

**DEFENSE MECHANISM AS A RESPONSE TO ROYAL  
ANXIETY: A PSYCHOANALYTIC STUDY OF PRINCESS  
DIANA IN *SPENCER* (2021) FILM**

**FINAL PROJECT**



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## **PAGE OF APPROVAL**

A Final Project

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FILM**

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Semarang, August 22<sup>nd</sup> 2025



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## PAGE OF VALIDATION

A Final Project

### DEFENSE MECHANISM AS A RESPONSE TO ROYAL ANXIETY: A PSYCHOANALYTIC STUDY OF PRINCESS DIANA IN *SPENCER* (2021) FILM

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Semarang, August 29<sup>th</sup> 2025



Endah Dwi Ayudhistira

## MOTTO

Don't stop when you tired, stop when you're done!

## DEDICATION

I dedicate this final project to myself for the hard work and commitment to completing it. Thank you for the persistence to not giving up until now, I also want to dedicate this final project to my family, friends, and everyone who has provided guidance, encouragement, assistance, and prayers throughout the process leading up to the completion of this final project.

*"Indeed, without the permission of Allah, as well as all the help from the good people around me, I would not have been able to get to this stage. I am nothing without all the support I receive. From the deepest of my heart, I would like to say thank you for everything! I owe every single of you!"*

## ABSTRACT

**Ayudhistira, Endah Dwi. 30802100052.** Defense Mechanism as a Response to Royal Anxiety: A Psychoanalytic Study of Princess Diana in *Spencer* (2021) Film. Final Project of Language Literature and Culture Faculty. English Literature Study Program. Sultan Agung Islamic University Semarang. Advisor: Diyah Fitri Wulandari, S.S., M.Hum.

This study is a psychological analysis on *Spencer* (2021) film written by Steven Knight. *Spencer* is a historical psychological film directed by Pablo Larraín that tells the story of Princess Diana's struggles to find her place in the royal family. Diana Spencer, struggling with mental-health problems during her Christmas holidays with the Royal Family at the Sandringham estate in Norfolk, England. The purposes of this study are to analyze the anxiety and defense mechanism experienced by Princess Diana as the main character by using anxiety theory and defense mechanisms by Sigmund Freud.

The method used in this study was descriptive qualitative. The main data used for this study were taken from *Spencer* (2021) film, the data were in the form of dialogue, monologue, and narratives. The steps used to collect data were watching film and reading film script, identifying data, classifying data and analysing data.

This study showed two results. First the study portrayed the anxieties of Princess Diana according to Sigmund Freud's theory, which were realistic anxiety, neurotic anxiety, and moral anxiety. The realistic anxiety that Princess Diana experienced was shown in how she thought about fears and threats from outside to herself. The neurotic anxiety shown in how Princess Diana's anxiety came from the conflict between emotional drives and royal environmental demands. The moral anxiety was shown when the behavior or desires of those around her did not align with her moral values and make her feel guilty. Second, the study showed Princess Diana's defense mechanisms to cope with her anxiety were displacement, rationalization, reaction formation, and projection.

**Keywords:** *Psychoanalysis, Anxiety, Defense Mechanism, Spencer (2021) Film*

## INTISARI

**Ayudhistira, Endah Dwi. 30802100052.** Mekanisme Pertahanan Sebagai Respon Terhadap Kecemasan Kerajaan: Studi Psikoanalitik Tentang Putri Diana Dalam Film *Spencer* (2021). Tugas Akhir Fakultas Bahasa dan Sastra Budaya. Program Studi Sastra Inggris. Universitas Islam Sultan Agung Semarang. Pembimbing: Diyah Fitri Wulandari, S.S., M.Hum.

Penelitian ini merupakan analisis psikologis terhadap film *Spencer* (2021) karya Steven Knight. *Spencer* adalah film psikologis historis yang disutradarai oleh Pablo Larraín dan mengisahkan perjuangan Putri Diana untuk menemukan tempatnya di keluarga kerajaan. Diana Spencer berjuang melawan masalah kesehatan mental selama liburan Natal bersama Keluarga Kerajaan di kediaman Sandringham di Norfolk, Inggris. Tujuan studi ini adalah untuk menganalisis kecemasan dan mekanisme pertahanan diri yang dialami Putri Diana sebagai tokoh utama dengan menggunakan teori kecemasan dan mekanisme pertahanan diri Sigmund Freud.

Metode analisis yang digunakan dalam penelitian ini adalah deskriptif kualitatif. Data utama yang digunakan dalam penelitian ini berasal dari film *Spencer* (2021) seperti dialog, monolog, dan narasi. Data yang digunakan dalam penelitian ini berasal dari artikel, jurnal, buku, dan penelitian terdahulu yang berkaitan dengan penelitian ini. Langkah-langkah pengumpulan data meliputi menonton film dan membaca naskah film, mengidentifikasi data, mengklasifikasikan data dan menganalisa data.

Penelitian ini, menunjukkan dua hasil. Pertama, penelitian ini menggambarkan kecemasan Putri Diana menurut teori Sigmund Freud, yaitu kecemasan realistik, kecemasan neurotik, dan kecemasan moral. Kecemasan realistik yang dialami Putri Diana ditunjukkan melalui cara ia memikirkan ketakutan dan ancaman dari luar terhadap dirinya sendiri. Kecemasan neurotik ditunjukkan melalui bagaimana kecemasan Putri Diana muncul dari konflik antara dorongan emosional dan tuntutan lingkungan kerajaan. Kecemasan moral ditunjukkan ketika perilaku atau keinginan orang-orang di sekitarnya tidak sejalan dengan nilai-nilai moralnya dan membuatnya merasa bersalah. Kedua, penelitian ini menunjukkan mekanisme pertahanan Putri Diana untuk mengatasi kecemasannya adalah dislokasi, rasionalisasi, pembentukan reaksi, dan proyeksi.

**Kata Kunci:** *Psikoanalisis, Kecemasan, Mekanisme Pertahanan, Film Spencer (2021)*

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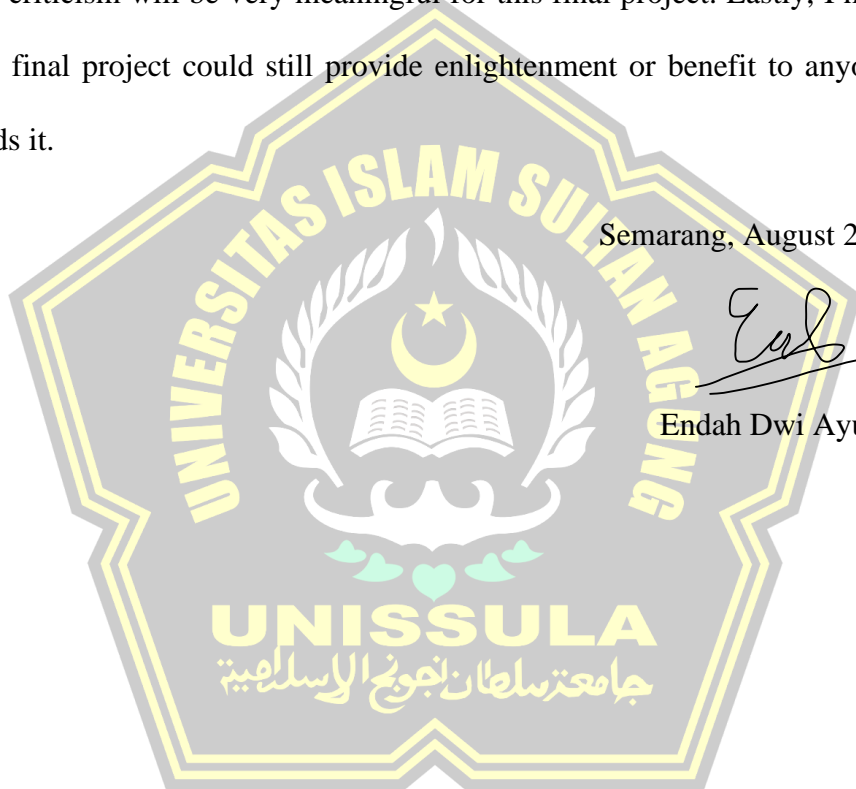
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I do realize this final project is way far from perfection. Thus, any suggestions and criticism will be very meaningful for this final project. Lastly, I hope that this final project could still provide enlightenment or benefit to anyone who reads it.

Semarang, August 29<sup>th</sup> 2025

  
Endah Dwi Ayudhistira



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# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Literature as a manifestation of human creativity, appears in many forms, including novels, poetry, drama, films, and others. It comprises written expressions that convey thoughts, feelings, narratives, or ideas through language. Literature is a social product that utilizes language as its medium, and language itself is a social construct. However, literature cannot be viewed merely as a documentation of social activity, but rather as the result of imaginative creativity in processing and constructing language. (Wellek and Warren, 94). Literature is generally understood as the total body of written expression, nevertheless, not every written work qualifies as literature in the more specific, artistic sense. Definitions often draw a distinction between literary texts and everyday functional documents (such as telephone directories, newspapers, legal codes, and academic writings) by emphasizing certain aesthetic and imaginative qualities. In this context, literature is appreciated not merely as a vehicle for communication, but as a form of artistic creation that engages emotion, cultural values, and human experience (Klarer, 1).

Literature is very closely related to human life because it is taken from human experience. People who are involved in the field of literature usually represent their work in the form of literary works. Like the term literature itself, where literature is a term used to describe written or oral material. In

general, "literature" is used to describe anything from creative writing to more technical or scientific works, but the term is most often used to refer to works such as creative imagination, including works of poetry, drama, fiction, and nonfiction. Literature represents language or society: culture and traditions. However, literature is more important than just historical or cultural artifacts (Zala, 27).

Literary works have a close relationship with social life. The relationship between literary works and social life for example when the authors use social backgrounds in their literary works, such as films, sometimes talking about phenomena in real life around them. Film is a narrative art form that tells stories through a combination of moving images and sound. According to Ewata (2016), a film is an audiovisual medium that delivers stories through multimodal communication, relying on the combination of sound and light waves to transmit messages to its audience (Ewata, 5). This definition indicates that film is not merely a medium of entertainment, but a complex form of communication that merges visual and auditory elements to convey meaning. Stam (2000) stated that film theory is a collection of ideas that continues to develop, aiming to understand cinema from various perspectives, such as visual beauty (aesthetics), social influence, and psychological aspects. These ideas are meant to be understood and explored by scholars, critics, and viewers who are interested in discovering the deeper meaning behind films (Stam, 8). Therefore, film can be understood

as a cultural text containing multiple interpretative dimensions, making it a valid subject of academic analysis, including from a literary perspective.

In relation to literature, psychology is a relevant auxiliary science because in the process of understanding literary works, psychological teachings and rules can be taken into account. Such as understanding the psychological condition of the characters in a literary work or even understanding the author's psychology. One of the psychologists who put forward his theory about psychology was Sigmund Freud. He is a psychologist who is famous for his psychoanalytic theory which consists of three levels of consciousness, namely id, ego and superego. This theory is the basis of each individual's personality. If these three parts do not work well then problems will arise for the individual. Problems that cannot be faced can cause feelings of fear and anxiety in individuals. Among Freud's theories are the theory of anxiety and defense mechanisms. Both are important theories for understanding problems within individuals. Freud described anxiety as an objectless fear, meaning that we cannot point to its source, to a specific object that caused it (Schultz and Schultz, 47). Everyone has or can experience anxiety. Fear is the beginning of anxiety, any experience of anxiety exacerbates the perception of danger, thoughts about danger, and activates danger alarms in the individual. A person who experiences anxiety should find ways to reduce that anxiety. For this reason, Sigmund Freud also created the theory of defense mechanism to reduce anxiety.

Everyone in this world definitely has anxiety, no matter their background or age. Anxiety can be defined as the response of an organism to a threat, real or imagined. It is a process that, in some form, is present in all living things (Kerr and Bowen, 112). The anxiety experienced by each person has different levels. In some cases, anxiety is not a big problem and is normal, so no further treatment or special treatment is needed. However, when the anxiety becomes excessive, special treatment will be needed, because this can affect daily life and can lead to anxiety disorders. This is where anxiety triggers a defense mechanism which is needed as a psychological strategy that functions to help reduce pain or distress. Defense mechanisms are strategies that the Ego employs to protect itself from anxiety caused by conflicts in daily life (Schultz and Schultz, 49). Defense mechanisms are used as a form of self-protection against anxiety. Defense mechanisms function unconsciously and assist individuals in managing, distressing, or mastering emotions or circumstances.

In the *Spencer* (2021) film, issues of anxiety and defense mechanisms can be found. *Spencer* (2021) film is a historical psychological film written by Steven Knight and directed by Pablo Larraín, which focuses on Diana's psychological life during Christmas 1991. Princess Diana as the main character in this film portrayed many aspects of psychology about anxiety and defense mechanisms. The film tells the story of Princess Diana's existential crisis during Christmas 1991, as she considers divorcing Prince Charles and leaving the British royal family. On Christmas Eve 1991, the

British royal family prepared to spend the Christmas holidays at the Queen's Sandringham estate in Norfolk. Among those in attendance was Diana, Princess of Wales, whose marriage to Prince Charles was strained by her relationship with Camilla Parker Bowles. Sandringham staff prepared to welcome the royals, and Diana drove around the Norfolk countryside. On the brink of collapse, she avoided a trip to Sandringham until she met Royal Head Chef Darren McGrady. Diana Spencer, who struggled with mental health problems during a Christmas holiday with the Royal Family at the Sandringham estate in Norfolk, England, decided to end her decade-long marriage to Prince Charles. The character of Princess Diana in the *Spencer* (2021) film was chosen because it depicts behavior associated with anxiety disorders. Anxiety disorders in Princess Diana's character are seen based on their relationship to the environment and the character's behavior. Through Princess Diana as the main character, *Spencer* (2021) film is also a representation of how someone can suffer from anxiety disorders because they do not consider humans from any point of view, race, gender or position.

Based on the explanation above, this study will analyze anxiety and defense mechanism based on Sigmund Freud's theory in the main character of Princess Diana in the *Spencer* (2021) film.

## **B. Limitation of the Study**

The theory of psychoanalysis by Sigmund Freud will be used to analyze the *Spencer* (2021) film by Steven Knight. The character of Princess Diana in the *Spencer* (2021) film was chosen because it depicts behavior associated

with anxiety disorders. Anxiety disorders in Princess Diana's character are seen based on their relationship to the environment and the character's behavior. This study focuses on types of anxiety and the defense mechanism experienced by Princess Diana as the main character in the *Spencer (2021)* film.

### **C. Problem Formulation**

Based on the background of the study, the problem formulation are:

1. What are the anxiety experienced by Princess Diana as the main character in the *Spencer (2021)* film.
2. How does Princess Diana cope her anxiety in the *Spencer (2021)* film.

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

Based on the problem formulation, the objectives of the study are:

1. To explain the anxieties experienced by Princess Diana as the main character according to Sigmund Freud's theory.
2. To analyze how Princess Diana copes from her excessive anxiety.

### **E. Significances of the Study**

The results of this studies are expected to be useful as:

1. Hopefully it can help students to know about anxiety and defense mechanisms, and can help students to understand psychoanalysis theory by Sigmund Freud.
2. This study is expected to provide benefits for the students of the English Literature program of Sultan Agung Islamic University. It can be

reference to the further studies for analyzing literary works, especially in movies that are related to psychological approach.

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

This study consists of five chapters. Chapter I consists of the introduction that explains background of the study in general, problem formulation, objectives of the study, limitations of the study, significance of the study and organization of the study. Chapter II consists of reviews of related literature such as synopsis and discussion of the anxiety and defense mechanism theory by Sigmund Freud which is used in this study. Chapter III consists of a research method which discusses types the of research, data organizing which consists of the data collecting method, types of the data, and the last is analyzing the data. Chapter IV consists of finding and discussion about anxiety and defense mechanism Princess Diana as the main character in the *Spencer* (2021) film. Chapter V consists of conclusion and suggestion based on the analysis in chapter four.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **A. Synopsis**

The British royal family has a Christmas tradition that is carried out every year. On Christmas Eve 1991, as usual, the British royal family prepared to spend the Christmas holidays at the Queen's residence in Sandringham, Norfolk. Diana, who was the Princess of Wales, drove alone around the Norfolk countryside because her marriage to Prince Charles was under strain due to the presence of a third person, namely Camila Parker Bowles. Until finally Princess Diana got lost and met the royal head chef Darren Mc Grady at the plantation owned by the Spencer family. Princess Diana remembers growing up in the Park House which was her childhood home.

Upon Princess Diana's arrival at Sandringham, she was greeted by the royal staff, Major Gregory, who was standing next to the scales. Royals have a tradition of weighing themselves before and after the Christmas holidays, to find out whether they enjoyed their Christmas holidays at Sandringham or not and to make sure if they ate enough during the holiday. Princess Diana tried to reject this because she felt uncomfortable and felt pressured by this tradition, but she couldn't because it was a royal tradition. There, Princess Diana met her children, William and Harry, who had arrived first. Princess Diana made no effort to socialize with royal people. When the sandwich

eating event was about to start, Princess Diana told her children to go first, and she went to the bathroom, after leaving the bathroom she met Maggie, Princess Diana's only friend besides her children, Maggie is a royal make-up artist. During the royal Christmas dinner, Princess Diana feel pressured and start to hallucinated about Anne Boleyn, she imagined breaking the pearl necklace that Prince Charles had given her and eating it along with the soup that was served. Princess Diana began to hallucinate and dream about Anne Boleyn after she read a book about Anne Boleyn that she found in her room.

On Christmas Day, Princess Diana attended a service at St Mary Magdalene's Church, Sandringham, where she spotted Camilla among a crowd of reporters taking photographs. She saw Camila talking to Prince Charles and it made her uncomfortable. When attending a service at St Mary Magdalene's Church, Princess Diana wore clothes that were not in accordance with what had been determined by the kingdom (as a form of Princess Diana's rebellion), on the other hand, the maid tell Major Grogery that she had prepared Princess Diana's clothes according to the event she was attending. The maid emphasized that it was not she who changed Princess Diana's clothes, but Princess Diana herself. It has become a royal tradition that every Christmas they will shoot wild birds in the forest and William and Harry participate in it. Princess Diana had a difficult conversation with Prince Charles. Princess Diana refused William and Harry's participation in the vulture shooting because they were still small. They then argued about Princess Diana being late and arrived after Queen. Prince Charles accused

princess Diana were delayed by someone, and then Princess Diana brought up Camilla and Prince Charles meeting. Prince Charles advised Princess Diana to separate her private and public life.

On Christmas Day, Princess Diana avoided the formal evening on Christmas Day and fled to her childhood home, she gained access there by cutting the dividing wire using the tools she requested from the servant. When she managed to enter memories of her happier childhood overtake her, and she start dancing from room to room imagining her younger self. After that she considers committing suicide by throwing himself down the stairs, but hallucinations of Boleyn's ghost stop him. Instead, she tore off the pearl necklace Prince Charles had given her.

On Boxing Day, Princess Diana awakens in her room to find that Maggie has been recalled from London. Princess Diana and Magie take a trip to a nearby beach, where Princess Diana talks about her mental and marital problems. After talking a lot with Maggie, Princess Diana and Maggie drove to the bird shooting place. After saying goodbye to Maggie, Princess Diana went to the pheasant shooting range, she walked in front of a crowd of hunters, and announced that she would take William and Harry to London, to which Charles reluctantly agreed. As they drive away, Diana and her children pass a scarecrow, which is now wearing one of Diana's clothes. They drove to London, ordered fried chicken and ate on the banks of the River Thames. Diana looked across the river, unsure of her future but no longer feeling burdened by royal responsibilities.

## B. Related Literature

### B.1. Anxiety

Anxiety is a key concept in psychoanalytic theory introduced by Sigmund Freud. Anxiety is a fundamental aspect of personality dynamics and is regarded as an inevitable response to internal conflict. It functions as a warning signal generated by the ego to alert individuals to potential threats, prompting them to prepare adaptive responses. Anxiety is a signal of unconscious fantasies of imagined dangerous situations (Sweeney and Pine, 5). This reaction typically arises when a person feels unprepared to confront a perceived threat.

Anxiety is a feeling of dread, fear, or worry, often for no apparent reason. Freud emphasized that anxiety is a perceived, affective, and unpleasant state, accompanied by physical sensations that warn a person of impending danger. The discomfort is often vague and difficult to identify, but the anxiety itself is always felt (Feist, 33). Freud described anxiety as an objectless fear, it means that we cannot direct to its source, to a specific object that caused it (Schultz and Schultz, 47). The term “fear” refers to a particular feeling caused by possibly harmful stimuli. Fear provides organisms with an internal early warning system that issues a call to response (Sweeney and Pine, 4). Anxiety is not much different from fear, but we may know what we’re afraid of (Schultz and Schultz, 47). Anxiety usually describes emotional conditions that are similar to fear. Anxiety is distinct from fear, however, in that anxiety refers to fear-like condition that

are out of proportion, regarding duration, level of avoidance, or subjective distress, compared to the actual danger provoked by possible fear stimuli (Sweeney and Pine, 4). Sigmund Freud viewed anxiety as a symptomatic expression of inner emotional conflict caused when a person represses (from consciousness) experiences, feelings, or urges that are too threatening or disturbing to live with. According to Sigmund Freud, there are three types of anxiety, namely neurotic anxiety, moral anxiety and reality anxiety.

#### **B.1.1. Realistic Anxiety**

Realistic anxiety is closely related to fear. However, realistic anxiety differs from fear, in that realistic anxiety does not involve a specific feared object (Feist, 34). Realistic anxiety is the fear of real danger in the external world. Freud believed that realistic anxiety, or objective anxiety refers to the fear of threats in real life. This includes a fear of actual threats in the real world. We have reasons to fear natural disasters such as hurricanes, floods, earth quake, and other disasters. We escape from burning buildings, run from chasing wild animals, and jump out of the way of speeding cars (Schultz and Schultz, 48). This anxiety is related to physical or situational threats that can harm the individual directly. In this context, the individual is aware of the real threat and needs to respond in a rational and appropriate way to avoid the danger. For example, when a person driving on the highway may feel anxious when seeing a car going very fast, or when seeing another driver driving in an unsafe manner. This anxiety is realistic anxiety, because the person is aware that the situation

may lead to an accident or injury, which is a real threat to their physical safety. The role of realistic anxiety is to help us take appropriate action to avoid or protect ourselves from real dangers, making it a useful mechanism. (Schultz and Schultz, 48).

### **B.1.2. Neurotic Anxiety**

Neurotic anxiety arises from an internal psychological conflict between the id and the ego, rather than from external threats. Neurotic anxiety is characterized by fear of an unknown danger. The feeling itself exists in the ego, but it originated from id impulses (Feist, 40). Neurotic anxiety is the fear of punishment from someone or other authority figures if an individual satisfies an instinct in his own way which believes will get a punishment. Anxiety derived from potential punishment. Neurotic anxiety involves a conflict between id and ego. In Freud's view, neurotic anxiety involves the fear of punishment for acting on impulses driven by the Id. The fear is not of the impulses themselves but of the potential consequences of acting on them. This creates a conflict between the Id and the Ego, with the source of the conflict having some basis in reality (Schultz and Schultz, 48).

### **B.1.3. Moral Anxiety**

The conflict between the id and the superego results in moral anxiety. This anxiety are more difficult to deal with because its intrapsychic, and cannot be escaped by such simple physical actions as running away. Moral anxiety arises from how strongly an individual's

superego is developed. A person with a highly rigid conscience will experience greater inner conflict than someone with more flexible moral standards. Moral anxiety also has some basis in reality, just like neurotic anxiety. For example, children are punished when they violate the moral values instilled by their parents, while adults face sanctions when they break society norms. The shame and guilt feelings in moral anxiety arise from within; it is our conscience that causes the fear and the anxiety (Schultz and Schultz, 48). Moral anxiety may also arise when individuals fail to act in accordance with their own moral values, for example, failing to care for aging parents (Feist, 40). Anxiety acts as a signal to an individual that there is something wrong in his personality. Anxiety warns the individual that the ego is under threat and the ego may be overthrown if no action is taken (Schultz and Schultz, 48). Therefore, a defense mechanisms is needed to overcome anxiety.

## **B.2. Defense Mechanism**

Defense mechanisms are psychological strategies that are used to protect a person from anxiety caused by unacceptable thoughts or emotions. These strategies are used by the ego to protect itself from the distress arising from daily internal conflicts (Schultz and Schultz, 49). Although defense mechanisms are normal and universally used, when taken to extremes, they lead to compulsive, repetitive, and neurotic behavior (Feist, 34). When the anxiety becomes excessive, the ego defends itself by unconsciously blocking threatening impulses or transforming them into forms that are

more acceptable and less disturbing (Boeree, 7). As specified by Freud, defense mechanisms involve a distortion of reality in some way so that we are better able to cope with a situation. Freud explained that the id and superego are always in conflict with the ego because he saw the ego as a battleground for both. Although most of them occur in consciousness, some ego processes are unconscious and function to protect a person from anxiety caused by the conflicting demands of the id and superego. Defense helps us manage disappointment, stress and strong negative emotions within limits. The defense mechanisms identified by Freud include repression, displacement, reaction formation, projection, regression, denial, rationalization, and sublimation.

#### **B.2.1. Repression**

Repression is a defense mechanism that involves unconsciously refuses to acknowledge something that causes anxiety. As the most basic and commonly used defense mechanism, repression involves the unintentional exclusion of distressing thoughts or experiences from conscious awareness. It is a form of unconscious forgetting, where painful or uncomfortable experiences are pushed out of awareness (Schultz and Schultz, 49). Repression is a defense mechanism that occurs when a person unconsciously pushes painful or threatening thoughts, memories, or urges into the subconscious so that they do not emerge into consciousness. In many cases repression can last throughout a person's life. For example, a young girl may permanently repress her feeling of hatred toward her

little sister because these feelings cause too much anxiety (Feist, 41). Once repression is operating, it is become difficult to remove. Since repression serves to protect ourselves from danger, in order to remove it, we would have to realize that the thought or memory is no longer dangerous (Schultz and Schultz, 49).

### **B.2.2. Denial**

Denial is a type of defense mechanism that involves ignoring the reality of a situation in order to avoid anxiety. Denial is related to repression and involves denying the existence of some external threat that has occurred (Schultz and Schultz, 50). If some situation becomes too overwhelming to manage, the individual just refuses to experience it (Boeree, 7). This unconscious process protects the ego from being overwhelmed by anxiety or guilt. In denial, the person blocks external events or facts from awareness, essentially acting as though the distressing reality does not exist. For example, when someone diagnosed with a terminal illness might deny the reality of approaching death. Similarly, parents who have lost a child, deal with their grief by keeping the child's room untouched, reflecting a denial of the loss (Schultz and Schultz, 50).

### **B.2.3. Displacement**

Displacement is a defense mechanism that involves redirecting id impulses from a threatening or inaccessible object to one that is. When the desired object is out of reach, the impulse may be transferred to something else. However, this replacement typically does not relieve the inner tension

as effectively as the original target would have (Schultz and Schultz, 50). Displacement refers to the act of redirecting an emotional impulse (typically anger or aggression) toward a less threatening and more accessible substitute. This substitute can be either a person or an object that symbolically represents the original target. For example, someone who is unable to express love toward another person might transfer those feelings to pets such as cats or dogs. A person who feels frustrated by their superiors might release that anger at home by kicking the dog, harming a family member, or even committing acts like cross-burning (Boeree, 9). Displacement happens when the Id wants to do something that the Superego does not allow. The Ego then discovers alternative methods to express the psychic energy of the Id. Thus, there is a transfer of energy from the repressed object-cathexis to a more acceptable object.

#### **B.2.4. Reaction Formation**

Reaction formation is a defense mechanism where an individual express an an id impulse that is the opposite of the one that is truly driving the person. This occurs when a person protects themselves from a troubling inner urge by consciously acting in a way that directly contradicts the original impulse (Schultz and Schultz, 50). One way for repressed impulses to emerge into consciousness is by taking the form of behavior that directly contradicts the original impulse. A clear example of this can be observed in a young woman who unconsciously harbors resentment and hatred toward her mother. Because she knows that societal

norms expect children to show love toward their parents, acknowledging such negative feelings would trigger overwhelming anxiety. To defend herself against this distress, she redirects her emotions toward the opposite feeling-love. However, the affection she displays is not authentic; instead, it appears overly dramatic, exaggerated, and artificial. Other people may easily see the true nature of this love, but the woman must deceive herself and cling to her reaction formation, which helps conceal the anxiety-arousing truth that she unconsciously hates her mother (Feist, 41)

#### **B.2.5. Projection**

Projection is another defense mechanism in which a person deals with troubling internal impulses by attributing them to others. Lustful, aggressive, and other unacceptable impulses are seen as being possessed by other people, not by oneself. The person says, in effect, “I don’t hate him. He hates me”. The impulse is still expressed, but it appears in a form that seems less threatening to the individual (Schultz and Schultz, 50). When an internal impulse causes excessive anxiety, the ego may reduce that anxiety by projecting the unwanted impulse to an external object, usually another person. This process is known as projection, a defense mechanism which can be defined as seeing in others unacceptable feelings or tendencies that actually reside in one’s own unconscious (Feist, 43). Projection, which Anna Freud also called displacement outward, is nearly the exact opposite of fighting against the self. It involves the tendency to see your unacceptable desires in others. In other words, the desires are still

there, yet they no longer belong to you. For example, a husband, who is kind and loyal, finds himself very attracted to a charming and flirtatious neighbour woman. However, instead of admitting his own lust, which is not particularly abnormal, he becomes more jealous of his wife, and constantly mistrust about her loyalty (Boeree, 10).

#### **B.2.6. Regression**

Regression is a movement back in psychological time when someone is faced with stress (Boeree, 11). It is a defense mechanism that involves going back to an earlier, less stressful phase of life and displaying the childish behaviors that was characteristic of those secure time. In regression, the person goes back or regresses to an earlier period of life that was more enjoyable and free from current level of frustration and anxiety. Regression usually involves a return to one of the stages of childhood development. The individual returns to this more secure time of life by behaving as they did at that time, such as being childish and dependent (Schultz and Schultz, 50). Regressions are quite common and easy to see in children, it is also commonly found in older children and adults. For example, when experiencing intense stress, an adult might curl up in a fetal position, seek comfort by returning to their mother's care, or choose to stay in bed all day, shielding themselves from a world they perceive as cold and threatening (Feist, 42).

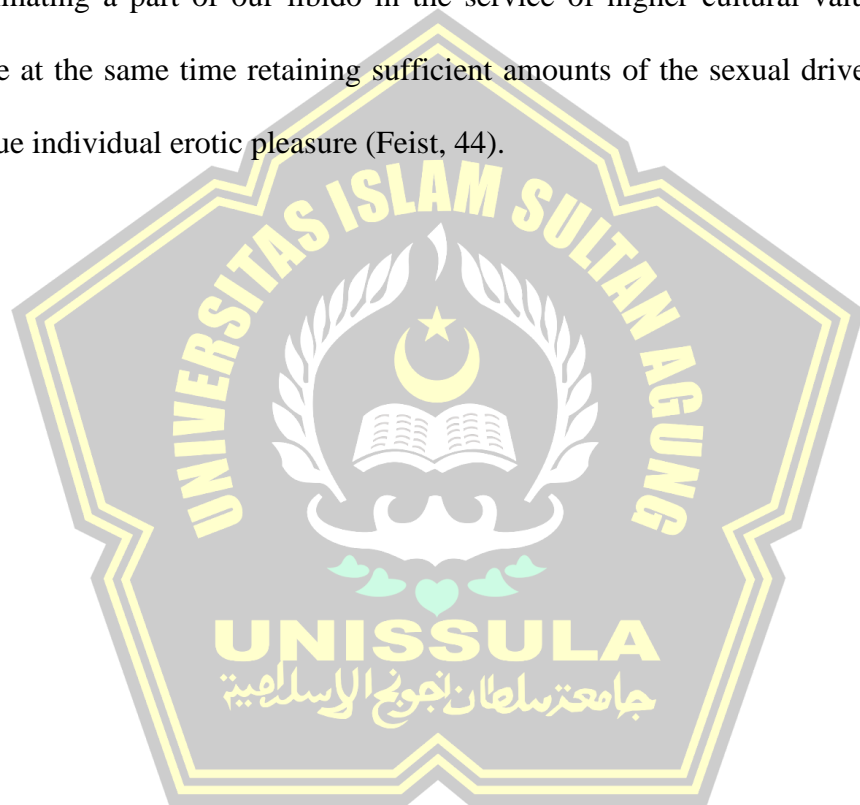
### **B.2.7. Rationalization**

Rationalization is the cognitive distortion of "the facts" to make an event or an impulse seem less threatening. We frequently do it on a consciously level when we provide ourselves with excuses (Boeree, 11). Rationalization is a type of defense mechanism in which individuals reinterpret their actions or to make it seem more rational and more acceptable. We excuse or justify a threatening thought or action by convincing ourselves that there is logical reason behind it. Someone who is fired from a job may rationalize by saying that they never truly enjoy the job. Blaming someone or something else for our failures is less threatening than to blame ourselves (Schultz and Schultz, 50). Many people with sensitive egos, easily make excuses and even believes their own lies.

### **B.2.8. Sublimation**

Sublimation is the transforming of an unacceptable impulse, whether it be sex, anger, fear, or whatever, into a socially acceptable, even productive form. (Boeree, 12). Sublimation refers to a psychological defense mechanism in which unacceptable impulses from the id are transformed into actions or behaviors that are socially accepted. This means that the individual channels instinctual drives, like aggression or sexual energy, into productive and culturally valued outlets, such as art, music, or intellectual pursuits. Freud believed that many human activities, particularly the arts, are actually expression of rechanneled id impulses. As a form of displacement, sublimation does not completely eliminate the

original desire, and therefore may leave behind unresolved emotional tension (Schultz and Schultz, 51). In most people, sublimations combine with direct expression of Eros and result in a kind of balance between social accomplishments and personal pleasures. Most of us are capable of sublimating a part of our libido in the service of higher cultural values, while at the same time retaining sufficient amounts of the sexual drive to pursue individual erotic pleasure (Feist, 44).



## **CHAPTER III**

### **RESEARCH METHOD**

This chapter explains the research method of this study. It is presented in four points of discussion which are types of research, data organization, that consist of data collection method and types of the data, and the last is analyzing the data.

#### **A. Types of the Research**

The research method used in this study is a qualitative method where analysis is focusing on the discovery of the content, meaning, structure and discourse of a text. Qualitative research is a type of research whose results are not obtained from statistics or numerical calculations. The strength of this research lies in the description, not in the numbers. The main goal is to explain a phenomenon and understand its meaning in depth (Corbin and Strauss, 4). Relying on text as the main data source, this method is appropriate for examining anxiety and defense mechanisms in the *Spencer (2021)* film.

#### **B. Data Organizing**

##### **B.1. Data Collection Method**

In organizing the data, there are four steps used in this analysis, as follows:

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

The first step to collecting data is watching the *Spencer (2021)* film several times, this step is important to understand the details of the story.

The researcher can analyze and identify the main character, and also explore the conflicts in depth. By watching the film, can help to understand the details of the film and find the important points related to the problems.

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

The second step is to explore the film script more detail by reading the film script. After watching the film, reading the film script several times is the most important part in the analysis. This step to ensure accuracy in interpreting dialogue and narrative structure of the *Spencer* (2021) film. The purpose of this process allows researchers to closely analyze the language used, tone, and implied psychological expressions that may not be easily captured through visual observation alone.

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

After watching and reading the film script several times, the next step is to identify the data to find the parts of the film to be analyzed. The important parts related to the research problems are anxiety and defense mechanisms experienced by Princess Diana in the *Spencer* (2021) film. The data identified are in the form of narratives and dialogues in the film script.

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

Classifying data is grouping all data by identifying them based on the problem formulation in Chapter I. By classifying the data, can help to organize findings thematically and facilitate the analysis process. There

are two problems that need to be solved, namely anxiety and the defense mechanism experienced by Princess Diana. The data collected from the *Spencer (2021)* film will be entered into the appendix, the details of the appendix will be discussed further in chapter 4. The appendix will include column numbers, quote from the movie script, type of data, page or time, type of analysis, references, and analytical comments from the researcher.

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

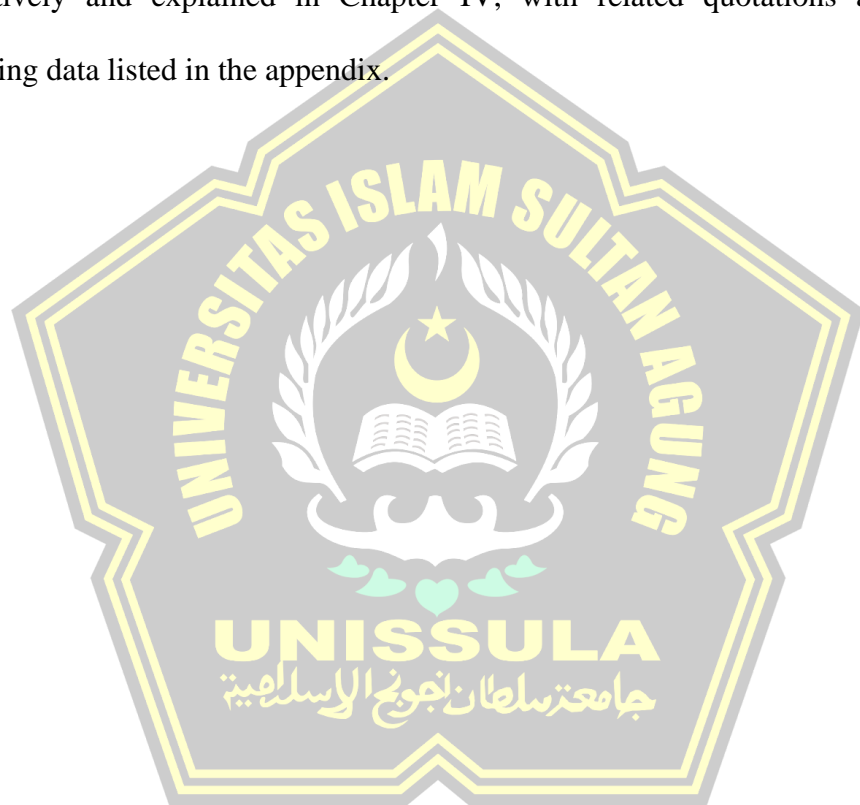
There were two types of the data in this research they were primary data and secondary data:

1. Primary data refer to the firsthand data gathered by the researcher himself (Ajayi, 2). In this study, primary data were taken from the dialogues, narratives, and visual elements in the *Spencer (2021)* film.
2. Secondary data are the data collected by someone else earlier, not related to the research study but collected these data for some other purpose (Ajayi, 2-3). Secondary data were cited from books, journals, articles and previous studies. These sources were carefully selected to support the explanation and clarification of the primary data used in the analysis process.

## **C. Analyzing the Data**

Analyzing the data was the last step in conducting this research. Data analysis was a technique that consists of reporting and analyzing data from film and film scripts that were in accordance with the problem. This study

uses a qualitative method to analyze and interpret data based on Sigmund Freud's theory of anxiety and defense mechanism. The data analyzed are selected based on their relevance to the problem, accompanied by reasons supporting their selection. The results of the analysis are presented descriptively and explained in Chapter IV, with related quotations and supporting data listed in the appendix.



## CHAPTER IV

### FINDING AND DISCUSSION

This chapter of finding and discussion consist of two sub chapter; namely the anxiety and defense mechanism of the main character in the *Spencer* (2021) film.

#### **A. Anxiety reflected in the main character in the *Spencer* (2021) film.**

Anxiety is a feeling of dread, fear, or worry, often for no apparent reason. Freud described anxiety as an objectless fear, it means that we cannot direct to its source, to a specific object that caused it (Schultz and Schultz, 47). The term “fear” refers to a particular feeling caused by possibly harmful stimuli. Fear provides organisms with an internal early warning system that issues a call to response (Sweeney and Pine, 4). Anxiety is not much different from fear, but we may know what we’re afraid of (Schultz and Schultz, 47). Furthermore, Freud divided anxiety into three parts namely; realistic anxiety, neurotic anxiety, and moral anxiety.

##### **A.1. The Realistic Anxiety of Princess Diana**

Realistic anxiety is closely related to fear. However, realistic anxiety differs from fear, in that realistic anxiety does not involve a specific feared object (Feist, 34). Realistic anxiety is the fear of real danger in the external world. Freud believed that realistic anxiety, or objective anxiety refers to the fear of threats in real life. This includes a fear of actual threats in the real world. We have reasons to fear natural disasters such as hurricanes, floods,

earth quake, and other disasters. We escape from burning buildings, run from chasing wild animals, and jump out of the way of speeding cars (Schultz and Schultz, 48). The realistic anxiety experienced by Princess Diana can be seen in the dialogue and narratives below:

**DIANA: Is the bedroom cold again this year?**

**WILLIAM: Yes.**

**DIANA: I always tell them but they don't listen...**

Major Gregory is still close and steps up...

MAJOR GREGORY: Ma'am, if the bedroom is cold...

DIANA: The bedrooms are always cold. It's tradition, it's a bit of fun...

We see that Diana hides her fury and frustration behind these light flippant, repeated phrases...

MAJOR GREGORY: ...I will have more blankets delivered.

Diana smiles over the controlled exasperation.

DIANA: Or turn the heating up. Just turn it up. Why don't they just turn the heating up instead of burying everyone in blankets? Every year I say...

*(Spencer 2021, 17:04-17:23)*

In line with Freud's explanation that realistic anxiety is anxiety that arises due to real threats from the external environment (Schultz and Schultz, 48), when Princess Diana complained about room temperature that always cold, is a form of realistic anxiety. Princess Diana expressed her

frustration through the sentence, "I always tell them but they don't listen," which shows that she had repeatedly expressed her discomfort, but the royal family continued to ignore her. The condition of the room that was constantly left cold became a real threat to the physical comfort of Princess Diana and her children, thus giving rise to feelings of discomfort and anxiety.

### **A.2. The Neurotic Anxiety of Princess Diana**

Neurotic anxiety arises from an internal psychological conflict between the id and the ego, rather than from external threats. Neurotic anxiety is characterized by fear of an unknown danger. The feeling itself is exists in the ego, but it originated from id impulses (Feist, 40). Neurotic anxiety is the fear of punishment from someone or other authority figures if an individual satisfies an instinct in his own way which believes will get a punishment. Anxiety derived from potential punishment. Neurotic anxiety involves a conflict between id and ego. In Freud's view, neurotic anxiety involves the fear of punishment for acting on impulses driven by the Id. The fear is not of the impulses themselves but of the potential consequences of acting on them (Schultz and Schultz, 48). Princess Diana experienced neurotic anxiety which can be seen through the dialogue and narratives below:

**FOOTMAN BRIAN: Your Royal Highness. The family are all gathered in the drawing room for the sandwiches. They are waiting.**

**Diana puts Harry down and prepares.**

**DIANA: Oh. The sandwiches, yes. The sandwiches. The holy sandwiches.**

**She smiles...**

**DIANA: Good. To the sandwiches. I'll be there in a minute.**

Diana walks away to general alarm...

MAJOR GREGORY: Ma'am...

*(Spencer 2021, 17:45-18:05)*

In the scene where the royal servant announces that the entire family has gathered for a luncheon of “the sandwiches,” Princess Diana exhibits symptoms of neurotic anxiety. This occurs when there is a conflict between the impulsive urges of the id and the self-control of the ego, accompanied by fear of the consequences if those urges are expressed. In the context of this scene, Princess Diana feels boredom and frustration with the restrictive routines and traditions of the kingdom (the id's drive to avoid and rebel). However, as a princess and mother, she cannot openly express her emotions or reject the rules, because she must maintain her image and role in front of the royal family and her children (ego control). This inner tension is apparent when Princess Diana attempts to mask her internal conflict with sarcastic humor, saying, “The holy sandwiches,” and asserting that she will be there soon.

Another proof of Princess Diana's neurotic anxiety can be seen in the narratives below:

Diana is isolated by our gaze and the nature of our gaze, as if we were her only companion. Diana dips her spoon into her bowl of green nettle soup and takes a sip. Other spoons dip into other bowls. Diana looks along the line of other Royals. She sits back in her chair and puts her spoon down. Suddenly elegant Waltz music begins. Soon all of the spoons are dipping into the soup in unison, in time to the swooping Waltz music. The spoons dip, swirl and then are lifted to mouths where the soup is sucked in unison. The footmen move in time to the music. Diana puts her hand to her mouth and stifles a giggle. The Waltz and the sipping continues for a while. Then... Suddenly the music stops. We see Charles properly for the first time in sharp ferocious focus. He stares murder at Diana as she giggles, apparently at nothing. She glances at him and then looks down into her soup....

**The music begins again and Diana is isolated as she stifles a giggle again and the spoons dip and rise to the time of the music. Then Diana looks up and takes hold of her pearl necklace. She grips it and pulls it hard, like wringing a neck. One-by-one the pearls plop off their string and fall into her soup, some in slow motion, as the Waltz music plays. The white pearls splash beautifully into the green soup. Then Diana swirls the pearls into the soup with her spoon.**

**Then she scoops up two pearls in her spoon and puts them to her mouth. She looks to Charles as she puts the pearls into her mouth and then swallows them....**

**We come to Diana as she throws up violently into the lavatory. As she retches, we might notice the pearl necklace is still in one piece (what went before was imagined).**

*(Spencer 2021, 33:10-35:07)*

In the narratives above, Princess Diana feels depressed and alienated in the royal environment, especially when she has to attend a formal and protocol-filled dinner. Princess Diana's action of pulling the pearl necklace given to her by Prince Charles until it breaks, then the pearls fall into the soup and she eats it, symbolizes the emotional wounds and social pressures that she must "swallow" every day. This represents the id's urge to vent anger and hurt feelings over her husband's betrayal. However, the scene is only Princess Diana's imagination, which becomes a channel for her subconscious desire to rebel because in reality she cannot express these emotions directly due to the ego's control that demands she maintain her image as a prince's wife. This is in accordance with concept of neurotic anxiety, where inner tension arises when impulsive urges desired by the id are inhibited by the ego due to fear of social consequences or punishment that will be received if the urge is realized.

Moreover, another proof of Princess Diana's neurotic anxiety can also be seen in the dialogue below:

DIANA: I really would like to have someone to talk to properly. When is Maggie back?

ANGELA: I really don't know Ma'am.

DIANA: That will be all. Thank you.

ANGELA: I'm sorry?

DIANA: There is a designated dress which I will put on for breakfast. I can put it on myself.

ANGELA: Your hair is wet.

**DIANA: Tell them I want Maggie. Tell Major Gregory who hears everything that I insist on having Maggie.**

Angela is now deeply puzzled...

ANGELA: It isn't really Major Gregory who decides...

**DIANA: No he doesn't decide. There is never a decision to make. There is only what must happen.**

**Silence.**

**DIANA: But even so, tell them I insist on having Maggie.**

Angela looks eager to leave...

**DIANA: Or I will cut all my dresses to pieces with a kitchen knife.**

Angela smothers her reaction. She curtseys again and walks.

Diana speaks quickly before she reaches the door...

DIANA: Of course don't say that, I don't mean that, don't say that, just say that I would like Maggie, though you are good I would prefer, I would like Maggie...

Angela stops and allows her concern to show.

ANGELA: Yes Ma'am.

*(Spencer 2021, 49:15-50:24)*

When Princess Diana learns that Maggie has been sent back to London, she shows clear signs of anxiety. She suddenly explodes with emotion, threatening to destroy the dress with a knife if Maggie is not immediately reassigned as Princess Diana's dresser. This threat represents the id's urge to rebel against the system and reject the role imposed on her, as a form of resistance to royal control that limits her freedom. However, Princess Diana quickly retracts her statement, demonstrating the ego's role in suppressing impulsive impulses. The ego attempts to control Princess Diana's behavior, realizing that her actions will have serious consequences, including sanctions from the royal court. This moment demonstrates the internal conflict between the id and ego that gives rise to neurotic anxiety. This scene also emphasizes that neurotic anxiety often manifests as impulsive impulses that are suddenly suppressed. Another proof of Princess Diana's neurotic anxiety can also be seen below:

CHARLES: And yesterday you arrived after the Queen.

DIANA: I got lost.

CHARLES: How can you get lost? You lived over the hill for years...

DIANA: It looks different now. Everything looks different. Except the scarecrow.

Charles half turns and reacts to her odd observation with weary disbelief.

CHARLES: She says you took a jacket off a scarecrow.

DIANA: It was a bit of fun.

With Charles, Diana is a mixture of defiance, fear, politeness....

**CHARLES: You're sure you weren't late yesterday because you were delayed by someone?**

**DIANA: Someone?**

**CHARLES: I thought someone might have delayed you.**

**DIANA: No.**

**A silence throbbing with accusation and unspoken truths.**

**DIANA: Sometimes you get delayed. By someone. No one says anything. It's perfectly acceptable when you get delayed by someone.**

*(Spencer 2021, 57:54-58:32)*

Princess Diana exhibited symptoms of neurotic anxiety when she suppressed her emotional impulses toward Prince Charles after he accused her of being late because of someone else. Princess Diana attempted to suppress her outburst by sarcastically insulting Charles, noting that he himself had sometimes been late because of someone else without ever being reprimanded. This action indicated a conflict between the id's urge to express anger directly and the ego's control over the expression of such emotions. Princess Diana realized that expressing her anger openly could potentially lead to serious consequences, either a reprimand from Prince Charles or social sanctions from the royal family. Neurotic anxiety arises when someone suppresses impulsive id impulses for fear of punishment or negative consequences, and this condition is reflected in the way Princess Diana chose to hide her inner tension behind subtle sarcasm rather than express her anger directly.

### A.3. The Moral Anxiety of princess Diana

The conflict between the id and the superego results in moral anxiety. Moral anxiety arises from how strongly an individual's superego is developed. A person with a highly rigid conscience will experience greater inner conflict than someone with more flexible moral standards. The shame and guilt feelings in moral anxiety arise from within; it is our conscience that causes the fear and the anxiety (Schultz and Schultz, 48). Moral anxiety may also arise when individuals fail to act in accordance with their own moral values (Feist, 40). Moral anxiety experienced by Princess Diana in the *Spencer* (2021) film can be seen in the dialogue below:

**DIANA: They are beautiful. It's not the pearl's fault is it?**

MARIA: No, Ma'am.

Diana takes the necklace off and holds out the string of pearls.

**DIANA: If I gave them to you would you take them?**

**Maria is astonished, horrified.**

**MARIA: No. No, I couldn't possibly think of it, Ma'am.**

**DIANA: No of course not. Cursed. Sorry.**

She hooks her hand around the pearl necklace.

DIANA: I'm told there is a dress to go with them. I'm told it's all set. You know. All set. As if everything has already happened.

A pause. Diana takes a breath.

DIANA: Sorry. Do carry on.

(*Spencer* 2021, 24:06-24:36)

Princess Diana experienced intense moral anxiety when she received a pearl necklace from Prince Charles. The necklace was the same one given to Camilla Parker Bowles, the prince's mistress, and for Princess Diana, the gift became a symbol of humiliation and infidelity in her marriage. She even referred to it as "cursed," indicating that for Princess Diana, the necklace symbolized a broken and painful marriage. Wearing it caused her to feel very deep inner pressure, this pressure was exerted by her superego due to the harsh reality she faced. Princess Diana's feelings of humiliation and bitterness were a form of inner conflict, because she realized that she had been betrayed and morally humiliated, and this was contrary to the moral values that Princess Diana held.

**B. Defense mechanism reflected in the main character in the *Spencer* (2021) film.**

Defense mechanisms are psychological strategies that are used to protect a person from anxiety caused by unacceptable thoughts or emotions. These strategies are used by the ego to protect itself from the distress arising from daily internal conflicts (Schultz and Schultz, 49). As specified by Freud, defense mechanisms involve a distortion of reality in some way so that we are better able to cope with a situation. Defense helps us manage disappointment, stress and strong negative emotions within limits. The defense mechanisms identified by Freud include repression, denial, displacement, reaction formation, projection, regression, rasionalization, and sublimation. However, Princess Diana only experienced defense

mechanisms in the form of displacement, reaction formation, rationalization, and projection as depicted in the film *Sepencer* (2021).

### B.1. The Reaction Formation of Princess Diana

Reaction formation is a defense mechanism where an individual express an an id impulse that is the opposite of the one that is truly driving the person. This occurs when a person protects themselves from a troubling inner urge by consciously acting in a way that directly contradicts the original impulse (Schultz and Schultz, 50). One way for repressed impulses to emerge into consciousness is by taking the form of behavior that directly contradicts the original impulse. Princess Diana uses reaction formation as her defense mechanism which can be proven in the dialogue below:

DIANA: Is the bedroom cold again this year?

WILLIAM: Yes.

DIANA: I always tell them but they don't listen...

Major Gregory is still close and steps up...

MAJOR GREGORY:

Ma'am, if the bedroom is cold...

DIANA: **The bedrooms are always cold. It's**

**tradition, it's a bit of fun...**

We see that Diana hides her fury and frustration behind these light flippant, repeated phrases...

MAJOR GREGORY: ...I will have more blankets delivered.

Diana smiles over the controlled exasperation.

DIANA: Or turn the heating up. Just turn it up. Why don't they just turn the heating up instead of burying everyone in blankets? Every year I say...  
(*Spencer 2021, 17:04-17:23*)

Princess Diana appeared deeply upset because every year she made the same complaint, but was consistently ignored by the royal family. She masked this frustration by saying, "It's tradition, it's a bit of fun," as if she accepted and enjoyed the tradition. However, Princess Diana was emotionally distressed by the routine, which she considered oppressive. This action demonstrates the use of the defense mechanism reaction formation, in which individuals express something contrary to their true feelings in order to appear to conform to social expectations or the prevailing situation. By uttering positive statements, Princess Diana attempted to mask her annoyance and maintain the image expected of her as a member of the royal family, while avoiding open conflict with the palace.

Additionally, another proof of reaction formation uses by Princess Diana can also be seen in the dialogue below:

FOOTMAN BRIAN: Your Royal Highness. The family are all gathered in the drawing room for the sandwiches. They are waiting.

Diana puts Harry down and prepares.

**DIANA: Oh. The sandwiches, yes. The sandwiches. The holy sandwiches.**

**She smiles...**

DIANA: Good. To the sandwiches. I'll be there in a minute.

Diana walks away to general alarm...

MAJOR GREGORY: Ma'am...

(*Spencer 2021, 17:45-18:05*)

Princess Diana was asked to join the rest of the royal family for sandwiches, an annual Christmas tradition. However, Diana seemed reluctant to follow the tradition and gather with the rest of the royal family. She felt pressured by the demands and rules inherent in royal tradition, but was unable to express her disapproval directly. Instead, she sarcastically remarked, "the holy sandwiches," to mask her irritation and discomfort. This expression reflects the use of the defense mechanism of reaction formation, which occurs when someone makes a statement that contradicts their true feelings in order to sound more socially acceptable. In this case, Princess Diana chose to couch her displeasure in a lighthearted and humorous comment as a way to maintain her image with others while avoiding direct confrontation.

## **B.2. The Displacement of Princess Diana**

Displacement is a defense mechanism that involves diverting id impulses from a threatening object to another object that is less threatening and more accessible. When the desired object is out of reach, the impulse may be transferred to something else. However, this replacement typically does not relieve the inner tension as effectively as the original target would have (Schultz and Schultz, 50). Displacement refers to the act of redirecting an emotional impulse (typically anger or aggression) toward a less

threatening and more accessible substitute. This substitute can be either a person or an object that symbolically represents the original target. Displacement experienced by Princess Diana in the *Spencer* (2021) film can be seen in the dialogue below:

DIANA: They are beautiful. It's not the pearl's fault is it?

MARIA: No, Ma'am.

Diana takes the necklace off and holds out the string of pearls.

DIANA: If I gave them to you would you take them?

Maria is astonished, horrified.

MARIA: No. No, I couldn't possibly think of it, Ma'am.

DIANA: **No of course not. Cursed. Sorry.**

She hooks her hand around the pearl necklace.

DIANA: I'm told there is a dress to go with them. I'm told it's all set. You know. All set. As if everything has already happened.

A pause. Diana takes a breath.

DIANA: Sorry. Do carry on.

(*Spencer* 2021, 24:06-24:36)

Princess Diana did not express her anger and frustration directly toward Prince Charles, even though he was the primary source of those feelings. Instead, she displaced her emotions onto another object, a pearl necklace given to her by Prince Charles, calling it "cursed." This dislocation reflected Princess Diana's unconscious attempt to avoid a direct confrontation with her husband, which could have had serious consequences

in the strict and controlling environment of the royal family. By displacing her anger onto another object Princess Diana was able to channel her emotions without openly violating palace norms or protocols, demonstrating that displacement serves as a way to manage psychological tension stemming from sources that are difficult to confront directly.

The displacement experienced by Princess Diana can also be seen in the narratives below:

Diana is isolated by our gaze and the nature of our gaze, as if we were her only companion. Diana dips her spoon into her bowl of green nettle soup and takes a sip. Other spoons dip into other bowls. Diana looks along the line of other Royals. She sits back in her chair and puts her spoon down. Suddenly elegant Waltz music begins. Soon all of the spoons are dipping into the soup in unison, in time to the swooping Waltz music. The spoons dip, swirl and then are lifted to mouths where the soup is sucked in unison. The footmen move in time to the music. Diana puts her hand to her mouth and stifles a giggle. The Waltz and the sipping continues for a while. Then... Suddenly the music stops. We see Charles properly for the first time in sharp ferocious focus. He stares murder at Diana as she giggles, apparently at nothing. She glances at him and then looks down into her soup....

The music begins again and Diana is isolated as she stifles a giggle again and the spoons dip and rise to the time of the music. **Then Diana looks up and takes hold of her pearl necklace. She grips it and pulls it hard,**

**like wringing a neck. One-by-one the pearls plop off their string and fall into her soup, some in slow motion, as the Waltz music plays. The white pearls splash beautifully into the green soup.** Then Diana swirls the pearls into the soup with her spoon.

Then she scoops up two pearls in her spoon and puts them to her mouth. She looks to Charles as she puts the pearls into her mouth and then swallows them....

We come to Diana as she throws up violently into the lavatory. As she retches, we might notice the pearl necklace is still in one piece (what went before was imagined)

(*Spencer 2021, 33:10-35:07*)

In this scene, Princess Diana feels extremely uncomfortable and oppressed by Prince Charles's stare and the rigid, regimented atmosphere of the dinner. She cannot express this discomfort directly to Charles or any other member of the royal family due to royal etiquette and protocol. Therefore, Princess Diana uses the defense mechanism of displacement. Instead of venting her anger at the source, she redirects her anger and frustration to the pearl necklace Prince Charles gave her, which symbolically represents the suffering and betrayal she feels. Princess Diana grips the necklace tightly, imagining herself pulling each pearl off, even visualizing swallowing it. By channeling her hatred and anger into the necklace, Princess Diana is able to express her emotions without having to

directly confront the source of the conflict, while simultaneously protecting herself from potential consequences or punishment.

Additionally, another dialogue below proves another of the displacement experienced by Princess Diana:

DIANA: I really would like to have someone to talk to properly. When is Maggie back?

ANGELA: I really don't know Ma'am.

DIANA: That will be all. Thank you.

ANGELA: I'm sorry?

DIANA: There is a designated dress which I will put on for breakfast. I can put it on myself.

ANGELA: Your hair is wet.

**DIANA: Tell them I want Maggie. Tell Major Gregory who hears everything that I insist on having Maggie.**

Angela is now deeply puzzled...

ANGELA: It isn't really Major Gregory who decides...

**DIANA: No he doesn't decide. There is never a decision to make.**

**There is only what must happen.**

Silence.

DIANA: But even so, tell them I insist on having Maggie.

Angela looks eager to leave...

DIANA: Or I will cut all my dresses to pieces with a kitchen knife.

Angela smothers her reaction. She curtseys again and walks.

Diana speaks quickly before she reaches the door...

DIANA: Of course don't say that, I don't mean that, don't say that, just say that I would like Maggie, though you are good I would prefer, I would like Maggie...

Angela stops and allows her concern to show.

ANGELA: Yes Ma'am.

(*Spencer 2021, 49:15-50:24*)

Princess Diana used a displacement as defense mechanism, which was evident when she vented her anger that should have been directed at Major Gregory on someone else, namely Angela, who replaced Maggie. Princess Diana chose to express her annoyance and irritation on Angela because, socially, Angela was a safer target than Major Gregory. By directing her emotions at Angela, Princess Diana was able to vent her frustration without having to confront the real source of pressure directly, thus maintaining her image and position within the royal circle.

### **B.3. The Rationalization of Princess Diana**

Rationalization is the cognitive distortion of "the facts" to make an event or an impulse seem less threatening. We frequently do it on a consciously level when we provide ourselves with excuses (Boeree, 11). Rationalization is a type of defense mechanism in which individuals reinterpret their actions or to make it seem more rational and more acceptable. We excuse or justify a threatening thought or action by convincing ourselves that there is logical reason behind it. Someone who is

fired from a job may rationalize by saying that they never truly enjoy the job. Blaming someone or something else for our failures is less threatening than to blame ourselves (Schultz and Schultz, 50). Princess Diana uses rationalization as one of defense mechanism which can be seen in the dialogue below:

DIANA: I really would like to have someone to talk to properly. When is Maggie back?

ANGELA: I really don't know Ma'am.

DIANA: That will be all. Thank you.

ANGELA: I'm sorry?

DIANA: There is a designated dress which I will put on for breakfast. I can put it on myself.

ANGELA: Your hair is wet.

DIANA: Tell them I want Maggie. Tell Major Gregory who hears everything that I insist on having Maggie.

Angela is now deeply puzzled...

ANGELA: It isn't really Major Gregory who decides...

DIANA: No he doesn't decide. There is never a decision to make. There is only what must happen.

Silence.

DIANA: But even so, tell them I insist on having Maggie.

Angela looks eager to leave...

DIANA: Or I will cut all my dresses to pieces with a kitchen knife.

Angela smothers her reaction. She curtseys again and walks.

Diana speaks quickly before she reaches the door...

**DIANA: Of course don't say that, I don't mean that, don't say that, just say that I would like Maggie, though you are good I would prefer, I would like Maggie...**

Angela stops and allows her concern to show.

ANGELA: Yes Ma'am.

(*Spencer 2021, 49:15-50:24*)

Princess Diana tells Angela to tell Major Gregory that she wants Maggie back, or she will destroy the dress with a knife. This is clearly a strong and emotional statement. However, after realizing that her statement has been overblown, Princess Diana quickly attempts to control herself and mitigate the impact of her words by offering a more acceptable reason. She then adds that she wants Maggie back even though Angela is also nice. This change in delivery demonstrates the defense mechanism of rationalization, where someone provides a more logical and socially acceptable reason to mask their true motives or emotions. In this case, Princess Diana uses a more polite excuse to mitigate the aggressiveness of her statement, while maintaining a good relationship with Angela without fully revealing her emotional discomfort.

#### **B.4. The Projection of Princess Diana**

Projection is another defense mechanism in which a person deals with troubling internal impulses by attributing them to others. Lustful,

aggressive, and other unacceptable impulses are seen as being possessed by other people, not by oneself. The person says, in effect, “I don’t hate him. He hates me”. The impulse is still expressed, but it appears in a form that seems less threatening to the individual (Schultz and Schultz, 50). When an internal impulse causes excessive anxiety, the ego may reduce that anxiety by projecting the unwanted impulse to an external object, usually another person. This process is known as projection, a defense mechanism which can be defined as seeing in others unacceptable feelings or tendencies that actually reside in one’s own unconscious (Feist, 43). The projection experienced by Princess Diana can be seen in the dialogue below:

CHARLES: And yesterday you arrived after the Queen.

DIANA: I got lost.

CHARLES: How can you get lost? You lived over the hill for years...

DIANA: It looks different now. Everything looks different. Except the scarecrow.

Charles half turns and reacts to her odd observation with weary disbelief.

CHARLES: She says you took a jacket off a scarecrow.

DIANA: It was a bit of fun.

With Charles, Diana is a mixture of defiance, fear, politeness....

CHARLES: You’re sure you weren’t late yesterday because you were delayed by someone?

DIANA: Someone?

CHARLES: I thought someone might have delayed you.

DIANA: No.

A silence throbbing with accusation and unspoken truths.

**DIANA: Sometimes you get delayed. By someone. No one says anything. It's perfectly acceptable when you get delayed by someone.**

*(Spencer 2021, 57:54-58:32)*

After Prince Charles accused Princess Diana of being late because of someone else, Princess Diana countered by saying that Charles had been late because of someone else, but no one had made a big deal of it and it was considered normal. This response suggests that Princess Diana projected onto Charles her own frustration and disappointment that she was unable to express directly. By counter-accusing, Princess Diana displaced her negative emotions onto others, preventing her from openly acknowledging or confronting them. This aligns with the literature's definition of the defense mechanism projection, which is the tendency to cope with disturbing internal impulses by attributing them to others. In this context, Princess Diana attempted to protect herself from emotional discomfort by shifting the focus of blame onto Charles, while maintaining control over her emotional expression in front of the royal family.

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter five consists of conclusion based on the results of the analysis in the chapter four in this study. Furthermore, this chapter also provides suggestions for further studies to expand on this study.

#### A. Conclusion

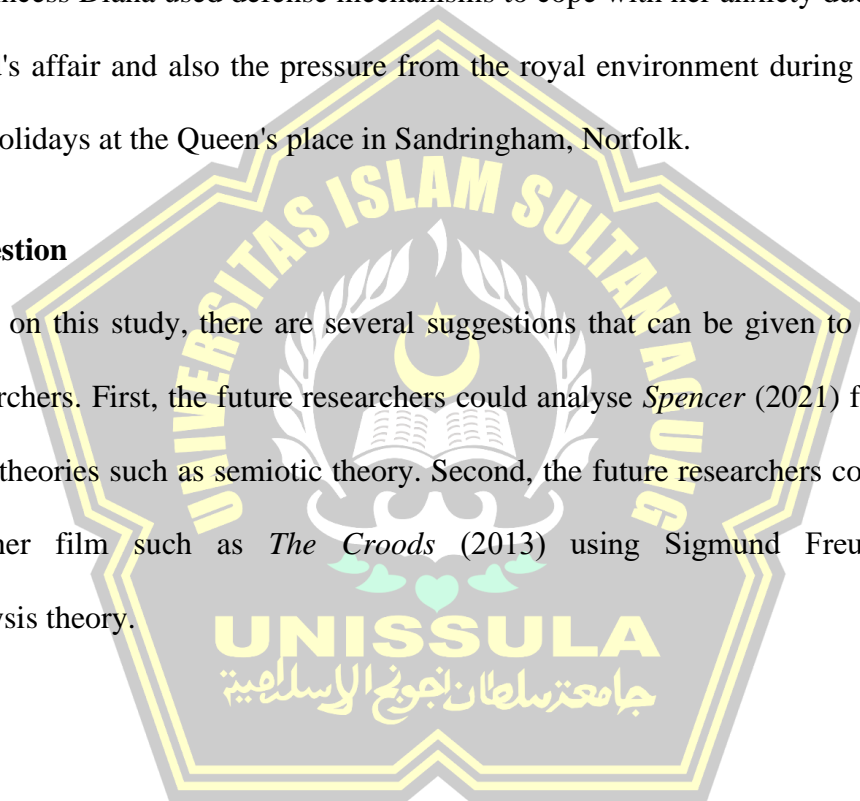
The conclusion of the analysis in this study is according to the finding and discussion in chapter four. There are two analyses in this study that using Sigmund Freud theory. It analyses the anxiety and defense mechanism experienced by Princess Diana as the main character in the *Spencer* (2021) film.

Based on the analysis, this study finds three kinds of anxiety and three kinds of defense mechanism experience by Princess Diana as the main character in the *Spencer* (2021) film. Princess Diana shows several anxieties, such as realistic anxiety, neurotic anxiety, and moral anxiety. Princess Diana's realistic anxiety arises due to the real pressure of the royal family's rules and protocols that could threaten her physical safety and comfort. Furthermore, Princess Diana's neurotic anxiety arises from the conflict between emotional drives and royal environmental demands. Princess Diana desires freedom but cannot achieve it because she must maintain her image as a princess who obeys royal protocol. This is what causes inner conflict within Princess Diana, between her desire for freedom and royal demands. Princess Diana's moral anxiety stemmed from feelings of guilt when the behavior or desires of those around her did not align with her moral values. Prince

Charles's affair made Princess Diana feel guilty and a failure as a perfect wife and mother, because she could not uphold the moral values of marriage that she holds. Princess Diana uses several defense mechanisms, including displacement, reaction formation, rationalization, and projection to overcome her anxiety. Based on the analysis, Princess Diana used defense mechanisms to cope with her anxiety due to her husband's affair and also the pressure from the royal environment during the Christmas holidays at the Queen's place in Sandringham, Norfolk.

#### **B. Suggestion**

Based on this study, there are several suggestions that can be given to the future researchers. First, the future researchers could analyse *Spencer* (2021) film using other theories such as semiotic theory. Second, the future researchers could analyse other film such as *The Croods* (2013) using Sigmund Freud's psychoanalysis theory.



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