

**THE IMPACTS OF EGO DEFENSE MECHANISMS ON THE
MAIN CHARACTER AS REFLECTED IN THE FILM *FROZEN*
(2013)**

A FINAL PROJECT

**Presented as Partial Fulfillment of the Requirements
to Obtain the Sarjana Sastra Degree
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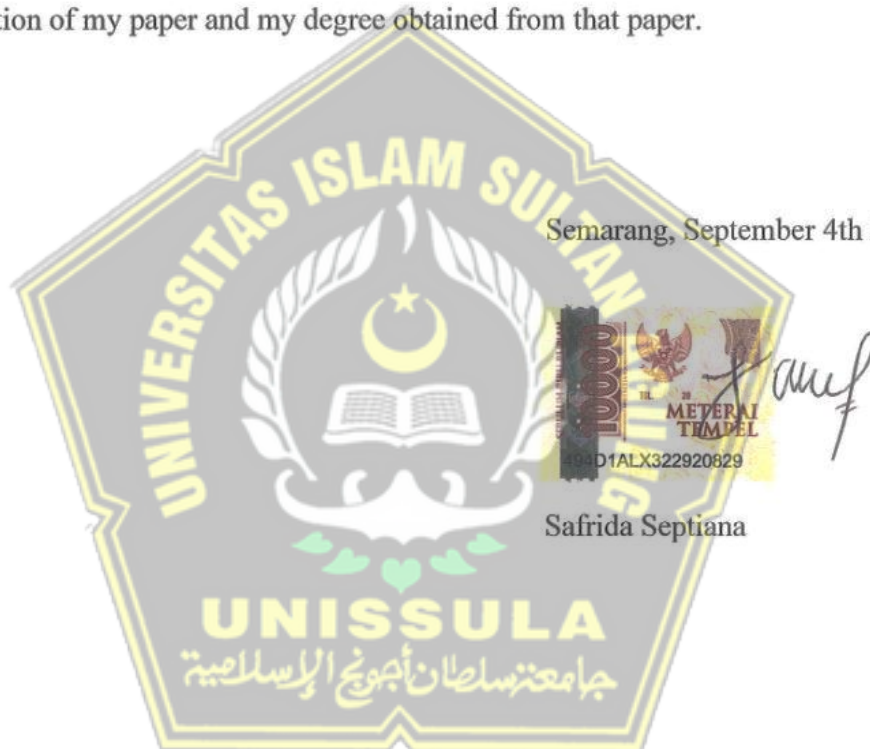
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STATEMENT OF WORK'S ORIGINALITY

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



MOTTO AND DEDICATION

Motto

“You can’t go back and change the beginning, but you can start where you are and change the ending”

C.S. Lewis

Dedication

This final project is dedicated to everybody who accompanies, encourages, and supports me to pass through all of the steps to finish this final project. Special gratitude to my parents, for their unconditional love and belief in my abilities. Your support has been my driving force throughout this journey. I also dedicate this thesis to myself who has succeeded in achieving one of her dreams.

ABSTRACT

Septiana, Safrida. 30802000064. The Impacts of Ego Defense Mechanisms on The Main Character as Reflected in The Film *Frozen* (2013). Final Project English Literature Study Program, Faculty of Language and Communication Science. Sultan Agung Islamic University Semarang. Advisor: Dr. Didik Murwantono, S.S., M.Hum

The film *Frozen* (2013) is the subject of analysis in this study. The aims of the study are to describe the principle of ego defense mechanism from Elsa, the main character, and to analyze the impacts on Elsa's ego defense mechanism used psychoanalysis by Sigmund Freud.

The method used in this study was a descriptively qualitative research supported by Sigmund Freud's psychoanalytic. The primary data for this analysis was taken from the film *Frozen* (2013), consisting of the film script, with dialogues and monologues providing key evidence. Secondary data were drawn from relevant journals, articles, e-book, and previous studies related to this study. The steps required to analyze the data include watching the film, identifying relevant data, classifying the data and reducing the unnecessary data.

Based on the research results, there are two things that can be concluded. The result of the analysis points out that there are five principles of ego defense mechanism as depicted in the film: Repression, Projection, Reaction Formation, Displacement and isolation. The second is the impact of ego defense mechanism that influence Elsa, the main character. There are two impacts of ego defense mechanisms that dominate the core of the story, positive and negative. The positive side are serve as a helpful coping mechanism, to maintain mental homeostasis and protect the conscious mind, and to protect the individual from excessive anxiety. The negative side are increase anxiety, distort reality, and interfere with relationship.

Keywords: Ego Defense Mechanism, Repression, Isolation, Psychoanalytic,

***Frozen* (2013)**

INTISARI

Septiana, Safrida. 30802000064. Dampak Mekanisme Pertahanan Ego pada Tokoh Utama yang Tercermin dalam Film *Frozen* (2013). Tugas Akhir Program Studi Sastra Inggris, Fakultas Bahasa dan Ilmu Komunikasi. Universitas Islam Sultan Agung Semarang. Pembimbing: Dr. Didik Murwantonono, S.S., M.Hum

Film *Frozen* (2013) adalah subjek analisis dalam penelitian ini. Tujuan dari penelitian ini adalah untuk mendeskripsikan prinsip mekanisme pertahanan ego dari Elsa, karakter utama, dan untuk menganalisis dampak dari mekanisme pertahanan ego Elsa dengan menggunakan analisis psikoanalisis Sigmund Freud.

Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif. Data primer untuk analisis ini diambil dari film *Frozen* (2013), yang terdiri dari naskah film, dengan dialog dan monolog yang menjadi bukti utama. Data sekunder diambil dari jurnal, artikel, e-book, dan penelitian terdahulu yang relevan dengan penelitian ini. Langkah-langkah yang diperlukan untuk menganalisis data termasuk menonton film, mengidentifikasi data yang relevan, dan mengklasifikasikan data.

Berdasarkan hasil penelitian, ada dua hal yang dapat disimpulkan. Hasil analisis menunjukkan bahwa terdapat lima prinsip mekanisme pertahanan ego yang digambarkan dalam film: Represi, Proyeksi, Pembentukan Reaksi, Pemindahan dan isolasi. Kedua adalah dampak mekanisme pertahanan ego yang mempengaruhi Elsa, sang tokoh utama. Terdapat dua dampak mekanisme pertahanan ego yang mendominasi inti cerita, yaitu positif dan negatif. Sisi positifnya adalah berfungsi sebagai mekanisme penanganan yang membantu, menjaga homeostasis mental dan melindungi pikiran sadar, serta melindungi individu dari kecemasan yang berlebihan. Sisi negatifnya adalah meningkatkan kecemasan, mendistorsi realitas, dan mengganggu hubungan.

Kata kunci: Mekanisme Pertahanan Ego, Represi, Isolasi, Psikoanalisis,

***Frozen* (2013)**

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CHAPTER I

INTRODUCTION

A. Background of the Study

Writing a work of literature, particularly a work of fiction, is an expression of the author's creative imagination, and the process by which this imagination is given form varies from one writer to the next. Because it is an independent process, each author is free to apply their own unique approach. There are a number of distinctions, such as the approach, the development of the creative process, the means of expression, and the language of delivery (Waluyo 68).

Literature, as a creation of human thinking, can be shaped by the author's surroundings and may even reflect the author's personal experiences. Nevertheless, many individuals perceive literary works as a reflection of human existence employed by authors to express their emotions and observations about society and the human condition. "The term literature seems best if we limit it to the art of Literature," (Wellek and Warren 22). The author's imagination also contributes to the creation of literature. It is more than just a list of facts, even though some of the events may actually have occurred in real life. Literature is an endless source of creative imagination that can create its own universe.

This section explains the significance of the connection between psychology and literature. The field of psychology studies human behavior and its origins,

whereas the literary canon presents fictional representations of human behavior. The two fields that examine human behavior are complementary to one another.

The psychology of English literature can illuminate the reasons behind people's acts, ideas, and behaviors (Ayesha, 285). Understanding the motivations, state of mind, and behaviors of characters portrayed in literary works is the foundation of literary psychology. It involves understanding the psychological states of characters, including preferences, internal conflicts, feelings, and motivations, as they appear in the narrative that writers create. Using this approach, we can better comprehend and relate to fictional characters while also developing a broader understanding of human existence in general.

The film *Frozen* (2013) tells the story of the life upheaval experienced by the main character Elsa, the psychoanalysis study is quite interesting, especially regarding the personality structure and self-defense mechanisms used by the main character in dealing with the conflict experienced.

This study discusses psychoanalysis the main character contained in the film *Frozen* (2013). *Frozen* (2013) is a musical animated film produced by Walt Disney Animation Studios. The film's story focuses on two main characters, namely Elsa, the crown princess of Arendelle who has magical ice powers, and her sister Anna. The *Frozen* film follows Elsa's journey in confronting and understanding her powerful powers, while also keeping the secret from others. After a traumatic incident in her childhood, Elsa is afraid to use her powers for fear of hurting those she loves. This causes her to isolate herself and build an emotional wall around herself.

One form of literary work that Freud in his theory of psychoanalysis is closely related to literature. Psychoanalytic theory provides an unconscious drive that affects human behavior. As we know that an author in producing a work is sometimes influenced by elements of the subconscious, thus helping in producing literary works.

According to Freud's psychoanalytic theory, the id is the natural, instinctive portion of the mind that is linked to sexual and aggressive impulses, hidden memories. On the contrary, the super-ego serves as a moral consciousness, and the ego is the realistic part that challenges the id desire and the superego. The main dilemma in human existence is that every part of the psychic apparatus imposes requirements on us that do not match the other two elements. It is impossible to avoid having internal conflicts. For example, a person's superego may cause them to feel terrible if they break the rules. The conflict between the superego and the id's purposes needs to be settled by the ego acting as a referee. The ego has the ability to survive anxiety using various defense strategies.

These are unconscious processes that protect the individual from anxiety, guilt, and other negative emotions, often by distorting reality in various ways (Freud, 1923; 2010). Ego defense mechanisms are activated when individuals face serious anxiety and emotional conflict. Defense mechanisms are mental strategies that the ego uses to continuously block harmful behavior while reducing anxiety.

By applying Freud's psychoanalytic theory, this research will provide insights into how defense mechanisms function within a literary context contributing to a

broader understanding of their role in shaping character behavior and narrative outcomes.

The reason why the researchers took this film is because the idea of the story is interesting to study, seen in terms of storytelling. Film *Frozen* (2013) is equipped with the journey of the main character's life, the most dominating and interrelated which moves in the stage of performance.

As a comparison, the researcher found several relevant previous studies on ego defense mechanisms. Here are some of the studies found by the researcher. For example, a thesis by Azza Ifana entitled *Perilaku Cemas Tokoh Elsa dalam Film Animasi Frozen Produksi Walt Disney (kajian psikologi sastra)* examines the anxiety behavior of Elsa in the animated film *Frozen* through the lens of literary psychology. The study explores how Elsa's anxiety is portrayed and the psychological factors contributing to her behavior, providing insight into the character's mental state and emotional struggles.

This topic has been studied by Mulida Yusfitasari in her research entitled *Fear Experienced by Elsa as The Main Character in Frozen, The Movie*. The researcher focuses on how fear shown by Elsa as the main character in the movie.

It also can be seen from the research owned by Nor Rahmah, Singgih Daru Kuncara, Nita Maya Valiantien (2017) entitled *The Influence Of Psychological Conflict Toward Frozen film*. This study pointed the on the psychological conflict and the character development in which it could be found in the character of Elsa in *Frozen*.

As for another study that discuss defense mechanism, entitled *Elsa's Self Acceptance as the Result of Her Defense Mechanism in Jennifer Less's Frozen* by Ludia Natalia Grace (2020). This study pointed on the Elsa's self acceptance through the defence mechanism in *Frozen*.

Considering the above previous studies, this research focuses on two main issues related to defense mechanisms by looking at the principle of ego defense mechanism. Based on this background, this study aims to determine the impact of ego defense mechanisms on Elsa's character in the movie *Frozen*. This research uses a literary psychology approach to examine psychological problems in Elsa, who is a fictional character in a literary work.

B. Problem Formulation

According to the background of the study, this study formulates the statement of problems below:

1. What are the principles of the main character's ego defense mechanism in the film *Frozen* (2013)?
2. How are the impacts on Elsa's ego defense mechanisms as reflected in the film *Frozen* (2013)?

C. Limitation of the Study

The study specifically focus on the impacts on Elsa's defense mechanism as portrayed in the film *Frozen* (2013). Analyzing Elsa's defense mechanism involves

subjective interpretations and perceptions of her character and internal struggles. Limitation is needed due to an overwhelming numbers of data.

D. Objective of the Study

Based on the problem formulation above, objectives of the research are as follows:

1. To describe the principle of ego defense mechanism from the main character in the film *Frozen* (2013).
2. To analyze the impacts on Elsa's ego defense mechanism as reflected in the film *Frozen* (2013).

E. Significance of the Study

The study explores how Elsa uses defense mechanisms to deal with her anxiety and how these mechanisms affect her relationships and interactions with others. This research aims to contribute to literary analysis and provide insight to students and the public in general regarding the contents of the film. The study also emphasizes the importance of understanding the psychological dynamics involved in these defense mechanisms and how they can impact an individual's relationships and interactions with others. It shows that defense mechanisms are a common way for people to deal with anxiety and that these mechanisms can have both positive and negative effects on an individual's life. Researcher also hope that the analysis of *the impacts on the main character's ego defense mechanism as reflected in the*

film Frozen (2013) can make a useful contribution to students who want to learn about psychological, literary studies.

F. Organization of the Study

The five main sections of this study are as follows: the first chapter provides an overview of the study's rationale and methodology, then moves on to describe the study's limitations, objectives, significance, and organization.

Chapter 2 provides a synopsis of the film as well as a summary of the relevant literature, including the research problem variables, relevant theories, and the hypothesis, all of which are utilized to analyze the film's content. Research methods, including data types, data organization, and data analysis, make up Chapter 3. Watching the film, reading the script, recognizing data, classifying data, decreasing data, and lastly evaluating the data are all techniques of data collection that are provided by the data organizing.

Chapter four presents the data and discussion to answer the problem formulation regarding the stages experienced by the main character in the film *Frozen*. Chapter five shows the conclusion from the study and suggestions for the next researcher and for the readers.

CHAPTER II

REVIEWS OF RELATED LITERATURE

This chapter includes a review of the relevant literature, divided into two sub-chapters. The first subchapter provides a summary of the film *Frozen* (2013) which is the focus of this research. The second section examines the related literature.

A. Synopsis of film *Frozen* (2013)

Princess Elsa from the Kingdom of Arendelle has magical powers that allow her to control and create ice and snow. She often wears it when playing with her little sister Anna. The two sisters are transported to a goblin colony headed by the Grand Pabbie by Elsa's parents, the king and queen, when she unintentionally spoils Anna with her magic and turns some of her hair white. While healing Anna, she modifies her memories, causing her to lose sight of Elsa's magic. When his sister was a teenager, her parents were drowned in a storm at sea.

Elsa was proclaimed queen of Arendelle at reaching the age of twenty-one. But she drew the line at the thought of the kingdom's inhabitants learning of her prowess and being intimidated by her. The castle's gates are now accessible to the public and distinguished guests for the first time in a long time. Due to her emotional state, Elsa unintentionally unleashes her powers ahead of schedule. Following her accusation of the duke as a monster, Elsa takes refuge on North Mountain. There, she comes to terms with her own strength and constructs an ice

palace for the hermit to reside in. However, her enchantment also encases Arendelle in perpetual winter. While on the hunt for Elsa, Anna declares winter over and places the blame on Hans. At the Wandering Oaken store, he was getting supplies when he became lost.

En route to the Ice Palace, Anna encountered Elsa. Elsa, who is afraid, confesses that she is ill-equipped to wield her power when Anna spills the beans about what occurred to Arendelle. Once again, her fears lead her abilities to overreact, and this time she poisons Anna by freezing her heart. Anna, Kristoff, and Olaf are pursued by Elsa's gigantic snow monster, Marshmallow. Anna is sent to the goblins, her adopted family, by Kristoff so that she might learn about the effects of Elsa's power. Grandpa reveals that Elsa's magic can't be reversed till Anna receives the "true love's kiss" or else she would freeze. Kristoff steps in, and Anna goes back to her house, allowing Hans to kiss his soulmate. Upon reaching Elsa's palace, Hans and his soldiers vanquish Marshmallow and place Elsa under arrest. Hans is on a mission to destroy the sibling bond and seize the throne of Arendelle, but he sends Anna to reveal the kiss instead. After Hans freezes Anna to death in a chamber, he tricks his friends and family into thinking Elsa is responsible for his death. He finds out the queen has escaped from prison after ordering her execution.

Anna is freed by Olaf and they leave the blizzard to meet Kristoff, who reveals he loves her. Hans confronts Elsa outside, claiming that he killed Anna, which angers Elsa and suddenly stops the storm. Anna saw Hans kill Elsa; He jumped out into the street, froze and stopped Hans. An excited Elsa embraces and mourns the loss of her sister, whom she later grieves, her heroism being an "act of true love".

Realizing that love is the key to mastering her magic, Elsa ends winter and gives Olaf her own cloud of snow to overcome the warmer climate. Hans is arrested for attempted murder and banished from the kingdom, while the Duke's business relationship with Arendelle is cut off. Anna gave Kristoff another slip and the two kissed. The sisters reunite and Elsa vows never to close the castle gates again.

B. Related Literature

B.1. Psychoanalytic Theory by Sigmund Freud

According to Sigmund Freud's psychoanalytic theory, the unconscious mind plays a significant influence in molding an individual's conduct and character. According to this view, our unconscious drives our actions, and tensions between our conscious and unconscious selves are the source of many mental health issues.

Id, ego, and superego are the three parts of Freud's systematization of personality. Human conduct is merely an outcome of the interplay between these three interconnected personality systems. A person's social aspect is represented by their superego, their psychological aspect by their ego, and their biological aspect by their id.

a. Id

Id is a system that exists within us since birth. Id can be said as the most basic personality system. The way we see things and the means by which we accomplish them reveal the Id. Since we need to appease the Id in order to feel whole, we may

say that Id is a fight inside ourselves. It is a part of our biological make-up much like eating, drinking, and sleeping.

Both the ego and the superego draw power from the Id. In order to fulfill its wants, the ego will stop at nothing. Sneezing, blinking, and other automatic actions can all contribute to the enjoyment principle. methods, including the mental representation of a favorite dish or item. It includes all that is hereditary, present at birth, and spelled out in the constitution, most importantly, instincts, which come from the body's structure and manifest here in mental ways we don't yet understand. (Ref. 4957 in Freud's work).

b. Ego

Freud argued that the ego has the characteristics of consciousness and responsibility for many activities, such as controlling the demands of the id and instincts, being aware of stimuli and serving as a link between the Id and superego.

A distinct aspect of our id has evolved in response to the tangible, external environment in which we live. A unique structure that mediates communication between the id and the outside world has evolved from the original cortical layer, which had organs for receiving stimuli and arrangements for functioning as a protective barrier against them. We have given this part of our brain the label "ego" (Freud 4957).

It is the job of the ego to keep the id and superego in check. Egos need coping mechanisms since their roles put them in situations where they frequently experience distress.

c. Superego

As contrast to the ego's id gratification principle and realistic principle, the superego's operation is based on the idealistics principle, making it the moral and ethical powerhouse of the personality. As a child learns societal norms and values from their parents through rules and regulations, the superego serves as a representation of these concepts.

Freud posits that a person's superego develops during the formative years of childhood, when they are highly dependent on their parents. This era serves as a catalyst for the establishment of a unique agency inside the ego, which allows for the prolongation of parental influence.

Having a developed sense of self, or superego. The superego is synonymous with the "conscience" that identifies right from wrong. Just like the id, the superego doesn't give a hoot about reality because it doesn't have to deal with practical matters that is, until moral concerns can satiate the id's violent and sexual desires.

B.2. The Principles of Ego Defense Mechanism

According to theories of personality, everyone possesses a set of traits known as defense mechanisms. Individuals often display certain attitudes in order to alleviate or prevent worry, as Freud outlined. He said these were ways of protecting themselves. Psychoanalytic research on defense mechanisms is substantial. The underlying premise of psychoanalysis, a subfield of psychology, is that there are two distinct levels to the human mind: the unconscious and the conscious.

Freud outlined numerous defense mechanisms, including fixation, displacement, denial, introjection, projection, reaction creation, and suppression.

a. Repression

According to Freud, the ego's defense mechanism is the most powerful and widespread. Among these, repression is one example. To bring unwanted id impulses back into the subconscious from the aware world is the goal of repression. Every mechanism of ego protection is based on repression. Repressing or encouraging urges that threaten order out of consciousness is the purpose of all ego defense strategies.

b. Fixation

When the thought of moving forward gets too scary, the ego may want to hide in the here and now, which is known as fixation (Feist and Feist 36). In his explanation of regression and other defense mechanisms, Rickman suggests that fixation may be at the root of the problem. Regression cannot lead to fixation, although it can induce regression.

c. Projection

For various reasons, everyone frequently encounters things or situations that are undesirable and unsatisfactory. Someone should know better than to be critical or impolite to other people, for instance. But the person deserves it since their reasons were good. We act this way so that we appear better. The unconscious mechanism that shields the person from being identified by "Projection" describes this state (Minderop 34). People engage in projection when they try to hide their flaws or difficulties or when they put the blame on other people (Minderop, 34).

d. Reaction formation

Anxieties can cause repression, which is frequently followed by tendencies that are the polar opposite of what was suppressed (formation response). When a person tries to change an undesirable emotion or characteristic into something more palatable, it's a protection mechanism. What this indicates is that the individual in question possesses the characteristic or emotion that is seen socially undesirable or upsetting. As the individual works to suppress the bad emotion or characteristic, she may come up with a reaction strategy that she thinks conforms to societal standards: taking the complete opposite position on the repressed emotion or characteristic. A person may resort to reaction formation as a protective mechanism when she is afraid of social criticism or punishment for having unconventional ideas that she views as socially undesirable (Freud, 2010, p. 2194).

e. Denial

Freud said that he believed that Denial is a defensive reaction to situations that threaten, distress, and make one uncomfortable as a subconscious conflict to maintain pleasure and idealism. Daydreaming and fantasizing are common places for denial to appear. One common method people deal with worry is by ignoring that things happened the way they did and instead daydreaming about what could have been. In contrast to repression, which pushes the memory to the back of the mind and makes it inaccessible to awareness, denial allows the repressed memory to make its way to awareness by exposing some aspect of the repressed memory. The repressed memory can be uncovered by erasing the associated information from the memory. As a result, the repressed memory cannot be believed by the individual who employs denial as a protective technique (Freud 796).

f. Displacement

The ego's attempt at diversion is to redirect negative emotions toward something more probable. Someone or something else can be used as a scapegoat for hostile urges, for instance. Other individuals or objects. These objects are not the source of frustration but rather as a target of defense of the ego. According to Freud, displacement is the primary means used in the distortion of dreams that must be submitted by the dream-mind under the influence of censorship. Shifting emphasis is a favorite device of dream distortion and gives the dream strangeness that makes

the dreamer himself unwilling to admit that it himself unwilling to admit that it was the production of his own thoughts. (Freud 140).

g. Isolation

When a person isolates himself, he is essentially separating himself from the things that threaten him mentally. This ties into the individual's repression; when he feels threatened or uncomfortable, he withdraws from the world and all of its aspects (Freud 198).

h. Sublimation

All art, according to Freud, was born out of sublimation. According to Falgosi (1990), the value of the replacement object determines the sublimation process. Depending on the degree to which the corporation permits sublimation and the degree to which the substitute item resembles the original. By shifting the focus, sublimation can help tame violent and sexual urges, which in turn boosts self-esteem. According to Freud, sublimation can be a struggle between two competing needs: the need for pleasure and the need for security in an unconscious state. Das Ding, a concept coined by French psychologist Jacques Lacan (the German word for "thing"), refers to the emptiness that every human being feels and the need to fill it with other people, things, and experiences.

i. Rationalization

The term "queen of defense mechanisms" describes her. The individual is attempting to justify his behavior by pointing to external factors. The justifications are really reasonable. The idea is to substitute imagined causes for the actual causes of failure, with the hope that the individual will internalize the story in a way that differs from the truth. In 1908, Ernest Jones was the first to use this term in psychoanalysis; in German, S. Freud used the term Rationalization. Otto Fenichel, one of his disciples, listed a number of justifications. To avoid facing the uncomfortable reality about one's behavior and oneself is the primary goal of rationalization.

B.3. The Impacts on Ego Defense Mechanism

According to the theory of personality, a person's strong character traits serve as a kind of protection. Both the overall personality and its development are impacted by these protective systems (Minderop 31). Ego defenses are normal behaviors where a person is able to adjust to certain values, not that it allows a person to avoid reality. The defenses used depend on the developmental level of the individual, and are influenced by the level of anxiety levels.

Ego defense mechanisms are activated when individuals face serious anxiety and emotional conflict. Defense mechanisms are mental strategies that the ego uses to continuously block harmful behavior while reducing anxiety.

Ego defense mechanisms have a significant impact on an individual's mental health, relationships, and overall well-being. While they can provide temporary relief from uncomfortable feelings or emotions, repeated use of defense mechanisms can hinder a person's ability to deal with their own feelings and emotions effectively.

According to Freud's view as presented in (Hall, 2019), the ego is the focus of the defense mechanism. The emergence of a defense mechanism occurs whenever people experience conflict and are unable to manage it. To rephrase, there are people who act in ways that help them hide their worries, fears, and negative thoughts. In an unconscious effort to avoid unpleasant emotions, people would withdraw from social situations. Along with actual life, literary works also have the defense mechanism. Whenever the protagonist of *The Whispering Skull* experiences negative emotions, he acts out in a certain way.

Defense mechanisms can be both positive and negative, the positive sides are:

a. Serve as a helpful coping mechanism.

When faced with a crisis that demands swift response, ego defense mechanisms might be a useful coping tool. To temporarily escape the emotional impact of a distressing incident, for instance, denial can be a useful coping mechanism. The repressed memory can be uncovered by erasing the associated information from the memory. As a result, the repressed memory cannot be

believed by the individual who employs denial as a protective technique (Freud 796).

b. To maintain mental homeostasis and protect the conscious mind.

According to Freud, the purpose of ego defense mechanisms is to keep the mind stable and shield the conscious mind from the destructive power of inner conflicts. Their significance in identifying psychopathologies in mental illness and sustaining stability in healthy people is widely believed.

c. To protect the individual from excessive anxiety.

As noted by Vaillant, to thoughtlessly challenge a patient's ego defense without considering the adaptive purpose that is being served is likely to evoke undue anxiety or depression, and to rupture the therapeutic alliance. Ego defense should be considered as clues to underlying problems and not be mindlessly eradicated (Vaillant 49).

However, when ego defense mechanisms become habitual or are used excessively, they can have negative consequences:

a. Increase Anxiety

Overuse of ego defense mechanisms can lead to increased anxiety due to unresolved underlying issues, accumulated internal conflicts, and distorted perception of reality. This leads to persistent stress and feelings of unease that can worsen one's psychological state.

b. Distort reality

These mechanisms can distort reality, leading to a distorted perception of oneself and others. However, the person's reasons for this behavior were justified. This attitude is done to look better (Minedrop 37).

c. Interfere with relationships

They can also interfere with relationships by creating barriers to open communication and intimacy. According to Hurlock, there have been numerous attempts to make people more accepting of themselves and others, since this has a negative impact on people's personalities and the majority of people are not very accepting. So far, the most effective approaches have focused on assisting the individual in altering his habitual patterns of behavior in order to more closely align with the unsavory group ideal and thereby conceal his reputation (Hurlock 262).

Defense mechanisms can be a sign of underlying psychological issues, such as anxiety, depression, or trauma. If left unchecked, they can contribute to stagnation and a decreased ability to perform daily tasks. It is essential to recognize defense mechanisms and address any underlying issues through therapy or counseling to promote healthy emotional regulation and personal growth.



CHAPTER III

RESEARCH METHOD

In this section, the research methodology used to address the issue at hand is laid out. Research categories, data organization, and data analysis make up this chapter's three subsections.

A. Type of Research

This research used the qualitative research method with the goal of learning more about a film's meaning, content, structure, and discourse. Steps in conducting qualitative research include collecting data, analyzing it, drawing conclusions, and writing up the findings. Drislane and Parkinson state that qualitative research produces narrative and descriptive accounts of settings and practices through the use of tools like participant observation and case studies. This study relies on data gathered from viewings of the film more than once. As a result, a qualitative technique is the best study strategy for assessing literary texts, such as *Frozen* (2013) and its conflicts. The use of techniques to gather data in the form of words as the foundation for analysis is another conclusion that can be drawn about qualitative research. A rich source of descriptions and processes in the context of words, sentences, utterances, and conversations that may be recognized in literary works, qualitative data provides a source of reasoned explanations.

B. Types of Data

Data in this study were categorized into primary and secondary data. The primary data referred to the main information providing first hand sources related to the object of the study. The primary data in this study were films and their (sentences in the form of narration, monologue, and dialogue are explained through statements, quotes, and descriptions) in the film *Frozen* (2013). The secondary data in this paper included e-journals, books, articles, and websites related to the research. These sources were carefully selected to support explanations and clarification of primary data being used in the analysis process.

C. Data Organization

The process of data collection includes many steps such as:

C.1. Watching the film and Reading the Scripts

The film is *Frozen* (2013) and it was watched several times to understand this content of the film with the purpose to obtain data that connected with problem formulation. After watching the film several times, the next step was reading the film scripts of *Frozen* to obtain the information such as sentences, narrations, monologues, dialogues, and descriptions, which were related to data analysis of the study.

C.2. Identifying the Data

After watching the film several times, reading the scripts, and finding the journals, the next step was identifying several data, which has taken from the film and film script. The purpose of the steps to find the appropriate data and finding the related journal that were analyzed in this study.

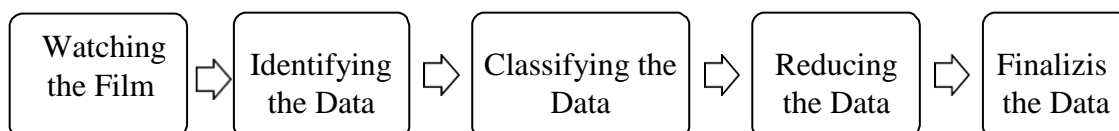
C.3. Classifying the Data

After identification, the data has been classified into many kinds of tables called appendixes. The appendix contain some columns such as numbers, content, type of data (monologue and dialogue) and minutes, type of analysis, references, and comments. Classifying the data was done based on the questions to answer the problem formulation.

C.4. Reducing the Data

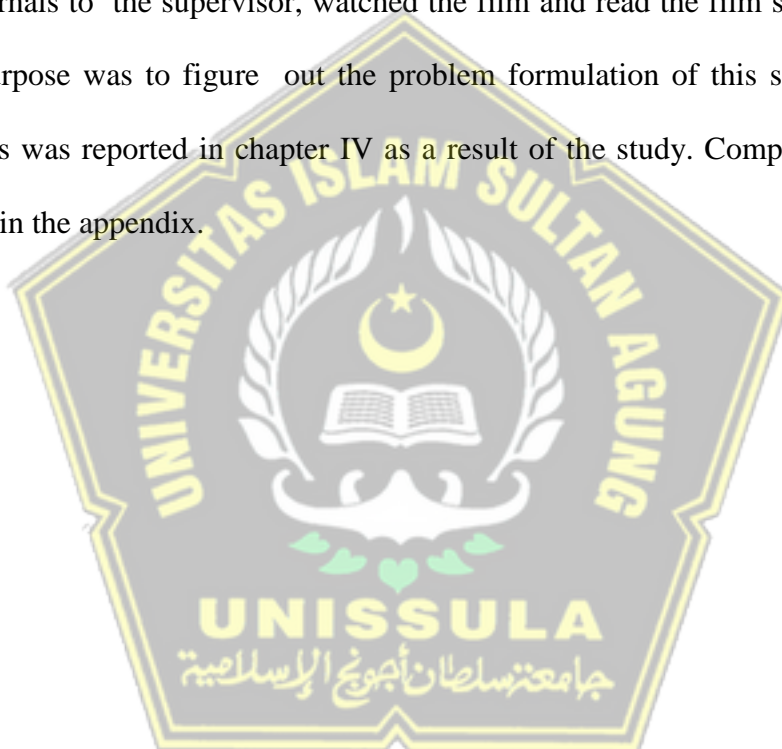
All identified data were reduced into concise which is related to data in answering the problem formulation. Then the data were explained in Chapter IV.

Data collection process in this study can be summarized in the following flowchart:



D. Data Analysis

Data analysis included analyzing and reporting the data. The data in the form of sentences in terms of narrations, monologues, and dialogues were explained through the statement, quotation, and description supported by the theory of psychoanalysis by Sigmund Freud. The analysis started since the writer consulted the journals to the supervisor, watched the film and read the film script in detail. The purpose was to figure out the problem formulation of this study. The full analysis was reported in chapter IV as a result of the study. Complete data were shown in the appendix.



CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the writer analyzes and discusses the principles of the main character's ego defense mechanism in the film *Frozen* (2013) to answer the question of the problem formulation mentioned in chapter one. The chapter is divided into two parts. The first part is about what are the principles of the main character's ego defense mechanism in the film *Frozen* (2013). The second part discusses how are the impacts on Elsa's ego defense mechanism as reflected in the film *Frozen* (2013).

A. The principles of the main character's ego defense mechanism in the film *Frozen* (2013)

In this part, the theory of psychoanalysis by Sigmund Freud is used by the writer to analyze ego defense mechanism for the main character in *Frozen* film. Moreover, the writer found that the several principles of ego defense mechanism influence the main character. There were five out of nine forms of ego defense mechanisms that dominate the core of the story, namely repression, projection, reaction formation, displacement, and isolation.

A.1. Repression

Repression is central to the functioning of all ego defense mechanisms. According to Sigmund Freud, repression serves to push unacceptable id impulses out of the conscious mind and into the subconscious. This mechanism is crucial for protecting the ego from anxiety and psychological distress. In the film *Frozen* (2013), the character Elsa embodies this concept of repression as a form of ego defense.

Freud (2014: 16) explains that defensive actions are taken by the ego to protect itself from unpleasant experiences or psychological oppression. Repression, specifically, involves deeply suppressing anxiety and distressing thoughts into the subconscious, preventing them from entering conscious awareness. However, when these repressed emotions and anxieties begin to surface, they can cause significant disturbances to a person's mental state.

DUKE: *There she is! Stop her!*

ELSA: *(to the Duke) Please, just stay away from me. Stay away!*

Magic accidentally shoots from her hand and turns the staircase into ice.

(scene 28.13 – 28.18)

Elsa's repression is depicted through her attempts to suppress her fear and anxiety about her ice powers. She experiences intense anxiety whenever she is confronted with situations that trigger her powers, leading her to repress these emotions. This repression is evident in scenes where Elsa tries to control her abilities by avoiding any situations that might cause her to lose control.

From the dialog, Elsa felt panicked because she had never been in this position. She was so panicked because she felt cornered. Her fear and anxiety trigger a panic attack, causing her to accidentally release ice from her hands, turning the staircase into ice. This outburst is not just a manifestation of her powers but also a result of the deep-seated anxiety she has repressed for years. The panic attack and subsequent loss of control over her powers illustrate how repressed emotions can resurface, leading to disturbances in her mental state.

By repressing her fears and anxieties, Elsa attempts to protect her ego from the overwhelming distress associated with her powers. However, this repression ultimately leads to psychological disturbances, as her suppressed emotions resurface in moments of panic and loss of control.

A.2. Projection

Every individual often faces situations or things that are not desirable and unacceptable by bestowing them with other reasons. Projection, as described by Minderop (34), is an unconscious mechanism where individuals protect themselves from acknowledging their own undesirable traits, feelings, or behaviors by attributing them to others. This defense mechanism allows individuals to externalize their internal conflicts, effectively distancing themselves from the anxiety or guilt associated with those traits or behaviors. In other words, when someone is unable to accept their flaws or the negative aspects of their behavior, they project those attributes onto others, thereby justifying their actions or

maintaining a more favorable self-image. This mechanism serves to protect the individual from acknowledging unwanted emotions or impulses within themselves by externalizing them onto others.

ANNA: *What? Elsa, no. No, wait!*

Anna grabs Elsa's hand. She pulls off Elsa's glove. Elsa gasps, spins around and reaches for the glove in panic.

ELSA: *Give me my glove!*

Anna holds the glove away from Elsa.

ANNA: (desperate) *Elsa, please. Please. I can't live like this anymore.*

Elsa fights tears.

ELSA: (weak) *...Then leave.*

Elsa sees Anna's hurt face. It's too much. She can't hold it in. She turns and rushes away.

(scene 26.57 – 27.11)

Anna confronts Elsa and pulls off her glove, projection is evident in Elsa's reaction. Elsa is overwhelmed with fear and anxiety, emotions she has been trying to suppress throughout her life due to the dangerous nature of her powers. When Anna expresses her desperation by saying she can't live like this anymore, Elsa's response, "Then leave," reveals a moment of projection.

Elsa's insistence on retrieving her glove symbolizes her desperate attempt to maintain control over her powers and, by extension, her emotions. The glove acts as a physical barrier, allowing her to project a sense of calm and control while masking her inner turmoil. When Anna takes the glove away, Elsa's immediate reaction is panic and desperation, indicating that without this symbolic protection, she feels vulnerable and exposed.

Elsa's command for Anna to leave is an instance of projection. Unable to deal with the overwhelming fear and anxiety within herself, Elsa externalizes these emotions by pushing Anna away. Instead of confronting her fears head-on, Elsa projects her feelings of being a danger to others onto the situation, effectively blaming Anna for the distress when, in reality, it is Elsa's internal conflict that is driving her behavior.

A.3. Reaction Formation

Reaction formation is a method of defense mechanism when a person transform an unacceptable feeling or trait into something more socially acceptable. According to Freud (2010, p. 2194), this mechanism allows individuals to protect themselves from potential social punishment or criticism by outwardly displaying behavior that contradicts their internal feelings or impulses.

The thugs and the Duke fall.

DUKE: *Monster... Monster!*

The crowd panics. A snowstorm begins. Elsa flees.

Anna runs out of the palace doors, carrying the glove.

(scene 28.19 – 28.33)

Elsa's behavior during a critical moment in the film can be interpreted as an example of reaction formation. The scene in which the Duke and his thugs fall, leading to the Duke shouting "Monster... Monster!" as the crowd panics, triggers a strong reaction from Elsa. Faced with the fear and hostility of the crowd, Elsa flees the scene in a state of panic. Elsa's decision to flee can be seen as a manifestation

of reaction formation. Internally, Elsa may feel intense fear, shame, and self-loathing in response to being labeled a monster and the subsequent reaction of the crowd. These feelings are unacceptable to her, as they challenge her desire to be seen as composed, in control, and non-threatening.

In response to this internal conflict, Elsa's reaction formation causes her to behave in a way that is the opposite of how she truly feels. Instead of confronting the situation or attempting to explain her actions, she opts to flee, thereby avoiding further social criticism or punishment. This flight response serves as a way to protect her ego from the overwhelming fear of being judged and rejected by society.

By running away, Elsa outwardly exhibits behavior that could be interpreted as guilt or remorse for her powers, even though internally, she may be experiencing anger, frustration, or the desire to assert herself. This contradiction between her internal feelings and external behavior is characteristic of reaction formation, where the individual adopts a behavior that masks their true emotions to conform to social expectations or avoid social censure.

A.4. Displacement

Displacement is a defense mechanism in which an individual shifts their emotions or impulses from an original object or person to a more acceptable or less threatening substitute. This mechanism serves as a means of coping with feelings that might be too uncomfortable or unacceptable to confront directly. Freud (1900) described displacement as a primary tool in the distortion of dreams, where the mind

transfers emotions and impulses to different objects, making the original thought or feeling less recognizable to the dreamer.

ELSA: *You asked for my blessing, but my answer is no.*

Now, excuse me.

HANS: *Your Majesty, if I may ease your-*

ELSA: (flustered) *No, you may not. And I-I think you should go.*

Elsa walks away. As she passes the Royal Handler-

ELSA (CONT'D) *The party is over. Close the gates.*

(scene 26.44 – 26.57)

Elsa's interaction with Hans provides a clear example of displacement as a defense mechanism. The scene where Elsa denies Hans's request for her blessing and subsequently decides to end the party and close the gates highlights her use of displacement to manage her anxiety and discomfort.

In this scene, Elsa's refusal to give Hans her blessing and her decision to abruptly end the party can be seen as an example of displacement. Initially, Elsa's discomfort stems from the pressure of making a decision about Hans and Anna's relationship, which likely triggers her deeper anxieties about her powers and the responsibilities she bears as queen. These feelings are too overwhelming for Elsa to confront directly, so she displaces her discomfort onto the situation at hand.

By denying Hans's request and then ordering the party to end, Elsa is redirecting her internal anxiety and frustration onto a more manageable external situation. The decision to close the gates is not directly related to Hans's request, but it serves as a way for Elsa to exert control over her environment and distract herself from the more troubling emotions she is experiencing. This displacement

allows Elsa to avoid confronting the deeper issues related to her fears and responsibilities, offering her temporary relief from her anxiety.

A.5. Isolation

Isolation, as described by Freud (198), is a defense mechanism where an individual creates a psychological distance between themselves and situations or emotions that are perceived as threatening or overwhelming. This mental gap serves as a barrier, allowing the individual to disconnect from unpleasant feelings or experiences, effectively shielding their conscious mind from distress. Isolation often occurs in tandem with repression, where the person pushes troubling thoughts and feelings out of conscious awareness and then emotionally separates themselves from the associated situations.

Anna kneels down beside Olaf.

ANNA: *He's just like the one we built as kids.... We were so close.
We can be like that again.*

Elsa smiles, but then a memory returns to her.

FLASH CUT TO:

FLASHBACK: Young Anna is struck by Elsa's powers.

YOUNG ELSA: *Anna!*

Young Anna falls unconscious. Young Elsa races to her.

FLASH CUT TO:

THE PRESENT: Elsa's face sinks in pain.

ELSA: *No, we can't.*

Elsa turns and heads up the second story steps.

ELSA (CONT'D): *Goodbye, Anna.*

(scene 55.23 – 55.30)

In this scene, where Anna kneels beside Olaf and reminisces about their childhood, Elsa's reaction is a clear example of isolation as a defense mechanism. When Anna expresses a desire to reconnect, Elsa initially smiles, recalling the closeness they once shared. However, this positive memory quickly triggers a painful flashback to the moment when Elsa accidentally hurt Anna with her powers. Overwhelmed by the memory, Elsa isolates herself emotionally from Anna, pushing her away once again.

Elsa's decision to turn away from Anna and ascend the stairs while saying, "Goodbye, Anna," exemplifies her use of isolation. Faced with the emotional pain of the past and the fear of causing further harm, Elsa chooses to distance herself, both physically and emotionally, from her sister. By isolating herself, Elsa tries to protect both herself and Anna from potential future harm, but in doing so, she also shuts down any possibility of emotional connection or reconciliation.

The flashback to the moment when Elsa hurt Anna highlights how repression and isolation work together. Elsa has repressed the memory of harming her sister, but when it resurfaces, the emotional pain is too much for her to bear. Instead of processing these feelings, Elsa isolates herself from them, choosing to retreat into the safety of emotional detachment.

B. The Impacts on Elsa's ego defense mechanism as a reflected in the film *Frozen* (2013)

In this part, the theory of psychoanalysis by Sigmund Freud is used by the writer to analyze ego defense mechanism for the main character in *Frozen* film. Moreover, the writer found that the impacts of ego defense mechanisms influence

the main character. There are two impacts of ego defense mechanisms that dominate the core of the story, positive and negative.

B.1 The positive side are:

B.1.1 Serve as a helpful coping mechanism.

When faced with a crisis that demands swift response, ego defense mechanisms might be a useful coping tool. Sublimation is one such example. According to Falgosi (1990), the value of the replacement object determines the sublimation process. Depending on the degree to which the corporation permits sublimation and the degree to which the substitute item resembles the original. By shifting the focus, sublimation can help tame violent and sexual urges, which in turn boosts self-esteem. All art, according to Freud, was born out of sublimation. According to Freud, sublimation can be a struggle between two competing needs: the need for pleasure and the need for security in an unconscious state.

ELSA (CONT'D)	leaves the sky visible.
LET THE STORM	ELSA (CONT'D)
RAGE ON....	MY POWER FLURRIES TH
In a flurry of creative release,	ROUGH THE AIR
she raises the snowflake on	INTO THE GROUND.
ice	MY SOUL IS
beams, builds walls,	SPIRALING IN
archways, a glistening	FROZEN FRACTALS
chandelier, and an	ALL AROUND.
intricate ceiling that	

AND ONE THOUGHT CRY

STALLIZES LIKE

AN ICY BLAST-

Standing firmly in her

mighty ice palace, Elsa

removes her crown and

throws it.

ELSA (CONT'D)

I'M NEVER GOING

BACK,

(back to resolve)

THE PAST IS IN THE

PAST!

She takes down her hair

and creates a new dress

made of ice.

(scene 33.28 – 34.10)

Ego defense mechanisms, while often associated with negative consequences, can also serve as beneficial coping strategies, particularly when they help individuals adapt to challenging situations without causing harm to themselves or others. Sublimation, in particular, is a defense mechanism where socially unacceptable impulses or desires are transformed into socially acceptable actions or behaviors. This process allows individuals to channel potentially disruptive emotions into constructive and positive outcomes.

Elsa continues to express her newfound freedom and control as she declares, "My power flurries through the air into the ground. My soul is spiraling in frozen fractals all around". Standing confidently in her ice palace, Elsa removes her crown, symbolizing her rejection of past constraints, and creates a new dress made of ice, fully embracing her true self.

Elsa's transformation in this scene represents sublimation at its core. Instead of allowing her fear and anxiety to overwhelm her, she channels these intense emotions into the creation of her ice palace. This act of creation is not only a

physical manifestation of her powers but also a symbolic expression of her inner strength and resilience.

B.1.2. To maintain mental homeostasis and protect the conscious mind

According to Freud, the purpose of ego defense mechanisms is to keep the mind stable and shield the conscious mind from the destructive power of inner conflicts. Their significance in identifying psychopathologies in mental illness and sustaining stability in healthy people is widely believed.

GRAND PABBIE (CONT'D) *She will be okay.*

YOUNG ELSA: *But she won't remember I have powers?*

KING: *It's for the best.*

(scene 7.20 – 7.26)

Elsa's parents, along with Grand Pabbie, the leader of the trolls, use a form of repression to protect Elsa's conscious mind from the trauma of accidentally injuring her sister, Anna, with her powers. They choose to suppress the memory of the event and Elsa's knowledge of her powers, believing this will help her cope with the fear and guilt she feels.

The King responds, "It's for the best," indicating that they believe repressing the memory will help Elsa and Anna lead normal lives without fear or trauma.

This decision to suppress the memory of Elsa's powers serves as an ego defense mechanism, aiming to maintain mental homeostasis for both Elsa and Anna. By removing the conscious awareness of the event, the parents hope to protect Elsa from the guilt and fear associated with her powers, which could

destabilize her psychologically. This approach is consistent with Freud's theory that defense mechanisms are employed to protect the conscious mind from distressing thoughts and emotions, thereby preserving psychological stability.

ANNA: *...I'm so sorry about what happened. If I'd known--*

Elsa backs up, away from Anna.

ELSA: (on guard) *No, it's okay. You don't have to apologize....*

But you should probably go, please.

ANNA: *But I just got here.*

ELSA: *...You belong in Arendelle.*

ANNA: *So do you.*

Anna takes another step up. Elsa backs up more.

ELSA: *No, I belong here. Alone. Where I can be who I am without hurting anybody.*

(scene 54.30 – 54.58)

Where Anna tries to reconnect with Elsa, the latter's response illustrates how she uses a defense mechanism to maintain her mental equilibrium. When Anna approaches Elsa and apologizes, Elsa, while clearly still conflicted, retreats both physically and emotionally. She insists that Anna should leave and that Elsa belongs "alone," where she can be herself without causing harm to others.

Elsa's behavior in this scene is a clear example of how she uses isolation and emotional distancing as defense mechanisms to protect her conscious mind from the stress of confronting her fears. By keeping Anna at a distance, Elsa is trying to maintain her emotional balance. She fears that being close to others, particularly Anna, might lead to situations where her powers could cause harm, as they did in the past.

While Elsa's actions might seem counterproductive, they serve a crucial purpose at this moment in the narrative. Her need to maintain mental homeostasis is a protective measure that allows her to avoid an emotional breakdown. Although this mechanism is not a permanent solution and leads to further isolation, it helps Elsa manage her immediate emotional state, allowing her to function and keep her anxiety under control.

B.1.3. To protect the individual from excessive anxiety

According to Freud's theory, ego defense mechanisms play a critical role in maintaining mental homeostasis by protecting the conscious mind from the potentially destabilizing effects of internal conflicts. These mechanisms help individuals manage anxiety and stress, allowing them to function in everyday life without being overwhelmed by negative emotions or thoughts. For most people, these defense mechanisms are essential for maintaining psychological stability and preventing the development of more serious mental health issues. Ego defense should be considered as clues to underlying problems and not be mindlessly eradicated (Vaillant 49).

ELSA (CONT'D)

THAT PERFECT GIRL IS GONE.

HERE I STAND IN THE LIGHT OF DAY.

LET THE STORM RAGE ON!!

THE COLD NEVER BOTHERED ME ANYWAY.

She turns and slams her ice palace door on us.

(scene 34.19 – 34.40)

Elsa's declaration in the "Let It Go" scene, "THAT PERFECT GIRL IS GONE. HERE I STAND IN THE LIGHT OF DAY. LET THE STORM RAGE ON!! THE COLD NEVER BOTHERED ME ANYWAY," exemplifies how she uses ego defense mechanisms to protect herself from the intense anxiety she experiences due to her powers and the expectations placed on her. This scene marks a pivotal moment where Elsa rationalizes her actions and decisions, transforming her anxiety into a form of self-empowerment.

Elsa's behavior in this scene can be understood as a form of rationalization—a defense mechanism where she justifies her actions and feelings to protect herself from excessive anxiety. By declaring that she no longer cares about being the "perfect girl" and that the cold (a metaphor for emotional isolation) never bothered her, Elsa is trying to convince herself that her choices are both rational and necessary. This rationalization helps Elsa cope with the overwhelming fear and anxiety that have plagued her since childhood, allowing her to maintain a sense of control over her life.

The act of slamming the door of her ice palace symbolizes Elsa's final attempt to distance herself from the sources of her anxiety—her powers, societal expectations, and the fear of hurting others. By shutting herself off, Elsa believes she can protect herself from the emotional turmoil that comes with facing these challenges. This defense mechanism allows her to manage her anxiety in the short term, providing her with a temporary sense of relief and empowerment.

B.2 The negative side are:

B.2.1. Increase Anxiety

Ego defense mechanisms play a crucial role in shielding individuals from overwhelming anxiety, helping to maintain psychological stability in the face of stress or emotional conflict. According to Vaillant (49), challenging a person's ego defenses without understanding the adaptive purpose they serve can lead to increased anxiety or depression. This suggests that ego defenses are not merely barriers to be dismantled but should be viewed as coping tools that help individuals manage their internal conflicts. They often involve rationalization, where a person provides seemingly logical explanations for behaviors or events to protect themselves from the discomfort of facing the true causes of their anxiety.

PABBIE (CONT'D) *There is beauty in your magic....*

But also great danger.

The snowflakes turn to sharp spikes.

PABBIE (O.S.) (CONT'D) *You must learn to control it.*

In the Northern Lights display, the sharp spikes cause human figures to panic and attack Elsa.

PABBIE (CONT'D) *Fear will be your enemy.*

Elsa gasps and buries her face in the King's chest. The King wraps his arms around Elsa, protectively.

(scene 7.26-7.31)

Elsa's struggle with her powers and the fear they instill in her is a prime example of how the overuse of ego defense mechanisms can lead to heightened anxiety. Throughout her life, Elsa is taught to suppress her magical abilities, leading

her to develop a deep-seated fear of herself and what she might be capable of if she loses control. This repression and avoidance of her powers create a significant internal conflict, which manifests as severe anxiety.

The visualization of sharp spikes during the Northern Lights display symbolizes the dangers of unchecked emotions and powers when they are not properly managed. Elsa's internal conflict between her true nature and the fear of hurting others leads to increased anxiety, as she struggles to maintain control over her powers. This constant battle within herself exacerbates her stress and creates a feedback loop of fear and repression, making her more prone to emotional outbursts and loss of control.

Elsa paces, distraught. She talks to herself.

ELSA (mantra-style) *Get it together. Control it. Don't feel.*

Don't feel. Don't FEEL!

She hears ice cracking. Stops. Looks around. She's left a sharp wake of ice spikes behind her on the floor. They grow up the wall, taking over the castle.

(scene 1.02.35 – 1.02.49)

Where Elsa paces and repeatedly tells herself to "control it" and "don't feel," we see a clear example of how her reliance on repression and denial to manage her emotions results in increased anxiety. As Elsa attempts to suppress her feelings, the physical manifestation of her anxiety—ice spikes—emerges uncontrollably, taking over the castle.

Elsa's mantra, "Don't feel. Don't FEEL!" reflects her intense effort to repress her emotions, a defense mechanism she has relied on throughout her life to manage the fear of her powers. However, this repression is not effective in truly eliminating

her anxiety; instead, it causes it to manifest in other ways, as evidenced by the ice spikes that appear uncontrollably around her. This physical manifestation symbolizes the internal pressure that builds up when emotions are not addressed directly.

B.2.1. Distort reality

While ego defense mechanisms can provide temporary relief from anxiety, their overuse can have detrimental effects, leading to increased anxiety and psychological distress. When individuals rely too heavily on these mechanisms, they may fail to address the underlying issues causing their anxiety, leading to unresolved internal conflicts and a distorted perception of reality. This can result in persistent stress, unease, and a worsening psychological state. However, the person's reasons for this behavior were justified. This attitude is done to look better (Minedrop 37). When people are motivated to express instinctive urges that run counter to existing moral codes, that superego plays a role by creating feelings of shame or guilt (Schuktz 58).

The party goes silent as everyone watches the sisters.

ELSA: *Enough, Anna.*

ANNA: *No. Why? Why do you shut me out?! Why do you shut the world out?! What are you so afraid of?!*

ELSA: *I said, enough!*

Ice shoots from Elsa's hand, spikes across the floor! Guests cry out in shock, back away.

(scene 27.12 – 27.26)

Elsa's behavior in this scene illustrates how ego defense mechanisms like repression and denial can distort reality. Elsa's attempt to suppress her true feelings and powers results in a violent and uncontrolled expression of her emotions. This outburst distorts her perception of the situation, causing her to see her actions as a defensive measure rather than an indication of her unresolved internal conflicts.

The distorted reality in this context involves Elsa's perception of herself as a danger to others. Her fear and shame about her powers, compounded by the guilt she feels for not meeting societal expectations, lead her to view her abilities as a threat rather than a part of her identity that she can understand and control. This distorted self-view exacerbates her isolation and prevents her from addressing her emotional needs constructively.

B.2.3. Interfere with relationships

Ego defense mechanisms, while serving to protect individuals from emotional pain and anxiety, can also create significant barriers in interpersonal relationships. These defenses often lead to avoidance of open communication and intimacy, making it challenging to build and maintain healthy, genuine connections with others. As noted by Hurlock (262), the lack of social acceptance and the efforts to conform to group ideals can result in behaviors that hinder effective communication and emotional closeness.

DUKE: *Monster.... Monster!*

The crowd panics.

A snowstorm begins. Elsa flees.

Anna runs out of the palace doors, carrying the glove.

ANNA: *Elsa!*

Hans follows closely behind her.

GATES TO THE KINGDOM: Elsa runs out of the gates and down to the water's edge. The shoreline freezes under her feet.

(scene 28.19 – 28.40)

This scene illustrates how Elsa's fear of herself and her power causes significant interference with her interpersonal relationships. When the Duke of Weselton calls Elsa a “monster,” this exacerbates her deep-seated fear that others will see her as a threat and be unable to accept her for who she is. The label “monster” reflects Elsa's greatest fears about how she will be perceived, and this drives her to run away rather than face the situation or try to explain herself. This reaction shows how Elsa's fear and self-rejection prevent her from building trusting and understanding relationships with others.

Hurlock (262) discusses how the lack of social acceptance can damage an individual's personality and lead to defensive behaviors aimed at conforming to group ideals. For Elsa, her defensive mechanisms are partly a response to the fear of not being accepted or understood. Her behavior reflects a struggle to conform to societal expectations while also trying to protect herself from rejection and criticism. This struggle creates barriers to genuine connection and open communication, further exacerbating her emotional isolation.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

In this research, film *Frozen* (2013) is the unit of analysis. This film tells about Elsa, who has magical ice powers that she has difficulty controlling. After an accident in her childhood, Elsa secluded herself, causing a strained relationship with her sister, Anna. When Elsa accidentally reveals her powers during her coronation, she inadvertently plunges Arendelle into eternal winter. The movie also explores themes of love, brotherhood, and self-acceptance.

In the film *Frozen* (2013), the main character Elsa exhibits various ego defense mechanisms that are instrumental in shaping her psychological journey. These mechanisms, which are based on Sigmund Freud's psychoanalytic theory, serve as coping strategies to manage the intense anxiety, fear and guilt she experiences due to her powers. The most prominent mechanisms observed in Elsa include repression, projection, reaction formation, displacement, and isolation.

Elsa's repression of emotions and memories related to her powers and past experiences contributed to her struggle with self-acceptance and emotional expression. Her decision to isolate herself physically and emotionally reflects her deep fear of harming others, which further exacerbates her feelings of loneliness and detachment. These defense mechanisms have a positive role such as serve as a helpful coping mechanism, to maintain mental homeostasis and protect the

conscious mind, and to protect the individual from excessive anxiety. However, this defense mechanism also has negative impacts such as increase anxiety, distort reality and interfere with relationship.

Ultimately, Elsa's journey highlights the protective effects and potential dangers of the ego's defense mechanisms. While these provide temporary relief from emotional distress, they can also lead to long-term psychological challenges if not addressed. Elsa's acceptance of her strengths and her reconnection with her sister, Anna, demonstrate the importance of confronting and integrating these defense mechanisms in a healthy way.

B. Suggestion

The study specifically focus on the impacts on Elsa's defense mechanism as portrayed in the film *Frozen* (2013) used. Analyzing Elsa's defense mechanism involves subjective interpretations and perceptions of her character, motivations, and internal struggles. Hopefully, the future researchers who are interested to analyze this film can make another point of theoreticsl framework for Ego Defense Mechanism that is not found by the writer in this researcher. In addition, the author hopes the next researcher can give better explanataions and elaboration. So the writer hopes, this researches give many lessons and becomes a reference for other researchers.

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