**Psychoanalytic Analysis of Halloween & Martyrs**

Blood and gore films show different representations of the deception of restraint as a means of controlling impulses and desires by sublimation. To do this, I will take a look at various Freudian ideas that identify with the ideas of youth promotion, psychosexual stages and wounds, by applying it to the slasher movie Halloween (1978) and the new French film Extremist Martyrs (2008). Freud asserts that, from the beginning of the psycho-sexual improvement in the young, during a “period of total or only partial latency”, some “mental forces which are later to impede the course of the sexual instinct” are growing. Freud argues that these "mental forces" are "fixed by heredity" and that the conflict between these regular senses and external variables, such as "education", is the reason for the restraint (Strachey, 2000).

In Halloween, we see the character of Michael Meyers, the essential rival of the cinema, in his youth, showing his most brutal forces to kill his sister. Thinking of the ecological components of this opening scene, for example, to slender-looking guards and a huge, well-maintained house in a rural neighborhood, I would say that Michael's lack of stress results from his normally deadly urges, even more dominant. Where a child can build the dam of restraint because of the nature and support he has, Michael lacks the ability to directly recognize what is wrong, which is great of malice. In light of Freud's character hypothesis, Michael avoids self-image as a method of intercession between his super sense of self, good and societal qualities and his identity, instinctive rage flawless in his psyche (Richards, et al, 1991). This is the main manifestation of the disappointment caused by the suppression in a bloody and bloody film, while Halloween displays a character unfit to stem the progression of his fury and also unable to understand the needs he feels to impose the estimates of society in the future inside the film.

Subsequently, Michael Meyers is the physical incarnation of both the id and the super-inner. From the beginning of the film, he shows all the instinctive fury of the game while playing the homicide of his sister. We see Michael's point of view as he takes the Clown's cover and slaughters his naked sister who had sex. There is a duality in the image of the Clown for what it is worth immediately a humorous image and which scares many individuals. This association between the disarray of parody and the brutality and vulnerability of terror embodies the Freudian idea of ​​that.

In the movie The Martyrs of 2008, we see an alternative representation of the disappointment of repression as to the impact of the wound on the spirit. Because of the injury caused by her detention and torment, Lucie, one of the film's essential heroes, was unable to control her memories and impulses. Due to the fact that she deserted another young woman during her break, her mind shows that she is blamed for being nicknamed "Creature" in the credits of the film. This being is an indication of blame that she is not fit to repress because of the wound that the scars on her body help her to remember. This makes his mind draw an immediate association between her own body and the savagery of some time ago. "Creature" itself indicates the possibility of something subhuman or something carnal. In scenes depicting the creature, Lucie considers it a creeping, shaking scar on the floor, as in the bathroom scene. The way the film shows her guilt as a beast, persuades that the answer to the defeat of the creature lies in her identity and in this way in punishment (Freud, et al, 1991). This leads Lucy to the brutal slaughter that follows the impulse of her identity as she abandons herself to ferocious driving forces and a deadly ferocity that she was not able to restrain because of her torment.

During the opening Halloween scene, Michael kills his sister while wearing a Clown outfit. The homicide itself is portrayed from Michael's point of view, where he can be seen taking the blanket and placing it over his head, limiting his vision. The way we see the homicide from Michael's point of view confirms that it is a child who plays this demonstration. We see Michael's point of view as his sister takes part in sex with her stepfather and is murdered, exposed to the skin by brushing her hair. Six-year-old Michael, murdering his naked sister, has enormous Freudian repercussions when it comes to homicide in relation to the hypotheses of fraud relating to the sexuality of young people. Although Michael knows the psychosexual stages, he is in the middle of the genital stage (Strachey, 2000). During the genital phase, the tyke begins to become aware of its own genitals. During this scene, the blade itself can be seen as an extension of the penis, a phallic item used to play the sexual demonstration of infiltration on a woman. The hallmark object of Halloween need is less a "substitute" than an extension of one's envy that turns into an image of the perverse and dangerous nature of that id. Michael's sister, Judith, brushes her hair while singing. These are two honest acts that a young woman can play, which gives a character of honesty to the character who, compared to his naked body, demonstrates the hurt progressively of his brutality and similar to the assault.

Sexuality and brutality are naturally associated with the classification of dread. In the Halloween and slasher movies of the late '70s and' 80s, the standard named "Sex Dies" is clear in many high-profile films (Jancovich, et al, 2002). In many of these films, sexuality, especially female sexuality, is subject to impulses, wild senses, and the general appearance of the executioner. In view of the first scenes of Halloween, we see different shots depicting Michael, covered, and tracking the guards he will run throughout the film. "Stalking" part of the slasher film is essential in determining how bloody and bloody films approach sexuality.

In the opening scene of the Martyrs, we see young Lucie screaming and shaking during her stay in the establishment following her departure, offering a disappointment at the "essential suppression" because of her slavery. In the classification of horrors, a typical character is the "last lady". The term refers to all people staying in a thriller after the brutality. The last lady is frequently the center of the film and can regularly crush or support the executioner before the end of the film. Laurie Strode is the last lady to have lived Halloween. She is described as a virgin lining of respect whose hesitation to take part in unethical and unethical exercises that her companions Annie and Lynda is what describes her as the "last young woman" in the slasher convention . Laurie wears traditional clothing, such as high neck sweaters and long skirts that darken her sexuality while expelling the shadows of her clothes as a method to reduce the accentuation of her physical appearance (Ott, et al, 2010).

Once again, the characters, for example Lynda and Annie, are reliably observed both in bright outfits and during various stripping phases. Michael's association with the ladies of Halloween is not a voyeur who expresses the ladies explicitly, it is rather a physical representation of the qualities of the society or of the super inner self. Michael pushes the unbridled and transgressive ladies through strangulation and, as a result, removes their voice and their ability to not match the heteronormal social qualities. In any case, when he attacks Laurie, Michael tries to cut her with a kitchen knife that penetrates her skin and takes her virginity by force, and then become the identifier again (Strachey, et al, 1991).

Lucie's impotence to put down her fault because of her injury is not the main disappointment of the restraint inside the martyrs, it's the equivalent for Mademoiselle who leads the gathering of people who make "saints" "by demonstrations of torture in order to fulfill hereafter, thereafter. Mademoiselle herself follows her own motives to torment the ladies inside the film. Be that as it may, the reason for its brutality is the side effect of the sense of death, the Freudian idea that we all want to finally adopt. Mademoiselle is animated by the ardent desire to "bring back the natural life to the lifeless state (Felman, 1987)" in order to accomplish the edification.

Finally, within the repulsion classification, there are various examples of the inability to master horrible memories or to stifle the primordial impulses with which people are brought into the world. Assassination and torment speak of a definitive dangerous act and portray characters who emphasize the driving forces of their identity, openly and without thinking about the outcome. Michal in Halloween is an example of identity and his savage murders are a consequence of his inability to quell his lack of understanding regarding sexuality. The saints describe the effect the wound has on the advancement of the spirit delineating a character, in Lucy, who is not fit to absorb into the outside world. In total, a Freudian film of horror reveals that the savagery they describe is often provoked by this disappointment of the suppression.

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