

**GRACE BENNETT'S ANXIETY AND DEFENSE MECHANISMS AS  
REFLECTED IN THE *MONTE CARLO* MOVIE**

**A FINAL PROJECT**

**Presented as Partial Fulfillment of the Requirements  
to Obtain the *Sarjana Sastra* Degree  
In English Literature**



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**PAGE OF APPROVAL**

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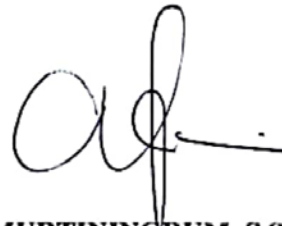
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Advisor

**PAGE OF VALIDATION**

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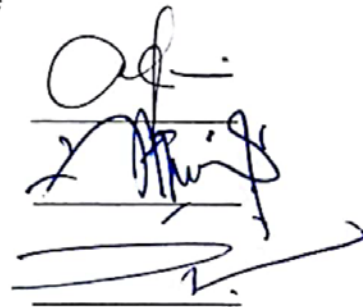
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**Semarang, August 24<sup>th</sup> 2023**

**Faculty of Languages and Communication Science**



**NIK. 211109008**

## STATEMENT OF WORK'S ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the works or part of the works of other people, except those which were cited in the quotations and the references, as a scientific paper should. If my statement is not valid in the future, I agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from that paper.

Semarang, August 24<sup>th</sup>, 2023



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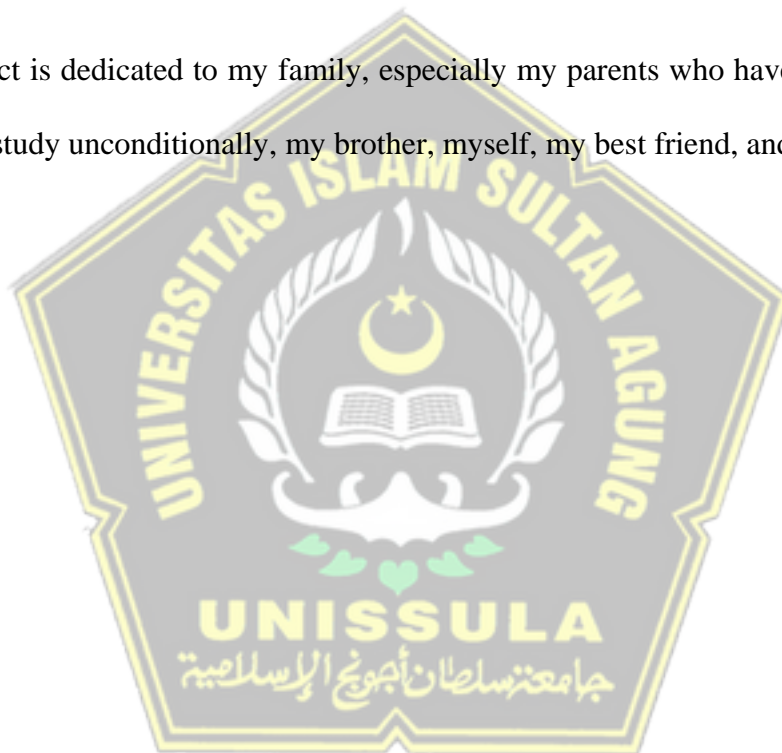
## MOTTO AND DEDICATION

“While there is still time, do your best because nothing happens by chance in this world.”

*Rizky Wahyu Saputri*

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This final project is dedicated to my family, especially my parents who have worked hard in supporting my study unconditionally, my brother, myself, my best friend, and my advisor.



## ABSTRACT

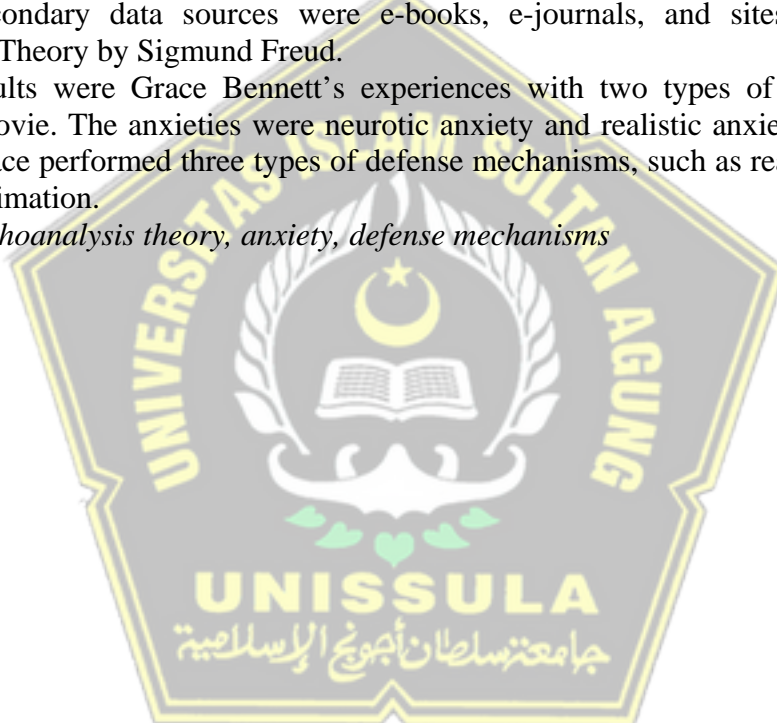
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This study points out to analyze the main character in the *Monte Carlo* movie. Grace Bennett as the main character in the *Monte Carlo* movie experiences various kinds of anxiety. To cope with her anxieties, Grace uses several defense mechanisms.

This study used the Psychoanalysis Theory by Sigmund Freud. The research method used was a qualitative study by collecting the data from dialogues, monologues, and narratives in the movie. In collecting the data, the study used several steps such as: watching the movie, reading the movie script, identifying the data, classifying the data, and reducing the data. The types of data resources used in this study were primary data and secondary data. The primary data sources were from the *Monte Carlo* movie and the *Monte Carlo* movie script. The secondary data sources were e-books, e-journals, and sites related to the Psychoanalysis Theory by Sigmund Freud.

The results were Grace Bennett’s experiences with two types of anxieties in the *Monte Carlo* movie. The anxieties were neurotic anxiety and realistic anxiety. To overcome her anxiety, Grace performed three types of defense mechanisms, such as reaction formation, denial, and sublimation.

Keywords: *psychoanalysis theory, anxiety, defense mechanisms*



## INTISARI

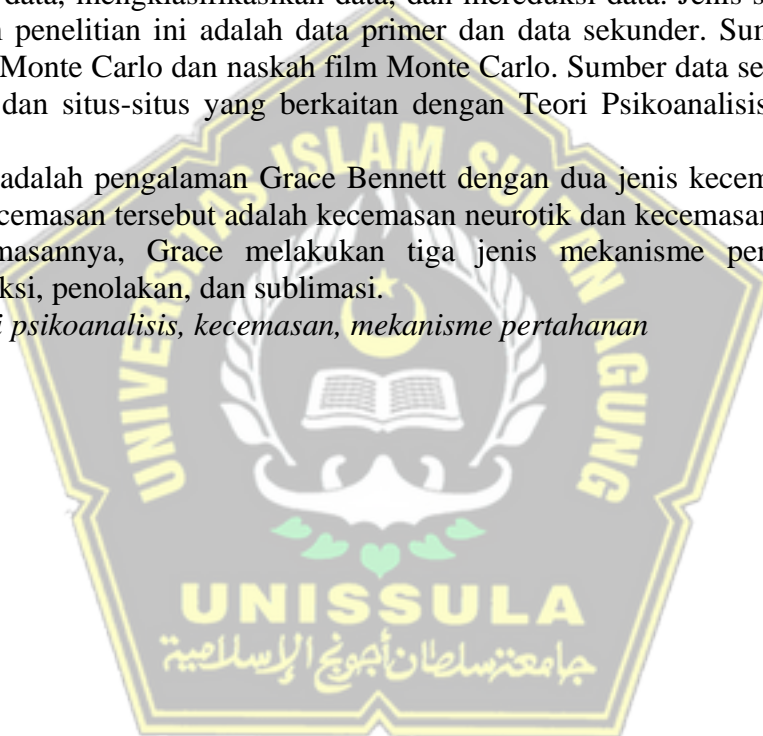
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Penelitian ini bertujuan untuk menganalisis tokoh utama dalam film *Monte Carlo*. Grace Bennett sebagai pemeran utama film *Monte Carlo* mengalami berbagai macam kecemasan. Untuk mengatasi kecemasannya, Grace menggunakan beberapa mekanisme pertahanan.

Penelitian ini menggunakan Teori Psikoanalisis oleh Sigmund Freud. Metode penelitian yang digunakan adalah penelitian kualitatif dengan mengumpulkan data dari dialog, monolog, dan narasi dalam film. Dalam pengumpulan data, penelitian ini menggunakan beberapa langkah seperti: menonton film, membaca naskah film, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data. Jenis sumber data yang digunakan dalam penelitian ini adalah data primer dan data sekunder. Sumber data primer berasal dari film *Monte Carlo* dan naskah film *Monte Carlo*. Sumber data sekunder berupa e-book, e-journal, dan situs-situs yang berkaitan dengan Teori Psikoanalisis karya Sigmund Freud.

Hasilnya adalah pengalaman Grace Bennett dengan dua jenis kecemasan dalam film *Monte Carlo*. Kecemasan tersebut adalah kecemasan neurotik dan kecemasan realistik. Untuk mengatasi kecemasannya, Grace melakukan tiga jenis mekanisme pertahanan, seperti pembentukan reaksi, penolakan, dan sublimasi.

Kata Kunci: *teori psikoanalisis, kecemasan, mekanisme pertahanan*



## ACKNOWLEDGEMENT

My highest gratitude to the Almighty, Allah for the beautiful plan and blessing me to complete this final project. This final project is submitted as the final requirement in accomplishing the *Sarjana Sastra* Degree in English Literature Study Program of Sultan Agung Islamic University. The study would like to express gratitude and appreciation to:

1. Trimanah, S.Sos., M.Si., as the Dean of the Faculty of Languages and Communication Science, and Dr. Didik Murwantoro, S.S., M.Hum. as the secretary of Faculty of Language and Communication Science.
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3. Afina Murtiningrum, S.S., M.A. is the advisor of this study who has been giving me advice and support to finish this final project.
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5. My beloved parents, Bapak Wahyu Hariyadi and Mami Rohmatun. Thank you for unconditional love, endless prayers, and support, both material and non-material. Without my parents I am nothing.
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7. To myself, Putri. Thank you for always trying and pushing, you did well, you made it. Keep it up, be kind, and love yourself.
8. Last but not least, to my best friend Adhitya. Thank you for giving beautiful colors with support and prayers in my two last semesters.



Finally, there are still lacks found in this final project, and is far from perfect. However, the study hopes that this study can be useful and helps the readers, especially those who working on their final project.

Semarang, August 24<sup>th</sup>, 2023

A handwritten signature in black ink, appearing to read 'Saputri', written in a cursive style.

Rizky Wahyu Saputri

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## CHAPTER 1

### INTRODUCTION

This chapter consists of an introduction involving the background of the study, problem formulation, limitations of the study, objectives of the study, significance of the study, and organization of the study.

#### **A. Background of the study**

Watching movies serves as an entertainment and provides new knowledge because there must be some things that can be used as knowledge in a movie. The movie itself has various genres such as romance, horror, fiction, adventure, musical, science fiction, action, comedy, fantasy, and family drama. Even though there are various kinds of movie genres, each genre has something in common to provide entertainment because some events occur in the movie as well as in our daily lives. Therefore, the emotional feelings when watching movies become deeper and more focused. Also, the ending gives its impression and of course, there is a useful moral message.

The term psychoanalysis is initially used to refer to the interdisciplinary between psychology and literature (Minederop 11). Then, there is a strong relationship between literature and psychology because both of them relate to humans, such as their reactions, perceptions of the world, misery, desires, fears, conflict, and reconciliation. So that a literary work benefits from the

existence of psychology, such as in terms of its success in presenting characters, expressing their moods, and bringing its readers to the psychological dimension of human reality. Furthermore, psychology and literary studies meet their focus on fantasy, emotion, and the human psyche so it is gaining more attention these days because it relates to the human soul. In addition, psychology and literature have a relationship and they will be used to be analyzed in a literary work.

Psychoanalysis is perhaps best known as a method of treatment but its other major contribution can be found in its theory of human behavior and human development. Psychoanalysis is the first wave of psychotherapy development that has had a major influence on the development of psychology and other psychologists. Psychology is the study of mind and behavior. In the field of psychology, Sigmund Freud was the most influential person. He was the founder of psychoanalysis, as well as the first to propose a psychoanalysis theory. Sigmund Freud founded the psychoanalysis theory of human personality in the early 1900s.

In defining anxiety, Freud emphasized that it is a felt, affective, unpleasant state accompanied by a physical sensation that warns the person against impending danger (Feist 33). “The unpleasantness is often vague and hard to pinpoint, but the anxiety itself is always felt. Only the ego can produce or feel anxiety, but the id, superego, and external world each are involved in one of three kinds of anxiety—neurotic, moral, and realistic” (33). Then, Anxiety arises from a transformation of the accumulated tension

with symptoms such as worry, muscle tights, mood swings, and hard beating.

Sigmund Freud defined three main types of anxiety they are: reality anxiety, neurotic anxiety, and moral anxiety or feelings of guilt. *Reality anxiety* occurs due to the real situations likely to be encountered in the environment. *Neurotic anxiety* is an unconscious fear of punishment for impulsively displaying id-dominated behavior. *Moral anxiety* describes feelings of guilt or shame that arise from the super-ego when personal, moral, or societal codes are threatened or have been broken. Then, to overcome the anxiety it needs a defense mechanism. A defense mechanism is unconscious protective behaviors that work to reduce anxiety. Sigmund Freud first outlined the idea of defense mechanisms in 1926. Ego-defense mechanisms help the individual cope with anxiety and prevent the ego from being overwhelmed (Corey 63).

Freud explains the typical attitudes demonstrated by individuals to decrease or avoid anxiety. He called them defense mechanisms. Gokdag also explained Sigmund Freud's theory of defense mechanisms in his paper "According to Freud, human tends to decrease tension to decrease anxiety and uses defense mechanisms for this purpose. Therefore, defense mechanisms serve the function of protecting individuals from anxiety" (Gokdag 2). Then, according to Sigmund Freud, there are several defense mechanisms such as repression, denial, displacement, sublimation, and reaction formation. A defense mechanism that simply denies thoughts, feelings, wishes, or needs that cause anxiety.

Many box office movies present anxiety. The choice occurred because a movie has the aim of presenting a story that is of interest to many people. This happens because most of the storylines that are shown are taken from events that occur in everyday life. In short, the movie adopts events that occur in everyday life and makes it more interesting with additional images and sound. The choice of storyline that displays anxiety is chosen because the movie is consumed by the community so what happens a lot and is experienced by the community will be more interesting. This is because the success of a movie is influenced by the number of people who watch the movie. Therefore, many movies show stories about anxiety because these issues occur a lot in society so people are enthusiastic about watching the movie.

Furthermore, movies that raise the issue of anxiety also contain moral values which have the aim of teaching about the values of goodness where the delivery is packaged in a light and attractive way so that it is easier to accept. This is because the movie is enjoyed not only for entertainment and relieving fatigue with an interesting storyline accompanied by amazing scenes but in the movie also serves to educate or increase knowledge with a lot of new information displayed. In addition, after watching a movie, people will have new motivation because the movie presents stories that are like everyday life or real life.

*Monte Carlo* is a 2011 American adventure-romantic comedy movie. It was directed by Thomas Bezucha and Arnon Milchan produced the movie for Fox 2000 Pictures and Regency Enterprises. This movie was inspired by



a novel entitled *Headhunters* by Jules Bass. The movie tells the story of Grace Bennett as the main character is shown in this movie experiencing various kinds of anxiety. To overcome this, several defense mechanisms are needed so that Grace Bennett can run in balance. Various defense mechanisms can be used. Furthermore, the defense mechanism used between one person and another can also be different, not always the same because each person has their own choices. So, the choice that has been made is the best choice to overcome the anxiety. Furthermore, to analyze some proofs of anxiety in the *Monte Carlo* movie the study uses the anxiety theory by Sigmund Freud. Therefore, the title of this study is *Grace Bennett's Anxiety and Defense Mechanisms as reflected in the Monte Carlo Movie*.

## **B. Problem Formulation**

This study focuses on analyzing the main character, Grace Bennett in the *Monte Carlo* movie:

1. What kinds of anxiety are happened to Grace Bennett in the *Monte Carlo* movie?
2. How is the main character's defense mechanism in coping with her anxiety in the *Monte Carlo* movie?

## **C. Limitation of the Study**

This study only focuses on the main character, Grace Bennett's Anxiety, and Defense Mechanisms as reflected in the *Monte Carlo* movie using psychoanalysis theory by Sigmund Freud.

#### **D. Objectives of the Study**

The objectives of analyzing Grace Bennett as the main character in the *Monte Carlo* movie by Thomas Bezucha are as follows:

1. To analyze the kinds of anxiety in Grace Bennett's character in the *Monte Carlo* movie.
2. To analyze the defense mechanisms used by Grace Bennett in fighting her anxiety in the *Monte Carlo* movie.

#### **E. Significance of the Study**

The result of this study is expected to be helpful in the following ways:

1. To help academic readers who are interested in understanding Sigmund Freud's psychoanalysis theory by using this study as the reference.
2. To help academic readers find out the anxiety and defense mechanisms that are presented in literary work, especially the *Monte Carlo* movie.

#### **F. Organization of the Study**

This study is divided into five chapters. Chapter I consists of the introduction that explains the background of the study in general, problem formulation, limitations of the study, objectives of the study, significance of the study, and organization of the study. Chapter II is a review of related literature that consists of a synopsis of the *Monte Carlo* movie and an explanation of anxiety and defense mechanisms. Chapter III is the research

methodology that involves types of research, data organizing, and analyzing the data. Chapter IV is a finding and discussion of the data obtained from the movie analyzed in this study which are anxiety, and defense mechanisms. Chapter V is a conclusion and suggestion of this study.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

This review of related literature consists of two sub-chapters. They are a synopsis of the story and a review of related literature that involves anxiety.

#### A. Synopsis of *Monte Carlo* movie

*Monte Carlo* is an American adventure-romantic comedy movie. This movie was inspired by a novel entitled *Headhunters* by Jules Bass. *Monte Carlo* movie started shooting in Harghita, Romania May 5, 2010 and was released widely in theaters on July 1, 2011. Then, this movie started streaming on Oct 18, 2011. The *Monte Carlo* movie was directed by Thomas Bezucha and produced by Arnon Milchan, Denise Di Novi, Alison Greenspan, and Nicole Kidman. This beautiful and impressive storyline was written by Thomas Bezucha, April Blair, and Maria Maggenti with the main character played by Selena Gomez. This movie showcases the beauty of Paris and Monte Carlo which are known as beautiful places.

*Monte Carlo* movie talks about a female character named Grace Bennett who has a dream to go out of Texas and visit Paris so she works part-time after graduating from high school. She works with her close friend's name Emma Perkins as a waitress at a fast-food restaurant. They both have a dream to go out of Texas and visit Paris. Knowing that the relationship between Meg Kelly, Grace Bennett, and Emma Perkins is not very close, Robert as Meg Kelly's father plans a vacation for the three of them to Paris

so that they have a good and closer relationship. When their trip to Paris begins, Grace, Emma, and Meg are shocked by the fact that their vacation doesn't live up to their expectations. Their tour agency is so annoying; they don't have much time to enjoy the tourist spots, because they move from one place to another quickly. Even when they eat, they also have to enjoy the food quickly. Because of this the three of them did not enjoy their vacation and everything fell apart when they missed their tour group. Confused about where to go, they decide to take shelter in a hotel because it was raining but something unplanned happens. Grace Bennett experiences a mistaken identity when the hotel receptionist who saw Grace Bennett thought that Grace Bennet was one of the guests at the hotel with the name Cordelia Winthrop-Scott who has the same face as herself. Cordelia Winthrop-Scott is a noble girl who is being punished by her mother to attend a charity event.

The conflict begins when Grace experiences anxiety during their vacation in Paris. Grace is worried when she became a noble girl named Cordelia Winthrop-Scott who has the same face as herself but with the opposite nature of Grace Bennett who is arrogant and mischievous. Grace Bennet always felt uncomfortable when she was enjoying all the facilities that should have belonged to Cordelia Winthrop-Scott. In addition, she is always afraid and anxious when she meets Cordelia Winthrop-Scott's Aunt named Alicia because Alicia finally finds out that the one with her is not her niece but a different person named Grace Bennet. Furthermore, when Grace Bennett was with Theo, a boy she liked, she was also worried if Theo knew

that Theo had known her as Cordelia Winthrop-Scott. Grace Bennett's anxiety is heightened when Cordelia Winthrop-Scott's necklace is accidentally lost and Cordelia finds out what Grace Bennett has done. Therefore, Grace used a defense mechanism to deal with it.

## **B. Related Literature**

### **B.1 Psychoanalysis Theory by Sigmund Freud**

Psychoanalysis theory emerged in the 19th century, where this theory focuses on the unconscious and the analysis of dreams. Psychoanalysis is generally recognized as a method of treatment but another major contribution can be found in its theory of human behavior and human development. Psychology is the study of mind and behavior. Psychoanalysis is also the first wave of development of psychotherapy which has had a major influence on the development of psychology and other psychologists.

Sigmund Freud was the most influential person in the field of psychology. He was the founder of psychoanalysis, as well as the first to propose a psychoanalysis theory. According to Sigmund Freud, he explained his theory by looking at the *conscious*, *preconscious*, and *unconscious* as an iceberg. The conscious is above the water, the preconscious is in the middle, and the unconscious is under the water. Boeree also explained Sigmund Freud's theory in his paper "The conscious mind is what you are aware of at any particular moment, your present perceptions, memories, thoughts, fantasies, feelings, and what have you" (Boeree 5). So, consciousness is awareness of certain events. For example,

you decide to drink because you feel thirsty at the moment. According to Freud's preconscious theory, Mcleod explained "The preconscious then contains thoughts and feelings that a person is not currently aware of, but which can easily be brought to consciousness; it exists just below the level of consciousness, before the unconscious mind; the preconscious is like a mental waiting room, in which thoughts remain until they "succeed in attracting the eye of the conscious" (Mcleod 2023).

This is what we mean by the everyday use of the word available memory. For example, you are not currently thinking about your mobile number, but when it is mentioned you can easily remember it. The unconscious is the source of our motivation, but because denial sometimes occurs, it is often available to us in disguise. According to Sigmund Freud, "The unconscious is the source of our motivations, whether they be simple desires for food or sex, neurotic compulsions, or the motives of an artist or scientist. And yet, we are often driven to deny or resist becoming conscious of these motives, and they are often available to us only in the disguised form" (Boeree 5). Like an iceberg, the most important parts of the mind are the parts that cannot be seen such as our feelings, motives, and decisions which are heavily influenced by our past experiences. It is stored in the unconscious.

According to Sigmund Freud personality consists of three elements, namely the *id*, *ego*, and *superego*. Sigmund Freud also explained these three elements have a role to work together to produce complex human behavior. When the *id* operates according to the pleasure principle, it is different from

the ego, which operates in harmony with the reality principle. In addition, the main component of personality is the id. This is because since birth we owned the id. For example, when you feel hungry and thirsty, you will immediately try to fulfill your desires until your id is fulfilled. “The ego is ‘that part of the id which has been modified by the direct influence of the external world’” (McLeod 2023). The ego also functions in the conscious, preconscious, and unconscious. Therefore, filtering the impulses coming from the id based on reality is a function of the ego. Lastly is the superego, which is a picture of awareness of the morals and values of society instilled by parents, religion, customs, and the environment. The superego develops around the age of 3 – 5 years during the phallic stage of psychosexual development. The superego is a conscience that gives guidelines for judging whether something is right or wrong. According to Sigmund Freud, the balance between the id, ego, and superego is the key to a healthy personality.

## **B.2 Anxiety**

Sigmund Freud saw anxiety as an expression of inner emotional conflict symptoms that are caused when a person suppresses (from awareness) such experiences, feelings, or impulses that are too threatening or even disturbing to live with. Anxiety refers to a psychological state in which the person’s sense of uneasy suspense and worry is triggered by ambiguous circumstances (Zeidner & Matthews, 5). Anxiety is part of a human problem that people try hard to get rid of. Anxiety is also accompanied by several symptoms such as rapid mood swings, sweating, dizziness, muscle



tightness, hard beating, and weakness. According to Sigmund Freud, there are three kinds of anxiety, namely: reality anxiety, neurotic anxiety, and moral anxiety or feelings of guilt. *Reality anxiety* occurs due to the real situations likely to be encountered in the environment. *Neurotic anxiety* is an unconscious fear of punishment for impulsively displaying id-dominated behavior. *Moral anxiety* describes feelings of guilt or shame that arise from the super-ego when personal, moral, or societal codes are threatened or have been broken. The following is a detailed description of each type of anxiety.

### **B.2.1 Neurotic Anxiety**

Neurotic anxiety is described as fear of unknown danger. The feeling itself exists in the ego, but it originates from id impulses. (Feist 40). “For example, people may experience neurotic anxiety in the presence of a teacher, employer, or some other authority figure because they previously experienced unconscious feelings of destruction against one or both parents. During childhood, these feelings of hostility are often accompanied by fear of punishment, and this fear becomes generalized into unconscious neurotic anxiety” (40). Boeree also explained Sigmund Freud’s theory of neurotic anxiety in his paper “This fear of being overwhelmed by impulses from the id. If you have ever felt like you were about to “lose it”, lose control, your temper, your rationality, or even your mind, you have felt neurotic anxiety” (Boeree 7). So, the fear in the mind that occurs like losing something is neurotic anxiety.

### **B.2.2 Moral Anxiety**

A second type of anxiety, moral anxiety is the type of anxiety that stems from the conflict between the ego and superego which results from fear of violating morals. “Moral anxiety stems from the conflict between the ego and the superego. After children establish a superego—usually by the age of 5 or 6—they may experience anxiety as an outgrowth of the conflict between real needs and the dictates of their superego” (Feist 40). “For example, would result from sexual temptations if a child believes that yielding to the temptation would be morally wrong. It may also result from the failure to behave consistently with what they regard as morally right, for example, failing to care for aging parents” (40).

### **B.2.3 Realistic Anxiety**

The third type of anxiety is realistic anxiety which is related to fear. So, the fear experienced is a real thing and happened. Feist explains in his paper that “Realistic anxiety is closely related to fear. It is defined as an unpleasant, nonspecific feeling involving a possible danger” (Feist 40). “For example, we may experience realistic anxiety while driving in heavy, fast-moving traffic in an unfamiliar city, a situation fraught with real, objective danger. However, realistic anxiety is different from fear in that it does not involve a specific fearful object. We would experience fear, for example, if our motor vehicle suddenly began sliding out of control on an icy highway” (40).

### B.3 Defense Mechanism

The idea of a defense mechanism was first outlined in 1926 by Sigmund Freud. Mcleod explained Freud's defense mechanism theory "Defense mechanisms are psychological strategies that are unconsciously used to protect a person from anxiety arising from unacceptable thoughts or feelings" (Mcleod, 2023). Furthermore, in his paper, Gokdag also explained Freud's defense mechanism "Efforts made to cope with stress are called "harmony". Any factor that ruins the balance of harmony is perceived by the organism as a danger and leads to anxiety. As a result, the preventive and adaptive mechanisms of people are activated" (Gokdag 3). So, the use of defense mechanisms occurs when stress and imbalanced harmony. Ego-defense mechanisms help the individual cope with anxiety and prevent the ego from being overwhelmed (Corey 63). Gokdag also explained Freud's theory of defense mechanisms in his paper "Freud described the typical attitudes demonstrated by individuals to decrease or avoid anxiety. He called them defense mechanisms. According to Freud, human tends to decrease tension to decrease anxiety and uses defense mechanisms for this purpose. Therefore, defense mechanisms serve the function of protecting individuals from anxiety" (Gokdag 2).

The following is a detailed description of each type of defense mechanism.

### **B.3.1 Repression**

Repression is the most common mechanism for erasing our painful feelings and memories, as well as removing troublesome thoughts from the mind by no longer remembering them. Feist said that repression is the most basic defense mechanism because it is involved in each of the others (Feist 41). “Whenever the ego is threatened by undesirable id impulses, it protects itself by repressing those impulses; that is, it forces threatening feelings into the unconscious” (41). Furthermore, removing something accidentally from consciousness is repression. It is an unconscious type of “forgetting of the existence of something that brings us discomfort or pain” (Schultz 64) and is the most fundamental and frequently used defense mechanism.

### **B.3.2 Denial**

Denial or refusal to accept painful or threatening realities is the most common defense mechanism. Gokdag explains in his paper “The most common defense mechanism is the denial or refusal of accepting a painful or threatening reality. For example, the fact that a mother who lost her son during a war rejects this reality and expects him to return one day is a typical example of denial” (3). Furthermore, denial is a defense mechanism that involves denying the existence of either an external threat or a traumatic event. For example, when parents lose a child who has died, they continue to deny the loss by looking after and not changing the child's room.

### **B.3.3 Displacement**

Repressed motives and emotions by substituting the real object for another. Gokdag explains in his paper “Repressed motives and emotions refer to directing them from the actual object to another object that will replace the actual object. For example, is a woman who must act as her manager in a friendly and obedient manner throughout the day at work but who yells at her husband or children at home” (5). In addition, displacement involves removing frustrations, feelings, and impulses in less threatening people or objects. This defense mechanism is a common example of displaced aggression.

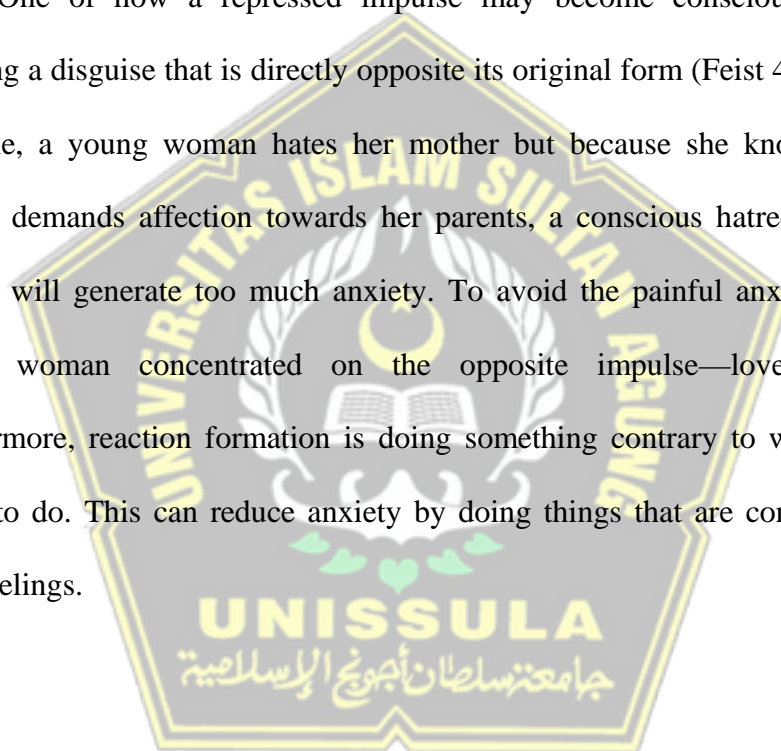
### **B.3.4 Sublimation**

Sublimation refers to the transformation of repressed motives or emotions so that they are acceptable in society. Gokdag explains in his paper “Sublimation refers to the transformation of repressed motives or emotions into more acceptable forms in social terms. For example, offensiveness may push a person into competitiveness in a business setting or sports” (5). Moreover, Feist also explains in his book “Sublimation is the repression of the genital aim of Eros by substituting a cultural or social aim. The sublimated aim is expressed most obviously in creative cultural accomplishments such as art, music, and literature, but more subtly, it is part of all human relationships and all social pursuits” (44). So, the purpose of sublimation is that cultural or social is part of all human relations and all social pursuits. Then, the defense mechanism of sublimation allows us to

carry out unacceptable impulses by transforming them into forms that are more acceptable and beneficial to society. With the sublimation defense mechanism, Sigmund Freud believed that it is a sign of maturity that allows people to function normally in socially acceptable ways.

### **B.3.5 Reaction Formation**

The Reaction Formation is adopting a disguise opposite to its original form. One of how a repressed impulse may become conscious is by adopting a disguise that is directly opposite its original form (Feist 41). “For example, a young woman hates her mother but because she knows that society demands affection towards her parents, a conscious hatred of her mother will generate too much anxiety. To avoid the painful anxiety, the young woman concentrated on the opposite impulse—love” (41). Furthermore, reaction formation is doing something contrary to what one wants to do. This can reduce anxiety by doing things that are contrary to their feelings.



## CHAPTER III

### RESEARCH METHODOLOGY

This chapter presents the research methodology. Research methodology uses the strategy employed in collecting and analyzing data to answer the problem formulation. This research method consists of three parts; type of research, data organizing, and analyzing the data.

#### A. Type of Research

This study used a qualitative method where the analysis was focused on finding the content, meaning, structure, and discourse of a text. By relying on text as the main data source, this study used the *Monte Carlo* movie directed by Thomas Bezucha as the object of study. The study reports the analysis result in sentences or descriptive form. In qualitative observations, the behavior and activities of individuals are recorded as field notes at the research site (Creswell 2009). Deniz & Lincoln also explains in their book “Qualitative research is a situated activity that locates the observer in the world. Qualitative research consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena

in terms of the meanings people bring to them” (3). In short, using a qualitative method approach explained that it was designed to help readers understand research in a sociocultural context, the form of research was descriptive data by explaining sentences. Therefore, the qualitative data was used in descriptive ways to explain every single thing through sentences of dialogue. In this case, qualitative research was used to analyze Grace Bennett as the main character in the *Monte Carlo* movie.

## **B. Data Organizing**

### **B.1 Data Collecting Method**

Some steps used in the data-collecting method were:

#### **B.1.1 Watching Movie**

The first step was watching a movie entitled “Monte Carlo” directed by Thomas Bezucha. In this stage, the writer required several times for watching the movie to choose the issue to be analyzed. The first, watching process was quick watching. Quick watching was used by the writer to find out general knowledge such as identifying the characters and understanding the themes, conflicts, and plot of the story. Furthermore, the second viewing was a pleasure watching. It was used by the writer to feel the emotions as well as understand the most interesting aspect of the movie and offers a different analysis than previous studies to be analyzed. Then close watching was used by the writer to see the object of the study, namely the



movie from a psychological perspective. Furthermore, watching it several times made it easier to understand the storyline being conveyed. Through visuals and dialogue, it could help to understand the relationship between the topic of analysis and the movie.

### **B.1.2 Reading the Movie Script**

After watching the movies several times, the second step was reading the movie script of *Monte Carlo* movie several times carefully to better understand the relationship between the storyline and the topic being discussed. It was the purpose to get the data in the form of sentences, dialogues, and descriptions that explained how the topics analyzed were contained in the text in written form.

### **B.1.3 Identifying the Data**

After watching the “Monte Carlo” movie and reading the movie script closely, the third step was collecting the data by identifying the data which was related to the topic. The purpose of this step was to find out some parts of the object that will be analyzed. Both the primary which was the movie script and the secondary data which was taken from a scholarly article would be identified with the underlining, giving codes, and highlighting of some parts of the object that related to the topic. The form of the data identified at this

stage was dialogue or monologue. The step of collecting the data was doing quotes highlighted in the movie script.

#### **B.1.4 Classifying the Data**

Classifying the data was the process of making the data into a table based on problem formulations. All identified data will be classified into a table called an appendix. In the attachment, several columns will be provided such as numbers, data that has been collected, forms of data, minutes, type/answering problem formulation, references, and comments.

#### **B.1.5 Reducing the Data**

After identifying and classifying the data, the data will be reduced to a smaller number. Data reduction aims to simplify and reduce some data that was less important or weak data in answering the problem formulation. Reducing the data was processed to check appendices again.

### **B.2 Types of the Data**

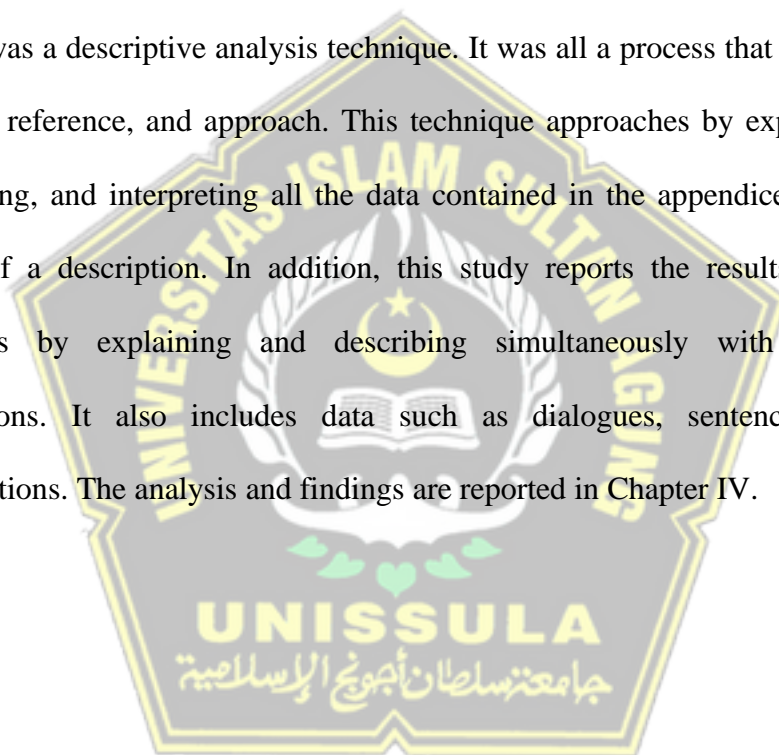
The data form were words, phrases, utterances, dialogue, monologue, and sentences. There were two types of data resources used in this study; they were Primary and Secondary data:

1. The Primary data sources were taken from the *Monte Carlo* movie and the *Monte Carlo* movie Script.

2. The Secondary data includes the script and supporting data from some e-books, e-journals, and sites related to the psychoanalysis theory by Sigmund Freud. These secondary sources were carefully selected to support the explanation and clarification of the primary data used in the analysis process.

### **C. Data Organizing**

Analyzing the data was the last part of this research. The data in this study was a descriptive analysis technique. It was all a process that includes theory, reference, and approach. This technique approaches by explaining, analyzing, and interpreting all the data contained in the appendices in the form of a description. In addition, this study reports the results of the analysis by explaining and describing simultaneously with related quotations. It also includes data such as dialogues, sentences, and descriptions. The analysis and findings are reported in Chapter IV.



## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter of findings and discussion is divided into two sub-chapters which are the anxiety faced by the main character and the defense mechanisms used by the main character to cope with her anxiety in the *Monte Carlo* movie.

#### **A. The anxiety faced by the main character described in the *Monte Carlo* movie**

Everyone has a different life experience. Even so, there are similarities between one and the other. The similarity is that everyone has problems in their life. Existing problems can affect life. This is because there are problems that can be solved easily and those that are difficult to solve. Therefore, a person experiences anxiety. In defining anxiety, Freud emphasized that it is a felt, affective, unpleasant state accompanied by a physical sensation that warns the person against impending danger (Feist 33). “The unpleasantness is often vague and hard to pinpoint, but the anxiety itself is always felt. Only the ego can produce or feel anxiety, but the id, superego, and external world each are involved in one of three kinds of anxiety—neurotic, moral, and realistic” (33). In the *Monte Carlo* movie, the main character Grace Bennett experiences a mistaken identity when the hotel receptionist who saw Grace Bennett thought that Grace Bennet was one of the guests at the hotel with the name Cordelia Winthrop-Scott who

has the same face as herself. She felt anxiety because she was enjoying all the facilities that should have belonged to Cordelia Winthrop-Scott.

### **A.1 Neurotic anxiety**

Neurotic anxiety is defined as apprehension about an unknown danger. The feeling itself exists in the ego, but it originates from id impulses. (Feist 40). The main character of the *Monte Carlo* movie named Grace Bennett is experience neurotic anxiety. Grace's neurotic anxiety when she meets Alicia Winthrop Scott. It can be seen from the dialogue as follow:

**Alicia: Well, don't you look lovely. I'm so glad to see that you're here.**

**Grace: Well, where else would I be than here, in Monte Carlo, where I'm supposed to be? At my ball, Aunt Alicia.**

**(CHUCKLES)**

**Yes. (Nervous)**

**Alicia: I just wanted to come and verify your presence for myself. Some peace of mind for your poor mother.**

**Grace: Well, lovely to see you Now if you'll excuse me.**

**Alicia: There's something different about you.**

**Grace: Different? (Tense face)**

**Alicia: Yes. Yes, I can't quite put my finger on it.**

**Grace: People do change, Aunt Alicia. (Tense face)**

**Alicia: Well, here's hoping. (00:40:59 - 00:41:45)**

Grace Bennett experiences feelings of anxiety and fear when she meets Cordelia's aunt Alicia for the first time in person. This is proven when Alicia's aunt meets Grace, she immediately feels something is different with Grace and it makes Grace afraid her true identity will be revealed. Based on Sigmund Freud, it is proven that Grace experiences neurotic anxiety because she is afraid of being punished for what she does.

Furthermore, this movie also describes Grace's neurotic anxiety when Theo feels that Grace sounds different. The following is a part that can be the depiction of this situation:

Theo: Cordelia!

**Grace: Oh, hey. What's up?**

Theo: You're late.

Grace: Late for what?

Theo: Are you...

Grace: What?

**Theo: You sound... Something different.**

**Grace: (Nervous). (00:47:32 - 00:47:48)**

Grace, who greets Theo happily, turns worried when she heard Theo's response say that she sounds different than before. This makes Grace feels anxious and afraid so she pauses for a moment while looking at Theo. This proves that according to Sigmund Freud, Grace experiences neurotic anxiety because she is afraid that Theo will find out her true identity.

In addition, there is a part in the movie that depicts Grace Bennett's neurotic anxiety when Alicia Winthrop Scott reminds her childhood nephew, named Cordelia Winthrop Scott as quoted below:

**Alicia: Odd. You've never been one to clear up after yourself.**

**Grace: (Nervous) A new leaf, a new me.**

Alicia: It appears you've made a friend.

Grace: I know. Isn't she a beauty?

**Alicia: Remember that darling pony you had as a girl? What was its name again?**

**Grace: (Muscle tights and hard beating) My childhood, please! You know I never look back.**

**Alice: Oh, you remember the black one with the little white star on his forehead?**

**Grace: Yes. Uh... (Nervous) The one with the star. I called him Blaze. (00:56:07 - 00:56:41)**

It proves that Grace has neurotic anxiety according to Sigmund Freud. This is because Grace gets a question from Aunt Alicia who asks about her childhood and discussed the name of Cordelia's little horse. This makes Grace afraid that Aunt Alicia finds out that she is not Cordelia, her niece.

In another scene in this movie, Grace's neurotic anxiety arises when she accidentally loses Cordelia Winthrop Scott's expensive necklace. It can be seen from the quote below:

**Emma: Let's just get on a train and go.**

**Grace: I can't. I pretended to be that girl and now I lost her necklace (Pale face)**

Meg: You didn't lose her necklace.

Emma: I did.

Meg: NO, I did.

**Grace: Well, I lied to Theo, about everything (Pale face).**

(01:22:18 - 01:22:39)

So based on Sigmund Freud, Grace experiences neurotic anxiety. Grace feels anxious and afraid because she has become Cordelia and accidentally lose Cordelia's expensive necklace, besides that she also feels sorry for Theo. That makes Grace afraid when it will be revealed.

Furthermore, the security in the hotel also asks about the robbery of Grace who lost Cordelia's expensive necklace and makes her anxious, Grace's neurotic anxiety is depicted in quotes down below:

(ELEVATOR BELL DINGS)

Security

Francois: Mademoiselle Scott?

Grace: Hello, Francois.

Emma: Hi.

**Francois: You still need security?**

**All: No, no, no.**

**Francois: You're still robbed?**

**Grace: (Tense face). (01:24:26 - 01:24:33)**



Grace worries when Francois, the hotel receptionist, asks her about the robbery, and at that moment Grace does lose Cordelia's expensive necklace. So she is afraid that what Francois meant is that. If it is associated with Sigmund Freud, Grace experiences neurotic anxiety for fear that someone knows if Cordelia's necklace is missing.

Another scene also described Grace's neurotic anxiety when Cordelia Winthrop Scott calls the police about the robbery at the Hotel de Paris because of Grace Bennett who pretends to be Cordelia Winthrop Scott. It can be seen in the quotes as follow:

(Cordelia calls the Police)

Cordelia: Police? I'm calling to report a robbery at the Hotel de Paris. This is Cordelia Winthrop Scott.

**Theo: Someone has been robbed?**

**Francois: No, nobody.**

**(Grace, Emma, and Meg panic and look at Theo).**

(01:24:38 - 01:24:46)

Grace has neurotic anxiety according to Sigmund Freud because she is afraid when Theo asks if someone has robbed her. Hears that question makes Grace afraid and worried because Cordelia's expensive necklace is indeed missing.

Furthermore, in another scene, Grace has neurotic anxiety when the police also ask the same questions to Grace Bennett about the robbery, which makes Grace, feel anxious. It can be seen from this quote below:

Police: Mademoiselle. Excuse me. We had a call. There was a robbery?

Meg: Oh, no. A misunderstanding.

Francois: YOU see?

**Meg: Yes, she couldn't find her necklace.**

**Theo: What? Where is she?**

**Grace: I'm right here.**

Meg: There she is.

**Police: Bonjour mademoiselle.**

**Grace: Bonjour. Theo, could you help me? I can't quite manage the clasp. (Tense face)**

**Police: But tell me, we heard a scream.**

Meg: Oh! When she found the necklace, right now, she was so, so happy.

(WHISPERING)

**Police: What's going on here?**

**Grace: (Nervous). (01:29:01 - 01:29:43)**

It proves that Grace has neurotic anxiety according to Sigmund Freud. This is because she is afraid when the police come to see Grace over the robbery report that Cordelia has reported. Knowing that Grace is worried her true identity will be revealed that she is Grace Bennett, not Cordelia and she is afraid of being punished.

## A.2 Realistic anxiety

The main character of the *Monte Carlo* movie named Grace Bennett experiences realistic anxiety. Realistic anxiety is closely related to fear. It is defined as an unpleasant, nonspecific feeling involving a possible danger (Feist 40). Grace Bennett felt threatened when Alicia Winthrop Scott almost calls security when she finally found out about Grace Bennett who pretends to be her nephew. The following is a part that can be a depiction of this situation:

**Alicia: Well, this is a new low even for Cordelia. To hire a look-alike to stand in her stead at a charity event organized just for her while she's off partying.**

Grace: I don't know if it's the champagne or the sunlight that's got to you.

**Alicia: Oh, I will call security immediately.**

**Grace: No, you can't. The charity! (Panic face). (00:57:00 - 00:57:21)**

Aunt Alicia learns that Grace is not Cordelia, her niece. Although at first Grace pretends not to know, because of that Aunt Alicia gets bolder and threatened Grace by calling security to prove that Grace is not Cordelia. Hearing that makes Grace panic and worry. When related to Sigmund Freud, Grace is proven to experience realistic anxiety because anxiety occurs in real situations.

Another scene of Grace's realistic anxiety is when she pretends to be Cordelia Winthrop Scott and attends the charity to bid on the Cordelia's expensive necklace which is lost before but finally, found. The following can be the depiction of this situation:

Bernard: Who will bid 3,000,000 euros? Anyone? (IN NORMAL VOICE) It's too much. Mesdames et messieurs, who will take us to 3,000,000?

Grace: Can I have... Please, I'm sorry.

Bernard: But, my dear, what is wrong?

Meg: It's okay.

Grace: There's something I need to say.

Bernard: Of course. What is it, Cordelia?

Grace: Gandhi once said... All: Gandhi? (Confuse)

**Grace: ...that you must be the change you wish to see.  
This necklace isn't mine.**

(ALL MURMURING)

**Cordelia: Arrest her, she's an imposter. Arrest her.  
(Point to Grace and tell the police)**

**Grace: (Tense face). (01:34:35 - 01:35:24)**

Grace feels anxious and scared so apologizes to Bernard for letting her talk for a while in front of everyone. With a tense face and watery eyes, Grace let out all her worries to everyone that the necklace she is wearing is not hers. Grace's realistic anxiety is more real when the real Cordelia comes directly angry and points at Grace saying that it's her necklace and asks the police to arrest Grace because she is an imposter. So according to Sigmund

Freud, it is true that Grace experiences realistic anxiety because her fear occurs in real situations.

## **B. The defense mechanism by the main character in the *Monte Carlo* movie**

A defense mechanism is used to individuals cope with anxiety. It is a person's action to protect them from anxiety. Ego-defense mechanisms help the individual cope with anxiety and prevent the ego from being overwhelmed (Corey 63). In the *Monte Carlo* movie, Grace Bennett is showing several defense mechanisms to cope with her anxiety.

### **B.1 Reaction Formation**

In the defense mechanisms theory, Freud argued that reaction formation is reducing anxiety by adopting beliefs contrary to your own beliefs. One of how a repressed impulse may become conscious is by adopting a disguise that is directly opposite its original form (Feist 41). In the *Monte Carlo* movie, Grace's reaction formation is depicted in many aspects to cope with her neurotic anxiety. One of Grace's reaction formations can be seen when she meets with Aunt Alicia. The following is a part that can be a depiction of this situation:

**Grace: I'm bored. You can report back to Mother that I'm doing as told. Now, if you'll excuse me, I want to dance. Excuse me.**

Theo: Well, you two seem very close.

Grace: Mmm – hmm. (00:41:46 - 00:42:03)

Grace experiences neurotic anxiety and fear when she meets Aunt Alicia who feels something is different from her, so fortunately to overcome her neurotic anxiety and fear she behaves differently. Based on Sigmund Freud, it is proven that Grace uses reaction formation because of reducing neurotic anxiety by adopting beliefs contrary.

Furthermore, another reaction formation is used by Grace when she is asked by Theo who feels she sounds different. As depicted in the quote below:

**Grace: Chip-chop, spit-spot, come on, let's go! Off we go!  
Quickly, come on! Let's go. (British accent)**

Theo: Okay. (00:47:49 - 00:47:58)

Grace proves to use Sigmund Freud's reaction formation defense mechanism to overcome her neurotic anxiety and fear of Theo. This is because Grace acts differently, especially the way she speaks she is American from Texas but uses a British accent so it sounds like Cordelia.

## **B.2 Denial**

According to Sigmund Freud, denial is refusing to accept real events because they are unpleasant. The most common defense mechanism is the denial or refusal of accepting a painful or threatening reality (Gokdag 3). To help her neurotic anxiety, Grace Bennett uses denial when she meets Alicia Winthrop Scott as depicted in the quote follow:

Alicia: Blaze?

**Grace: I really should get her back to the stables, so...**  
(00:56:42 - 00:56:46)

Grace is anxious when talks to Aunt Alicia, so to deal with her neurotic anxiety she uses Sigmund Freud's denial defense mechanisms. Grace is proven to use a denial defense mechanism because she tries to leave Aunt Alicia who talks to her a lot about Cordelia's childhood.

Another scene also describes Grace's denial of her neurotic anxiety as seen in the quote as follows:

**Grace: No, no, no**

Meg: Yeah!

Cordelia: Police? I'm calling to report a robbery at the Hotel de Paris. This is Cordelia Winthrop Scott. (01:24:34 - 01:24:44)

Grace shows to overcome her neurotic anxiety and fear by using denial defense mechanisms. According to Sigmund Freud, denial is refusing to accept real events, therefore Grace lies when she is asked about the robbery to reduce her fear and neurotic anxiety, so she doesn't tell the truth that Cordelia's expensive necklace is indeed missing.

In addition, when Theo asked Grace about the robbery she is in denial by saying that nobody has robbed. It can be seen in the quote below:

**Grace: Theo! Nobody has been robbed.**

**We're all right.**

Theo: But you ...

Grace: How are you? (01:24:47 - 01:24:54)

So it is proven that Grace uses the denial defense mechanism by Sigmund Freud because she doesn't tell the truth. Grace overcomes her neurotic anxiety and fear of lying to Theo by saying that she hasn't either experienced a robbery or lost Cordelia's expensive necklace.

In another scene, denial performed by Grace to cope with her neurotic anxiety when police asked her about the robbery is depicted is quoted as follows:

**Grace: Relieved.**

Police: Oh, really?

**Grace: Yes, I'm very sorry to have wasted your time.**

(01:29:44 - 01:29:54)

Grace doesn't tell the truth before Cordelia's expensive necklace is found she lies to the police by saying that it was all over and apologizing for wasting police time. It is proven that Grace overcomes her neurotic anxiety and fear with a denial defense mechanism according to Sigmund Freud.

### **B.3 Sublimation**

Similar to displacement, this defense mechanism involves satisfying an impulse by acting on a substitute but into socially acceptable forms. Sublimation refers to the transformation of repressed motives or emotions into more acceptable forms in social terms (Gokdag 5). In the *Monte Carlo* movie, Grace's sublimation is depicted when Alicia Winthrop Scott knew the truth about Grace, so Grace did what supposed to do. It can be seen in the quotes as follow:



**Grace: Look, I promise you that I will do whatever is expected of Cordelia tomorrow. I'm not about to stand in the way of helping those kids. Are you?**

Bernard: Alicia.

Alicia: No one must ever know. Is that clear?

Grace: Clear. (00:57:22 - 00:57:41)

To overcome her realistic anxiety and fear of Aunt Alicia knowing the truth, she immediately promises to do what she is supposed to do, which is to attend charity to help the children. This proves that Grace uses Sigmund Freud's sublimation, to overcome her realistic anxiety because she is acting the way she should.

Another section depicts Grace Bennett using sublimation to cope with her neurotic anxiety can be seen in the quote below:

**Grace: I have to go back.**

Emma: What?

**Grace: I have to fix this. Or at least try.**

Meg: Okay. Okay, we go back. We'll explain. Maybe she'll understand. (01:22:41 - 01:22:56)

According to Sigmund Freud, Grace is proven to use the defense mechanism of sublimation. This is because Grace overcomes her neurotic anxiety about becoming Cordelia by wanting to solve it and fix all the mistakes she makes, such as being Cordelia, losing Cordelia's expensive necklace, and lying to Theo.

Another section depicts Grace behaving in a socially acceptable way to cope with her realistic anxiety when she explained to everyone the truth about herself. It can be seen in the quotes as follow:

**Grace: It's true. I'm not Cordelia Scott.**

Cordelia: There, you see?

**Grace: I'm just a regular girl from Texas. I'm no one special, but I had the chance to be, even if it was only for a minute, and I took it. We all did. And we're sorry. I know what I did was wrong and I don't expect you to forgive me. But it wasn't all a lie.**

Theo: I thought you were different.

Owen: \$3,000,000.

(ALL GASP)

Emma: Owen.

Owen: We're from Texas, we go big.

Cordelia: He doesn't have any money. Look at them, none of them do. Arrest them. (Look to police)

Police: It's okay.

**Grace: I'm sorry, I didn't mean... Look, you all came here to help those kids. Please don't let my mistake get in the way of that. I may not deserve your help, but they do.**

Alicia: (ALL GASPING) I would like to bid 6,000,000 euros for the necklace... (01:35:26 – 01:36:47)

Grace shows to overcome her realistic anxiety with Sigmund Freud's defense mechanism sublimation, it is because the unpleasant thoughts that make Grace anxious and afraid make her tell everyone the truth that she is not Cordelia, and apologize to everyone as she should.



## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter concludes the explanation of the analysis result described in chapter four and suggests further analysis with the same object of the study or an additional object that can be analyzed using psychoanalysis theory.

#### A. Conclusion

*Monte Carlo* movie depicts anxieties and defense mechanisms experienced by the main character in the movie. Grace Bennett as the main character experiences unpleasant things that caused various kinds of anxiety. In the *Monte Carlo* movie, Grace Bennett as the main character only experiences two of three types of anxieties; they are neurotic anxiety and realistic anxiety. Neurotic anxiety stems from an internal fear of Grace Bennett where she is afraid of what will happen if people find out her true identity that she is not Cordelia Winthrop Scott. Then, realistic anxiety emerges from the real fear she experienced when her true identity is revealed to be that she is Grace Bannett who has a similar face to Cordelia Winthrop Scott.

In coping these anxieties, Grace Bennett uses three types of defense mechanisms, they are reaction formation, denial, and sublimation. The most frequent defense mechanism is denial such as when Grace tries to deny to talk to Alicia Winthrop Scott about Cordelia's childhood, also when Grace does not tell the truth to security, Theo, and the police when she accidentally

loses Cordelia's expensive necklace. Furthermore, Grace Bennett also suppresses her anxiety feeling with reaction formation by behaving differently like Cordelia and speaking with a different accent. Then, the last defense mechanism portrayed in the *Monte Carlo* movie is sublimation. Grace tries to cope her anxiety by solving and fixing all her mistakes, and also apologizing to everyone.

## **B. Suggestion**

This study found anxieties and defense mechanisms experienced by the main character, named Grace Bennett using Sigmund Freud's psychoanalysis theory. Therefore, the title of this study is *Grace Bennett's Anxiety and Defense Mechanisms as reflected in the Monte Carlo Movie*. As a suggestion, further study can use the same analysis on the *Monte Carlo* movie but on other supporting characters such as Meg Kelly and Emma Perkins. Although the data obtained is not as much when compared to the main character, it would be better if it is focused on supporting characters. Finally, further study can use Sigmund Freud's psychoanalysis theory in other literary works besides the *Monte Carlo* movie.

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