

**ANXIETY AND DEFENSE MECHANISM OF THE MAIN  
CHARACTER IN *WILD* (2014) FILM: A PSYCHOANALYSIS  
STUDY**

**A FINAL PROJECT**

**Presented as Partial Fulfillment of the Requirements  
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in English Literature**



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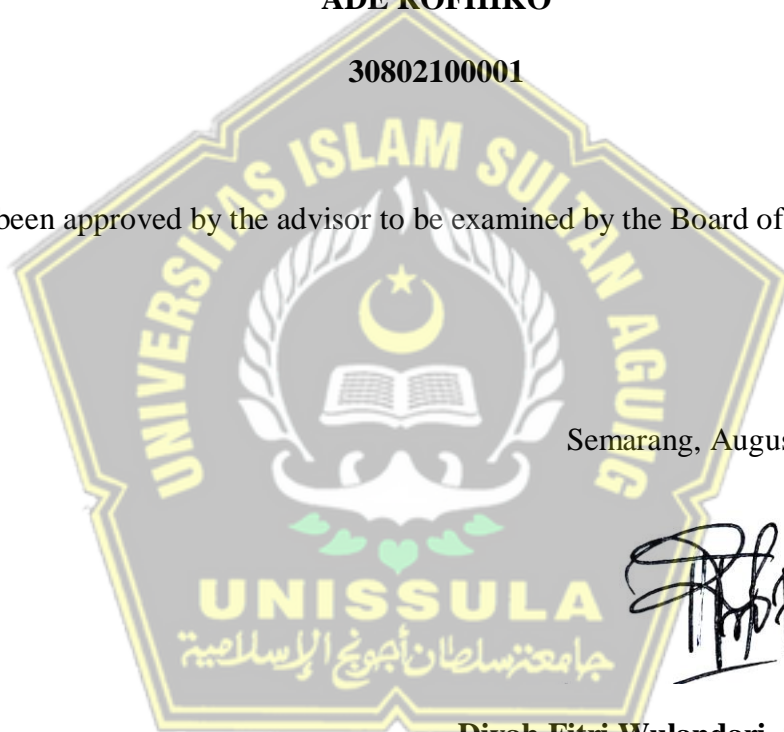
**IN *WILD* (2014) FILM: A PSYCHOANALYSIS STUDY**

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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 works of other people, except those which were cited in the quotations and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.

Semarang, September 1<sup>st</sup> 2025



Ade Rofhiko



## **MOTTO**

“Be responsible for whatever you have chosen.”

- Ade R

## **DEDICATION**

I dedicate this final project to myself, my family, friends, and all those who have given me direction, encouragement, help, prayers, and motivation in every process until the completion of this final project. Thank you very much to all those who have supported and encouraged me.



## ABSTRACT

**Rofhiko, Ade, 30802100001.** Anxiety and Defense Mechanism of The Main Character in *Wild* (2014) Film: A Psychoanalysis Study. Final Project of Faculty of Language, Literature, and Culture. English Literature Study Program. Sultan Agung Islamic University Semarang. Advisor: Diyah Fitri Wulandari., S.S., M.Hum.

This study examines the anxiety and defense mechanisms of the main character in the film *Wild* (2014), directed by Jean-Marc Vallee. This study aims to analyze types of the anxiety and defense mechanisms experienced by Cheryl Strayed, the main character in the film, according to Sigmund Freud's psychoanalysis theory. Anxiety usually comes when someone is facing a dangerous situation. Someone usually face dangerous situations by using defense mechanisms.

This study used a descriptive qualitative technique of research in analyzing the data. The object of this study is the film *Wild* (2014). The data collected from films were categorized into primary and secondary data. Primary data consists of prologues, monologues, dialogues, and narratives contained in the film script. Secondary data consists of articles, journals, previous studies, and textbooks discussing anxiety and defense mechanisms Sigmund Freud's theory. There were several steps which were used in order to collect the necessary data, such as watching the film, reading the film script, identifying the data, classifying the data, and reducing the data.

The results of this study identified the anxiety and defense mechanisms experienced by Cheryl. Cheryl experienced two types of anxiety: realistic anxiety and neurotic anxiety. Cheryl experienced four defense mechanisms to cope with her anxiety, they are: displacement, denial, formation reaction, and rationalization.

**Keywords:** psychoanalysis, anxiety, defense mechanism, *wild* (2014).

## INTISARI

**Rofhiko, Ade, 30802100001.** Kecemasan dan Mekanisme Pertahanan dari Tokoh Utama dalam Film *Wild* (2014): Sebuah Studi Psikoanalisis. Skripsi Program Studi Sastra Inggris. Fakultas Bahasa, Sastra, dan Budaya. Universitas Islam Sultan Agung Semarang. Pembimbing: Diyah Fitri Wulandari., S.S., M.Hum.

Studi ini membahas tentang kecemasan dan mekanisme pertahanan dari tokoh utama pada film *Wild* (2014), yang disutradarai oleh Jean-Marc Vallee. Penelitian ini bertujuan untuk menganalisis jenis-jenis kecemasan dan mekanisme pertahanan diri yang dialami oleh Cheryl Strayed, tokoh utama dalam film tersebut, berdasarkan teori psikoanalisis Sigmund Freud. Kecemasan biasanya muncul ketika seseorang menghadapi situasi berbahaya. Seseorang biasanya menghadapi situasi berbahaya dengan menggunakan mekanisme pertahanan diri.

Studi ini menggunakan penelitian deskriptif kualitatif dalam menganalisa data-data. Objek dari studi ini adalah film *Wild* (2014). Data yang dikumpulkan dari film dikategorikan menjadi data primer dan sekunder. Data primer terdiri dari prolog, monolog, dialog, dan narasi yang terdapat dalam naskah film. Data sekunder terdiri dari artikel, jurnal, penelitian sebelumnya, dan buku teks yang membahas kecemasan dan mekanisme pertahanan diri teori Sigmund Freud. Ada beberapa tahap yang digunakan dalam mengumpulkan data-data yang dibutuhkan, seperti menonton film, membaca naskah film, mengidentifikasi data, mengklasifikasi data, dan mengurangi data.

Hasil penelitian ini mengidentifikasi kecemasan dan mekanisme pertahanan yang dialami Cheryl. Cheryl mengalami dua jenis kecemasan: kecemasan realistik dan kecemasan neurotic. Cheryl mengalami empat mekanisme pertahanan untuk mengatasi kecemasannya, yaitu: pemindahan, penyangkalan, reaksi formasi, dan rasionalisasi.

**Kata kunci:** psikoanalisis, kecemasan, mekanisme pertahanan, *wild* (2014).



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I am very aware that this final project that I have made still has many shortcomings and is still far from perfect. For this final project, any recommendations and critiques will therefore be quite valuable. Finally, I hope that anyone who reads my final project will still find it enlightening or helpful.

Semarang, September 1<sup>st</sup> 2025



Ade Rofhiko

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## **CHAPTER I INTRODUCTION**

In this first chapter, it contains an introduction to the study consisting of the background of the study, limitation of the study, problem formulation, objectives of the study, significance of the study, and organization of the study.

### **A. Background of the Study**

A form of entertainment that enact a story by sound and a sequence of images giving the illusion of continuous movement is called a film (Anggraini 8). Film is seen here as a broad form of communication, combining diverse technologies: photography, sound recording, visual arts, stagecraft, literature, architecture, and musical sound. Film also serves as an educational tool, conveying proverbs and moral values to anyone who dares to delve into the story behind the action. In psychological films, films begin to depict the character's mentally and actions. Psychological disturbance in the character's mental state, conduct, and thinking are the focus of this psychological film genre. Characters in films can be seen as human and studied as humans even when they are fictional (Widya 12).

According to Anggraini, film analysis is a way of analyzing film, which may draw upon ideas from film theory; the essence of the cinema and provides conceptual frameworks for understanding film's relationship to reality, the other arts, individual viewers, and society at large (Anggraini 8). A well-known theory related to the psychological study of characters in films is Sigmund Freud's

psychoanalysis. Before being chosen as a technique and considered an appropriate method for cinematography, psychoanalysis had a specific connection to film.

Psychoanalysis theory was propounded by Sigmund Freud (Hossain 42). Everyone has subconscious memories, feelings, desires and thoughts are the main idea of psychoanalysis theory. Id, ego, and superego are three components of psychoanalysis which was shared by Sigmund Freud. The most natural ideas about human personality emerge at birth. The id operates on the pleasure principle. In other words, the ego is a boiling pot of excitement that demands immediate gratification without understanding how to achieve what it desires. In contrast, the superego is responsible for guiding people on the right path regarding right and wrong, as well as social values. Unfortunately, the superego also possesses these endowed senses.

A human personality originates from the id conflict between ego and superego is called anxiety. The ego has to do something to relieve pressure when anxious. This process is known as a defense mechanism. Defense mechanisms are generally responsible for dealing with the pain caused by anxiety. However, the mechanism is responsible for fulfilling the desires of the id (Putra et al. 94). This study chose the film *Wild* (2014) as the study object, because there has not been any study that has examined anxiety and defense mechanisms in the film *Wild* (2014), and this study will analyze the psychological aspects of Cheryl Strayed's life.

*Wild* was a film that was released in 2014 and directed by Jean Marc Vallee. The film told the story of a woman named Cheryl Strayed who had

psychological problems. Cheryl was traumatized and mentally disturbed as a result of her mother's death, Bobbi Grey, and separation from her husband. Her mother had died after a long battle with cancer. Her mother died when Cheryl was young and unmarried. Due to unpleasant memories of her past, Cheryl had turned into a wild woman.

Cheryl also showed many psychological symptoms such as consuming a lot of heroin, and had sex with many men. Even though at that time she was already married to Paul, her husband. One time she was also pregnant with another man, but she decided to have an abortion. These were painful memories from her past that haunt her life. Cheryl was stuck in her memories of her mother's death and memories of her ex-husband.

Cheryl's ego tried to balance consciousness and unconsciousness, thus creating Bobby as her super ego which will make Cheryl recall her past memories of her mother's death. Cheryl was always followed by Bobby's shadow everywhere, where in reality Bobby only existed in her mind and did not exist. Cheryl never calmed down, she was always on edge. So, Cheryl decided to travel thousands of miles to calm her mind via the PCT or Pacific Crest Trail which starts from Mojave, California and ended at the Columbia River God's Bridge which was located between Oregon and Washington.

Based on the explanation above, this study is interested in analyzing the film *Wild* (2014) because the main character, Cheryl Strayed, shows many psychological problems in the form of anxiety. She shows concern, panic, and fear due to the circumstances of her life. By examining these issues, this study hopes



to analyze psychological aspects with a focus on Cheryl Strayed's anxiety and defense mechanisms in the film *Wild* (2014).

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

This study limits the discussion on the main character, Cheryl Strayed, based on the background above. The analysis of Cheryl's anxiety and defense mechanisms using Sigmund Freud's psychoanalysis theory is the focus of this study. This study limits its scope to anxiety and defense mechanisms in psychoanalysis for greater focus. This study will be limited to watching films and reading film scripts in terms of data collection.

## **C. Problem Formulation**

This study formulates the statements of the problem based on the background of the study above, namely as follows:

- a) What are the types of anxiety experienced by Cheryl as the main character in the film *Wild* (2014)?
- b) What are the forms the Defense Mechanism used by Cheryl as the main character to cope her anxiety in the film *Wild* (2014)?

## **D. Objective of the Study**

This study formulates the objective based on the problem formulation above, namely as follows:

1. To explain the types of anxiety the main character in the film *Wild* (2014): study Sigmund Freud's psychoanalysis.



2. To analyze the forms of defense mechanism in the film *Wild* (2014):  
Psychoanalysis study Sigmund Freud.

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

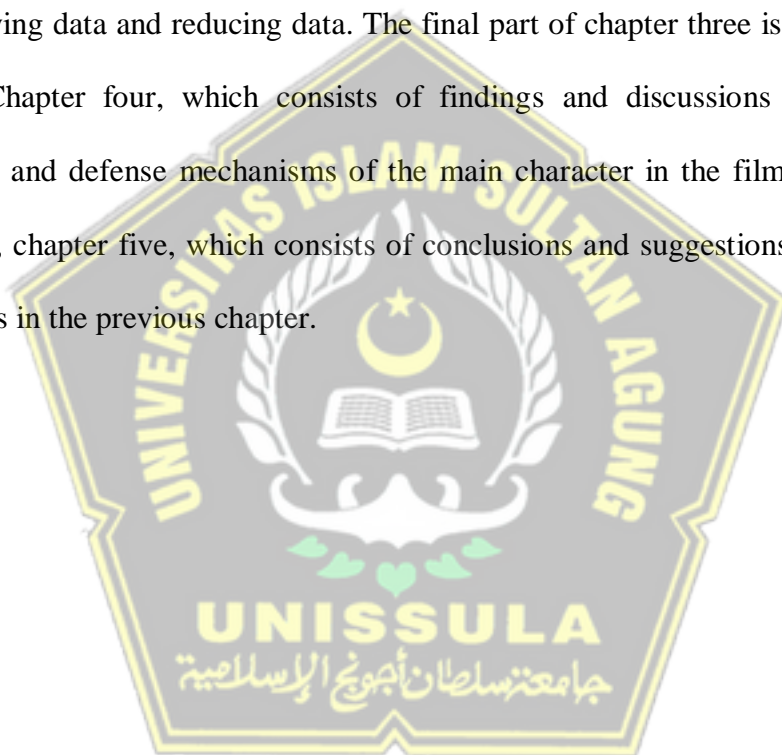
The results of this study are expected to provide useful information and knowledge for readers in understanding the theory of psychoanalysis, the work of Sigmund Freud, theoretically. In addition, the researcher also hopes to provide a detailed explanation of anxiety and defense mechanisms, especially Cheryl Strayed in the film *Wild* (2014). The researcher also hopes that this study can provide understanding and contribute to readers, that Sigmund Freud's psychoanalysis theory can be objectively proven to be used in discussing a literary work, especially in a film.

The researcher hopes this study can provide valuable contributions regarding the practical steps of film analysis using Sigmund Freud's psychoanalysis theory. The researcher hopes that this study can be used as a reference in studying and understanding films in the English Literature Department, Faculty of Language, Literature and Culture Sultan Agung Islamic University, Semarang, which uses Sigmund Freud's psychoanalysis approach to literary works.

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

There are five chapters in this study. There are different things to discuss, which is the content of each chapter. The first is chapter one which contains of the Background of the Study, Limitation of the Study, Problem Formulation,

Objective of the Study, Significance of the Study and Organization of the Study. Chapter two contains a review of related literature consisting of a synopsis of the film *Wild* (2014) and several theories related to the study. Then chapter three, which contains the research method consisting of the type of research, data organization and data analysis. Data organization provides a method of data collection consisting of watching the film, reading the film script, identifying data, classifying data and reducing data. The final part of chapter three is analyzing the data. Chapter four, which consists of findings and discussions discusses the anxiety and defense mechanisms of the main character in the film *Wild* (2014). Finally, chapter five, which consists of conclusions and suggestions based on the analysis in the previous chapter.



## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In this second chapter, it contains a review of related literature consisting of three sub-chapters. First is synopsis of the film, second is the review of related literature and third is previous study. In the review of related literature consists of anxiety and defense mechanisms as theories that use in this study.

#### **A. Synopsis of the Film *Wild* (2014)**

*Wild* (2014) is American biographical adventure drama film directed by Jean-Marc Vallée and produced by Reese Witherspoon, Bruna Papandrea and Bill Pohlad. The screenplay was written by Nick Hornby based on Cheryl Strayed 'smemoir *Wild: From Lost to Found on the Pacific Crest Trail*. The film stars Reese Witherspoon, Laura Dern, Thomas Sadoski, Michiel Huisman and Gaby Hoffmann. *Wild* premiered at the Telluride Film Festival on August 29, 2014 and was released in the United States on December 3, 2014 in limited release and December 19, 2014 in wide release. The film received positive reviews from critics, with much praise for the performances of Reese Witherspoon and Laura Dern. Both actresses received Academy Award nominations for their performances, for Best Actress and Best Supporting Actress.

Despite having no hiking experience, Cheryl Strayed left Minneapolis, Minnesota, to hike 1,100 miles of the 2,650-mile Pacific Crest Trail on an adventure of self-discovery and healing, in June 1995. Cheryl experienced

flashbacks to her childhood in Minnesota and memories of her mother, Bobbi Grey, during the hike. Bobbi's death from cancer plunged Cheryl into a deep depression that led to heroin addiction and affairs with a series of men, ultimately destroying her marriage to her husband, Paul. Cheryl had an abortion and decided to hike to redeem herself, after learning she was pregnant. Cheryl began her journey in the Mojave Desert in Southern California. On her first night, she realized she had brought the wrong gas for her stove, so she couldn't cook her food. Cheryl meet Frank, a farmer and construction worker who takes her in for the night and along with his wife, treats her to a home-cooked meal and a hot shower after a few days. She then meets a hiker named Greg, who agrees to meet her in Kennedy Meadows, California. Upon arriving at Kennedy Meadows, she meets Ed, who helps her lighten her heavy pack and convinces her to replace her laced hiking boots with new ones to take to the next stop on the trail. Despite Greg's warnings of impending snow, Cheryl continues her journey to northern California. Cheryl's boots accidentally fall down an inaccessible slope after taking them off to remove a loose toenail, forcing her to continue her journey in sandals reinforced with duct tape. Cheryl's best friend, Aimee, texts her about her stop along the way, including a note congratulating her on her journey. Cheryl also receives a text from her ex-husband, Paul, along the way.

Cheryl runs out of water and desperately licks the dew off her tent, on the morning of 58. Cheryl sucks water from a muddy puddle with a pipe because dehydrated and exhausted. Two hunters approach Cheryl while she is waiting for her water to be filtered. Cheryl feels threatened and vulnerable because one of the

hunters offers advice. Cheryl immediately leaves and runs away because of this. Cheryl meets a man named Jonathan, who invites her to a concert and then spends the night with her, as she manages to escape California and arrives in Ashland, Oregon. A few days later, Cheryl arrives in Mount Hood National Forest and meets a group of young hikers who are happy to share their experiences. Cheryl is recognized by the hikers by the autographs she leaves in their notebooks along the Pacific Crest Trail. This is because Cheryl often leaves meaningful quotes or poems along the trail. Cheryl finds a llama that has escaped from a boy who is hiking with his grandmother one rainy day. Cheryl chats with the boy, who then asks about Cheryl's parents. The boy sing "Red River Valley" to Cheryl and says it is a song his mother used to sing to him, after Cheryl tells him about her mother's death. Cheryl then cries as the boy walks away.

Cheryl arrived at the Bridge of the Gods on the Columbia River, between Oregon and Washington, ending her 94-day hike on September 15. Cheryl encountered a red fox, believed to be the spirit of her mother, who watched over her at various points along the trail, including the bridge. Cheryl imagined that, four year later, she would remarry. Five years later, she had a son and a year later, a daughter named Bobbi, the same name as Cheryl's mother.

## **B. Review Related Literature**

### **B.1 Anxiety**

Psychoanalysis theories remain influential, particularly in applied clinical contexts, particularly regarding anxiety. Although psychoanalysis

theories were not yet widely developed in their time and originated with Freud, two theories of anxiety are viewed as an everyday phenomenon and as a way to explain neurosis, according to Freud. Realistic anxiety is everyday anxiety that refers to real objects. This realistic anxiety is often referred to as fear, not anxiety. Anxiety that can manifest as feelings of floating, phobias, or involve panic attacks is called neurotic anxiety (Rachman 4).

Anxiety is an emotional state characterized by feelings of tension, worry, and excessive fear. Anxiety is usually accompanied by physical symptoms such as a pounding heart, rapid breathing, sweating, or muscle tension, as well as cognitive symptoms such as difficulty concentrating, restlessness, or thoughts filled with worry. A person cannot pinpoint the source of their anxiety, the specific object that causes it, which is Freud's definition of anxiety as fear without an object. Anxiety is fundamental to the development of all neurotic and psychotic behavior, and therefore Freud made it a crucial part of his personality theory. The prototype of all anxiety, according to Freud, is birth trauma (Schultz and Schultz 47). Every need of a fetus is met without delay in its mother's womb, which is the most stable and safe environment. However, the organism is thrust into a hostile environment upon birth, because its instinctive demands may not always be met immediately, it is forced to begin adapting to reality. The baby's nervous system is bombarded with a variety of sensory stimuli. This is despite the fact that the newborn has an immature and unprepared



nervous system (Schultz and Schultz 47).

As a result, the baby experiences an increased heart rate, increased breathing, and engages in massive motor movements. According to Freud, our first experience with anxiety is birth trauma, with its tension and fear that the id's instincts will not be satisfied. Therefore, every time we are exposed to a threat in the future, this patterns of reactions and feelings develops. Anxiety can be said to be traumatic when we cannot cope with it and when we are in danger of being overwhelmed by it. A person can be reduced to a state of helplessness similar to that experienced in infancy, regardless of age, as Freud meant. Infantile helplessness is reenacted to some degree whenever the ego is threatened in adult life (Schultz and Schultz 48). Freud proposed three different types of anxiety: realistic anxiety, neurotic anxiety, and moral anxiety.

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

Realistic Anxiety is that fear is gripping towards an object. Realistic anxiety comes from fear from one's *ego*, of a threat or dangers that can be felt in the real world. A feeling fear or trauma due to events that have been experienced someone in the past, so it can cause a person experiences realistic anxiety (Solihah and Ahmadi 16).

Realistic anxiety is a type of anxiety that arises as a natural response to a real threat or danger in the



environment. This anxiety arises when there is a real threat from the outside world that endangers a person's physical or psychological safety. Realistic anxiety can also be considered a rational and adaptive reaction because it helps a person be alert and take action to protect themselves. Most people fear fires, storms, earthquakes, and similar disaster. People run from wild animals, jump out of the way of speeding cars, and escape burning buildings. Guiding one's behavior toward escape or protection from real dangers is a positive goal of realistic anxiety. When the threat is no longer present, a person's fear may subside. However, this reality-based fear can be taken to extreme levels. A person can take reality-based fear beyond normal limits, such as being unable to leave the house for fear of being hit by a car or being unable to light a match for fear of fire (Schultz and Schultz 48).

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

Neurotic Anxiety is the *ego's* fear comes from the libido *id*. Neurotic anxiety results the *ego's* fear of behavior dominated by the *id*. The thing that is of concern is that anxiety occurs not because of fear of instinct but above what will happen if instincts are satisfied. Draft this neurotic anxiety is usually reinforced

by fear of danger from outside (Solihah and Ahmadi 16).

Neurotic anxiety is a type of anxiety that is not directly related to real danger, but rather stems from internal conflicts and unconscious fears. It is a form of anxiety that is disproportionate to the threat at hand and often presents as neurotic symptoms, such as excessive worry, tension, or vague fear. Neuroticism is known as ego fear, originating from the id's libido. This anxiety arises from the potential consequences of giving in to instincts. It's not a fear of instincts themselves. What typically reinforces neurotic anxiety is the fear of external threats. In the conflict between instinctual gratification and reality, neurotic anxiety begins in childhood. For openly expressing sexual or aggressive impulses, children are often punished. Therefore, the desire to satisfy certain id impulses generates anxiety. The unconscious fear of punishment for impulsively displaying id-dominated behavior is neurotic anxiety. This fear stems not from the instinct themselves, but from what might happen as a result of gratifying them, creating a conflict between the id and the ego, which originates in reality (Schultz and Schultz 48).

### B.1.3 Moral Anxiety

Moral Anxiety is the *ego*'s fear of the severity of the *superego*. Basically, moral anxiety arises from fear of conscience from humans themselves. When someone is motivated to giving off instinctual impulses that are contrary to *superego*, then he will feel ashamed, guilty, or guilty. Individuals with a very good *superego* tend to feel guilty when they do something wrong thinking about doing something that goes against the norm (Solihah and Ahmadi 16).

The anxiety that arises from the conflict between the id and the superego, along with the fear of conscience is called moral anxiety. Your superego will retaliate by making you feel ashamed or guilty when you're compelled to express instinctive urges that conflict with your moral code. You might describe yourself as conscience-stricken, in everyday terms (Schultz and Schultz 48).

A function of how well the superego is developed is moral anxiety. A person will experience greater conflict when they have a strong and restrictive conscience than someone with less strict morals. Moral anxiety has a basis in reality, as does neurotic anxiety. Adults are punished for violating society's moral code,

while children are punished for violating their parents' moral code. It is from within the conscience that fear and anxiety arise, giving rise to the shame and guilt of moral anxiety. The superego demands terrible retribution for violating its principles, according to Freud (Schultz and Schultz 48).

## **B.2 Defense Mechanisms**

Defense mechanisms are unconscious psychological strategies that someone use to protect themselves from anxiety, stress, inner conflict, or feelings perceived as threatening. The purpose of defense mechanisms is to maintain mental balance by reducing emotional tension. Defense mechanisms are unhealthy when overused. Defense mechanisms are a form of self-protection when someone is facing danger or threat from outside. With this danger or threat, a person usually experiences anxiety or feelings of fear before using defense mechanisms. In 1926, Freud first outlined the idea of defense mechanisms. His daughter, Anna, further refined and organized the concept. When applied to extremes, these defense mechanisms lead to compulsive, repetitive, and neurotic behavior, even though they are normal and universally used. The more defensive we are, the less psychic energy we have left to satisfy id impulses, because we must expend psychic energy to build and maintain defense mechanisms. This is the ego's purpose in building defense mechanisms: to avoid

confronting sexual and aggressive impulses directly and to protect itself from the accompanying anxiety (Feist and Feist 34).

The ego copes as best it can with the demands of reality, the id, and the superego. However, the ego must defend itself when anxiety becomes unbearable. Unconsciously, the ego blocks impulses or distorts them into more acceptable and less threatening forms. These techniques are called defense mechanisms, which Freud, his daughter, Anna, and other students discovered (Boeree 8).

#### **a. Denial**

Denial is one of the defense mechanisms that is often used. Denial is any form of rejection of external perceptions that will hurt. This mechanism is often done to relieve past trauma. Apart from that, there is no rejection, this is the easiest mechanism to implement (Yuli and Darni 298).

Denial is a form of defense mechanism in which a person rejects or denies all external perceptions that have the potential to harm that person. This involves blocking external events from one's awareness. The person will refuse to experience them if a situation is too overwhelming to handle. This is a primitive and dangerous defense, no one can ignore reality and get away with it. This defense mechanism can work alone or, more commonly, in combination with other, more subtle mechanisms that support it (Boeree 8).

## **b. Displacement**

Displacement is one of the defense mechanisms by diverting emotions or aggression towards other objects that are felt to be safer. This ego defense mechanism is carried out consciously because individuals can choose the object of venting their emotions (Yuli and Darni 294).

Displacement is a form of defense mechanism in which a person diverts emotions, or negative feelings such as anger, anxiety, or frustration from something or an object that is actually considered dangerous and frightening, to something or another object that is safer or less dangerous. Diverting impulses to substitute targets is a form of displacement. If your impulses and desires are fine for you, but the person you're targeting is too threatening, you can divert them to a person or object that can serve as a substitute. Someone who hates their mother might repress that hatred but direct it at another woman. Someone who has never loved someone might replace humans with cats or dogs. Someone uncomfortable with their sexual desire for real people might replace them with fetishes. Someone frustrated with their boss might come home and kick the dog, beat other family members, or suddenly set fires (Boeree 11).



### **c. Repression**

Repression is one of the most powerful defense mechanisms. Another term for repression is pressure. In this way, the desire for identity is brought to the conscious mind from the subconscious. These identity impulses can relive painful memories. Freud described repression as involuntarily erasing something from the mind (Solihah and Ahmadi 17).

Repression originates from the ego when the latter, perhaps at the behest of the superego, refuses to associate itself with the instinctive cathexis that has been awakened in the id. Repression is unconsciously trying to reject something that makes you uncomfortable or sick. Individuals experience repression as a result of their attempts to overcome anxieties embedded in their subconscious. Repression is triggered by previous events or trauma. When someone encounters comparable references to past events, they can experience unexpected repression. Repression can be said to be trauma that is embedded in the mind and can emerge at any time (Solihah and Ahmadi 17).

### **d. Formation Reaction**

Formation reaction is a form of resistance obsessive or excessive, this is due to encouragement anxiety is pushed into the subconscious by doing the opposite of the urge. The



reaction form of ego formation is a defense mechanism to protect oneself from threats in the surrounding environment (Solihah and Ahmadi 18).

Formation reaction is a form of defense mechanism which a condition where someone displays attitudes or behaviors that contradict their true feelings. This is done to conceal their true feelings and make them acceptable to the social environment or to overcome or reduce their anxiety. The formation reaction is one way of reducing anxiety by suppressing that can become conscious by adopting a disguise that is the opposite of their original form (Feist and Feist 35).

#### **e. Rationalization**

According to the complete dictionary of psychology written by Chaplin and translated by Kartono, the process of justifying one's behavior by presenting a plausible or socially acceptable reason to replace the actual reason is called rationalization. The two purpose of rationalization are: first,, to reduce disappointment when we fail to achieve a goal. Then, second, to provide an acceptable motive for behavior (Yuli and Darni 296).

Rationalization is a form of defense mechanism where a person looks for reasons that sound logical or reasonable and

acceptable to justify actions or feelings that are actually driven by other motivations to reduce or calm anxiety. A person can maintain a positive self-image and avoid guilt or shame through it. Cognitive distortions of “facts” to make an event or impulse seem less threatening constitute rationalization. We often consciously do this when we make excuses. However, making excuses is so easy that one never really notices it, especially for many people with sensitive egos. In other words, many of us are quite ready to believe the lies we create. Viewing it as combination of denial or repression with various types of rationalization is a useful way to understand defense mechanisms (Boeree 14).

#### **f. Sublimation**

The transformation of unacceptable impulses, whether sex, anger, fear, or anything else, into socially acceptable, even productive, forms is called sublimation. A person might become a hunter, butcher, football player, or mercenary if they have a high level of hostility. A person might become an organizer, businessman, or scientist if they have or suffer from high anxiety in a confusing world. A person might become an artist, photographer, novelist, and so on if they have a strong sexual desire. All positive and creative activities are sublimations, and especially sexual impulses,

according to Freud (Boeree 14).

#### **g. Regression**

The movement backward in psychological time when someone faces stress is called regression. Our behavior often becomes more childlike or primitive when we are upset or afraid. When a child needs to spend time in the hospital, he or she may start sucking his or her thumb again or wetting the bed. When introduced to social situations involving the opposite sex, a teenager may burst out laughing. A new college student may need to bring an old toy from home. When a group of civilized people are convinced that their livelihoods are at stake, they may turn into a group of violent individuals. Or an older man may retire to his easy chair and become childishly dependent on his wife, after spending twenty years at a company and now finding himself laid off (Boeree 14).

#### **h. Introjection**

Taking on your own personality traits from another person, because it resolves some emotional difficulty, is introjection, sometimes called identification. To reduce their fear, the child tell their dolls or animals not to be afraid, you may find them doing this sometimes. Also, in an effort to establish identity, we see older children or teenagers imitating

their favorite stars, musicians, or sports heroes (Boeree 13).

Another, more unusual example is a woman whose husband had died and who began wearing his clothes, living next door to my grandparents. Although the neighbors thought she was strange and called her a “woman-man”, she experienced no confusion about her sexual identity, and she began imitating many of her husband’s habits, such as smoking a pipe.

#### **i. Projection**

Projection is the opposite of turning against oneself almost completely. Anna Freud also called projection an outward displacement. Seeing your own unacceptable desires in others is a tendency of projection. In projection, the desires are still there, but they are no longer your own. I tend to wonder if this person doesn’t have an aggressive or sexual streak within them that they’d rather not acknowledge, whenever I hear someone constantly talking about how aggressive everyone else is, or how perverted they all are. For examples, a good and faithful husband finds himself strongly attracted to the charming and flirtatious woman next door. However, instead of admitting his own desires, which are not abnormal, he becomes increasingly jealous of his wife, constantly worries about her fidelity, and so on (Boeree 11).

### **j. Fixation**

Psychical growth proceeds continuously through the various stages of development as usual. However, moments of stress and anxiety are inseparable from this psychological development. The ego may employ strategies to remain at a more comfortable psychological stage when the prospect of taking the next step becomes too anxiety-provoking. Such defenses are called fixations. Fixations are the permanent attachment of the libido to a previous, more primitive, stage of development. Fixations are universal, like other defense mechanisms. People with oral fixations will consistently derive pleasure from eating, smoking, or talking. People with anal fixations, on the other hand, are obsessed with neatness and order (Feist and Feist 36).

### **C. Previous Study**

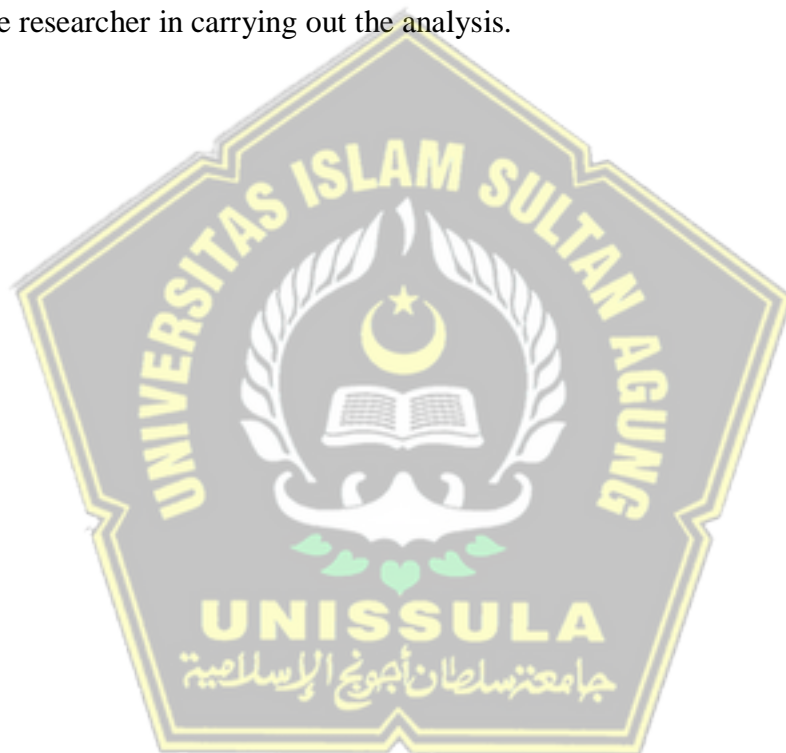
The purpose of reviewing previous studies is to ensure that there are no similarities between the studies examined. Apart from that, it can be used as an analytical reference for the research being researched and for other research. The material used in this research is the film *Wild* (2014) directed by Jean-Marc Vallee. To the researcher's knowledge, based on research in libraries and the internet, no one has investigated the anxiety and defense mechanism in the film *Wild* (2014) by Jean-Marc Vallee.

For consideration in this study, the researcher have found some of the studies by several researchers related to psychoanalysis. Because the *Wild* (2014) film as a corpus of research is rarely analyzed by others. The researcher study the similar issue of Psychoanalysis in other film criticisms. The first paper is *Ego Defense Mechanism of The Main Male Character in The Novel Randha Sulasih Setiyadi's Sincere Work (Sigmund Freud's Psychoanalytic Studies)*. This paper focuses on the main male character in *Randha Sulasih* novel. The aim of this paper is to know the forms of ego defense mechanisms used by the main character using Psychoanalysis theory by Sigmund Freud.

The second paper entitled *Ego Defense Mechanism of The Main Character in The Collection of Short Stories Sambal & Ranjang The Works of Tenni Purwanti (Review of Psychoanalysis of Sigmund Freud)*. This paper focuses on the forms of ego defense mechanism and the impact of ego defense mechanisms carried out by the characters in Psychoanalysis. The two paper explain that each character in the film has its own character psychological condition and can be analyzed as a human being. Which is not fun feelings and trauma in the past can affect and change a person's attitude and personality structure. After the researcher analyzed the two papers above, the researcher used the same one the psychoanalytic problem in this research focuses on anxiety and defense mechanisms carried out by the main character.

From the discussion above, it is clear that both studies conducted by the researcher both discuss aspects of psychological condition of the main character. However, the research topic discussed by the researcher is different from the two

studies. The difference between this research with the both studies is the material objects used. In the first study a novel was used, while the second study used the material object of a collection of short stories. Meanwhile, in this study a film was used as the object studied. From several research descriptions above, it can be concluded that the research conducted by the researcher is different from previous studies. The similarity in the use of Sigmund Freud's psychoanalysis theory will help the researcher in carrying out the analysis.





## **CHAPTER III**

### **RESEARCH METHOD**

In this third chapter, explains the research method of this study. It is presented in five part. They are, Types of Research, Types of the Data, Data Organization, Data Collecting Method and Analyzing the Data and Reporting Findings.

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

This study analyzes the content, meaning, structure, and discourse of a text using qualitative methods. A study approach that focuses on studying and understanding social and cultural phenomena through the perspective of participants is called a qualitative method. Collecting non-numerical data, such as interviews, observations, and documents analysis, to obtain a person's interpretation, experience, and point of view in a particular situation, is the strategic emphasis of the qualitative method (Susanto et al. 264). The film *Wild* (2014) is used as the object of study, relying on the text as the primary data source.

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

In this study, data were categorized into primary and secondary data. Primary data refers to primary information that provides direct resources related to the research object. The dialogue and narrative contained in the script for the film *Wild* (2014) constitute the primary data in this research. Various scientific writings related to anxiety and defense mechanisms from articles, journals,

previous research, and textbooks related to this research constitute secondary data in this research. To support the explanation and clarification of the primary data used in the analysis process, these sources were carefully selected.

## **C. Data Organization**

### **C.1 Primary Data**

The primary data was data collected directly from the source by researchers. The primary data in this study is the film script.

### **C.2 Secondary Data**

A range of scholarly writing related to the Sigmund Freud Defense Mechanism and Anxiety from articles in a journal were the secondary data in this study. The researcher also took many references from articles or journals, to support the main theory that is defense mechanism. These secondary sources are carefully selected to support explanation and clarification of primary data being used in the analysis process.

## **D. Data Collecting Method**

### **D.1.1 Watching the Film**

Researchers spend some time watching the film at this stage. The first watching step was a quick watching. The quick watching was used by researchers to gain general knowledge, such as identifying characters, understanding themes, conflicts, and plot. The second step was watching

with enjoyment, after the quick watching. To experience emotions and understand the film's most engaging aspects, the researcher uses watching with enjoyment. Meanwhile, to view the research object, the film from a psychological perspective, the researcher uses watching closely. This allows researchers to watch the film critically to present a more objective perspective.

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

The second step was reading the film script of *Wild* (2014), after watching the films for several times. It had the purpose to get the data in the form of sentences, narration, prologues, dialogues, and descriptions, which are related to the topic that will be analyzed in the study.

#### **D.1.3 Identifying Data**

To find out some parts of the object that would be analyzed is the purpose of this step. Both the primary which is the film script and the secondary data which is taken from a scholarly article would be identified with the underlining, giving codes, and highlighting some parts of the object that related to the topic.

#### **D.1.4 Classifying Data**

Appendix is all the identified data would be classified into a table. The appendix would provide some columns such as numbers, data, form of

the data, minutes, type/answering problem formulation, references, and comments.

#### **D.1.5 Reducing Data**

The data would be reduced into the smaller number, after identifying and classifying the data. To make it simple and to reduce some less important data or weak data in answering problem formulation is the purpose of reducing the data.

#### **E. Analyzing the Data and Reporting Findings**

The data were analyzed through descriptive technique. Analyzed using psychological approach is qualitative data in this study. This study used primary data that are taken from the film and film script and the secondary data are gained from articles, journals, website, and previous studies. This study uses a film entitled *Wild* (2014) as the object of the study. This study is going to analyze about anxiety and defense mechanism that will be analyzed using the theory of psychoanalysis by Sigmund Freud. The analysis and findings are reported in Chapter IV.

## CHAPTER IV

### FINDINGS AND DISCUSSION

This fourth chapter consists of findings and discussion. These findings and discussion consist of two sub chapters, namely the anxiety and defense mechanism of the main character in *Wild* (2014) film.

#### **A. The Anxiety faced by Main Character described in *Wild* (2014) film**

Anxiety is an emotional state characterized by feelings of tension, worry, and excessive fear. Anxiety is usually accompanied by physical symptoms such as a pounding heart, rapid breathing, sweating, or muscle tension, as well as cognitive symptoms such as difficulty concentrating, restlessness, or thoughts filled with worry. A person cannot pinpoint the source of their anxiety, the specific object that causes it, which is Freud's definition of anxiety as fear without an object. Anxiety is fundamental to the development of all neurotic and psychotic behavior, and therefore Freud made it a crucial part of his personality theory. The prototype of all anxiety, according to Freud, is birth trauma (Schultz and Schultz 47). Anxiety is caused by many things. Anxiety can arise at any time and in any place. Sources of anxiety include oneself, others, the environment, and so on. A situation or event a person faces can trigger anxiety.

Cheryl is experiencing anxiety caused by events or things that happen to her. This is illustrated in the film when Cheryl finally decided to take the plunge and travel thousands of miles. Cheryl's anxiety comes from small things to big

things. Cheryl always feels anxious about the problems she has gone through. But finally she has to experience an incident that she has never faced before, which is taking a long journey and trying to live in the wilderness far from home. She feels anxious when she finds out that she has made many mistakes in the past. She is worried that she will not be able to return to being herself completely. She tries to find a way to return to herself or find a better version of herself with the many obstacles and problems she faces in the wilderness. More explanation of Cheryl's anxieties will be discussed below:

### **A.1 Realistic Anxiety**

Realistic anxiety is a type of anxiety that arises as a natural response to a real threat or danger in the environment. This anxiety arises when there is a real threat from the outside world that endangers a person's physical or psychological safety. Realistic anxiety can also be considered a rational and adaptive reaction because it helps a person be alert and take action to protect themselves. Most people fear fires, storms, earthquakes, and similar disasters. People run from wild animals, jump out of the way of speeding cars, and escape burning buildings. Guiding one's behavior toward escape or protection from real dangers is a positive goal of realistic anxiety. When the threat is no longer present, a person's fear may subside. However, this reality-based fear can be taken to extreme levels. A person can take reality-based fear beyond normal limits, such as being unable to leave the house for fear of being hit by a car or being unable to light a match for fear of fire (Schultz and Schultz 48). Anxiety is also reflected in the main



character of the *Wild* (2014) film, named Cheryl. Cheryl's realistic anxiety can be seen through the prologue:

**Cheryl says: "I'd rather be a hammer than a nail.....takes a deep breath, and suddenly rips the entire toenail off.**

**Cheryl: "No."**

**She accidentally bumped her boot and fell into the ravine.**

**Cheryl felt panicked and anxious.**

**She sits back down and takes off her other boot. This time she gets the boot and the sock off in seconds. She must feel the pain, but her anger and despair trump it.**

**Cheryl: "Fuck you, bitch!"**

She stands up and hurls the one remaining boot down into the woods towards its mate. As it falls, a sudden rush of disconnected images - a syringe going into an ankle. (00:01:59 – 00:02:18)

Cheryl was on her way and suddenly stopped to take off her boots. Cheryl cursed loudly as she took a deep breath. As she was pulling out her toenails, she accidentally bumped her boot and her boots fell into the ravine. This anxiety is present when Cheryl lost one of her boots when suddenly fell down a cliff. Cheryl felt panicked and anxious because she could not continue her journey across the PCT trail without her boots. This scene is an example of realistic anxiety, where the anxiety of the main character in this film involves a fear of tangible dangers in the real world (Schultz and Schultz 52). Furthermore, another proof of the realistic anxiety experienced by Cheryl in the *Wild* (2014) film can be seen of this situation below:

EXT. TRAIL - DAY

CARD ON SCREEN – DAY 2

**The next morning, Cheryl is on her hands and knees in front of her camping stove, and she's re-reading the instructions. Beside her are the dehydrated meal she intends to cook.**

**Cheryl: "Please ensure that you use only the white gas compatible with this stove. Other fuels may harm the equipment and render it inoperatable. Shit shit shit"**

**Her voice gets louder in her rage and panic.**

Cheryl: "Damn!"

She kicks the useless canister of fuel.

Cheryl: "Damn!." (00:20:23 – 00:20:47)

From the quote above, it can be seen that Cheryl was reading a written instruction on the back of her portable stove fuel canister. Then Cheryl realizes that she had brought the wrong fuel canister. This anxiety arose when Cheryl realized that she had brought the wrong fuel for her stove. Due to Cheryl felt anxious and panicked, she then kicked the fuel tank. The quote above shows the realistic anxiety of the main character, Cheryl. Anxiety that is closely related to fear and is defined as an unpleasant and nonspecific feeling involving the possibility of danger is called realistic anxiety (Feist and Feist 40). Cheryl felt anxious when she read the instructions on her portable stove. Another proof of the realistic anxiety experienced by Cheryl in the *Wild* (2014) film is also described as below:

**Night fell, Cheryl turned off the lights in her tent. Then Cheryl's tent became dark. Suddenly a loud and strange sound was heard from outside. Cheryl immediately turned on the flashlight and anxiously looked around by pointing**

**the flashlight around her tent.**

Cheryl: "I'm not afraid"

Then said again

Cheryl: "I'm not afraid." (00:19:40 – 00:20:22)

Everyone who faces a danger will feel anxious, especially when the danger is right in front of her, the anxiety will increase. This is experienced by Cheryl in the scene above. Cheryl was in a tent one night. Suddenly Cheryl heard a very loud noise outside the tent. After hearing the strange and loud sound, Cheryl then said "I'm not afraid." This anxiety arose when Cheryl heard strange sounds around her tent at night. The quote above shows the realistic anxiety of the main character, Cheryl. Cheryl felt anxious when suddenly a strange, loud noise was heard around her tent. This scene is an example of realistic anxiety, which is called fear. Freud also mentioned it in German. However, Freud's translators considered "fear" to casual. You would probably experience real anxiety if someone threw you into a pit of poisonous snakes (Boeree 8). Moreover, another proof of Cheryl's realistic anxiety can also be seen the dialogue below:

**Frank: "I've been thinking. You can come home with me. Dinner and a shower"**

**Cheryl is alarmed, but is trying to stay calm.**

**Frank: "What kind of woman are you, anyway?"**

**Cheryl: "What kind?"**

**Frank: "I mean.....Are you like Jane?"**

**Cheryl: "Jane?"**

**Frank: "Tarzan's Jane?"**

**She laughs, trying to give the impression of being at ease.**

Frank: "I've got a little something for us."

He leans across Cheryl, opens the glove compartment, takes out

the flask and hands it to her.

Frank: “Ladies first.”

Cheryl takes a sip from the flask. (00:24:40 – 00:26:09)

Everyone is worried about the things they face. Moreover, it relates to the real object. Cheryl felt threatened when she sat and chatted in Frank’s car. The quote above shows the realistic anxiety of the main character, Cheryl. Cheryl feels anxious or afraid when she chats with Frank, Cheryl is afraid because she thinks that Frank will do something to her. This anxiety is what makes Cheryl saying that she was not alone this PCT trail, Cheryl admitted that she was with her husband and would meet at Kennedy Meadows. Anxiety that is closely related to fear and is defined as an unpleasant, non-specific feeling involving the possibility of danger is called realistic anxiety (Feist & Feist 34).

From the explanations above, it can be concluded that realistic anxiety is a common anxiety experienced by everyone, including Cheryl, the main character in the film *Wild* (2014). A person can experience realistic anxiety anytime and anywhere. This anxiety acts as a separate alarm for the body whenever a person is faced with a dangerous or threatening situation, the threat or danger of which is actually present in their surroundings.

## **A.2 Neurotic Anxiety**

Neurotic anxiety is a type of anxiety that is not directly related to real danger, but rather stems from internal conflicts and unconscious fears. It is a form of anxiety that is disproportionate to the threat at hand and often presents as neurotic symptoms, such as excessive worry, tension, or vague fear. Neuroticism

is known as ego fear, originating from the id's libido. This anxiety arises from the potential consequences of giving in to instincts. It's not a fear of instincts themselves. What typically reinforces neurotic anxiety is the fear of external threats. In the conflict between instinctual gratification and reality, neurotic anxiety begins in childhood. For openly expressing sexual or aggressive impulses, children are often punished. Therefore, the desire to satisfy certain id impulses generates anxiety. The unconscious fear of punishment for impulsively displaying id-dominated behavior is neurotic anxiety. This fear stems not from the instincts themselves, but from what might happen as a result of gratifying them, creating a conflict between the id and the ego, which originates in reality (Schultz and Schultz 48). Cheryl's neurotic anxiety can be depicted from this situation:

INT. HORSE STALL – DAY

**Cheryl stroking Lady, Bobbi's horse, who's in a pitiful condition, old, but desperately thin, too. Cheryl is whispering words to Lady or God or her mother that we can't quite make out. Cheryl felt anxious and worried. She goes silent and looks up to see Leif standing there with his rifle. They are wearing coats and hats and scarves.**

Leif: "We don't have to do this!"

Cheryl: "We promised mom we'd take care of her."

Leif: "By killing her?"

Cheryl: "She's been sick for a long time. She's old. She's in pain."

Leif: "There has to be another way."

Cheryl: "You got the money to do it properly? Have a vet come out? If we don't to do it, she dies slowly, in a lot of pain. Is that what you want?"

Cheryl and her brother pet the horse.

Leif: “Right between the eyes?”

Cheryl: “One clean shot.”

They stand about five feet away from Lady. Leif crouches down on one knee in the snow positioning the rifle, Cheryl behind him. She takes a sharp breath and then the gun goes off.

(01:39:31 – 00:41:06)

In the scene above, Cheryl turned on the flashlight and then read a book in the tent. Cheryl suddenly remembered memories of her mother, Bobbi, petting her horse, Lady, and words from her mother. The quote above shows Cheryl’s anxiety when suddenly memories appeared. Memories of when Cheryl and Leif were going to kill Lady, the horse her mother left behind. Cheryl always remembered the words of Bobbi, her mother, about taking good care of Lady, making Cheryl feel anxious and worried about Lady’s health condition and future. Then it makes Cheryl want to kill Lady, by shooting her right in the eyeball with the reason to save Lady’s life because Lady is old, sick and pain. This fear gave rise to anxiety within Cheryl in the form of neurotic anxiety. This is the fear of being overwhelmed by impulses from the id. If you have ever felt like you’re losing control, losing your anger, losing your rationality, or even losing your mind, these are signs that you’re experiencing neurotic anxiety (Boeree 8).

From the explanations above, it can be concluded that neurotic anxiety is a common anxiety experienced by everyone, including Cheryl, the main character in the film *Wild* (2014). A person can experience neurotic anxiety anytime and anywhere. This anxiety can occur when someone feels nervous or anxious about something that is irrational or unclear in its cause and this anxiety often appears



suddenly without any clear cause. Just like Cheryl experienced, she suddenly felt anxious when she saw a Lady, her mother's horse. Cheryl is very worried about Lady's health condition and future. Apprehension about an unknown danger is called neurotic anxiety. The feeling itself exists in the ego, but it originates from id impulses (Feist & Feist 34).

### **B. The Defense Mechanism of The Main Character reflected in *Wild* (2014) film**

Defense mechanisms are unconscious psychological strategies that someone use to protect themselves from anxiety, stress, inner conflict, or feelings perceived as threatening. The purpose of defense mechanisms is to maintain mental balance by reducing emotional tension. Defense mechanisms are unhealthy when overused. Defense mechanisms are a form of self-protection when someone is facing danger or threat from outside. With this danger or threat, a person usually experiences anxiety or feelings of fear before using defense mechanisms. In 1926, Freud first outlined the idea of defense mechanisms. His daughter, Anna, further refined and organized the concept. When applied to extremes, these defense mechanisms lead to compulsive, repetitive, and neurotic behavior, even though they are normal and universally used. The more defensive we are, the less psychic energy we have left to satisfy id impulses, because we must expend psychic energy to build and maintain defense mechanisms. This is the ego's purpose in building defense mechanisms: to avoid confronting sexual and

aggressive impulses directly and to protect itself from the accompanying anxiety (Feist and Feist 34).

### **B.1 Displacement**

Displacement is a form of defense mechanism in which a person diverts emotions, or negative feelings such as anger, anxiety, or frustration from something or an object that is actually considered dangerous and frightening, to something or another object that is safer or less dangerous. Diverting impulses to substitute targets is a form of displacement. If your impulses and desires are fine for you, but the person you're targeting is too threatening, you can divert them to a person or object that can serve as a substitute. Someone who hates their mother might repress that hatred but direct it at another woman. Someone who has never loved someone might replace humans with cats or dogs. Someone uncomfortable with their sexual desire for real people might replace them with fetishes. Someone frustrated with their boss might come home and kick the dog, beat other family members, or suddenly set fires (Boeree 11). The following is apart that can be the depiction of this situation.

Cheryl says: "I'd rather be a hammer than a nail.....takes a deep breath, and suddenly rips the entire toenail off.

Cheryl: "No."

She accidentally bumped her boot and fell into the ravine.

Cheryl felt panicked and anxious.

She sits back down and takes off her other boot. This time she gets the boot and the sock off in seconds. She must feel the pain, but her anger and despair trump it.

Cheryl: “Fuck you, bitch!”

**She stands up and hurls the one remaining boot down into the woods towards its mate.** As it falls, a sudden rush of disconnected images - a syringe going into an ankle. (00:01:59 – 00:02:18)

Cheryl gasped for breath as she perched on a rock. Her face and legs looked cut and bruised. Beside her was a very large backpack, almost as big as her. Cheryl tried to take off her boots then tore off her socks quickly. This caused one of his toenails to fall off. She felt pain and then said: “I’d rather be a hammer than a nail”. Then she tore off his entire toe. She twisted in pain and caused one of her boots to fall into the forest ravine. Cheryl then stood up and looked down in disbelief. Cheryl said: “No.” She sat back and took off her other boot. Cheryl said: ” Fuck you bitch!” then she stood up and threw her boots into the forest ravine towards her partner. This is an example of Displacement because Cheryl takes out her frustration on an object, namely her boot, which was thrown into a forest ravine. People can redirect their unacceptable urges onto a variety of people or objects so that the original impulse is disguised or concealed in displacement (Feist & Feist 42). Another scene also illustrates when Cheryl’s checking the fuel for her portable stove outside the tent.

EXT. TRAIL – DAY

CARD ON SCREEN – DAY 2

The next morning, Cheryl is on her hands and knees in front of her camping stove, and she’s re-reading the instructions. Beside her are the dehydrated meal she intends to cook.

Cheryl: “Please ensure that you use only the white gas compatible with this stove. Other fuels may harm the equipment and render it inoperatable. Shit shit shit”

Her voice gets louder in her rage and panic.

Cheryl: “Damn!”

**She kicks the useless canister of fuel.**

Cheryl: “Damn!” (00:20:23 – 00:20:47)

Morning arrived, and Cheryl was seen checking the fuel for her portable stove outside the tent. It turns out he brought the wrong fuel. Cheryl looked very upset and panicked. She said: “Damn!”. Then Cheryl stood up and kicked the fuel bottle she had mistakenly brought. Then she said again: “Damn!”. This is an example of Displacement because Cheryl took out her emotions on the fuel bottle by kicking it. In these examples, the original object of the aggressive impulse has been replaced by an object that is not a threat. However, the substitute object will not reduce the tension as satisfactorily as the original object would. A reserve of unexpressed tension will accumulate, and you will be increasingly driven to find new ways to reduce it if you engage in multiple displacements. The person can divert these impulses to other objects if objects that satisfy the id impulses are not available (Schultz and Schultz 50).

## **B.2 Denial**

Denial is a form of defense mechanism in which a person rejects or denies all external perceptions that have the potential to harm that person. This involves blocking external events from one’s awareness. The person will refuse to

experience them if a situation is too overwhelming to handle. This is a primitive and dangerous defense, no one can ignore reality and get away with it. This defense mechanism can work alone or, more commonly, in combination with other, more subtle mechanisms that support it (Boeree 8). The following is apart that can be the depiction of this situation.

Night fell, Cheryl turned off the lights in her tent. Then Cheryl's tent became dark. Suddenly a loud and strange sound was heard from outside. Cheryl immediately turned on the flashlight and anxiously looked around by pointing the flashlight around her tent.

**Cheryl: "I'm not afraid"**

Then said again

**Cheryl: "I'm not afraid."** (00:19:40 – 00:20:22)

Night fell and it was getting late, Cheryl turned off the lights in her tent and the tent became dark and quiet. Suddenly there was a strange sound like an animal from outside. Cheryl felt anxious and scared, she immediately turned on her flashlight to check the surroundings from inside her tent. Then Cheryl says that she is not afraid. Even though Cheryl was clearly very scared when she heard the strange loud noise. This is an example of Denial, because Cheryl tries to deny the fact that she is afraid in order to relieve her anxiety and Cheryl gives the new fact that she is no afraid. Any form of rejection of external perceptions that will hurt is called denial (Yuli and Darni 298).

### **B.3 Formation Reaction**

Formation Reaction is a form of defense mechanism which a condition

where someone displays attitudes or behaviors that contradict their true feelings. This is done to conceal their true feelings and make them acceptable to the social environment or to overcome or reduce their anxiety. The formation reaction is one way of reducing anxiety by suppressing that can become conscious by adopting a disguise that is the opposite of their original form (Feist and Feist 35). The following is apart that can be the depiction of this situation.

Frank: "I'm going to call you Jane."

He starts to drive.

**Cheryl: "I'm not out here on my own, actually. My husband Paul is a little further ahead on the trail. But we're meeting up soon. At Kennedy Meadows, probably."**

Frank takes the flask from her, takes a long sip.

Frank: "There's something else I like to do when I finish work. Do you like Licorice?"

Cheryl: "Thank you."

Frank: "You want some, Miss Jane?"

Cheryl takes it, gratefully, and crams it into her mouth.

Frank: "My wife hates it that I eat candy before dinner. Come on, come on, Jane! Promise me you won't tell my wife."

Cheryl: "Okay." (00:24:40 – 00:26:09)

Frank gets into the truck. He had decide that Cheryl could come to Frank's house to eat a hot meal and take a hot shower there. Then Frank asks Cheryl what kind of woman she is. Frank thinks that Cheryl is like Jane in Tarzan. Then Frank offered Cheryl a drink of alcohol which he said was cheap but delicious and invited

Cheryl to drink first. Then Frank tells Cheryl that he will call her "Jane". Due to she was afraid of Frank, Cheryl admitted that she was hiking the Pacific Crest



Trail with her husband, Paul. Then Frank offers Cheryl candy and tells Cheryl that his wife does not like it when Frank eats candy before dinner. Cheryl's statement about her hiking with her husband is an example of Formation Reaction. Since Cheryl did the opposite of what actually happened, that she crossed the world alone. Cheryl did this because she was afraid and was a way to protect herself from Frank. A person defend ourselves against a disturbing impulse by actively expressing the opposite impulse in formation reaction (Schultz and Schultz 50).

#### **B.4 Rationalization**

Rationalization is a form of defense mechanism, where a person looks for reasons that sound logical or reasonable and acceptable to justify actions or feelings that are actually driven by other motivations to reduce or calm anxiety. A person can maintain a positive self-image and avoid guilt or shame through it. Cognitive distortions of "facts" to make an event or impulse seem less threatening constitute rationalization. We often consciously do this when we make excuses. However, making excuses is so easy that one never really notices it, especially for many people with sensitive egos. In other words, many of us are quite ready to believe the lies we create. Viewing it as a combination of denial or repression with various types of rationalization is a useful way to understand defense mechanisms (Boeree 14). In this scene Cheryl rationalizes her anxiety about the health of her mother's horse.

#### **INT. HORSE STALL – DAY**

Cheryl stroking Lady, Bobbi's horse, who's in a pitiful condition, old, but desperately thin, too. Cheryl is whispering

words to Lady or God or her mother that we can't quite make out. Cheryl felt anxious and worried. She goes silent and looks up to see Leif standing there with his rifle. They are wearing coats and hats and scarves.

**Leif: "We don't have to do this!"**

**Cheryl: "We promised mom we'd take care of her."**

**Leif: "By killing her?"**

**Cheryl: "She's been sick for a long time. She's old. She's in pain."**

**Leif: "There has to be another way."**

**Cheryl: "You got the money to do it properly? Have a vet come out? If we don't to do it, she dies slowly, in a lot of pain. Is that what you want?"**

**Cheryl and her brother pet the horse.**

**Leif: "Right between the eyes?"**

**Cheryl: "One clean shot."**

**They stand about five feet away from Lady. Leif crouches down on one knee in the snow positioning the rifle, Cheryl behind him. She takes a sharp breath and then the gun goes off.**

**INT. CHERYL'S TENT – NIGHT**

Breathless, she starts to scramble out of her sleeping bag.

**EXT. CAMPSITE – NIGHT**

Cheryl stumbles out of her tent, still panicky, she half-trips over a rope, keeps going.

**Cheryl (V.O) : "Shoot her again!"**

Bang! Cheryl stops on her tracks and starts to puke. We hear one more shot, and another one. More puke.

**Cheryl (V.O) : "Again!"**

Bang! (01:39:31 – 01:41:06)

Cheryl in her tent, still drunk, rain beating on the canvas. She tries to read with her head lamp on, but she can't focus on the words. She closes her eyes, and suddenly she sees a flash of a horse. She open her eyes again, panicky. She tries to read again, can't, closes her eyes and starts to whispers words we can't make out – and bam! There's the horse again. Cheryl remembered a time when she was at her mother's house. There was also Leif, his younger brother who was cleaning the rifle and Cheryl watching him in the doorway. Then Cheryl stroked her mother's horse, named Lady, while whispering words. Then she looked up to see Leif standing there with his rifle. Leif hesitates to do what Cheryl asks, namely to kill Lady by shooting her. Moreover Cheryl tried to convince Leif on the grounds that they had both promised their mother to look after Lady, Lady had been sick for a long time, Lady was old and in pain. Then Leif said there must be another way to help Lady besides killing her. However, Cheryl continued to dodge by giving reasons that were acceptable and acceptable to Leif, and finally Leif fired a gun right into Lady's eyes. Lady fell on the ground and died. As a result of remembering that incident, Cheryl suddenly came out of the tent, panicking, while half tripping over the rope. She still heard the sound of the gunshots, and she vomited when she heard the gunshots. The more she heard the shots, the more she vomited. Cheryl's action of killing Lady above is an example of rationalization, because Cheryl tries to prove that her behavior or actions are reasonable and acceptable. Rationalization is the process of justifying one's own behavior, by presenting reasonable or socially acceptable reasons to replace the real reasons. The two goals of rationalization are, first, to reduce disappointment when we fail

to achieve a goal, and second, to give us acceptable motives for behavior (Yuli and Darni 296).



## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter five consists of conclusion of this study based on the result of the analysis in chapter four and followed by suggestion.

#### A. Conclusion

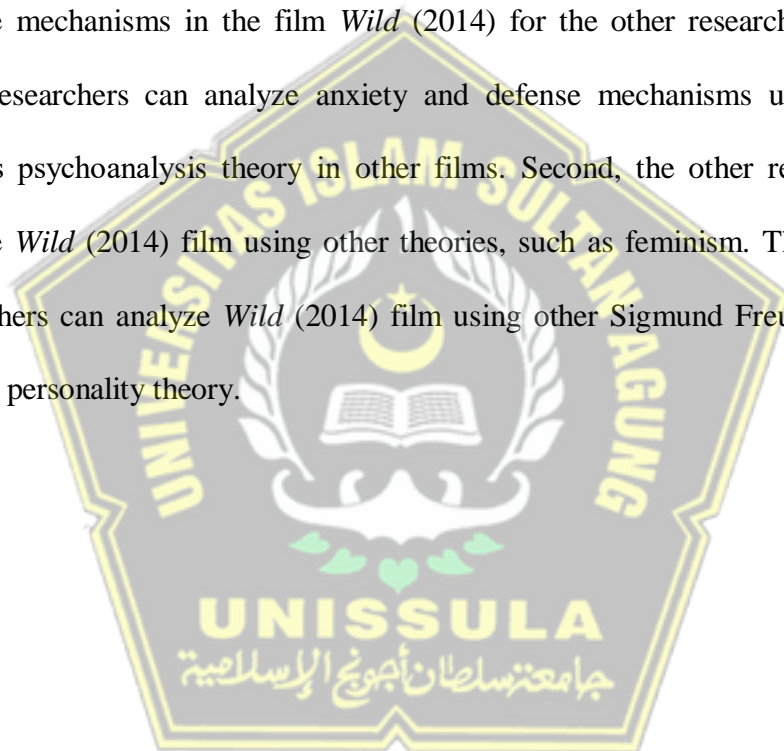
Based on the analysis in Chapter IV, the researcher found two types of anxiety and four types of defense mechanisms faced by Cheryl Strayed in the film *Wild* (2014). The two types of anxiety are realistic anxiety and neurotic anxiety. The main character Cheryl Strayed faces many anxieties during her journey across the Pacific Crest Trail, such as anxiety when Cheryl loses her boots, anxiety when Cheryl brings the wrong fuel for her portable stove, anxiety when Cheryl hears a strange sound from outside the tent, anxiety when Cheryl meet Frank, and anxiety when Cheryl sees Lady, or her mother's horse.

To cope her anxiety, Cheryl undergoes defense mechanisms to seek psychological recovery and overcome her guilt. So, the film *Wild* (2014) depicts how Cheryl uses defense mechanisms to reduce her anxiety in the form of: displacement, denial, formation reaction and rationalization. An example of displacement is when Cheryl vents her emotions on her boots, which she throws into a ravine. It can also be seen in the scene where Cheryl kicks the fuel for her portable stove, which she apparently brought by mistake. An example of denial is when Cheryl says she is not afraid in the wild, even though she is actually afraid

too. An example of formation reaction is when Cheryl meets Frank, and an example of rationalization is when Cheryl tells Leif the reason for killing her mother's horse.

## **B. Suggestion**

The researcher suggests three suggestions after analyzing anxiety and defense mechanisms in the film *Wild* (2014) for the other researchers. First, the other researchers can analyze anxiety and defense mechanisms using Sigmund Freud's psychoanalysis theory in other films. Second, the other researchers can analyze *Wild* (2014) film using other theories, such as feminism. Third, the other researchers can analyze *Wild* (2014) film using other Sigmund Freudian theories, such as personality theory.





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