absence of meaningful relationships exacerbates Geppetto's sense of loneliness and alienation, amplifying the intensity of his melancholia. Devoid of supportive family members, friends, or community ties to anchor him, Geppetto is left to navigate the grief alone, with no one to share his burdens or ease his pain. His solitary existence becomes a haunting echo of his internal anguish, mirroring the emptiness and desolation that pervade his inner world. In this state of deep isolation, Geppetto's melancholia deepens, enveloping him in a suffocating embrace of sorrow.

As a single father who has lost his young son at the tender age of ten, Geppetto's melancholia is compounded by the sense of parental grief and loss. The death of a child represents one of the most devastating experiences a parent can endure, shattering the hopes, dreams, and future expectations associated with parenthood. Geppetto's grief is colored by the anguish of losing a beloved child, a loss that strikes at the core of his

identity as a father. The absence of his son's presence amplifies Geppetto's feelings of emptiness and despair, as he struggles to reconcile the harsh reality of his son's absence with the cherished memories of their time together.

CLOSING

Conclusion

While Geppetto's experience may not encompass every characteristic of mourning and melancholia outlined by Freud, the majority of these traits are evident in his behavior and emotional responses throughout the film. Geppetto exhibits intense sadness, fluctuating emotions, attachment to memories, disruptions in daily functioning, loss of interest and pleasure, difficulty in decision making, and ambivalence towards Pinocchio—all of which closely align with the hallmark features of mourning and melancholia. While some nuances may differ, the overarching patterns of grief, despair, and longing present in Geppetto's experience provide compelling evidence that his journey represents a significant encounter with both mourning and melancholia. Through Geppetto's story, the film offers a touching exploration of the complexities of grief and loss, highlighting the enduring impact of personal and societal traumas on individuals' emotional and psychological well-being. By capturing the essence of mourning and melancholia in Geppetto's narrative, the film provides a testament to the universality of human suffering and the transformative power of resilience, connection, and healing.

Suggestion

This research contributes to the scholarly understanding of grief and melancholia by providing a analysis of these psychological phenomena within the context of Guillermo Del Toro's adaptation of Pinocchio, with a focus on the character of Geppetto. By applying Freud's theories of mourning and melancholia to the portrayal of Geppetto's experiences in the film, this study sheds light on the interplay between individual psychology, social factors, and historical context in shaping the grieving process. Through an in-depth examination of Geppetto's behaviors, emotions, and interpersonal relationships, this research offers valuable insights into the ways in which grief and melancholia manifest and evolve over time, enriching the scholarly understanding of these universal human experiences.

Further research in this area could explore several promising avenues. Firstly, examining the portrayal of grief and melancholia in other cinematic works would shed light on how diverse cultural, historical, and artistic contexts influence the depiction of these psychological phenomena. Secondly, longitudinal studies following

individuals over time could elucidate the trajectory of grief and melancholia, as well as the factors that contribute to resilience and recovery. Additionally, qualitative inquiries could delve into the subjective experiences of grief and melancholia across diverse populations, illuminating the unique challenges and coping strategies employed by individuals from different cultural backgrounds, socioeconomic statuses, and life circumstances. Collectively, future research in this domain has the potential to deepen the understanding of grief and melancholia, inform the development of effective interventions, and ultimately improve outcomes for individuals experiencing these complex and often debilitating psychological states.

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