

**THE EROTIC BEHAVIOUR OF THE MAIN CHARACTERS
IN ANNA TODD'S *AFTER*: FREUD'S TRAUMA THEORY**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

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IN ANNA TODD'S *AFTER*: FREUD'S TRAUMA THEORY**

THESIS

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**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2022

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**The Erotic Behaviour of The Main Characters in Anna Todd’s *After*: Freud’s Trauma Theory**” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, June 9th, 2022

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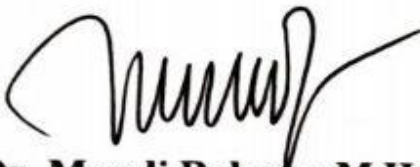
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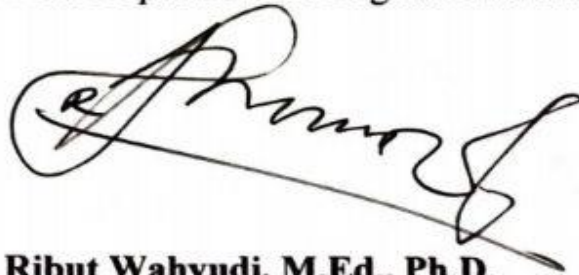
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MOTTO

"So whoever does an atom's weight of good will see it"

(Q.S Al-Zalzalah [99] :7)

DEDICATION

With the will and grace of Allah SWT.,
A special offering to Daddy, Mommy, Ade,
Lecturers, teachers, friends, and all parties involved become part of the lifelong
learning experience

ACKNOWLEDGEMENT

Praise and gratitude, Alhamdulillah, the presence of Allah S.W.T is always spoken. for all His grace and guidance in every step of life until the researcher is able to complete this thesis. Shalawat and salam are also always given to the lord of our beloved prophet Muhammad S.A.W whose intercession is always awaited by all people.

The completion of this work cannot be separated from the help of various parties, either directly or indirectly. Moreover, my beloved family, my daddy, my mommy, and the one and only my little annoying brother, who always love me unconditionally. Thank you for always supporting and loving me. Therefore, the researcher with all humility would like to thank Dr. Mundi Rahayu, M. Hum. as the supervisor. Also, the researcher wants to thank Dr. Hj. Isti'adah, M.A. as the main examiner and Asni Furaida, M.A. as the thesis defense chair.

The researcher hopes that this research can be useful for everyone who reads and needs it, especially in the field of literature in the study of trauma and sexual behavior according to Sigmund Freud's theory.

Malang, June 9th, 2022

The Researcher

ABSTRACT

Safety, Diajeng. (2022). *The Erotic Behavior of The Main Characters in Anna Todd's After: Freud's Trauma Theory*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Mundi Rahayu, M.Hum.

Keywords: Erotic, Behavior, Trauma, Erotic Behavior

Erotic behavior is described as actions or interactions that evoke sexual desire or excitement. Several factors influence erotic behavior. Internal (from within the individual) and external (from outside the individual) influence erotic behavior. External factors that impact an individual's erotic behavior might stem from childhood trauma. One of the novels that tell about erotic behavior triggered by childhood trauma received by the two main characters named Hardin Scott and Tessa Young is *After* by Anna Todd. This study aims to describe the erotic behavior represented by the main characters in Anna Todd's *After* and also reveals the causes of the erotic behaviors by the two main characters in Anna Todd's *After* under the perspective of Freud's trauma theory. This research is literary criticism that uses Sigmund Freud's trauma and sexual behavior as its research approach. The data of this research is in the form of sentences or paragraphs that contain elements of eroticism and the source of the data for this research is *After* by Anna Todd published by Gallery Books in 2014. The data were collected by reading and note-taking techniques. The research data were analyzed using the approach of Sigmund Freud's theory of trauma and sexual behavior. This study resulted that the erotic behavior of the two main characters of Anna Todd's *After* includes imagining, hand in hand, kissing, petting, sexual intercourse, seducer, verbal expression, and sexual arousal. In this study, it is also found that the trauma that causes Hardin and Tessa's erotic behavior in Anna Todd's *After* is their father was Alcoholism, a bad-tempered father, and Hardin's traumatic experience as a witness to his mother's sexual violence.

مستخلص البحث

سفيتي, دياجينج. (2022). السلوك الجنسي للشخصيات الرئيسية في فيلم أفتر لآنا تود: نظرية الصدمة لفرويد. البحث العلمي. قسم الأدب الإنجليزي، كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانج. المشرف: الدكتورة موندي راهايو، الماجستير

الكلمات الأساسية: الشهوة الجنسية، أسلوب التعبير، صدمة، السلوك الجنسي

يوصف السلوك الجنسي بأنه فعل أو تفاعل يثير الرغبة الجنسية أو الإثارة. هناك عوامل تؤثر على السلوك الجنسي. يؤثر الداخلي (من داخل الفرد) والخارجي (من خارج الفرد) على السلوك الجنسي. العوامل الخارجية التي تؤثر على السلوك الجنسي للشخص قد تنبع من صدمة الطفولة. واحدة من الروايات التي تحكي عن السلوك الجنسي الناجم عن صدمة الطفولة التي تلقاها شخصيتان رئيسيتان تدعى هاردين سكوت وتيسا يونغ هي " أفتر " أو " بعد " لآنا تود. تهدف هذه الدراسة إلى وصف السلوك الجنسي الذي تقوم به الشخصيات الرئيسية في آنا تود " أفتر " وأيضًا لكشف عن أسباب السلوك الجنسي للشخصيتين الرئيسيتين على أساس نظرية الصدمة لفرويد. هذا البحث هو بحث نقد أدبي يستخدم نظرية سيجموند فرويد للصدمة والسلوك الجنسي كنهج بحثي. بيانات هذا البحث يعني جمل أو فقرات تحتوي على عناصر من الإثارة الجنسية ومصدر البيانات لهذا البحث هو " أفتر " آنا تود ونشرته جاليري بوكس في عام 2014. تم جمع البيانات باستخدام تقنيات القراءة وتدوين الملاحظات. تم تحليل بيانات البحث باستخدام منهج نظرية الصدمات والسلوك الجنسي لسيجموند فرويد. نتائج هذه الدراسة هي السلوك الجنسي للشخصيتين الرئيسيتين في فيلم " أفتر " آنا تود بما في ذلك الخيال، ومسك الأيدي، والتقبيل، والملاعبة، والجماع، والمغازلة، والتعبير اللفظي، والإثارة الجنسية. في هذه الدراسة، وجد أن الصدمة التي تسببت في السلوك الجنسي لهاردين وتيسا في آنا تود " أفتر " هي إدمان والدهم على الكحول، والأب الغاضب، وتجربة هاردين المؤلمة كشاهد على عنف والدته الجنسي.

ABSTRACT

Safety, Diajeng. (2022). *The Erotic Behaviour of The Main Characters In Anna Todd's After: Freud's Trauma Theory*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Mundi Rahayu, M.Hum.

Keywords: Erotic, Behavior, Trauma, Erotic Behavior

Perilaku erotis digambarkan sebagai tindakan atau interaksi yang membangkitkan hasrat atau kegembiraan seksual. Beberapa faktor mempengaruhi perilaku erotis. Internal (dari dalam individu) dan eksternal (dari luar individu) mempengaruhi perilaku erotis. Faktor eksternal yang mempengaruhi perilaku erotis seseorang mungkin berasal dari trauma masa kanak-kanak. Salah satu novel yang menceritakan tentang perilaku erotis yang dipicu oleh trauma masa kecil yang diterima oleh dua karakter utama bernama Hardin Scott dan Tessa Young adalah *After* karya Anna Todd. Penelitian ini bertujuan untuk mendeskripsikan perilaku erotis yang dilakukan oleh karakter utama dalam *After* karya Anna Todd dan juga mengungkapkan penyebab perilaku erotis oleh dua karakter utama dalam perspektif teori trauma Freud. Penelitian ini merupakan penelitian kritik sastra yang menggunakan teori trauma dan perilaku seksual Sigmund Freud sebagai pendekatan penelitiannya. Data penelitian ini berupa kalimat atau paragraf yang mengandung unsur erotisme dan sumber data penelitian ini adalah *After* karya Anna Todd yang diterbitkan oleh Gallery Books tahun 2014. Pengumpulan data dilakukan dengan teknik membaca dan mencatat. Data penelitian dianalisis menggunakan pendekatan teori trauma dan perilaku seksual Sigmund Freud. Hasil dari penelitian ini adalah perilaku erotis dua karakter utama dalam *After* karya Anna Todd meliputi imajinasi, bergandengan tangan, ciuman, petting, hubungan seksual, penggoda, ekspresi verbal, dan gairah seksual. Dalam penelitian ini juga ditemukan bahwa trauma yang menyebabkan perilaku erotis Hardin dan Tessa dalam *After* karya Anna Todd adalah ayah mereka adalah alkoholisme, ayah yang pemaarah, dan pengalaman traumatis Hardin sebagai saksi kekerasan seksual ibunya.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Erotic behavior is defined as relating to or actions that tend to arouse sexual desire or excitement. The term can also refer to a state of sexual arousal or anticipation of it - a persistent sexual urge, desire, or thought pattern. According to Sarwono (2011: 174), sexual behavior is all behavior that is driven by sexual desire, both with the opposite sex and with the same sex. This form of behavior can range from feelings of attraction to dating behavior to kissing and sexual intercourse. The sex object can be another person, the person in the imagination, or the individual themselves.

Eroticism (from Greek, *ἔρως*, -"desire") is the quality that causes sexual feelings, as well as philosophical contemplation of the aesthetics of sexual desire, sensuality, and romantic love. The term can also refer to a state of sexual arousal or anticipation of it - a persistent sexual urge, desire, or thought pattern. It is clear that the meaning of eroticism refers more to "a description of a behavior, state or mood based on libido in terms of sexual desire" (Hoed, 2001).

Sexual behavior is caused by several factors. The factors that influence the individual's sexual behavior are internal factors (which come from within the individual) and external factors (which come from outside the individual). The causative factors that encourage a person to perform sexual behavior are factors that are within the individual and factors that arise outside the individual. In addition to these factors, there are also effects that are felt after sexual behavior, namely

physical effects, including sexual pleasure and physical harm, psychological effects, including anxiety and fear and feelings of being overshadowed by guilt, and social effects, including feelings of abandonment. External factors that influence individuals in performing sexual behavior can come from a childhood trauma.

When something bad happens that you never expected and you get a big shock, it's not uncommon for the experience to turn into trauma. Traumatic events do not always leave physical scars, but often leave psychological and emotional scars. These injuries can affect a child's physical and mental health, even as they age. Freud specifically noted that "causal relationship", as Freud and Breuer (1893) stated that in which trauma acts as a provoking agent in releasing symptoms which then lead to dependent existence. More precisely, psychic trauma or memory acting as a foreign body long after it has occurred should be regarded as a working tool (Fletcher, 2013).

The term trauma containing a causal relationship describes the dual problem of children's exposure to traumatic events and the impact of that exposure on short-term and long-term outcomes. The outcome of trauma that creates a concatenated effect refers to the child's experience with various traumatic events that occur in the social care system and in an environment that is supposed to be a source of security and stability in the child's life. Trauma is a condition that occurs when an event or situation can control all of our thoughts and attitudes. This is of course beyond our control. The trauma that occurs will make us feel hurt and afraid to do anything. This type of trauma is called emotional trauma. Psychological effects come from many unpleasant experiences (Rahayu, 2020).

Elusive trauma exposure generally refers to concurrent or sequential cases of child abuse, including emotional abuse and neglect, sexual abuse, physical abuse, and witnessing chronic domestic violence that begins in early childhood. In addition, initial traumatic experiences for example parental neglect and emotional abuse and subsequent emotional dysregulation, loss of footing, disorientation, and inability to recognize or respond to danger signals often result in post-traumatic exposure, like physical and sexual harassment or community violence (Blaustein et al., 2003).

Studies have shown that exposure to trauma during childhood interferes with the developmental process of maturation (Zlotnick et al., 2008). Childhood trauma is an experience that is valued not good or bad for children who experience it. Experiences the bad things they experience tend to be seriously making it possible to have an impact in adolescence and adulthood. Some aspects of adolescent life due to childhood trauma include experiencing obstacles such as social relations like family or friendship and academics. Even a study found the possibility of developing psychosis as a result of the trauma. In childhood, growth and development are strongly influenced by many factors then it's not impossible when a child is traumatized, it can impact future developments in adolescence.

Trauma that occurs in early childhood, such as abuse, neglect, and other emotionally damaging events, affects, among other things, negatively impacting early attachment relationships, especially when the abuser is a parent. When children experience rejected or insecure relationships, these experiences can change

their perceptions of themselves, their beliefs in others, and their perceptions of the world (Dye, 2018).

Every child reacts differently to a traumatic experience. Adolescents' individual responses can be influenced by their developmental level, ethnic or cultural factors, past trauma, available resources, and pre-existing child and family problems. However, nearly all children and adolescents exhibit some form of stress or behavior change in the acute recovery phase from a traumatic event. Not all short-term responses to trauma are problematic, and some changes in behavior may reflect efforts to adapt to cope with difficult or challenging experiences (Greca et al., 2008).

The focus of any trauma related to the problem of physical or verbal contact with the child will always be attached to the child's memory as the traumatic experience itself. Understanding the complexities of domestic violence cases has multiple impacts on children, who need to be treated as equal victims. Children living with domestic violence and the trauma it causes are affected in different ways. There are many factors that can affect a child's psyche as they get older. Factors from the past or traumatic experiences in childhood also affect the child's psychological state.

According to Bigras (2020), childhood neglect classified as mental abuse was found to impair sexual behavior in adulthood. In his opinion, the nature of the physical or emotional abuse children suffers and whether it leaves a physical mark

or not are all relational experiences that can be reactivated in adulthood. This often happens when a person has sex or perhaps during sexual activity.

Sexuality is expressed through interactions and relationships with the opposite sex and includes thoughts, experiences, lessons, ideas, values, fantasies, and emotions. Sexuality refers to how people feel about themselves and how they communicate those feelings to the opposite sex through their actions, such as touching, kissing, hugging, and sex, and through more subtle behaviors, such as gestures, etiquette, clothing, and vocabulary (Denny and Quadagno, 1992; Zawid, 1994; Perry and Potter, 2005).

Trauma can drive a person into sexual behavior that triggers erotic acts. This erotic act can happen to a person when a traumatic event in the past triggered it. This behavior is a way of expressing the traumatized person's fears. This fear can reveal core issues, such as fear of abandonment, fear of betrayal, and low self-esteem. that affect a person's personality and behavior in adulthood. A person will feel some of the core problems that cause anxiety due to individual interactions with other people such as family and friends. When someone is afraid, the individual will indirectly eliminate that fear.

This critique shows how trauma can have a tremendous impact on a person that only that person can understand. Trauma felt in childhood has several stages, so it can affect behavior and actions in adulthood. Unwanted feelings due to childhood trauma require a person to cover up those feelings to avoid feelings that make them uncomfortable doing something. These things are summarized in psychoanalytic

theory. Psychoanalytic theory is a concept that involves the explanation of human behavior, which it also occupies an important part of our daily lives. This theory cannot accept conscious identity through a voluntary process. Thinking, and feelings, but can accept something related to subconscious thinking and volition (Freud, 1943:15).

This means that psychoanalytic theory is a theory about the human subconscious. *After* (2014) is a fiction by Anna Todd published by Gallery Books. This novel mainly talks about the two main characters, Hardin Scott and Tessa Young, who experience childhood trauma due to their alcoholic father, affecting their adult life. The story begins with Hardin Scott, a young man who is very, very troubled, Hardin is a young man from England who lives and studies at a university in the United States. He has severe behavioral problems, and poor emotional management due to trauma inflicted by his alcoholic father and made worse when he himself witnessed the abuse his mother endured.

Tessa Young is a young woman who can be said to have a straight path in life. Tessa is a model student who always gets perfect marks in every class she takes and she is absolutely perfect as a model student who is completely controlled by her mother and has the same trauma as her father who was addicted to alcohol and left her and her mother when she was ten years old. The two meets by chance and their story begin with this encounter. Happiness in the love story between Hardin and Tessa is only a small part, replaced by a state of frustration and suffering. The relationship between the two main characters is toxic and very sick. A dark love story, but also beautiful.

The trauma caused by their alcoholic father traumatized Hardin and Tessa and led them to erotic actions because of the fear of being betrayed and abandoned. The two main characters experience childhood trauma which is felt as a result of an abusive father and causes erotic actions in their adult lives.

As mentioned above, childhood trauma is undesirable for a person, cause of the negative things that a person felt during childhood. The researcher aims to analyze this novel using Sigmund Freud's psychoanalytic approach, mainly focusing on erotica behavior and actions caused by childhood trauma. According to Freud and Breuer, trauma is used to touch painful things from the past. and people with traumatic experiences find it difficult to forget the traumatic event (Freud 1943:242).

This research only focuses on how the childhood trauma experienced by the two main characters in Anna Todd's *After* can affect their erotic behavior and actions in adolescence. The behavior they had as a teenager, Hardin often slept with different women. He is the product of unwanted actions, but also the result of his childhood trauma and the aftermath of his father's abuse. In this novel, Tessa experienced various unwanted traumas during her childhood, such as her father's alcohol addiction and her mother's uncomfortable control treatment. Not only that. It also mentions the trauma that the two main characters in Anna Todd's *After* affecting their overall sexual and erotic behavior. This study will further explore how childhood trauma affects Hardin and Tessa's erotic behavior and actions.

This study also used several relevant previous studies. The first study is a thesis by Nuha Afifah (2021) entitled *The Failure of Hardin in Passing Industriousness Vs Inferiortiy and Identity Cohesion Vs Role Confusion in After by Anna Todd*. The researcher used library research to find theories and data. Describing Hardin's character as a child and adult in Anna Todd's *After* and relating it to the theory of psychosocial development. The researcher focuses on raises of how Hardin goes through the craft of fighting low self-esteem towards identity and fighting the confusion of self-character. Here the researcher uses a psychoanalytic approach, which focuses on the childhood trauma of Hardin and Tessa as the main characters in Anna Todd's *After* which causes erotic behavior.

The second study is a thesis by Firdha Yunita Ramli (2018) with the title *Perilaku Seksual Menyimpang Tokoh Novel 86 Karya Okky Madasari Berdasarkan Teori Seks Sigmund Freud*. The researcher used a qualitative descriptive method, meaning that it analyzes the form of description with literature research. The technique is concreted with the method of studying psychology literature, especially regarding the problem of psychological disorders, and abnormal psychological sexual abnormalities. Based on the findings and results of the analysis, the researcher concludes that the first forms of deviant behavior in the characters Tutik and Arimbi in the Okky Madasari's 86, namely sexual deviation based on the object, namely homosexual inversion is not fixed and based on the goal, namely fetish. second, the factors causing the divergence of sexual behavior of two characters (Arimbi and Tutik) in Okky Madasari's 86, which refers to Sigmund Freud's theory of sex, are trauma and frustration.

The third study is a thesis by Lailatun Ni'Mah (2021) entitled *Pilihan Lesbianisme Irshad Manji Berdasarkan Kajian Teori Psikoanalisa Sigmund Freud*. The researcher conducted research using descriptive qualitative methods using a type of library research-based research approach. The researcher used psychoanalytic theory based on Sigmund Freud. The researcher found that the results of the research that researcher had done on Irshad Manji's choice of lesbianism showed that the factors that caused Irshad Manji to decide to become a lesbian were: a) The triggering event was traumatic; b) Conditioning event factor, namely acceptance of support from other parties such as friends, colleagues or family; c) Consequential event factor, where homosexuality occurs because it has a comfort factor.

The fourth study is a thesis by Gregorius Agung Rendra Prasastyo (2017) entitled *Hasrat Seksual Dalam Novel Seperti Dendam, Rinduharus Dibayar Tuntas Karya Eka Kurniawan; Kajian Psikoanalisis*. The method of presenting the results of the analysis used is descriptive qualitative. The data analysis method used is the formal method and the content analysis method. The researcher used the theory about psychoanalytic theory from Sigmund Freud. The result of the research is got to know the essence of his analysis of sexuality organization. Important flow in management. The issue of sexuality in an organization has been much debated and ignored by the mainstream. At least there are three forms of joy, first is sublimation, dreams, and imagination contained in the characters Ajo Kawir, Si Iteung, and Mono Ompong. The three forms of sexual desire deviation above explain that sexual desire can affect a person's social behavior, which in this case refers to the

characters in the novel. Sexual desire can be a second human brain in regulating one's behavior.

The fifth study is a research article by Rindiani Azzahra, Muhammad Fatih Suhadi (2021) entitled *Toxic Relationship in Anna Todd's Wattpad Story After*. The researcher used a qualitative descriptive method. researchers used the theory of The Interpersonal Theory of Psychiatry. The researcher describes the results of the study in the form of a toxic relationship and knows the characteristics and negative effects of a toxic relationship in *After* by Anna Todd. A toxic relationship is any relationship between people who do not support each other, there is conflict and one tries to weaken the other, competition, disrespect and, a lack of cohesiveness. The characteristics of toxic relationships analyzed were excessive romantic jealousy, egoism (selfishness) of the partner, and lack of honesty.

The sixth study is a research article by Hanita Yunia Sari, Widyatmike Gede Mulawarman, and Alfian Rokhmansyah (2021) entitled *Seksualitas Tokoh Utama Novel Falling Karya Rina Suryakusuma: Kajian Psikoseksual*. The researchers used the descriptive qualitative method. In this study, the researchers used the psychosexual theory according to Sigmund Freud. The results showed that the orientation of the main character initially changed through physical contact and emotional attraction to the same sex. Second, the factors that cause changes in the sexual orientation of Carly's character, namely the inhibition of Carly's psychosexual development at the phallic, latent, and genital stages; Father; traumatic experiences; and boredom with heterosexual relationships. Third, the implications of changing the main character's sexual orientation are: the character's

decision to become a lesbian who is not supported and is rejected by his family and people around him; Changes in sexual orientation affect the offender's mindset to leave.

The seventh study is a research article by Dian Nurani Azmi, Teguh Supriyanto, and Imam Baehaqie (2022) entitled *The Behavioral Disorder of a Character in Ashmora Paria Novel by Herlinatiens*. In this study, the researchers used a descriptive method by using data analysis techniques applied were heuristic and hermeneutic readings. The researcher use based on Sigmund Freud's Theory of Sex. The researchers revealed that the results showed that the abnormal behavior of the characters in the novel was a sexual disorder. The type of sexual disorder is an absolute homosexual investment or sexual orientation disorder. Characters with this disorder are Pariah, Rie Shiva, Mahendra, and Mahadevi. They suffer from sexual disorders due to trauma, frustration, and lustful homosexual experiences.

The eighth study is a research article by Rezky Faradilla, Juanda, and Andi Agussalim (2019) entitled *Penyimpangan Seksual Tokoh Dalam Novel Seperti Dendam Rindu Harus Dibayar Tuntas Karya Eka Kurniawan: Suatu Analisis Seks Sigmund Freud*. In their research, the researchers used a qualitative descriptive method. The researchers use Sex Theory based on Sigmund Freud. The researcher revealed that the results of this study indicate that in the text of the novel there is deviant behavior in the character, there are several forms of deviation, namely completely reversed, masochism, heretical, occasionally reversed, novels such as *Seperti Dendam Rindu Harus Dibayar Tuntas* not only describes the sexual desire that dominates them but there is an allegory in every event contained in it.

The ninth is a research article by Eva Dwi Kurniawan (2020) entitled *Perilaku Seks Tokoh Stella Dalam Diary Pramugari 2 Karya Agung Webe: Analisis Psikologi Sastra Freudian*. The researcher analyzed using literary psychology research methods. Researcher in her study using the Theory of Sexuality based on Sigmund Freud. The research reveals that the results of this analysis describe the sexual behavior of Stella's character using a literary psychology approach borrowed from Freud. Stella's sexual behavior is known to show a shift from sex as an object to sex as a subject. In addition, Stella also has a vindictive nature towards men due to childhood trauma and jealousy for not having a phallus (male gender).

The tenth is a thesis by Mentari Faradiba, entitled *Representasi Seksualitas dalam novel Summuwul Amiroh karya Jean P. Sasson dan Nayla karya Djenar Mahesa Ayu*, this paper was published in 2020. This research uses the descriptive analysis method. In analyzing sexuality in these two novels. The researcher uses Stuart Hall's representation theory and Sigmund Freud's approach to sexuality. Based on the overall picture, analysis, and interpretation of the data, the researcher found several representations of sexuality described in the novel *Summuwul Amiroh* namely forced marriage, patriarchal thinking, obsession with virginity, sexual desire, sexual fantasies, violence and harassment, hopelessness, injustice, husband-wife eroticism. and sexual slavery.

The social context in this novel can be seen in religion and customs. Saudi Arabian culture and belief in the rules of their country. Saudi Arabia is full of injustice in this novel. Women can't argue in self-defense. Men are preferred. The crime of indecency is blamed on women. Saudi Akilaki really believes his words,

even though he is a sinner. Meanwhile, some of the lyrics that describe sexuality in Nayla's novels are in the form of violence and sexual harassment. same-sex (lesbian) enthusiasts, sexual outings, sexual connoisseurs, hatred of men, and myths of men that mislead women.

Based on previous studies above, most of the discussed how eroticism is highly visualized with sexuality. From the previous studies that have been reviewed, the researcher will discuss the eroticism of the two main characters in Anna Todd's *After*, using Sigmund Freud's traumatic and sexuality theories.

B. Research Questions

1. What are the erotic behaviors represented by the main characters in Anna Todd's *After*?
2. What are the causes of the erotic behaviors of the main characters in Anna Todd's *After* under the perspective Sigmund Freud's trauma theory?

C. Significance of the Study

Theoretically, this research is expected to be useful for readers in understanding novels that have elements of eroticism, especially in Anna Todd's *After* which is closely related to the integrity of a literary work, the style of presentation, and the approach used. Furthermore, this research is expected to provide input that erotic literature does not always have a negative impact. Behind the erotic elements, there is an aesthetic value in literary works, as long as the writing of erotic literature related to the reality of human sexual desire does not shake the ethnic order of

society. The literary work will be accepted as a work of art that has an aesthetic element.

Practically, this research can provide a warning or warning to readers of the unfavorable impact of reading stories with erotic nuances if they misread and misinterpret the meaning of literary works. This research is expected to provide input to readers in choosing a quality and useful literary works.

D. Scope and Limitation

This research will only focus on describing the erotic behavior of the two main characters in Anna Todd's *After*. The first character is Tessa Lynn Young, a freshman at Washington Central University, and the second is Hardin Allen Scott, the son of Chancellor Scott, a young delinquent and tattooed. The researcher will analyze and find out the traumatic experience that causes erotic behavior. The object of this research will only focus on *After* by Anna Todd (2014).

E. Definition of The Key Terms

In order to clarify the key terms used in this study, some definitions are put forward.

1. Erotic

Erotic is relating to or tending to arouse sexual desire or excitement. Erotic according to Merriam-Webster online dictionary (2022), is defined as strongly marked or affected by sexual desire. The meaning of erotic is closely related and is even based on libido which in subsequent developments is actualized in sexual desire. Erotic is more directed at

describing behavior, circumstances, or atmosphere based on libido in terms of sexual desire (Hoed, 2001).

2. Behavior

Behavior is human conduct relating to social norms. Behavior according to Skinner (1938) formulated that behavior is a person's response or reaction to a stimulus from external stimulation (Notoatmodjo, 2011).

3. Trauma

Trauma is any serious injury to the body, or an emotional wound leading to psychological injury. Trauma according to Sigmund Freud (1943) in his theory of etiology (causal relationship), assumes that what is happening now is due to something in the past. This means that the trauma that a person has in the past is the cause of his current unhappiness. Trauma is viewed in connection to the remembering process and as an incident held inside the unconscious that produces ego splitting or dissociation (Freud, 1969).

4. Erotic behavior

Erotic behavior according to Sigmund Freud in Tiara (1994) is a strong libido urge caused by environmental constraints and the desire to escape from things sexual following developments actualized in sexual desire (Nophira, 2000).

CHAPTER II

REVIEW ON RELATED LITERATURE

This chapter describes several theoretical frameworks relevant to this research topic. It included a definition and in-depth explanations of the theories used in this study.

A. Psychology of Literature

Literary psychology is the study of literary works which are believed to reflect psychological processes and activities. When researching psychological work, it is important to understand how the writer's psychological involvement and ability to portray fictional characters are related to mental health problems. Literary psychology is influenced by several things. As Endraswara (2003) stated first, literary works are the creation of psychological processes and the writer's mind is in a semi-conscious (subconscious) situation which is then poured into a conscious form. Second, the study of literary psychology is a study that examines the psychological reflection of the characters presented by the writer in such a way that the reader feels lulled by the psychological problems of the story so that sometimes they feel involved in the story. Literary works can be studied through a psychological approach because literary works show the character's character, although imaginative works can show various psychological problems (Minderop, 2018).

The term psychology of literature has four meanings, namely the study of the psychology of the writer as a type of person, the study of the creative process of the effect of literature on the reader, and the study of type and order, the laws of

psychology, and applied to literature. Wellek and Warren (1993) the latter definition is more closely related to the field of literature. Before going further into the psychology of literature, it is better to first explain what is meant by literature and psychology. According to Max Milner (1992), in his book, *Freud and Literary Interpretations* translated by Hapsanti, literature plays an important role in the maturation of Freud's theory.

For this reason, psychiatrists often refer to literary works as examples of unhealthy mental states. It is natural for us to feel moved when we find a picture of our situation through the characters of literary works. One of the advantages of literature is that we can get to know each other better through work because literature presents hidden truths (Minderop, 2018).

According to Endraswara (2008), literary psychology is interdisciplinary between psychology and literature. The study of literary psychology is actually the same as the study of humans from within. Perhaps this inner aspect is often subjective, making it difficult for literary observers. In fact, studying the psychology of literature is very beautiful because we can understand the abyss of the human soul, clearly very broad and very deep.

The interpretative meaning is very open. The appeal of literary psychology lies in human problems that paint a portrait of the soul. The soul itself does not only appear in literary works but can also represent the souls of other people. Each writer usually inserts his own experience into his work, and the writer's experience is usually shared by others. In addition, understanding the psychological theory of

literature can be done in three ways, first by understanding psychological theory and then by analyzing a literary work. Second, by first identifying literary works as the subject of study, then identifying psychological theories that are considered relevant to their use. Third, finding theories and research objects simultaneously (Minderop, 2018).

Furthermore, the possibility of literary understanding is undermined by showing that the text, presented through literary-theory techniques, can actually reflect the psychological concepts promoted by fictional characters, without introducing literary psychology with different psychological references. The writer's intelligence, which often transcends the limits of reason, can be found through the psychology of literature. So, we must appreciate the emergence of literary psychology. At least the weakness of the literature is understood in proportion to the psychological investigation of the literature. Endraswara (2008) stated that through this science, it is possible to understand whether literature is a daydream, dreams, sex drive, and so on can be understood through this science, etc (Minderop, 2018).

1. Sigmund Freud's Psychoanalysis Theory

According to Freud, behavior is the result of the conflict and reconciliation of the three personality systems. Factors that influence personality are historical factors of the past and present factors, analogous factors of innate factors, and environmental factors in the formation of individual personalities. Next, Freud analyzed the division of the human psyche: the id (located in the subconscious)

which is the reservoir of impulses and the source of psychic energy. The ego (located between the conscious and the unconscious) functions as an intermediary, reconciling the demands of the impulses and the prohibitions of the superego. The superego (located partly in the conscious and partly subconscious) is responsible for monitoring and preventing the full satisfaction of these impulses that result from parental care and identification (Minderop, 2018:20).

Freud compared the id to a king or queen, the ego to the prime minister, and the superego to the high priest. I will behave like an absolute ruler, respected, pampered, arbitrary, and selfish; What you want must be done immediately. The ego as prime minister is likened to the task of doing all the work that comes with the reality and desires of the people. The superego, like a priest who always upholds the value of good and bad, must remind the greedy and greedy id of the importance of intelligent and astute behavior (Minderop, 2018: 1).

1. Id

Id is psychic energy and instinct that drives humans to fulfill basic needs such as the need for food and sex to avoid pain or discomfort. According to Freud, the id lies in the subconscious, there is no contact with reality. The way the Id works is related to the pleasure principle, which consists of always pursuing with pleasure and always avoiding discomfort. You can imagine how terrible and dangerous it would be if we were just an id. A developing child learns not to behave as he pleases and must obey the rules of his parents. A child who wants to fulfill the demands and strong desires of reality forms a new personality structure, namely the ego (Minderop, 2018: 1).

2. Ego

Caught between two opposing forces, the ego protects itself and obeys the reality principle, seeking to satisfy individual pleasures that are limited by reality. For example, someone who is a criminal, or just someone. When you seek to fulfill your own gratification, you are held back and hindered by the realities of life that you are facing. There are also people who have, for example, a high sex drive and aggressiveness; Of course, without supervision, these desires will not be fulfilled. Thus, the ego helps man to consider whether he can satisfy himself without causing anger or suffering.

The ego stands between the conscious and the subconscious. Ego tasks lead to the most important mental functions, for example debating, problem-solving, and decision making. For this reason, the ego is the main guide of personality; as a business leader, able to make rational decisions for the progress of the company. The id and ego have no morals because they do not know the value of good and evil (Minderop, 2018).

3. Superego

The third structure is the superego, which deals with morality in personality. The superego is the same as the conscience, which recognizes the value of good and evil (conscience). Like the id, the superego ignores reality because it doesn't care about anything realistic unless the sexual impulses and aggressiveness of the id can be satisfied in moral considerations. The explanation is as follows: For example, a person's ego wants to have sex regularly so that his career is not disrupted by the presence of children, but the person's id wants satisfying sex

because sex is enjoyable. Then comes the one-and-a-half superego with the assumption that he feels guilty about sex (Minderop, 2018).

B. Sigmund Freud's Sexual Behavior Theory

Erotic behavior can be concluded that the meaning is more directed on "the description of behavior, state or mood based on libido in "the meaning of sexual desire", while the meaning of pornography is more likely to "act" accentuated 'to arouse lust'. According to Hoed (2001) in his book, *Dari Logika Tuyul ke Erotisme* concludes that basically eroticism is closely related, and is even based on a strong libido in subsequent developments actualized in sexual desire.

Among several aspects of Freud's thought, he gave a special place to the problem of sexuality, and this issue has given him a lot of criticism and rejection. Many people who have problems with the organs of the body to understand sexuality only relate to problems with the reproductive organs. Massive rejection of Freud occurred when he was discussing the issue of sexuality in children. It is said that it is possible for children to have sexual experiences. For Freud, the issue of sexuality was broader, more comprehensive, and preceded mere genital sexuality. When Freud discussed this issue, he found a strong rebuttal. The first objection is a moral question; because its proponents think that it is impossible for such a holy child to lead a sex life with perverted tendencies (Minderop, 2018).

The second rebuttal, the scientific problem, is that there are no scientific studies that address infant sexuality and we cannot track infant sexuality ourselves. In response to the first objection, Freud replied that he was not a moralist but a scientist who sought to understand rather than defend the image of children. Freud said that

humans have souls and their commitment shows that humans also have instincts. For a second rebuttal, he argues that childish sexuality includes the symptom that adults have the same pleasures as children; for example, during feeding or thumb sucking. Also, children of a certain age never remember their behavior as children. Empty space is created so as not to block the forgotten impression so that the impression in the subconscious area that will one day appear is still alive (Minderop, 2018).

Freud distinguished three periods of infantile sexual life: the first period of early sexual activity. According to him, sex drive comes from the stimulation that comes from certain body parts (erogenous areas). In boys, the whole body is an erogenous zone (area of stimulation) which is a source of pleasure. In boys: Sexual satisfaction focuses on the digestive area, then the genitals. Pulse feeding or the need for food/drink and satisfied pleasure (Minderop, 2018).

Causes sexual pulsation. For example, when a child sucks or suckles his finger, not only satisfying food is fulfilled, but also provides sexual satisfaction. Sex organs which are erogenous areas are very secondary for children under the age of 4 years.

First is narcissism. With this theory, Freud arrived at the concept of narcissism in children, namely self-reflection as an object of love as a whole. According to Freud, children often empty or hold their stomach contents to get pleasure from those who care for them (Minderop, 2018).

The second is Exhibitionism. Children also look for their sexual object in others by bowing or showing it (exhibitionism). Likewise, for example, the pulse of child

cruelty torturing animals and fellow animals. In short, first, the early phase of childish sexual activity is dominated by autoeroticism, i.e., the pursuit of pleasure through the erotic realm, and consequently, sexuality at this stage is disconnected from the selection of the right object. Second, these traits make children aberrant polymorphs, beings who can seek sexual gratification in a variety of ways, and who develop deviance under adverse developmental conditions (Minderop, 2018).

The latency period (the time during which sexuality is still hidden) lasts from the fourth year of life until puberty. Puberty is a time of sexual satisfaction; breasts are a function of the genitals. During this period, a loving relationship is formed between the child and his relatives, especially his parents. This affective relationship still contains sexual characteristics, such as the closeness of a son with his mother and a daughter with her father. The complex myth of the year Oedipus reveals the conflict between these opposing claims. An inappropriately developed fixation on a father or mother figure can produce states of sexual evolution such as frigidity and homosexuality (Minderop, 2018).

This phase is very important because later it becomes a barrier to the sex drive, so that it becomes a dam that limits and blocks the flow of disgust, shame, moral and aesthetic aspirations. One form of prevention is to avoid incest. The reaction formation generated by the system itself to combat gratification always causes inconvenience because the community has to deal with external constraints and environmental pollution from the community. One of them is a form of sublimation, for example, art activities. These ideas come from essays about Leonardo da Vinci (Minderop, 2018).

1. The Development of Sexual Function

Freud revealed that human sex life basically consists of the urge of everyone to have their own genitals in contact with people of the opposite sex. This is related to as a by-product and the act of recognizing smell, seeing, and touching which so far has not been touched. This urge is thought to appear at puberty, namely at the age of sexual maturity, and has a reproductive purpose. However, there are always certain facts that do not fit into this narrow framework of vision. First is the fact that there are people who are only attracted to same-sex people and genitals. The second is that there are people who desire to behave in all respects like a sex drive, which at the same time completely ignores the sexual organs or their normal use; Such people are known as "perverts". The third is to take an interest in their genitals early on and show signs of arousal in their genitals (Freud, 1969:9).

One might think that psychoanalysis will generate wonder and disapproval when it goes against all popular beliefs such as sex, based in part on these three neglected facts. The three most important results were obtained. First, sex life not only begins with puberty but begins with obvious manifestations after birth. Second, a clear distinction must be made between the terms "sexual" and "genital". The former is a broader concept and includes many activities not related to the genitals. Third, sexual life consists of the pleasure-seeking function of the body zones, a function that then becomes reproductive (Freud, 1969:10).

Sex consists of explaining the anatomical and physiological characteristics of sex in men and women, or the physical relationship between individuals (genital

sexual activity). Sexuality from the psychological dimension is closely related to how a person functions as a sexual being, role, or gender identity, and how the dynamics of psychological aspects (cognition, emotion, motivation, behavior) are related to sexuality itself. Of course, the main interest is in this first statement, the most unexpected of all. It has been established that in early childhood there are signs of physical activity that can only be denied by old prejudices as sexual, and which are associated with psychological phenomena that appear later in adult love, such as fixation on a particular object, jealousy, passion, etc. other (Freud, 1969:13).

In addition, it was found that the phenomenon that occurs in early childhood is part of a regular developmental process that experiences constant escalation. Freud believed that personality develops through a series of stages of infancy in which the pleasure-seeking energy of the id is concentrated in certain erogenous areas. Psychosexual energy or libido is described as the driving force behind behavior. Human development in psychoanalysis is a very comprehensive picture of the process of psychosocial and psychosexual development from birth to adulthood. According to Freud's theory, every human being must go through a series of stages of development towards maturity (Freud, 1969:13).

2. Character and Anal Erotism

In this phase, children are also introduced to the rules of hygiene by their parents through practicing how and where a child should dispose of their feces. According to Freud, there are two ways for parents to apply toilet training, the first is maturity

by nature, stinginess, and stubbornness, better known than the third, regularity; They are also a more constant element throughout the complex. The second is at the point of greed; and stubbornness can turn into insubordination, which can easily be accompanied by irritability and resentment (Freud, 1969: 277).

During the period of life that can be called "sexual latency" i.e. From the end of the fourth year of life until the first symptoms of puberty, around the age of eleven, the formation of reactions such as shame, disgust, and morality are formed in the mental economy at the expense of stimuli emanating from the erogenous zone, and the formation of this action called the established barriers to instinctual activity and sex later in life. Now, anal eroticism is one of those components of instinct which, in the course of evolution and according to the education of our contemporary civilization, has become useless for sexual purposes: it is therefore not very surprising if these qualities are orderly, in common, and in harmony. The obstinacy so blatant in previously anal-erotic men proves to be the first and most constant consequence of the sublimation of anal-eroticism (Freud, 1969: 279).

Anal eroticism is one of those components of instinct that, in the course of evolution and according to the education of contemporary human civilization, has become useless for sexual purposes: it is therefore not very surprising if these qualities are orderly, similar, and harmonious. The obstinacy so blatant in previously anal-erotic men proves to be the first and most constant consequence of the sublimation of anal-eroticism. In any case, formulas can be given for the formation of the main character of the constituent properties: the permanent nature

is the preservation of the original invariable impulse, its sublimation, or the formation of a reaction to it (Freud, 1969: 282).

3. The Theory of the Instincts

Personality dynamics is related to the process of instinctual gratification, distribution of psychic energy and the effect of the ego's inability to release tension in interaction with the outside world, namely fear, in the form of human instincts. An instinct is a collection of desires or desires. Freud viewed instinct as something historically acquired and conservative. He believed that instinct was an innate drive to restore a former state, that it was a somatic or biological need of the mind. (Freud, 1969:5).

Instinct has four types of characteristics, namely, the source as a condition of stimulation or physical need. Both goals are to eliminate physical stimulation or reduce stress, achieve pleasure and avoid pain. The third includes objects or conditions in the environment that can satisfy a need, including activities to obtain objects, such as buying food or cooking. And fourth is the driving force as a force that comes from the intensity of the size depending on the need. Freud divided instincts into two groups. The first is the life instinct (life instinct: Eros).

Life instincts are basic human motives that stimulate positive or constructive behavior. The energy responsible for the life instinct is libido. This libido comes from the orogenetic zone, which is a part of the body that is very sensitive to stimuli (such as lips, anus, and genitals) which when manipulated in a certain way will produce feelings of pleasure. In Freud's view, the sex drives are unique among the

instincts because they are the only human beings that do not seek to restore their original state (Freud, 1969:6).

The second is Death Instinct. This instinct is the basic human motive that drives individuals to behave negatively or destructively. This instinct is a group of inanimate instincts that opposes the efforts of eros and “brings what comes back to life to a non-living state”. Freud believed that humans are born to die. This opinion is based on the principle of constancy, which means that all life processes tend to turn to the inorganic world. Therefore, the fact that people eventually die, the purpose of life is death. The derivative of this instinct is aggressive behavior, whether verbal (such as fighting, killing, or committing suicide and hitting others). For Freud, the evolution of human civilization was a struggle for the life and death of human instincts (Freud, 1969:8).

C. Sigmund Freud’s Trauma Theory

The understanding of the complexity of the human self until now has not been solved. Even within psychology itself, there is still much debate between the theories that study this complexity. One of the most famous psychological theories is psychoanalysis. Humans are not robots. For this reason, humans can be surprised, afraid, and even difficult to escape from the shadow of one or more events that come from the past. Although trauma is often a burden for most people, in reality, trauma itself shows humanity. Trauma shows that humans are living beings who are able to feel. Humans are people who have advantages but also limitations.

According to Freud (1893), traumatic influence is determined by association with the mental image of the traumatized individual or disturbance of the ideal

balance by other traumatic events, the unit of the individual saturated in unconscious associations with the memory of the event, the trauma causing paralysis. Psychic trauma is based on an inherent excess of feeling overly influenced, an excess that prevents the psychic system from returning to its original purpose. Not all traumatic events traumatize humans. Trauma can occur when there is a significant difference between the level of threat in a situation and the individual's strength to deal with it (the ability to cope) so that humans cannot generalize from one person to another. Facing the same event, people will react in different ways. Humans also fight it with different resources or abilities.

As noted above, individual reactions to traumatic events can be very different. Therefore, the symptoms that occur can be very different and range from physical symptoms to psychological symptoms. Freud emphatically pointed out that "relationships are causal", as with Charcot, "trauma acts as an agent provocateur, triggering symptoms which then lead to an independent existence"; (Fletcher, 2013:36).

From foreign objects in the form of conditions that occur as a result of a bad event that befell a person who becomes a conduit for the act to evoke trauma, the types of presence and effectiveness change differently. Side effects from provoking agents are no longer the cause of the downfall. For Freud, the question of causal effects and their typical mode of action is directly related to the question of therapeutic treatment and initially to the role of hypnosis. However, the feeling of trauma cannot be measured from the events experienced, but from how the

individual receives or responds to the event. That is, two different people can experience the same event, but only one is traumatized (Fletcher, 2013:36).

Freud viewed humans as complex energy systems. When bad things happen, humans need time to get over the pain and feel safe and comfortable again. Traumatic events often involve threats to a person's survival and safety. However, events that can cause people to feel overwhelmed and isolated can cause both psychological and physical damage. It is important to determine whether or not an event was traumatic depending on the victim's subjective emotional experience. The more scared and helpless victims feel, the more likely they are to be traumatized. However, the discovery of a cause is not mere attainment of knowledge. Freud (1893:6) warned: "Confession without influence is almost always unsuccessful" (Fletcher, 2013:37).

Psychological trauma is essentially a matter of influence, and it determines the characteristic modes of presence and their immediate causes. To be therapeutic for exploring traumatic causes, their effects in therapy must be the same effect as trauma based on Freud's statement in a lecture in 1893 (Fletcher, 2013:38).

Trauma can have significant and far-reaching effects. How a person is affected by a traumatic experience can vary greatly, depending on factors such as the person's age, the type of event experienced, the social support they have, and their coping skills. Symptoms or shocks can appear immediately after the traumatic event or over time. In some, but certainly not all cases, serious mental health consequences can occur, such as cognitive abilities such as problem-solving,

impaired concentration or thinking, and emotional self-regulation (e.g., ability to perceive emotional stress, such as depression or anxiety).

Emotional experiences and adjusting or managing emotions) academic problems, interpersonal relationships, and social skills self-concept aggression, hostility and risk – ingestion of perceived control, agitation or irritability, long-term physical health problems, and withdrawal (Snapshot, 2014:2). The causal relationship between the recalled event and its symptoms seems to be confirmed by the fact that after the event the symptom in question first increases and then disappears and the associated effect is 'revealed'. However, not only do words fulfill a purely referential function, they report past events; on the contrary, they reproduce in some way the vital experience of what is happening (Fletcher, 2013:39).

CHAPTER III

RESEARCH METHODOLOGY

This chapter describes the research methodology and data relevant to this research topic. It contains definitions and detailed explanations of the methods and data as well as the analysis method used in this study.

A. Research Design

This research is literary criticism. According to Abrams (1981), literary criticism is a study that deals with the limitation, classification, analysis, and assessment of literary works. This research is literary criticism research that uses a qualitative descriptive method. According to Godgan and Guba in (Moeleong, 2006), qualitative methods are research procedures that provide descriptive data (data collected in the form of words, and pictures, not numbers). According to Raharjo (2020:41), qualitative research is used to develop knowledge by using the concept of constructivist thinking. The qualitative and descriptive studies conducted are expected to help provide accurate information in this research.

This type of research is descriptive. Descriptive research intends to provide an overview of a particular social phenomenon that is the focus of attention to be explained. This type of descriptive research aims to make a systematic description of the facts and phenomena of the object under study (Sugiyono, 2011:69). Through the descriptive analysis research method, the researcher intends to describe the problems contained in Anna Todd's *After*. After collecting data, compiling, and classifying the problems, the next step is, the researcher will apply and implement the trauma and sexual behavior theory by Sigmund Freud and analyze it by

analyzing the eroticism of the main character of the *After* by Anna Todd so that conclusions will be drawn in the form of eroticism images that occur between the two main characters in Anna Todd's *After*.

B. Data

The data used in this study are conversations between characters, sentences, and or words that contain elements that can explain the eroticism of the two main characters, classify and describe, or even find out the way to express eroticism in the form of expressions. Researcher analyze words and sentences based on their categorization.

C. Data Source

The data of this study were taken from the original novel entitled *After* by Anna Todd (2014) published by Gallery Books. *After* novel has 733 pages consisting of 97 chapters.

D. Collecting Data

Data collection was carried out using the note-taking method. The initial step of data collection was carried out by reading comprehensively and intentionally while understanding the novel *After* to understand Anna Todd's ideas on the eroticism of the two main characters. The second step is the researcher focuses on identifying how Anna Todd's through her work *After* reflects the eroticism through the dialogue of the main characters, dialogue as well as interactions between characters in the story. The final step is to take notes to select text citations as data related to the problem under study and to select data related to the research objectives.

E. Data Analysis

There are several stages that researcher use to analyze the data. First, classification data collection from Anna Todd's *After* (2014). Second, in describing the data, the researcher uses a Freud'sp trauma and sexual behavior as research approach to understand the erotic behavior and trauma that causes the behavior that happens between the two main characters. Next is interpreting and comparing and analyzing the eroticism aspect in the novel *After* by Anna Todd is based on trauma and sexual behavior theory by Sigmund Freud. Finally making concluding the data.

CHAPTER IV

FINDING AND DISCUSSION

This chapter describes some of the findings that answer the research questions of this research. It includes the attached evidence as an explanation of the answers to the questions asked in this study.

A. The Erotic Behavior Represented by The Main Characters in Anna Todd's After

Erotic behavior is a real action carried out by an individual or group of people as a manifestation of an erotic attitude. Erotic behavior seeking pleasure includes (a) infidelity is a relationship carried out outside an official partner (marital sexual relations) and (b) a free lifestyle (free sex) is a marital relationship or sexual intercourse is carried out on the basis of consensual, sexual intercourse is carried out without there is a mutual legal bond and there is the freedom to exchange partners (Notoatmodjo, 2014).

While the form of erotic behavior that arouses passion, (a) imagination is a behavior related to the desire to arouse and cause stimulation to oneself, and (b) Gesture is an expression or movement that can excite. Behavior is defined as the response of an organism's actions to its environment. New behavior occurs when something is needed to cause a response called a stimulus, meaning that a certain stimulus causes a certain response or behavior (Notoatmodjo, 2014).

Erotic behavior is produced by influencing erotic attitudes and individual responses to erotic objects and erotic situations and erotic situations related to

experiences, motivations, emotions, perceptions, cognitions, and values that are adopted to meet specific needs. To clarify the essence of this research, the erotic behavior referred to by the author is based on the analysis of eroticism in Anna Todd's *After* based on Sigmund Freud's theory of erotic behavior, which in the following analysis:

1. Imagine

Imagine refers to a mental picture of a person, object, or situation that often, but not always, includes a sexual component. It can be based on past experience or it can be completely imaginary. Having fantasies about a certain sexual behavior means that the person actually expects or likes that behavior. In *After*, Landon, Tessa, and Hardin take the same literature class. After class Hardin told Tessa why she found the lamest boy like Landon to be friends. Tessa answered by looking at Hardin's eyes not to disturb Landon. She instead imagines what Hardin would look like without piercings and tattoos would make him more attractive. But his sour personality ruined it.

“If you call me Theresa one more time . . .” I warn and he laughs. I try to picture what he would look like without his tattoos and piercings. Even with them, he's very attractive, but his sour personality ruins him. (p. 52)

The quote above highlights how Tessa imagines Hardin's attractive face. Tessa sees that even though Hardin's face has tattoos and piercings, it already reflects an attractive face, then what if there were no piercings and tattoos on his face? Tessa who looks at Hardin's face gets a stimulus or influence that creates an image of how Hardin's face is without piercings and tattoos. Hardin is the object of Tessa's imagination which causes Tessa to respond by imagining his face. Hardin

as the object of Tessa's image returns when they are at the frat house party. Hardin gets a challenge from Molly to kiss Tessa, but Tessa refuses on the grounds that she already has a boyfriend. Tessa instead imagined how Hardin's lips and her pulse were racing because she was thinking about how will lean over to her to kiss her.

Would Hardin have gone along with the dare? I doubt it. His lips are so pink and full, and my head plays an image of Hardin leaning over to kiss me and my pulse begins to race.

What the hell? Why am I thinking about him like that? I am never drinking again.
(p. 68)

Tessa imagining Hardin's lips and how he leans towards her is an attempt to create erotic images in her mind. Tessa uses Hardin's lips as an object to create a picture of a situation related to erotic behavior in the form of a kiss. She brings Hardin's lips as an image object into her mind as if the image is about to happen. Tessa's image of Hardin in *After* shows that the behavior is an attempt to show the erotic thought that Tessa has for Hardin. Tessa who had imagined kissing Hardin still longed for Hardin's lips imagined a kiss on Hardin's lips that could arouse her passion.

When Tessa is about to clean the body of dirt after Karen's greenhouse project, Hardin comes to the bathroom to join her. Tessa replied that they cannot shower together because they were at his father's house, and Landon and Dakota could back any time. But she instead imagined Hardin's naked body and was about to squirm at it.

“We can't just take a shower together! We're at your father's house, and Landon and Dakota could be back anytime,” I say. The idea of seeing Hardin completely naked under the shower makes me squirm but this is too much. (p. 478)

Tessa who has decided on Hardin as her partner can immediately imagine the desire to perform erotic behavior. Erotic imagining pushes Tessa to manifest her sexual arousal. Imagining a naked Hardin can arise because of Tessa's arousal of erotic behavior. Imagining erotic behavior and then proceeding with an erotic activity that is actually real, such as taking a shower with Hardin. The erotic behavior of the two main characters in *After* continues. Tessa is invited to move and live with Hardin. Tessa initially refused but was convinced by Hardin, and she agreed. When she and Hardin stay in her dorm room she dreams about the time and place they live together.

Hardin ends up staying the night in my room after Steph goes to Tristan's apartment with him. The rest of the night we spend talking and kissing before Hardin finally falls asleep with his head on my lap. I dream of a time and place where we could actually live together. I would love to wake up every morning to find Hardin next to me, but it's not realistic. I'm too young, and that's moving too fast. (p. 508)

Tessa has imagined her life with Hardin which is closely related to dreams. her image of living with Hardin has stimulated Tessa and influenced her erotic behavior. Imagined living with him and has thoughts that contain beautiful images of the passion in the relationship she has with Hardin. Tessa also couldn't imagine that leaving Hardin would hurt her. When they had a fight and Hardin said that she could have left him because they were so different in appearance. Hardin said that Tessa will give up on him whereas only she is constant in his life. But Tessa brushed it off by telling Hardin that leaving him would give her pain.

"I won't leave you if you don't give me a reason to," I assure him, but I can't think of a single thing he could do to make me leave him. I'm in too deep. Thinking of leaving him sends a pain through my body that I can't bear. It would break me. Even if we fight every single day, I love him. (p. 566)

The image that Tessa thought that leaving Hardin would make her body ache and pain her body was because Hardin had become the object of her erotic image. As for the erotic image that Tessa has, she is afraid to leave Hardin. The image is thought to be a way to channel Tessa's sexual libido needs for Hardin. Thus, Tessa, who has feelings of anxiety and fear of leaving Hardin, is a guide to fulfill her libido for erotic behavior. Tessa also imagined when she was given satisfaction for the first time by Hardin while at the lake. She has it while on her way home from Hardin's father's wedding with Hardin. And she really imagined it.

He grabs my hand as I try to swat him and kisses my palm. I giggle and wrap my fingers around his slender ones. Images of me lying on the wet T-shirt while Hardin gave me my first orgasm flood my thoughts and Hardin smirks. (p. 670)

Tessa's behavior that imagines erotically with Hardin persists until she reaches productive activity, which shifts to "uncontrollable" activities. The data above shows that Tessa has dreams that lead to erotic behavior towards Hardin. This is due to the fact that she has kissed Hardin and made Hardin the object of her passion. Especially when Tessa wanted to stay with Hardin all the time. Based on the quote above, the researcher describes how Tessa likes things like imagining, dreaming, thinking, and having ideas about erotic behavior to Hardin. Tessa fulfills her sexual desires by making Hardin the object of her excitement.

For the two main characters in Anna Todd's *After* who have been able to perform reproductive functions, imagining erotic behavior is no longer just an image in the brain but is actually realized by doing real eroticism. According to Sigmund Freud, satisfaction centered on the genital area occurs. In the phallic phase, which is when the child reaches the age of 3-5 years. In the latent phase,

sexual fantasy life is not visible but is suppressed in the subconscious, so that it is not visible. However, when entering the genital stage, sexual fantasies will appear, and along with the child's sexual maturity, passionate sexual libido encourages the person to be compelled to channel it. There is a conflict between the elements of the id and the superego, sexual urges are suppressed in the subconscious. As a result, a person can perform sexual fantasies only in their imagination (dreams).

2. Hand in Hand

Hand-in-hand activity does not cause strong sexual stimulation, but the desire to try other sexual activities (until satisfaction is achieved) usually arises. In *After*, Tessa stays in Hardin's room at the frat house. As they were walking down the hall Neil bumped into Tessa. She then calls Hardin and he tells him not to bother her. Hardin immediately wrapped Tessa's hand and took her to his room.

“Get away from her, Neil,” he barks and Neil pales. He must not have seen Hardin before he turned the corner. His mistake.
 “My bad, Scott,” he says and walks away.
 “Thanks,” I whisper to Hardin. He wraps his hand over mine and unlocks his door.
 (p. 350)

Hardin's behavior that wraps Tessa's hand isn't actually limited to sexual intercourse. Hardin's erotic behavior is a form of behavior caused by the passion he has for Tessa. Furthermore, when they are having dinner together at Hardin's father house, Ken Scott. Hardin was angry immediately because his father asked why he didn't tell Tessa that his father was a chancellor. But he got angry and gave an answer that he doesn't need his father's name and position then he went out of the room. Tessa catches up with him and calms him down again. And when Hardin and Tessa returned to the dining table and apologized for what had happened earlier,

Tessa who had been putting her hand in Hardin's hand wanted to pull it but Hardin instead laced their hands. And also, at the time Tessa was still Noah's girlfriend.

I can't help myself. I reach under the table and put my hand over Hardin's, giving it a light squeeze.

I slowly pull my hand away, but Hardin laces his fingers through mine and looks sideways at me. I hope I don't wear the giddy expression I feel inside. For what seems like the first time in my life, I don't overthink things, like why I am holding his hand when I'm dating Noah." (p. 293)

Hardin and Tessa put their hand on each other signaling they need each other. The erotic behavior was carried out in the middle of having dinner with his family as an act to calm himself because of his anger toward his father. Tessa, who was still Noah's girlfriend at the time, may not have realized it, but when she first reached under the table and put her hand in Hardin's hand, she spoke of their relationship. Hardin laces his fingers and not letting Tessa let go of her symbolizes that Tessa is the object of passion in his relationship. Also, when Hardin made love to Tessa, he laced their fingers as the intimacy of their movement.

"He laces his fingers through mine and the intimacy of the gesture makes me weak. I love his encouragement and I love him." (p. 602)

From the quotation above, Tessa who was having sex with Hardin explained how Hardin laced their hands which made her weak with that intimacy. Erotic behavior that stands out from Hardin holding Tessa's hand is enough to illustrate that erotic behavior can be seen from the touch of the hand. Last, after coming home from her father's and Karen's wedding, when Hardin kissed her hand Tessa wrapped their fingers.

"I giggle and wrap my fingers around his slender ones." (p. 670)

After Hardin took Tessa's hand and intertwined their fingers, the erotic behavior after that there will be. Like how Tessa will give satisfaction to Hardin or Hardin

will kiss Tessa. Behavior related to the touch of the hand is a desire to stimulate self and partner. This also happened to Hardin and Tessa, besides that their hands were in contact with the erotic actions that followed.

Hardin and Tessa see and use hand in hand as a tool for bonding to achieve erotic behavior, and Hardin also uses that way as a precursor to sexual intimacy. And often, the importance of hand in hand is often used as a prefix for the next erotic act that will be carried out by some Hardin's to Tessa. In fact, Tessa often needs to make sure she is wanted with a physical touch like Hardin's hand in hand.

3. Kissing

Kissing ranges from just a swift, quick kiss to a long, deep kiss. Kissing, ranging from short kisses to lip kisses by playing with the tongue in the mouth (deep kissing). Tessa and Hardin have erotic behavior in the form of a kiss that is done either in the form of a simple kiss, or rather a peck, which can be done quickly on the forehead, and cheeks. This kiss is more categorized as a flash kiss, but they are still carried out without burden.

First, when Tessa was at the fraternity house and there was a drunk man who wanted to touch her. Tessa ran to Hardin's room for help. Hardin who helped calm Tessa was surprised by Tessa kissing Hardin's lips. Tessa's need for Hardin first occurred when she ran to Hardin's room to ask for help from the man who was trying to touch her. Tessa knew she hated Hardin. But at the same time, she needed Hardin, there couldn't be any other explanation. But instead, she seeks Hardin for her shelter. Her only intention was to run away from the drunken man who was

trying to seduce her, but her senses were clouded by the passionate need that had arisen in Tessa.

“I hadn’t noticed how gray your eyes are,” he says, so low that I lean closer to hear him. His hand is still on my face, and my mind is racing. Pulling half of his bottom lip in his mouth, he takes his lip ring between his teeth. Our eyes meet, and I look down, unsure of what’s going on. But when he removes his hand, I look at his lips once more, and I can feel my conscience and my hormones battling. But my conscience loses, and I crash my lips against his, catching him totally off guard.” (p. 81)

The quote above is Tessa's expression about her need for sexuality. Based on the above statement, Tessa explains that her hormones in expressing erotic behavior are based on her willingness to take risks by kissing Hardin. Their kiss that started out slowly was replaced with a thirsty kiss until the two main characters used their tongues to kiss. Hardin had ignited the fire of need in Tessa, something Tessa had no control over. She seemed possessed by something urgent and primitive, something hot and smoldering, and he wanted nothing more than to feel his skin touch hers.

“Tess,” he breathes out, then quickly brings his mouth back to mine, his tongue sliding in once more. (p. 82)

In the quote above, the erotic behavior that occurs between Hardin and Tessa is based on the theory of erotic behavior according to Sigmund Freud that humans have a soul and their obligations show that humans also have instincts. The instinct that is meant here is when Tessa has the instinct to kiss Hardin when she needs it. Thus, making his common-sense battle with her hormones.

Second, Hardin came to Tessa’s dorm room and made a fuss with her by throwing Tessa's lecture notes. When Tessa tells Hardin to tidy up the scattered

papers, Hardin grabs Tessa's hand and pushes his body against hers, and starts kissing her. Tessa's need for Hardin is intense, and is driven by the same fire that burns inside Hardin's body. Tessa probably didn't understand what was causing her to suddenly get excited and fall into the vortex of wanting to be able to feel and share her passion with Hardin.

“The way my tongue somehow follows his, and the way my hands slide over his broad shoulders. His hands grip the backs of my thighs and he lifts me up, my legs instinctively wrapping around his waist, and I'm amazed at the way my body somehow knows how to respond to him. I bury my fingers in his hair, gently tugging at it while he walks back toward my bed, his lips still molded to mine.”
(p. 103)

In the quote above, Tessa and Hardin use their tongue which is an erogenous area (area of stimulation) that is also the source of their pleasure when doing erotic behavior in the form of kissing. increased sex drive among them which increases a great deal of arousal about erotic behavior. Third, after Hardin gave the first satisfaction to Tessa. Hardin escorts Tessa back to her dorm room. When they reach the parking lot and Tessa says bye. Hardin leans his head on Tessa and starts kissing again.

“It starts as a simple and gentle kiss, but I feel it warm my entire body and I need more.”
“His tongue massages mine and he wraps his arms around me tightly. The feeling is almost painful, but it's a pain I will gladly endure to be this close to him.” (p. 148)

Fourth, Tessa tries to calm Hardin who goes on a rampage and destroys things at his father's house. When Tessa wants to turn Hardin instead hugs her and kisses her. Hardin tells Tessa that he needs her. When Tessa tries to help Hardin, an argument ensues when Tessa asks what Hardin really wants, but again and again, only gives the answer that Tessa shouldn't be around someone like him. But when

Tessa wanted to turn and leave, Hardin stopped her by kissing her. Hardin would once again recognize his thoughts, the flames of passion ignited by a jerk and broken boy like himself, nor would he understand why his body was slowly but surely starting to warm up.

“But I’m cut off by his lips against mine. I push at his chest to stop him, but he doesn’t budge. Every part of me wants to kiss him back, but I stop myself. I feel his tongue trying to pry its way in between my lips and his strong arms wrap around me, pulling me closer to him despite my attempts to push away. It’s no use; he is stronger than me. “Kiss me, Tessa,” he says against my lips. I shake my head and he grunt in frustration. “Please, just kiss me. I need you” (p. 177)

Hardin's dissatisfaction with his father will also have a negative impact on his personality development, such as feeling insecure, constantly seeking the attention of others, or being selfish. It also turns out that Hardin who does not get satisfaction has an excessively negative effect on his personality development. He will show himself as a person who is less independent (less responsible), greedy and thirsty for attention or affection from others. According to Freud, fixation at this stage can lead to compulsive attitudes, like eating, smoking, and drinking alcohol in later life (adolescents and adults). Aggressive urges also develop at this stage.

Fifth, when Hardin had sex with Tessa for the first time Hardin kissed Tessa during that sex using their tongues.

His lips meet mine and he kisses me slowly, his tongue teasing mine. His lips seem to be molded against mine, made just for me. Pulling back slightly, he kisses the corners of my mouth, followed by my nose, and then my lips again. (p. 531)

In the quote above, Hardin and Tessa get pleasure from their mouths and tongues. Apart from kissing, Hardin plays with his tongue with Tessa's and continues to explore that part by sticking his tongue in her mouth. According to

Freud, during this first stage of development, the human libido is located in the mouth. This means that the mouth is the main source of pleasure.

Hardin doesn't want to be in the same room with his father. Hardin never thought he could be at ease with his father. About how traumatized he was from feeling alone and abandoned because of his father. Hardin felt that if that happened, he would get answers from all over the world. Out of the blue, Tessa gives Hardin advice and offers to testify about his success in improving his relationship with his father. and many of them said they had the same feeling over and over that day would come.

Hardin was lonely from childhood through adolescence and arguably even more lonely now that it's much harder to get the attention of his father, who abandoned him when he was caught in a cycle of intense trauma and pain. His father tried to mend relations with him, and he might try. Hardin, of course, was at his dad's house cleaning the greenhouse with Karen and Tessa, but Hardin knew almost nothing about his feelings for his dad and how he worked or how to "play" where he was supposed to be, or when to go out with his dad or spoke to him in Hardin's private life.

When Tessa followed Karen into the house after finishing with their greenhouse project, Hardin's gaze fell upon her with relief. When asked how he felt, Hardin simply replied he had spent time in awkward silence, and that he needed a break. Then, before Tessa could say anything and she could even think, Hardin's lips had moved downwards, his tongue exploring Tessa's in a thirsty, hot kiss.

Hardin brings with him the fiery rage that he harbored after he tried to interact with his father, he takes it all out on Tessa, takes everything the woman has to offer, and demands even more.

“How was it?” I ask as we enter his room.
 Instead of answering me, he wraps his fingers around my ponytail and brings his lips to mine. We stagger back against the door and he presses his body against me.
 “I missed you.” (p. 476)

Furthermore, Hardin needs Tessa as a distraction, even at his father's wedding party with Karen.

“Yes, I did. I just spent the last few hours with my father in awkward silence, and then sharing a few even more awkward comments here and there. I need a distraction.” He runs his tongue along my bottom lip and my breath catches in my throat. This is different. Welcome, and very hot, but different. (p. 477)
 “Yes, I just need a distraction,” he groans and steps toward me, grabbing the glass and setting it on the dresser. He takes another step, encircling my wrists in his hands and then lifting them over my head. (p. 686)

These circumstances require Tessa to be able to adapt to the problems that arise, along with the changes that occur to Hardin. The passion that Hardin has for Tessa and the object of Hardin himself is because of the lust and desire to kiss Tessa. which is included in the oral phase is the first phase that takes place in individual development. In this phase, the most important and most sensitive erogenous area in the mouth, is related to the satisfaction of basic needs for food and drink. Stimulation of the mouth is a behavior that causes pleasure or satisfaction.

Tessa and Hardin's erotic behavior goes further as well with tongue-in-cheek kissing. Hardin and Tessa's kiss is erotic behavior that is so sensual because it involves the tongue and the right movements. Hardin and Tessa's kiss became a sign and a sign that they had more powerful erotic behavior. They are having a

tongue kiss is erotic behavior. This they often do every time they kiss. they enjoy kissing with the tongue in order to get the stimulation they do for the action.

From the data above, it can be concluded that the two main characters in Anna Todd's *After* have erotic behavior in the form of kissing. The kiss is also a kiss that uses the tongue. In accordance with the theory that every erotic behavior originates from stimuli that come from certain body parts (erogenous areas).

4. Petting

Petting or touching the erotic area of the body of the opposite sex or partner from light touch to touching the genitals. Touching the sensitive parts of the partner's body leads to the arousal of sexual arousal. First, When Hardin asks Tessa out on a date at the lake. Hardin touched Tessa's genitals with his finger. Tessa felt the first satisfaction she got from Hardin through the act of touching her genitals to Tessa.

I open my eyes. The sight of his mouth nipping the skin on my chest sends me over the edge and my vision goes white for a few seconds. "Hardin," I say, and then repeat, and I can tell by the way his cheeks flush that he loves it. Slowly, he pulls his hand out and rests it on my stomach as I try to return my breathing to normal. My body had never felt so energized before, and it's never felt so relaxed as this now. (p. 141)

Hardin has his libido focused on Tessa's genitals, and he derives great pleasure from inserting his fingers. Hardin and Tessa are of course now fully aware that they are people in their own right and that their desires can bring them into conflict with the demands of the outside world, their egos have grown. The groping was carried out by Tessa when she and Hardin were staying at Ken Scott's house.

Hardin shows Tessa how she should touch Hardin there. Hardin gets sexual satisfaction from Tessa's act of touching Hardin's genitals.

“I nod and he puts his hand over mine, bringing it down to touch him again. He opens my hand and makes my fingers cup around his length. When he sucks a breath between his lips, I look up at him through my lashes. He takes his hand off mine, giving me full control.” (p. 195)

“Fuck, Tess, your hand feels so good wrapped around me.” I give him a little tighter squeeze and he winces.” (p. 196)

In the quote above, Tessa has complete control over Hardin's genitals. one of her hands as a driving force regarding the effect of too much petting sex on Hardin's enjoyment. In the quote above, Hardin considers that having sex in the form of petting using Tessa's hands is a beautiful thing, it can even be a means of increasing the enjoyment of erotic behavior. Hardin who takes Tessa's hand and leads her to his cock is the object of sexuality from the behavior of eroticism itself. In a way, Hardin shows Tessa how she can bring pleasure out of the behavior. The sexual activity of Hardin and Tessa's erotic behavior is finding pleasure through the erogenous region. Moreover, Hardin also asked Tessa for permission to take off her bra and Hardin touched Tessa's breasts. Hardin also performs other erotic acts by touching and grasping Tessa's breasts. Petting done by Hardin brings sexual satisfaction to Tessa.

“and Hardin slides the straps down my arms, making me let go of him. Tossing my bra off the bed, he returns his hands up under my shirt and grabs hold of my breasts again. His fingers lightly pinch my nipples as he leans forward to kiss me. I moan into his mouth and reach down and grab his length again.” (p. 197)

The quote above is described by Tessa regarding the availability when Hardin wants to take off her bra and cup her breasts using his hands in terms of sexuality, an act that reflects erotic behavior. Based on the statement made above, Tessa explained that after Hardin petted her and she felt the sensation of pleasure

with a moan in her mouth. Tessa and Hardin who seek sexual satisfaction in various ways which further form the conditions in which their erotic behavior is mutually beneficial to each other. Hardin's erotic act comes back when he tells Tessa he wants to taste it. Kissed Tessa's dick while they were in Hardin's room at his father's house. The act of being in bed for making out or providing stimulation to Tessa by having erotic relations by rubbing her mouth and tongue Hardin on Tessa's intimate organs.

“Then, without warning his tongue presses flat against my center, making me cry out in pleasure. He makes small strokes with his tongue, and my hands grip the comforter on the bed. I wriggle underneath his skillful tongue and he wraps his arms tighter, holding me in place. I feel Hardin’s finger rubbing along with his tongue’s caresses and the burn begins to build in my stomach. I feel the cool metal of his lip ring, which adds a different texture and temperature to the sensation.” (p. 304)

Furthermore, Tessa did pet Hardin by inserting Hardin's genitals into her mouth. Hardin instructs Tessa on how to get her to satisfy him through that erotic act. Tessa tells Hardin that she wants to do a blowjob. The term blowjob refers to sexual activity that uses the oral organs or mouth. Blowjob is an inseparable part of erotic behavior. Hardin really likes that one activity. Therefore, Hardin wants Tessa to get rid of the embarrassment of giving a blowjob and teach her how to do it.

“I take a deep breath and lean down. Opening my mouth, I take him in, only about halfway. He hisses and his hands move to my shoulders. I pull back slightly and taste something salty. Is that come already? The taste goes away and I move my head up and down. Some instinct that I wasn’t aware of tells me to move my tongue up and down his shaft as I move.” (p. 341)

Petting is a sexual activity to stimulates a partner by performing various sexual behaviors such as kissing and touching a partner's body. This activity can be done with or without clothes. Petting can be classified as foreplay. The caress itself is done by rubbing the genitals with a partner. Behavior that is deeper in the erotic act. Stroking can be referred to as kissing or base rounding. Caressing is actually a term

that covers a wide range of sexual behaviors, including giving or receiving deep kisses and touching a partner's genitals. This sexual behavior is a manifestation of increased sexual desire in individuals (Wahyuningsih 2008).

Hardin and Tessa give each other sexual satisfaction in the form of petting, and blowjobs until both of them have sexual intercourse that continues. they enjoy and taste each other's bodies and still want each other physically. erotic behavior appears between the two of them to arouse passion with the body in between, breast stimulation, including kissing the genitals, sucking, or licking a partner's genitals, touching, caressing, and fondling it.

From the data above, it is indicated that the petting activity carried out by Hardin and Tessa is a sexual activity to stimulate a partner, by performing various sexual behaviors in the form of erotic actions such as touching and touching the partner's body. Petting done by Hardin and Tessa can be classified as a warm-up stage before moving on to the next stage. The petting action of the two main characters of Anna Todd's *After* is in accordance with the theory of sexuality based by Sigmund Freud.

5. Sexual Intercourse

Sexual intercourse, namely the contact between the penis and the vagina, and the penetration of the penis into the vagina. The first time Hardin and Tessa had intercourse was in Tessa's dorm room. Hardin is drunk and fights with Tessa but ends up sleeping together. Hardin offers Tessa to help him put on a condom. While having sex, Hardin told Tessa that you have to be slow in having sex because the

first time it will hurt. After Hardin's condom was put on, he lowered himself onto Tessa and had sex

“Hardin kisses me again. I feel the silky condom brush against me, causing me to shudder. Seconds later he presses into me . . . It's such a foreign feeling . . . My eyes screw shut and I hear myself gasp.” (p. 532)

In the quote above, on Hardin and Tessa, sexual satisfaction is centered on the genital organs. which Hardin inserts his genitals into Tessa to provide sexual satisfaction. Hardin's sexual instinct is through sexual intercourse with Tessa. Furthermore, Tessa and Hardin had the second sex after they had a fight at the first fraternity house. Hardin had brought Tessa into his room and kissed her there. Hardin begs Tessa to let him make love to her.

“I'm sorry,” he blurts, his cheeks a deep shade of red. “Just let me fuck you . . . please,” he begs and I laugh. My laughter is cut short by him reaching over to the nightstand and pulling out a small packet. He wastes no time putting the condom on and kissing me again.”
He lifts me up slightly and I feel the condom brush against me and then fullness as he lowers me onto him. (p. 601)

In the quote above, Hardin has sexual impulses and high aggressiveness towards Tessa. with a lust to make love to Tessa and satisfy her, to fulfill his and Tessa's satisfaction. Moreover, Tessa and Hardin have chosen to live together in the apartment. Suddenly, Noah, Tessa's ex-boyfriend, texts Tessa, which makes Hardin angry. Hardin, who told Tessa to tell Noah not to contact her again, was rejected by Tessa. Hardin gives a ridiculous excuse that Noah is trying to get Tessa back. When the fight broke out and Tessa tried to make things right with Hardin. Hardin instead wraps up Tessa and has sex with her.

As soon as I slid his T-shirt off over my head, he practically tackled me onto our bed and slid the condom on faster than I thought possible.
“God, baby . . . you feel so good,” he groans and rocks his hips against mine. The feeling is indescribable. His lean body fits perfectly between my legs, and his hot

skin feels heavenly against mine. I consider responding, to urge him with dirty talk the way that he does me, but I'm lost in him and the pleasure coursing through me as he continues his tender assault. (p. 625)

In the quote above, Hardin has the urge to demand fulfillment in the sex he has with Tessa. a drive that is fulfilled through gratification due to the emergence of a bodily need. According to Freud's concept, instinct is an innate psychological representation of ecstasy, namely tension and arousal. In addition, a lot of things happened, some firsts for both. And Tessa did it again, allowing Hardin to make love to her, in the office where she'd only been there two days.

“Hardin . . .” I warn. My voice betrays me and comes out as more of a moan.
 “What, babe . . . you don't want me to do this?” He lifts me up and sits me on the edge of my desk. (p. 553)
 “You're killing me,” he groans as he looks between my legs to see the white lace set, I bought yesterday. I can't believe I am letting this happen, on a desk in my new office on the second day of my internship. The idea thrills me as much as it terrifies me. (p. 554)

And Tessa couldn't help herself. She wanted him so badly, wanted to feel his body pressing against hers. And Tessa can be said to be no longer an innocent girl. She would never be the Tessa she used to be. It seemed that even the pleasure of finding a little satisfaction in the throes of passionate love with Hardin had become a part of her life.

In the quotation above, Tessa and dan Hardin express their hidden desires by channeling their libido and lust into sex. the satisfaction they get with sex. According to Freud, the power of the id reveals the ultimate purpose of the individual organism's life. this is included in the fulfillment of satisfaction.

6. Seducer

Seducer is a term used for people who commit acts of provocation by using words that can attract or even tease the attention of the interlocutor. Seducers generally seduce others through eye contact or through voice. But usually, someone who is flirty has intentions, not just spontaneity. Hardin caught Tessa's attention in a number of ways. It starts with trying to get attention to annoy Tessa with physical movements. Whether this seductive Hardin really likes Tessa, Hardin must have ulterior motives. Hardin also flirts to see if Tessa is interested in developing an intimate relationship with him.

“You have no idea how good I can make you feel,” he says, and I gasp. (p. 113)

“Your pulse has quickened, hasn't it? Your mouth is dry. You're thinking about me and have that feeling . . . down there. Don't you, Theresa?” (p. 114)

In the quotation above, Hardin seducing Tessa is done to fulfill the instinctive desire of making love. The word instinct for Freud, its meaning is not merely the picture to which the word refers. Hardin's flirting with Tessa raises the notion of proficiency or some kind of innate biological adjustment. Hardin, who has the instinct to tease Tessa with his words, has a sexual impulse in the form of libido, whose object is Tessa as a person of a different gender from Hardin.

Hardin, who seeks pleasure through flirting, finds this behavior time-consuming and enjoyable. A seduce with serious intentions is often seen in Tessa's places because it makes her feel good and she wants Tessa to be a part of it too. Furthermore, Hardin offers friendship to Tessa and asks her to go out alone. Yet as Hardin thought that men and women could not be friends. He wanted Tessa.

“We can’t just be friends, you know that, don’t you?” His lips touch my chin, making me tremble. He continues a line of kisses along my jawline and I nod. I know he is right. I have no idea what this is that we are, but I know I will never be able to only be friends with Hardin. As his lips touch the spot just below my ear, I moan, prompting Hardin to do it again, this time sucking the skin. (p. 136)

From the quote above, Hardin's teasing behavior reflects the desire to have Tessa, not just friends. the closeness that Hardin made after saying those words to replace Noah's position as Tessa's boyfriend. Hardin behaves by kissing Tessa by giving satisfaction with erotic behavior as his act. Tessa tries to take Hardin's friendship to the next level by familiarizing herself with risks and rewards, and the guy is more attracted to her than she would like herself to be, even if the two of them define their relationship as friendship it's not true because Tessa knows what Hardin is going through to her.

Hardin and Tessa's intimate relationship can be said to be a wild relationship. They have a passion for love that is deep and knows no place. They have it in the bathroom. After Tessa and Hardin help clean up Karen's greenhouse project, Tessa wants to clean her dirty body but Hardin follows her and wants them to take a bath together.

“I would have you wash me, but I won’t be able to stop what would happen after.” He winks at me and I blush. I want to find out what would happen after, and I would love to touch every inch of his body. (p. 482)

From the quote above, Hardin has a pleasure boost by seducing Tessa. Like pushing her to take a bath with him. The result of that urge is Tessa who has the thought that she wants whatever comes next. Hardin does two activities at the same time cleaning himself while making love using Tessa's naked body. The man is happy to see and touch Tessa who is covered in water. they are relatively standing under the shower and letting it touch every inch of his body. They feel happy and

immediately ready to start the day. Tessa ignores that warning bells and questions like bathing together should be asked by young couples because the world detracts from the meaning of need. One thing that needs to be understood, because they are still at home with Hardin's parents, of course, they can't allow sexual acts and explore lovemaking using too much excitement.

7. Verbal Expression of Erotic Behavior

Verbal expression is expressly spoken of the action of expressing erotic behavior through the action of expressing thoughts, ideas, feeling about devoted to, or tending to arouse sexual desire. First, body sense disclosure. Body sense disclosure is the process by which Tessa receives information through her five senses, which her body then experiences and feels. The senses involved are sight, smell, hearing, touch and taste. Most people think that smells are impossible to remember because they are abstract and immeasurable. Tastes and smells often trigger strong memories in many people, reminding them of important parts of life. For example, the taste of menthol reminds Tessa of her time with Hardin. Tessa could always imagine that the taste of Hardin's lips and the smell of his body always tasted like menthol.

Hardin's mouth tastes just like I had imagined. I can taste the faint hint of mint on his tongue as he opens his mouth and kisses me. Really kisses me. (p. 82)

The smell is intoxicating, minty and indescribable, but it is my newly acquired favorite scent in the entire world. (p. 315)

His lips taste like whiskey and mint, and the combination is heavenly. (p. 526)

From the quote above, Tessa describes Hardin's lips as tasting like menthol and mint which explicitly shows her erotic behavior to the taste of Hardin's lips kissing her. Moreover, Hardin also described the body shape depiction of Tessa.

Hardin and Tessa have an image of body shape for each other. They both use very lewd words and are filled with lust when describing each other's body shapes.

“These lips . . . the things you could do with them,” he says slowly, seductively. (p. 136)

“That innocent way—that look that makes me want to do so many dirty things to you.” (p. 195)

“You’re so sexy, Tess.” (p. 104)

“Well, I like you in those jeans. They show off your ass wonderfully,” he says and my mouth drops. (p. 268)

Hardin's speaking style, which is fairly straightforward, makes the discussion about Tessa's body, which is mostly related to sexuality, sound vulgar. Hardin, who said that the meaning of the word sex seemed to have a positive connotation, therefore Hardin told Tessa with words that could give him sexual satisfaction so that he also wanted Hardin. Hardin who considers Tessa as the object of his passion as a whole gives these words as an encouragement to get pleasure from Tessa. Third, the taste of their intimate touch. When making love to Hardin, Tessa's general feeling was one she had never felt before. Plus, hormones are flowing so that Tessa can create happiness to the point of losing her mind.

Our eyes meet, and I look down, unsure of what’s going on. But when he removes his hand, I look at his lips once more, and I can feel my conscience and my hormones battling. (p.81)

The heat in my body is slowly burning out the longer Hardin’s touch is not on me. (p. 138)

The way he looks at me alone drives me crazy; my hormones are out of control. (p. 138)

Expression plays an important role in the way Hardin and Tessa think and act. The erotic and sensual feelings that are felt increasingly influence Tessa to make decisions and take action, helping Tessa to survive with common sense, avoid danger, and understand herself and Hardin.

I love the way I feel right now. I love the electricity shooting through my body when we're like this. (p. 195)

I feel him hardening against me, sending electricity through me for what feels like the hundredth time today. (p. 308)

Tessa expresses eroticism in sex in different ways, and it all comes down to personal feelings and experiences. Tessa is more passionate about creating eroticism through the look and feel of Hardin's sensual touch and also through certain feelings. After experiencing Tessa Hardin's sensuous erotic experiences, he takes her out of her unreachable zone.

Tessa and Hardin's verbal expression is a mental picture or thought pattern of sexuality to increase sexual desire. In short, verbal expression about sexuality is a person's subconscious imagination to increase sexual arousal. Defryansyah (2021) states that there are many factors that shape a person's sexual fantasies. Most of them are influenced by past experiences. For example, when Hardin and Tessa see certain objects that stimulate their sexual desire such as genitals or breasts. Previous sexual experiences or exposure to curiosity and trauma can also shape a person's sexual fantasies.

Such as fulfilling sexual satisfaction and increasing sexual relations with partners. Sexual fantasy is an imagination or curiosity that has been pent up. Well, when this curiosity can be channeled properly it can increase one's sexual satisfaction.

8. Sexual Arousal

Hardin have sexual arousal like having sex relationships, the "romantic" touch tends to be absent, but one key feature is very dominant; that one person feels they

have more merit than the other. Basically, the people who created these sexual arousals disliked "commitment" and completely avoided the responsibility. And of course, Hardin had it with Molly and the other girls.

The first time Tessa caught Hardin making love with Molly was when she searched the bathroom to clean her dress from spilled alcohol while at a fraternity house party. Wrongly opened the room which he thought was a bathroom, it turned out to be the bedroom where Molly was making out with Hardin.

Unfortunately, it's not a bathroom. It's a bedroom, and, even more unfortunate for me, it's one in which Hardin is lying across the bed while the pink-haired girl straddles his lap, her mouth covering his. (p. 33)

As the name suggests, it means sexual arousal can be said making friends with "profits". In other words, the status of the sexual arousal relationship resulted in a non-binding relationship in which both Hardin and Molly benefited. Hardin has a fun sexual arousal relationship with Molly. He enjoyed their friendship as well as the woman's body, but that was enough. No need to go too deep. Having the kind of relationship that brings benefits, like dating people, but no dating obligations. This means that there is no sense of belonging, possessiveness, control over the partner, etc. like there is with friends, but they can have physical contact with the person they are dating. Most of the people stuck in these relationships aren't ready for a more serious commitment, but they find solace in their friends with benefits partners.

The results of the data analysis are described below based on a systematic discussion of all aspects. In Anna Todd's *After*, erotic behavior is the most important part, because behavior is a state in humans that moves people to act and is

accompanied by certain feelings when reacting to objects due to experience, motivation, emotion, perception, and cognition. Thus, erotic behavior is a condition that gives influences an individual response to erotic objects and erotic situations related to experience, act, emotion, perception, and cognition. Erotic behavior includes imagining, hand in hand, kissing, petting, sexual intercourse, seduction, verbal expression, and sexual arousal.

In Anna Todd's *After*, the two main characters, Hardin Scott and Tessa Young, clearly show an erotic behavior that is directly narrated by the author in each novel. Erotic behavior involving pleasure, in this case erotic pleasure does not only appear in non-fiction or novels, from non-fiction stories to erotic pleasure in real behavior, we often find even in everyday life, for example with teenagers hanging out with friends. their friends are drunk at home, to the point of forgetting what they did to have sex they shouldn't deserve, according to Sigmund Freud's theory of erotic behavior, which holds that behavior and related eroticism are manifested through the union of the body. The behavior may evoke a desire or other drive for sexual union.

In addition to lust being part of an erotic attitude, seduction is also described in this novel, such as Hardin who always seduces Tessa and asks her to have sex. In addition to the element of erotic attitude, there is also an element of erotic behavior in Anna Todd's *After*. Attitudes and behavior are closely related. This is supported by the notion of attitude, which states that attitude is a tendency towards action or behavior. Behavior can be said to be real actions taken by individuals or groups as a manifestation of the attitudes of the individuals involved. The erotic behavior of

Hardin and Tessa's characters is caused by the influence and response of their childhood trauma. In addition to the elements of posture, and erotic behavior, there are also erotic depictions in Anna Todd's *After*.

B. The Causes of The Erotic Behaviors by The Two Main Characters in Anna Todd's *After* Under the Perspective of Freud's Trauma Theory

In this section, the researcher analyzes how the lack of a father figure in raising children in childhood causes various problems that eventually leave traumatic memory. Anna Todd's *After* depicts how Hardin's father and Tessa's father caused trauma. The various descriptions of his father reflect Hardin's childhood in the novel, and he tells Tessa about his childhood.

The trauma experienced by Hardin from his father is described as a child who comes from an incomplete family with a divorce that occurred between his two parents and also a family that is already damaged because his father is rarely at home. Ken Scott was not a good father figure for Hardin. He spent most of his time going to bars and drinking. Unable to support his family's daily needs because he was not working at the time, Ken decided to leave Hardin and his mother. This situation affected Hardin's childhood and became the basis of the trauma he brought up growing up. On the other hand, there is the trauma that Tessa received from her father, who also left home due to alcoholism. Tessa's father also left her when she was ten years old.

Sometimes, the ego still takes precedence, making severe trauma scars inevitable. In fact, alcoholism and family disharmony also have a negative effect

on children's psychological conditions. Here are some reasons based on the causes of severe trauma to Hardin and Tessa's psychology in father-daughter interactions and relationships that you need to know.

1. Alcoholism Father

Alcoholism, also known as alcoholism, is a condition characterized by the habit of consuming alcohol in excess. Ken Scott and Richard Young are fathers with severe alcoholism. When they are addicted to one thing in this case alcohol it not only affects themselves but also others around them. Hardin and Tessa are victims of the product of parents who are addicted to alcohol. Hardin is the son of Ken Scott who is a chancellor at Washington Central University. In Anna Todd's *After*, Hardin reveals that his father was both a drunk and an alcoholic. His father left Hardin at the age of ten. In Anna Todd's *After*, Hardin recounts the absence of a father figure to Tessa.

“How old were you when he left?” I ask him. He eyes me warily but answers. “Ten. But even before he left, he was never around. He was at a different bar every night. Now he’s Mr. Perfect and he has all this shit,” Hardin says and waves his hand toward the house.

Hardin’s dad left when he was ten, just like mine, and they were both drunks. We have more in common than I thought. his wounded and drunk Hardin seems so much younger, so much more fragile than the powerful person I’ve known so far. (p. 170)

Tessa is not much different from Hardin, having an alcoholic father. It was irresponsible to leave the house when he was only ten years old. A father who should always try to do his best to protect his daughter. However, Ricard does not apply the father figure in the sense of protecting his family. Like the time he went and ignored Tessa's fear of the absence of a father figure, a father who should have done his best to shake off that fear.

My mouth falls open. “You know nothing about me, you condescending jerk! My life is nothing like that! My alcoholic dad left us when I was ten, and my mother worked her ass off to make sure I could go to college. I got my own job as soon I turned sixteen to help with bills, and I happen to like my clothes—sorry if I don’t dress like a slut like all the girls around you! For someone who tries too hard to stand out and be different, you sure are judgmental about people who are different from you!” I scream and feel the tears well up in my eyes. (p.71)

The trauma that the two main characters of Anna Todd's *After* have had on their personal lives. It is the nature of children to imitate what their parents do. The absence of a father figure who should always set a good example and avoid domestic violence changes a large part of a traumatized child. Disharmonious family relationships resulted in Hardin tending to be aggressive and rude to others. In fact, he did not hesitate to say rude words to insult and beat people who were not in line with him. Hardin's aggressive attitude is shown by signs of rudeness at least by hitting, pushing, or threatening someone in his circle of life.

First, Hardin is rude to Tessa. The second meeting between Tessa and Hardin took place in Tessa's dorm room. When Tessa enters the room after taking a shower and only uses a towel to cover herself, she sees Hardin lying on Steph's bed. And when Tessa asked Hardin to leave his dorm room, he even commented harshly that he wouldn't look at Tessa who was about to change.

“Don’t flatter yourself, it’s not like I’m going to look at you,” he scoffs and rolls over, his hands covering his face. He has a thick English accent that I didn’t notice at first. Probably because he was too rude to actually speak to me yesterday. (p. 21)

Tessa is happy when she goes to a party and it's not Hardin who picks her up. He had no idea what it would be like to ride with Hardin and with his rude attitude.

I’m grateful it won’t be Hardin, even though I know he will be there. Somehow riding with him seems unbearable. Why is he so rude? If anything, he should be

grateful that I'm not judging him for the way he has destroyed his body with holes and tattoos. (p.25)

Hardin's rude attitude continues when Tessa accidentally enters her room at the fraternity house. Tessa was laying the drunk Steph down and picking up *Wuthering Heights* from the shelf in Hardin's room. A booming voice with an angry tone escaped the man's mouth. What Hardin knew was that Tessa had made a big mistake by entering the man's private shelter.

“Why the hell are you in my room?” an angry voice boom from behind me. (p. 38)

Moreover, Hardin is very rude by calling Noah a stupid man because he has been dating Tessa for two years but has never made love to her.

“Well, he has been dating you for two years and hasn't fucked you yet, so I would say he is a square.”

I spit the water back into the cup. “What the hell did you just say?” Just when I think we can get along he says something like that. (p. 75)

Tessa always sees the discussion of virginity as a strange intimacy when it becomes the subject of discussion, but Hardin clearly reveals it to herself. With the many experiences and things Hardin went through growing up, a real man should learn how to treat a woman. Not only women he likes, but also other women around him. In this case, Hardin's rude attitude can give a lot of views or bad influences on oneself and others.

Second, Hardin's aggressive attitude towards Landon. The aggressive behavior that Hardin emphasizes does not just appear suddenly as in his behavior in general but can arise due to certain conditions and factors that cause Hardin to behave aggressively. In general, the factors that produce aggressive behavior from Hardin to Landon come from within Hardin over the refusal of marriage between

Ken Scott and Karen. Landon unintentionally informed that he and Hardin were indirectly related because their parents were dating, while on the other hand, Hardin was very strict about who his real father was without telling or telling anyone about it. Hardin's aggressive attitude can be seen in how he treats Landon very sadly.

“That is none of your business.” Hardin looks angrily at the door where Landon disappeared. “I don’t know why the asshole even told you that. I’m going to have to shut him up, it seems.” (122)

Hardin is threatening and has a tendency to attack Landon while in literature class if Tessa doesn't stop him.

I rush over just as Hardin slams his hand on the desk and growls, “Don’t ever say some shit like that again, you prick.” (155)

Hardin has a tendency to attack anyone he sees as getting in his way. When Landon calls Tessa to calm Hardin from destroying his father's house because he heard the news of his father's marriage to Karen, after that incident Tessa finds Landon with scars on his face as a result of his fight with Hardin.

“He stormed out of the house after you left and then came back about an hour later. He was so pissed. He started looking around for more stuff to break, so I stopped him. Well, I fought with him. It wasn’t so bad, actually. I think both of us got a lot of our anger toward each other out. I got quite a few good hits on him, too,” he boasts. (p. 226)

Emotional and behavioral disturbances can occur in mental disorders, such as Hardin's childhood trauma. The most visible forms of aggressive behavior are hitting, threatening, mocking, yelling, and hurting. Hardin who exhibits this behavior is generally viewed as a bully or troublemaker. In fact, Hardin who has emotional or behavioral problems also shows the above-mentioned actions, which are an outlet for the rejection he directed towards his father.

The link between past trauma and aggressiveness and rudeness was found in Hardin, where researcher found evidence as well as causal factors such as low self-esteem and trauma, and the effects of frequent viewing of violence as a child. Freud in his theory, namely trauma theory (causal relationship), assumes that what is happening now is due to something in the past. This means that the trauma that a person has in the past is the cause of his current unhappiness.

2. Bad-Tempered Father

Temperament is a personality that determines how individuals respond to various things that happen in life. Hardin is a child who grows up without the presence of a good father figure, on the other hand, Ken Scott is described by Hardin as a father who has a bad temper due to his alcohol addiction. The physical presence of parents and their relationship with their children, their knowledge, and understanding will support the moral development and strengthening of the child. However, Hardin did not accept this due to his father's alcohol addiction, his father became distant from him.

In the family, the father should be a role model that Hardin really needs, so the touch of fatherly love left a deeper imprint on his heart but unfortunately, he didn't get it. Not surprisingly, his father's violent and temperamental behavior became a deep trauma that brought Hardin to adulthood. Little Hardin never found a boy to learn about male characters and offered his father a respectable male perspective.

Hardin's nostrils flare and he rolls his eyes. "I find that hard to believe since you were constantly drunk, and, if I remember correctly, which I do, you tore that book to pieces because I bumped your scotch and spilled it. So don't try to take a stroll down memory lane with me unless you know what the fuck you're talking about." He stands up as Karen and I both gasp. (p. 486)

From the quote above, the behavior that reflects Ken Scott who has a bad temper due to his alcohol addiction seems to be a bad memory that is remembered by Hardin. Hardin's trauma left him with his absence as a father figure. The relationship with Ken Scott is not harmonious. A broken home is a situation where there is a rift in the family that eventually breaks. Separation can be triggered by alcohol addiction and then turn into domestic violence and fights and eventually divorce. Not only the parents are affected, but also psychologically from the damaged child at home. Hardin feels bad effects and experiences psychological effects as a child from a broken home family.

Starting from emotional problems, and social functions to education. His alcoholic father's misfortune weighed heavily on Hardin, especially in his soul. Hardin is angry and avoids meeting his father. He felt pressured by what his father had done. When Ken accidentally runs into Hardin and Tessa at the yogurt shop and greets them Hardin gasps. And when Tessa introduces herself to Ken, who does the same to her Hardin glares at her for her impudence. Ken offers what if Hardin comes over for dinner at home but the man only gets a sharp refusal from his son.

“We can’t tonight. I have a party to go to and she doesn’t want to come,” he snaps.
A gasp escapes my lips at the way Hardin speaks to his father. Ken’s face drops
and I feel terrible for him. (p. 272)

After experiencing a traumatic event, most people have experienced trauma. Whether it lasts a long time or only briefly, the truth is that the trauma is deeply etched in the memory. It even gets to the point where the person is present with fear due to past trauma. Usually, the trigger for trauma is when Hardin is faced with a condition that resembles a bad memory from the past. So, when that happens,

Hardin will feel like going back in time with almost the same emotions and situations. Hardin who has a childhood trauma due to his father who has a bad temper chooses to avoid his father. Avoidance symptoms cause a person who has experienced trauma to become more aware and try to avoid events that can lead to certain traumatic experiences as before.

Hardin and Ken's disharmony is also evident when Tessa finds out that Ken is a chancellor at Washington Central University and Ken asks her if Hardin didn't tell Tessa about it. When Tessa said no, Hardin immediately responded by cutting off the answer that came out of Tessa's mouth by glaring hatefully at his father and spouting reckless words at his lack of need for Ken's name and position.

For his part, Hardin looks back at his father with a glaring hatred. He launches to his feet, shouting, "No! Okay, no, I didn't tell her—I don't know why it fucking matters. I don't need to use your name or position!" As he storms away from the table, Karen looks like she might cry, and Ken's face is red. (p. 288)

The estrangement due to Hardin's childhood trauma has an impact on him being closed about who his real father is. Hardin, raised in a conflict-ridden environment, will have long-term physical and mental health problems. When Hardin often saw his parents fighting, he even became frustrated with the trauma it caused. Furthermore, Hardin has trust issues and is antisocial. The family situation that is not harmonious is a trauma for Hardin. Of course, he didn't want anyone to know how his family was doing. This makes Hardin have an issue of trust in someone. He doesn't want to date anyone and prefers to be alone. Tessa was told by Steph that Hardin had never dating anyone.

"No way. Hardin doesn't date. He fucks with a lot of girls, but he doesn't date anyone. Ever." (p. 61)

Later when they were discussing marriage, Hardin said that the idea of marriage was very old-fashioned and it was not for him. The recollection of traumatic experiences may cause physical and emotional responses in the individual. Such recollections can frequently feel so genuine that it feels as though the terrible incident is replaying itself; this is referred to as a "flashback" moment (Satriawan & Rahayu, 2020).

“Married? That’s an ancient idea you have there, Tessa.” He chuckles and sits down in the chair.

“What’s wrong with marriage?” I ask. “Not between us. Just in general,” I add. He shrugs. “Nothing wrong with it, it’s just not for me.” (p. 539)

Tessa is always bugging Hardin about how he refers to her as a friend and not as his girlfriend. Tessa needs affirmation of their relationship in front of Hardin's friends but she doesn't quite believe it and thinks it's just a childish label.

“Why is that so bad? Why do you need the label?” (p. 182)

Building trust is a very important phase in building a relationship. Believing, Tessa leads herself and Hardin to be more open to one another. This leads to healthier relationships. Unfortunately, Hardin with parenting issues has fears about relationships that make it difficult for them to trust their partners. This trust problem manifests as insecurity, excessive fear that his partner will cheat on him, or leave him, and various worries about personal problems.

3. Traumatic Sexual Violence

The trauma of childhood sexual abuse can leave lasting scars, and many still struggle with the same incident into adulthood. Hardin, who witnessed when his mother was raped in front of his eyes, had a trauma that left scars on his memory.

Hardin is nervous and his throat is tight when he tells Tessa about the sexual abuse his mother experienced as a child and the impact it has had on her life to this day. He can be heard trying to keep his emotions stable so that his voice can be heard clearly when talking to her. The trauma she kept as a witness when her mother was sexually assaulted by her father's fight with people at the bar. Does not understand what is going on with her mother's inappropriate behavior. But the incident lives on in his memory.

That the effects of trauma on Hardin, who witnessed his mother's sexual assault, were long-lasting. Hardin is haunted by bad memories of this sad event. What is certain is that his soul is disturbed by the deep trauma he has experienced, so he is forced to tell Tessa about it because he doesn't know what to do.

“So when they found my mum first . . .” He trails off and stares at the wall for what feels like forever. “When I heard her screaming, I came downstairs and tried to get them off her. Her nightgown was ripped open and she just kept screaming for me to go . . . she was trying to keep me from seeing what they were doing to her, but I couldn’t just leave, you know?” (p. 647)

In this sense, it is defined according to Freud's theory as a lack of emotional and psychological balance and/ or trauma based on experiences associated with the absence of a father. In the Hardin family domestic conflict, the conflict between an alcoholic father and his mother has a very negative impact. The most prominent negative effect of family conflict is its impact on Hardin's development where there is a change in Hardin's self-fulfilling behavior. Hardin as a child, always isolated and traumatized by the conflict between his parents, had the potential to do negative things and push boundaries.

Hardin's self-disclosure shows that children are 'tender' victims of domestic disputes that bring psychological trauma. The effect of this argument usually makes children tend to do negative things out of habit. The emotional instability caused by Hardin tattooed and pierced his body consuming alcohol, and having free sex.

His father was at the bar that day—all day long—so his mother was the one who taught him. He tells me about grade school and how he spent most of his time reading. He was never very social, and as he got older, his dad drank more and more and his parents fought more and more. He tells me about how he got kicked out of secondary school for fighting but his mother begged them to let him back. He began getting tattoos at sixteen; his friend would do them in his basement. His first tattoo was a star, and once he got one he wanted more and more. (p. 368)

The trauma caused by his father only hurt Hardin's heart and mind. Hardin, who sees his parents constantly bickering, may suffer from emotional disturbances and behavioral problems in dealing with other people. Hardin reveals to Tessa that someone like him was born and raised in a troubled family, struggled at school, and was eventually expelled from school. Hardin, who was a witness to the case of sexual violence that happened to his mother, which also happened in their home, had a psychological impact that greatly affected his life. Hadiwidjojo (2014) stated that some victims and witnesses of sexual harassment crimes usually tend to be closed, and have negative energy so they are easily angry and more sensitive.

Therefore, the psychological impact that Hardin feels as a child of a victim and witness of sexual abuse can also have an effect when Hardin grows up. As an adult, Hardin tends to have problems with relationships with the opposite sex. He tends to think negatively of the opposite sex. Because the abuse experienced by his mother became Hardin's first sexual experience. as evidenced by Hardin who tends to have sexual maturity earlier than his age. This is also an important reason why

Hardin as a witness to sexual harassment victims is traumatized on the basis of his erotic behavior.

CHAPTER V

A. Conclusion

Based on the analysis of erotic behavior in Anna Todd's novel *After*, an analysis of Sigmund Freud's theory of erotic behavior and trauma is carried out. Anna Todd's *After* contains the behavior, attitudes, and actions showing the eroticism of the two main characters.

The description of erotic behaviors become the main topic, it is showing in Anna Todd's *After*, the researcher analyzes and finds that from the beginning how the erotic behaviors of the two main characters of *After* by Anna Todd are clearly carried out. The forms of eroticism contained in Anna Todd's *After* are attitudes, behaviors, and acts of showing eroticism aimed at satisfying certain sexualities, including imagining, hand in hand, kissing, petting, sexual intercourse, seducer, verbal expression, and sexual arousal.

Traumatic experiences become the second topic in the formation of an erotic relationship between the two main characters in Anna Todd's *After*. The traumatic lives of the two main characters, which are very dark, and poisonous, become something that underlies the analysis of eroticism, but one thing that can be taken is the way the two main characters live their lives. The forms of trauma found in Anna Todd's *After* are alcoholic fathers, fathers who abuse and abandon their children by his bad temperament, and how Hardin as the main character sees the traumatic event of his mother being raped because of his father's fault.

When it comes to discussing the topic of literary psychology, trauma not only permeates everything around it but is also active as the main focus. All values that

are considered truth and goodness are filtered again by the basic principles of trauma before getting a place in literature. Meanwhile, for everything that is not in accordance with the specified value, then there is a process of adding spices to make a causal relationship if possible. Therefore, the researcher directs the topic of trauma experienced by the two main characters of *After* by Anna Todd into an eroticism analysis carried out by both of them, presumably only absorbing what is good for the benefit of the results of this research.

B. Suggestion

Based on finding and discussion, the novel *After* by Anna Todd can be used as an illustration of what erotic behaviour looks like and how trauma triggers the actions of the two main characters. It can be learned that trauma can sometimes seem more attractive than doing something wrong than running away, but it will eventually lead to erotic actions and behaviours. Apart from discussing the eroticism of the two main characters in *After* by Anna Todd, this novel also describes how the trauma of the two main characters becomes the essential topic of discussion.

1. The researcher hopes that the results of this study can complement previous studies on eroticism studies Sigmund Freud's theory.
2. The researcher hopes that readers and literary connoisseurs, especially when studying Sigmund Freud's trauma and sexuality theory, can catch the message conveyed by the researcher, even though the language used in this novel is very clear and open, especially for the general public. Do not give

traumatic experiences to children, because it will have a negative impact on the child's psychological development.

3. The researcher hopes that this research can be a reference for the thesis, especially for the study of eroticism.

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