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2 The Absence of Love and Hopes of Shion Uzuki in *The Xenosaga Trilogy*

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ABSTRACT

Among video games, *The Xenosaga Trilogy* is widely recognized due to its complex storyline. The psychological struggle of the main character, Shion Uzuki, is one of the aspects that drives the story from the beginning up to its conclusion. Despite her seemingly bright personality, Shion has an absence of love and hopes, as she lives her life monotonously without any set goal. It later leads her to develop a strong attachment to KOS-MOS, an android. As such, in this study, we want to analyze the reasons Shion has the absence of love and hopes in the first place and the ways she struggles to recover from that absence. In order to answer these questions, we use 3 psychological theories, namely Post-Traumatic Stress Disorder (PTSD), Transference, and Countertransference. We find out that Shion's absence of love and hopes is apparently caused by her traumatic past and her PTSD. As a unconscious response to this, Shion tries to recover by using transference. This attempt fails, but Shion is finally healed thanks to KOS-MOS' countertransference. In conclusion, Shion fully recovers from her traumatic past and PTSD because of KOS-MOS' countertransference instead of her own transference.

Key words: Video Games, Xenosaga Trilogy, PTSD, Transference, Countertransference

INTRODUCTION

A video game, in its essence, is "a game which we play thanks to an audiovisual apparatus and which can be based on a story" (Esposito, 2005, p. 2). The gameplay makes the story telling in a video game unique compared to other media, because the story offers "unlocking" and interactivity. Only by completing certain prerequisites can the players unlock the upcoming story. Of course, this pinpoints to the interactivity, whereas players are directly involved in the story. Often, if not always, their choices, their victory, and their defeat will ultimately determine whether the characters in the game can successfully resolve the problems. As such, the main story in video games cannot stand on its own. Players can find in-depth story by talking to the Non-Playable Characters (NPC), reading the cities' history in libraries, and so on (Jenkins, 2004). Video games' environmental storytelling, as named by Don Carson, means that "every texture you use, every sound you play, every turn in the road" ("Environmental Storytelling") plays a part in the whole video gaming. This is especially true for science fiction video games, in which the players are free to roam the immensely vast galaxies, unlimited by time or pages which movies and books are bound with.

Amongst the greatest video games' makers, a man of vast knowledge in many fields of studies, Tetsuya Takahashi, is named. Nicknamed Hashi by the Western fans, he becomes renowned when he writes the script of *Xenogears* along with his wife, Soraya Saga. His other project, *The Xenosaga Trilogy*, is heavily influenced by Nietzsche's philosophy, Freudian psychology, and many others. He believes that, ". . . I think the concepts of "good" and "evil" all depend on what point of view you're looking from" (Aoki, 2011). This belief roots deep in both *Xenogears* and *Xenosaga*, in which the villains are never evil entities, but often they are victims of circumstances or they are striving to achieve their own perfect ideals. Hashi's proficiency in both *Xenogears* and *Xenosaga* is even compared to Dostoevsky, Milton, or Kubrick.

From these two excellent work, we choose to analyze *The Xenosaga Trilogy*, which consists of *Xenosaga I: der Wille zur Macht* (The Will to Power), *Xenosaga II: Jenseits von Gut und Böse* (Beyond Good and Evil), and *Xenosaga III: Also sprach Zarathustra* (Thus Spoke Zarathustra) based on the depth of the story. Thanks to the longer length, *Xenosaga* can develop the characters deeper, especially the main antagonist, Wilhelm. By understanding Wilhelm, players can

have better glimpse of the story. This depth of the story is obvious as there are at least two websites dedicated to decode the stories, xenoverse.com and godsibb.com. Having many episodes is also a proof that *Xenosaga* is favored.

The story of *Xenosaga* follows Shion Uzuki, a chief of Vector Industry's First Division, in charge of the development of an android, codenamed KOS-MOS. Behind her cheerful smile as the flower of the First Division, she actually holds on a traumatic past, in which she witnesses her boyfriend, Kevin Winnicot, murdered in front of her by KOS-MOS' prototype, The Archetype. Since then, Shion continues to develop KOS-MOS, still clinging to the past long gone.

The relationship of Shion and KOS-MOS remains the main story of the game. Wilhelm, the antagonist, has foreseen this development of Shion-KOS-MOS' relationship after Kevin's death. Shion, oblivious to this, clings to KOS-MOS as Kevin is KOS-MOS' creator. This attachment grows so deep that Shion's only life is KOS-MOS. She experiences an absence of love because her love is on the past. She also experiences an absence of hopes, because she has lost hopes to achieve anything. That is why we choose to analyze the absence of love and hopes in Shion. In order to further comprehend this relationship of Shion and KOS-MOS, we will analyze why Shion Uzuki experiences the absence of love and hopes and how she struggles to recover from that absence of love and hopes.

In order to be able to analyze, we will make use of the theory Post-Traumatic Stress Disorder (PTSD), Transference, and Countertransference. PTSD, for one, is defined as "one that people may develop in response to one or more traumatic events such as deliberate acts of interpersonal violence, severe accidents, disasters or military action" (National Collaborating Centre for Mental Health, 2005, p. 5). The traumatic events described here are events that involve the threat of death to one's personal integrity, which includes a physical and psychological integrity. A person who suffers from PTSD may exhibit symptoms such as the duration of the symptoms which has to have occurred for more than a month, or else it is classified as Acute Stress Disorder (ASD). The sufferer will also experience major impairment in his or her life, particularly in their social relationships. Along with this, s/he is unable to make a logical decision. The person also has problems with anger. In relation with the traumatic event, the sufferer will experience continuous vivid flashbacks, resulting in his or her being overly scared of aspects that are present during the event. A PTSD sufferer also shows emotional numbing, in which s/he has a decreased capability in feeling happiness or sadness. Lastly, the sufferer will also experience a constant and intense feeling of aloneness, despite being with people.

Transference is best described as:

"The process by which a patient displaces on to his analyst feelings, ideas, etc., which derive from previous figures in his life; by which he relates to his analyst as though he were some former object in his life; by which he projects on to his analyst object-representations acquired by earlier introjections (Colman, 2008)."

In other words, a person who experiences transference will be a biological time machine who puts his or her love and hopes from the past on the present (Conner, "Transference: Are you a biological time machine?"). However, transference is not to be used to heal oneself from transference. Jacob D. Lindy of U.S National Center of PTSD believes that transference will only disrupt the ongoing therapy (vol. 2).

Countertransference is similar to transference, but it is from the therapist to the patient. According to The Dictionary of Psychology, the term is used to describe therapist's transference to his or her patient. Should a therapist be aware of his or her own countertransference, it may provide as a useful guidance to help the patient to recover. Countertransference is also advised in PTSD cases (Palumbo, p. 1). By using countertransference, the therapist can convince the sufferer that s/he is never alone, that there are people who care. John A. Palumbo, Psy.D. emphasizes the importance of being entirely involved with the patients: "Are we really there with our patient? Enter the world with our patient – understand their feelings and thoughts" (par. 2).

THE REASONS SHION UZUKI EXPERIENCES THE ABSENCE OF LOVE AND HOPES

To be able to have a better understanding on Shion and KOS-MOS' relationship, we will first attempt to analyze the reasons of Shion's absence of love and hopes. Her absence begins as she

experiences a traumatic past, and it develops further in a form of mental disorder, commonly known as Post-Traumatic Stress Disorder or PTSD.

The Traumatic Past Involving the Threat of Death

For an event to be classified as a traumatic one, it has to damage one's physical and psychological integrity, which in turn will shatter one's personal integrity. In a fateful day on a stormy night, the alarm suddenly blasted as KOS-MOS' prototype, named The Archetype, tampered with the protocol and therefore activated herself. She went amok and murdered many of Vectors' staffs, including Kevin Winnicot, Shion's boyfriend. This event is horrible enough that it leaves certain trauma in Shion, making it a traumatic past.

To begin with, Shion's physical integrity is shattered when her whole existence is threatened. The Archetype, after killing everyone else, approaches Shion, Shion fears for her life, but at the same time, she cannot do anything to defend herself. Her physical integrity is threatened as her physical body and her very own life is threatened.

At the same time, her psychological integrity is also damaged. She can only watch when her colleagues are killed one by one. It becomes worse when The Archetype approaches Shion, and Kevin comes in between them stretching his arms to protect her. The Archetype then impales him. Although Shion can finally pull her gun's trigger, Kevin has already died. The fact is that she pulls the trigger after Kevin is impaled. She cannot do anything to save Kevin, and this shatters her psychological integrity. Her guilt for not being able to do anything traumatizes Shion.

Shion: I couldn't do anything myself, so I just ran! . . . And again...I still couldn't do anything... . . . Why? Why did it have to be me? I never wanted to feel like that again... (Bakarich, Episode II, 2005, G#745)

Psychologically, Shion has always regretted that she cannot do anything, and she feels she can never do anything by herself. Kevin comes forward to protect her at that time, so she survives. If only Kevin does not protect her, he will probably still be alive. If only she pulls the trigger sooner, he will probably still be alive. This kind of traumatic past is the main reason for one to suffer from PTSD, and so in the aftermath of this event, Shion suffers from this mental disorder.

Suffering from Post-Traumatic Stress Disorder (PTSD)

Having this traumatizing past eventually leads Shion to suffer from a mental disorder named Post-Traumatic Stress Disorder (PTSD). She seems like she continues on living, but she no longer has goals for the future. Although the fact that she suffers from PTSD is not stated in-game, it can be seen from the symptoms, including the duration of the symptoms, significant impairment in major areas of life, problems with anger, flashbacks, numbing, and the feeling of aloneness.

As for the first symptom, the duration, it is important that the other symptoms have occurred for more than a month to differentiate it with ASD. In the beginning of the third episode, Shion says, ". . . I can't believe it's been six months already" (Bakarich, Episode III, 2005, 1PI-1), whereas the symptoms have occurred since the middle of Episode I. It can be inferred that the symptoms have occurred more than six months.

The second symptom is a significant impairment in major domains of life activity, particularly in social relations. Before Shion suffers from PTSD, she is a cheerful person who cares about others. For example, she is very helpful in Realian or robots maintenance. Allen questions her, "More Realian maintenance? . . . aren't they expecting you on the bridge?" (Kong, 2005), but Shion decides to help even though she has other matters to attend to. This shows that she is actually cares for others' well being.

However, she now gets tired of everyone who cares. She does not respond nicely anymore. She forgets that she used to appreciate others' concern. This time, she ignores everyone and believes that she knows herself best. She states, "I know my own body better than anyone. You can stop worrying" (Bakarich, Episode III, 2006, 8TM-18).

She says this with a cold tone, implying that she is tired of people's worries, despite the fact that they worry because of a good reason. She dismisses her friends' worry. In another case, when she is asked if she is fine, she replies, "How many times do I have to say it? I'm fine" (8TM-18).

She also makes some strange remarks in her social relationships. When her ship gets into trouble, a man named Gaignun saves the ship. However, when Shion finally meets him for the first time, she is unable to act properly.

Shion: Huh?

Gaignun: What was that?

Shion: Ah, nothing... Nice to meet you. (Kong, 2005)

Later, Shion ponders on her action, "What's wrong with me...? Acting so rudely toward someone I just met..." (Kong, 2005). She does not understand her own action. Moreover, instead of saying "Nice to meet you" to her savior, she should have said "Thank you". She acts rather improper in her social relations.

Another symptom that she exhibits is her inability to make logical decisions. She often wavers between her decisions.

Shion: But the Kevin in this time he sacrificed all those people, all those Realians to research the Zohar, even my mother . . . I don't understand. He was a Testament. I can't just suddenly accept that! (Bakarich, Episode III, 2005, 7LV-6)

The fact is that Kevin has died. Later, he is revived by the antagonist, but he comes alive as an entirely different person, a person who will sacrifice anything to get what he wants. Therefore, he is an entirely different person. He will be referred to from now on as "Kevin". This, too, Shion understands. However, some time later, she suddenly changes her view. She says, "No. You're wrong! He's the same as he always was. He's the same man that I always knew! He's still my Kevin!" (7IR-8). Here, she believes that "Kevin" is the same as Kevin. Her initial judgment changes. This means she can no longer make logical decision based on the facts.

Also, she later goes beyond reasons when deciding on things about "Kevin". She decides to ignore the logical reasonings given by her friends.

Jin: He is no longer a human.. . . Shion, you know what he's trying to do. There is a shadow in his heart. And yet you still intend to go with him?

Jr.: You heard him, Shion. He planned everything from the beginning. He was just using you as well!

Allen: You try to make it sound good, but in the end, all you ["Kevin"] were doing was using her! (9AN-5)

Despite her friends' warning, Shion insists that she wants to go to "Kevin". She defies all the logical reasons from her friends who desperately try to make her do the right thing. She believes that "Kevin" is the real Kevin and dismisses everyone's sincere warnings.

The fourth symptom of PTSD is difficulties in controlling one's anger. Shion remains composed when developing KOS-MOS whose prototype kills her boyfriend, but she shows difficulties in controlling her anger.

Jin: Shion. What he's telling you right now may seem plausible enough. However . . . I don't believe that he can be trusted!

Shion: What are you saying, Jin?! You've got to stop it! This is Kevin! He's the man I loved from the bottom of my heart! (7IR-8)

When Jin, her brother, tries to warn her of "Kevin"'s ill intentions, Shion lashes out. She forgets the fact that Jin is her brother whom she has a fairly good relationship with. All Jin wants is to protect Shion, and Shion usually understands it. However, this time, she sides with "Kevin", dismissing Jin's desire to protect her. When Jin tries again to talk her out of it, she becomes infuriated. She screams at Jin, telling him to get out. Although she knows that Jin cares about her, she cannot control her anger at him for doubting "Kevin".

Another PTSD's symptom is flashback, in which the sufferer acts negatively towards anything that reminds his or her of the trauma. For one, when KOS-MOS starts up by herself, she is instantly reminded of the time when The Archetype kills everyone. She suddenly remembers how it was stormy outside, of how the Archetype approached her, of how she held Kevin's lifeless body tightly. When she hears the sound of the alarm, she reacts, "What is it this time?!" (Kong, 2005). She is paranoid because of the vivid flashback. Also, she becomes paranoid of thunders, which reminds her of the stormy night. When one of her friends is playing with a weather alteration device, she screams.

Shion: I hate...thunder . . . Stop it!! I hate thunder!! I'm sorry... I just...really hate thunder...I don't...have very good memories of thunder...N...no...(Kong, 2005)

She is not only scared, but she is paranoid of the thunder. Even though the thunder is an artificial one, she does not become less scared.

The sixth symptom is emotional numbing, which largely pinpoints on the inability of the sufferer to feel certain feelings. This happens to Shion many times as she cannot answer whenever she is asked about her feelings.

U-DO: "Shion, what fills your heart? Is it fear? Sadness... or joy?"

Shion: "I don't know. I don't understand myself." (Bakarich, Episode III, 2006, 8TM-12)

This is not the only occasion she says she does not understand herself. She repeats it in another encounter with a person named Abel who asks if she feels pain, and she only replies, "I don't know" (9MY-3). Even when she sees objects of her childhood, she says, "'I don't know. It's sadness? Fear? I just feel something here.'" (9AS-3). She experiences an emotional numbing that makes her unable to determine and to feel some feelings.

The last symptom of PTSD is the constant and intense feeling of aloneness. No matter how many people are with the sufferer, the sufferer will still feel alone.

U-DO: Are you afraid? What are you afraid of? Why are you afraid? Are you afraid of being isolated from the world? Are you afraid of people rejecting you? Are you afraid of your eventual death?

Shion: Afraid. I'm afraid. I'm afraid of being alone.

U-DO: What does it mean to be alone? Is it more terrifying than death? Why does your face show such an expression? (8TM-12)

Seeing Shion's expression, U-DO thinks that for Shion, she is more afraid of being alone than being dead. Her feeling of aloneness is so intense that she repeats her fear at least 4 times in the game. Most of the time, she will murmur soliloquy dialogues like, "I'm afraid. I'm so scared. No one's going to save me" and "I don't want to be alone, KOS-MOS. Help me, Kevin" (8TM-14).

Through these symptoms, the fact that Shion suffers from PTSD is indisputable. The death of her boyfriend, Kevin Winnicot, makes her unstable; thus, she has PTSD. This traumatic past leads to many symptoms of PTSD, namely the duration of the symptoms, significant impairment in major areas of life, problems with anger, flashbacks, numbing, and the feeling of aloneness. As such, she experiences an absence of love and hopes.

SHION UZUKI'S RECOVERY PROCESS IN COMPENSATING FOR THE ABSENCE OF LOVE AND HOPES

Suffering from PTSD, Shion unconsciously uses transference, which is done by transferring all her love and hopes for Kevin to KOS-MOS. She treats KOS-MOS as if she is Kevin. This is caused by the similarities of roles that both Kevin and KOS-MOS share, whether as protectors or as partners.

The Way Shion Uzuki Compensates for the Absence

Being a popular person, as quoted by Miyuki, "You've got quite a lot of admirers, you know", Shion should have a lot of men whom she can transfer her love and hopes to, but she unconsciously chooses KOS-MOS. The reason is that Shion sees the similar roles that both Kevin and KOS-MOS possess, which are protectors and partners.

As Shion's protector, Kevin saves Shion's life when The Archetype goes out of control. He stands in between Shion and The Archetype. Although doing this gets him killed, he has accomplished his role as Shion's protector.

On the other hand, KOS-MOS is also Shion's protector. KOS-MOS tells Shion this, "Shion, protecting you is registered as my highest priority. I must protect Shion, no matter what" (9AN-8). Shion's safety takes priority above anything else, even others' life. KOS-MOS even sacrifices a soldier in order to save Shion. She justifies her action by saying, "At that time, Lieutenant Virgil was in my direct line of fire . . . I simply chose the option with the highest probability to keep you alive" (Kong, 2005).

KOS-MOS and Kevin are also irreplaceable partners for Shion. Shion says, "Yes, it's a wonderful memory. The days I spent with him. Feelings of warmth... I want to stay like this

forever” (4SF-3). Shion longs for the times she had with Kevin, who remains as an important partner for her, both as a colleague and a romantic partner.

Although Shion is not involved with KOS-MOS in a romantic way, she also treats KOS-MOS humanely. She seems like she forgets that KOS-MOS is a weapon. She even infiltrates a government facility to prevent KOS-MOS from being scrapped. In one of the events, she refuses to leave KOS-MOS who is trying to distract the enemy, “No way! I refuse to leave you behind, KOS-MOS!” (3KT-2). The circumstances are dangerous and may cost Shion her life, but she insists on staying. She does not want to leave KOS-MOS.

These similarities of roles are the bridge to Shion’s mental recovery. These similarities form a strong emotional attachment. Shion starts to transfer her love and hopes for Kevin to KOS-MOS, who is similar to him as a protector and as a partner. She transfers the qualities of her relationship with the deceased Kevin to KOS-MOS. In this sense, Shion’s treatment to KOS-MOS is more than treating her like an android. Shion treats her as a living being with feelings, but also a replacement of Kevin.

When she puts her love and hopes to KOS-MOS, she begins treating KOS-MOS in ways she treated Kevin. She even makes it a habit to greet KOS-MOS good morning everytime she starts joining in mock battles. She also says, “I don’t want KOS-MOS to suffer . . . I have to go see KOS-MOS . . . KOS-MOS, you’re still doing your best. But what am I doing?” (2RK-6). Here, she displays a strange attitude in which she treats KOS-MOS more like a human. She speaks to her as if KOS-MOS is a human who will respond.

Shion’s transference to KOS-MOS seems clear in certain parts of the game, in which she will speak of Kevin and KOS-MOS’ names interchangeably. She says, “If everyone abandons me, I.. Will you always stay with me? I don’t want to be alone, KOS-MOS. Help me, Kevin” (8TM-14). In this dialogue, she positions both KOS-MOS and Kevin in the same way. She views them as the only people who will stay with her and ease her loneliness. She puts both of them in the same place. She also later tries to understand KOS-MOS the way she understands Kevin before, “So, they’ve canceled the project. It’s my fault. Kevin would be sad . . . I’m sure even KOS-MOS won’t be satisfied” (1PI-4). Here, she decides that both Kevin and KOS-MOS have the same feeling. As Kevin is sad, she believes KOS-MOS responds in the same way. KOS-MOS does not usually display sadness, so Shion calls her “unsatisfied”. All of her transferred love and hopes make Shion see KOS-MOS as Kevin, not as her true self. She treats KOS-MOS the way she treats Kevin.

Transference, in this case, is important because it serves as a bridge to countertransference (Hughes, P. & Kerr, I., 2000, p. 60). Only because Shion transfers her love and hopes can the initial stage of countertransference begins.

In other words, Shion is unconsciously trying to overcome her traumatic experience, which at the same time causes her to suffer from PTSD, by transferring the love and hopes she had for Kevin to KOS-MOS. This is her way of compensating for her absence of love and hopes caused by her traumatic past in which she loses Kevin.

Shion Uzuki’s Recovery

Through her unconscious effort to heal herself from her traumatic past, Shion initially fails when she relies on her transference, but she can finally recover thanks to KOS-MOS’ countertransference. When KOS-MOS responds to her, she is freed from her unsettling past.

As stated by Dr. Jacob D. Lindy, transference is viewed as “... interrupting the plan of the therapy”; thus, transference can actually hamper Shion’s recovery process. Ever since Shion starts transferring her love and hopes to KOS-MOS, she has been suffering from frequent headaches followed by faintings and flashbacks. It is shown during the course of the game how Shion sees flashbacks of the event quite often, and she repeatedly sees the murder in her head. In addition, Shion also suffers from frequent headaches followed by faintings with no apparent cause.

chaos: Shion? Are you all right? You look pale.

Shion: Oh, I’m fine. I’ve just been a little tired lately.

chaos: Shion! (Bakarich, Episode III, 2006, 2FJ-5)

In the middle of a conversation with an old friend, Shion suddenly faints. This happens at least 4 times in the third episode, with Shion often wondering, “That’s happening a lot lately. I wonder if I’m just worn out” (1SD-7). However, she starts fainting a lot when she resigns from her

job as KOS-MOS' developer. With no work piling up, she is supposed to stay relaxed. Jin also says, "Even the medical staff here doesn't know what caused her collapse" (2KM-3).

Moreover, KOS-MOS does not really respond to Shion's transference. When Shion tells KOS-MOS, "If everyone abandons me, I.. Will you always stay with me? I don't want to be alone, KOS-MOS. Help me, Kevin" (8TM-14), KOS-MOS stays quiet. As the result, Shion becomes even more desperate. The only entity other than Kevin whom she believes, KOS-MOS, does not return her love and hopes. She screams, "Even when I called for help, no one listened! The only one who listened was Kevin" (9MY-4). She desperately wants to reach out to anyone, but she feels like she does not have anyone.

When her transference is not returned, she experiences an absence of love and hopes. This is why transference, when standing by itself, can hamper Shion's process of recovery from PTSD. It only makes Shion continue to cling to the past with no one to trust at the present.

At this point, Shion almost loses hope. She feels that the only person who can help her is Kevin. However, this starts to change when KOS-MOS finally shows a response to Shion's transference, in which she countertransfers her love and hopes back to Shion.

KOS-MOS: . . . I can also feel Shion's pain. Shion, please tell me, is this what you really want? Do you really want to betray everyone? Doesn't this make you sad? (9AN-8)

KOS-MOS emphasizes how much she understands Shion. KOS-MOS' consciousness remembers her past life with Shion, as explained by Nephilim: "Someone you know well. In the distant past, she laughed and cried together with you. She is your other half" (9MY-4). KOS-MOS, who loses Shion in the past life, is saying that she understands Shion's feelings who loses Kevin. KOS-MOS does not force the fact that she understands, but she sincerely says that she feels what Shion feels. She does not question Shion's decision itself, but she questions the very core of Shion who used to be helpful and to put others' needs in front of hers. By understanding who Shion is, KOS-MOS shows that she truly understands Shion. Shion is not the only one desperately trying to connect with KOS-MOS now. KOS-MOS responds by a countertransference which eventually heals Shion.

Shion's recovery starts near the end of the game just after KOS-MOS corresponds to her love and hopes. In the last scene, Kevin looks at Shion and smiles, "That's right. You'll be fine now. I'm glad I was able to see you smile again. Hang in there. The world... is waiting for you" (10PT-1). Throughout *the Xenosaga Trilogy*, Shion has never smiled from her heart. This is the first time she smiles although Kevin is saying goodbye. At the very last moment, Shion is able to bid him farewell too, "Good-bye. Good-bye, Kevin. Farewell" (10PT-1). All along the game, Shion has never truly accepted that Kevin is dead. Now she finally can accept the truth and be freed from her instability.

Thanks to KOS-MOS' countertransference, Shion can finally walk away from her traumatic past. No matter how much she tries to be free by using transference, she still fails. However, once KOS-MOS responds to her absence of love and hopes, she is no longer trapped in her traumatic past and PTSD.

CONCLUSION

The study of the reasons of Shion's absence of love and hopes and her struggle to recovery leads to some answers. Her foremost reason for having such an absence is because of her traumatic past, namely the murder of her boyfriend, Kevin Winnicot. Other than putting her in an uncontrollable situation, this event also costs her both her physical integrity for being almost killed and her personal integrity for not being able to do anything to save Kevin. Such kind of traumatic past makes her suffer from Post-Traumatic Stress Disorder (PTSD), shown by numerous symptoms, which are the duration of the symptoms, significant impairment in major areas of life, inability in making decisions, problems with anger, flashbacks, numbing, and the feeling of aloneness.

As an unconscious response to this disorder, Shion begins to develop similar love and hopes she has for Kevin to KOS-MOS, an android, because Kevin and KOS-MOS share the same roles as Shion's protectors and partners. This is a defense mechanism known as transference. Unfortunately, her transference is not sufficient to heal her PTSD. She begins showing more acute symptoms such as frequent flashbacks and collapses as KOS-MOS does not respond at first.

However, when KOS-MOS finally responds, Shion is headed to her path of recovery. It is KOS-MOS' countertransference which grants her recovery. At the end, Shion can finally say goodbye to Kevin and continue on her life. She is also able to properly thank KOS-MOS as she is and no longer thinks of Kevin in place of KOS-MOS.

Through this research, we discover how a human being copes with a loss. Although such loss brings despair, a human can overcome it only by the help of others. This is the core message told by the story of *The Xenosaga Trilogy*, particularly in the one revolving around Shion and KOS-MOS. For such finding, video games are indeed worthy to be analyzed. On contrary to the common belief in Indonesia that video games are violent, this research has shown indirectly that video games take on the very essence of humanity, of the importance of helping and understanding each other in order to achieve something. This message, though simple, is something we often forget. Based on this, we believe that the literature in video games is not different from the literature in novels, films, and so on. If more people were to analyze video games in terms of the literature, the findings will be something good and useful for the sake of humanity.

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