



## REPRESENTATION OF SELF-DEFENSE MECHANISM OF THE MAIN CHARACTER IN THE BLIND SIDE MOVIE

Agita Br Tarigan <sup>(1)\*</sup>, Bima Prana Chitra <sup>(2)</sup>, Hidayati <sup>(3)</sup>

English Departement, Faculty of Language and Communication, Harapan University, Medan

Correspondence: E-mail: [agitatrgn@gmail.com](mailto:agitatrgn@gmail.com)

### ABSTRACT

This research discussed the self-defense mechanism found in the main character in The Blind Side movie by John Lee Hancock. The writer focused on the analysis of the main character in the movie, named Big Mike. The results of this research indicate that there are several actions taken by the main character towards building self-defense mechanisms. There are eight kinds of self-defense mechanisms in Big Mike's character, namely repression, reaction formation, displacement, rationalization, sublimation, aggression, fantasy, and denial, which represent how Big Mike's character tries to adapt to his new life and protect those closest to him. To achieve the research objectives, the writer uses literary criticism in analyzing Big Mike's character as well as psychological approaches and the theory of self-defense mechanisms proposed by Freud. The primary data for this study was collected from the script and dialogue of The Blind Side movie, which was then analyzed using qualitative methods to reveal various types of self-defense mechanisms contained in the character of Big Mike.

**Keywords:** Self-defense Mechanism, Literary Criticism, Movie.

### 1. INTRODUCTION

Literature is defined as a work of human creativity which has aesthetic value and has its own world, which is the epitome of life in terms of the writer's analysis of the surrounding life (Wellek, 2017). It is a work that articulates knowledge and expertise into distinctive and fulfilling enthusiasm throughout one's approach to life (Al Ma'ruf, et al., 2017).

Writer emphasize life's problems in language configurations such as prose, poetry, and drama. Reading literature, then, involves interpreting the reflection of life's problems in the component of language arts proportions (Santosa in Al Ma'ruf, et al., 2017).

A movie is one of the forms of literature that provides fictional stories. Movies, such as prose and drama, are developed with a storyline. The writer expresses the meaning conveyed by the story through audio, making the movie genre easier to understand the content and narrative perspective. Literature learners are then able to describe the interpretations of the literary work through the expression of the characters, sound (audio), lighting (quality of light), and other aspects used in the movie (Sulistiyorini, 2013).

*The Blind Side* was a movie that was written and directed by John Lee Hancock. This movie received a lot of positive feedback, and it has been screened across over 3,000 theaters. In *The Blind Side* movie, *Big Mike* was played by actor Quinton Aaron, and *Leigh Anne* was

played by actress Sandra Bullock. *Big Mike* was noticed by *Leigh Anne* when she saw him walking alone at night, and she offered him to stay at her house with her family. After that, she decided to adopt him. As time goes by, *Big Mike* has a conflict with *Leigh Anne* because of misunderstanding, but they manage to fix it at the end of the story.

Sigmund Freud created the term of psychoanalysis and some of Freud's basic concepts are about the basics and the unconscious, which are considered aspects of personality, as well as instinct and anxiety. As a personality structure, Freud developed the concepts of the id, ego, and superego. The ego includes a self-defense mechanism.

Freud (in Alwisol, 2011) states that a self-defense mechanism is the process of applying problem-solving methods in response to danger, used by individuals to defend themselves against the id and against the superego. Based on the writer's experience, each person has a diverse range of self-defense mechanisms which serve various functions. Some use it to survive and forget trauma, whereas others use it to justify crimes, which can then be employed to describe a person's character. The writer believes that the main reason for choosing the self-defense mechanism to analyze is that numerous people are still unaware of the role of the self-defense mechanism in their daily lives

As a result, the writer is interested in analyzing self-defense mechanisms that have the potential to convey how self-defense mechanisms play a role in describing a person's character and can be found in anyone's daily life with different goals. The writer wants to show the types of self-defense mechanisms that represented *Big Mike's* character in *The Blind Side* movie in order to potentially become a self-defense mechanism acknowledgement to the readers.

In this research, the writer analyzes the representation of self-defense mechanisms in the character of *Big Mike* in *The Blind Side* movie using Freud's psychoanalytic. Henceforth, the purpose of this research is to find out what types of self-defense mechanisms are contained that represented *Big Mike's* character in *The Blind Side* movie. This research is also expected to increase knowledge about psychoanalytic theory, especially self-defense mechanisms.

## **2. LITERATURE REVIEW**

### **2.1 Psychoanalytic Literary Criticism**

Literary psychology emerged as a type of literary study that reads and interprets literary works, literary writers, and readers using various psychological conceptual frameworks (Wiyatmi, 2011). Literature contrasts with psychology in how it deals with the world of fiction, drama, and essays labeled as art, whereas psychology refers to the scientific study of human behavior and mental processes. Psychoanalysis is a method for analyzing and identifying various psychological problems that focus on the mind and emotions. Cohen (1971) states that literature and psychology have a close relationship. Literature offers broad perspectives on psychology while also assisting in the clarification of some issues in psychology. Literature can be analyzed using various approaches, including psychological approaches, to obtain a greater understanding. Because literature and psychology have a mutualistic relationship, perceptive depictions of novelists and other creative writers can assist in cognition (Cohen, 1971). According to Frosh (2012), Freud stated that psychoanalysis was a science whose value lay in classifying the true sources of psychological life.

This research using the psychoanalytic theory proposed by Sigmund Freud is called the self-defense mechanism. This theory is a method of protecting a person from overwhelming

anxiety (Freud, 2006). Hall (1954) stated in his book that a self-defense mechanism is the process of conscious mastering of the danger by adopting realistic problem-solving or it may attempt to alleviate anxiety by using methods that deny, falsify, or distort reality, thereby impeding the development of personality. Freud's describing personality structure consists of three aspects, namely the Id (biological aspect), Ego (psychological aspect), and Superego (social aspect). Human behavior is the result of the cooperation of these three aspects.

Id is the original reservoir and has been present since birth. This aspect works as psychic energy that pushes humans to meet their basic needs, such as eating, sex, and preventing distress. The id follows the pleasure principle, which states that it is always seeking pleasure and avoiding discomfort. The id is incapable of making values-based decisions or identifying between good and bad. The id dedicates all of its energy to satisfying pleasure.

The ego's role is to ensure stability between id and superego so that consciousness doesn't often elevate too many id and superego urges. The ego acts as a control system for major mental functions such as logic, problem-solving, and decision-making in order to satisfy the intuitive demands of the id. The ego obeys the reality principle by intending to fulfill individual pleasures that are limited by reality, that is, by adapting the compulsions of the id and superego to the reality of the outer world.

According to Freud (2006), when performing cognitive and intellectual functions, the ego must balance the unreasonable and conflicting demands of the id and the superego. Thus, the ego is constantly trying to balance the id and superego's demands with the realistic demands of the outside world. The ego, while drained by the three different sides of power, causes a defined reaction, such as anxiety. As a consequence, to protect itself from anxiety, the ego employs self-defense mechanisms.

The superego is both conscious and unconscious. The existence of the superego as a mediator between the id and the ego is important in the growth of human psychological structure. The superego is a moral compass that distinguishes between good and bad (conscience). The superego refers to morality and almost considers reality. Freud (2006) stated that a well-developed superego helps to manage sexual and aggressive impulses through repression. While the superego can not produce repression on its own, it can command the ego to do so.

The operational process of functions between these three begins with the id's desire, which is then transferred to another object due to the id's inability to differentiate the actual function of the object. The ego then determines how the id acquires visuals that boost desire and relieve tension within it. This process will be omitted to prevent the id from giving rise to destructive instincts that can be accepted by the outside world and occur in the presence of the ego defense mechanism. Furthermore, the superego's desire to direct the ego creates a tense situation in which the id vies for regulation over all other structures through the ego.

## **2.2 Representation**

The capability to define or visualize something is classified as a representation (Hall, 2005). Representation is an essential part of the process by which meaning is produced and exchanged between different cultural groups. It does involve the use of language, signs, and images to represent or stand for things. Moreover, this is far from a simple or straightforward

method. The importance of representation as a method of conversing is explained by Hall, who emphasizes representation as a basic communication need that humans require (Hall, 1997).

Representation is the conception of a definition from ideas in our minds using language. Due to the obvious interrelationship between concepts and language, individuals can refer to the real world of objects, people, and incidents as well as the fictitious world of fictional objects, people, and events. There are “systems” composed of various objects and events that relate to a set of norms or mental representations that we carry in our heads. So, meaning is dependent on the impact of concepts and visuals that can reflect or represent the world and enable us to refer to things both inside and outside our minds (Hall, 1997).

### **2.3 Self-defense Mechanisms**

The ego seizes the opportunity to ensure a consistent relationship with reality, the id, and the superego. The weak ego is incapable of balancing the superego and the id. If the ego is too controlled by the id, the person will become a psychopath (not paying attention to norms in all their actions); if the ego is too controlled by the superego, the person will become a psychoneurose (unable to distribute most of their primitive impulses). When anxiety becomes overwhelming, the ego must defend itself (Saleh, 2018).

The ego will survive by suppressing or reducing all impulses into a more acceptable and non-threatening form. The ego has defense mechanisms in place to control primitive impulses that the superego cannot justify. Because the superego is not allowed to emerge, this defense mechanism protects the ego from the threat of primitive urges. Freud (2006) proposed some types of defense mechanisms:

#### **a. Repression**

Repression is an unacceptable form of denial when the object that causes undue alarm is forced out of consciousness. Repression has the potential to affect normal body function. A person may become sexually impotent as a result of repressing hostile feelings, or they may develop arthritis as a result of repressing hostile feelings. Repression that has been formed is difficult to remove. It is impossible to overcome the established repression because the individual must convince themselves that there is no longer any threat, but they cannot do so until the repression is lifted so they can test reality (Hall, Lindzey & Campbell, 1997).

#### **b. Reaction Formation**

This is a condition where a person reacts completely the opposite of what he intends in order to not offend the superego's regulations. This is frequently due to a tendency that runs contrary to a desire to repress: reaction formation. Reaction formation has the capacity to maintain an individual from intervening in an anxious or aggression manner (Freud, 2006).

#### **c. Displacement**

The role of displacement is to redirect displeasure with one object to another that is more likely (Freud, 2006). There are aggressive impulses, for example, that can be substituted as pawns towards people (or other objects) that are not a source of frustration but are relatively safe victims. If a person is unable to articulate certain feelings to another person due to superego suppression, they will convey them to a third person.

#### **d. Rationalization**

When the real motives of individuals are intolerable to the ego, they are replaced by a kind of substitute motive in order to validate the behavior. Rationalization serves two main

purposes. The first is to relieve disappointment when individuals fail to achieve a goal. Second, by providing necessary reasons for behavior (Hilgrad in Fadillah, 2018). The motive is eventually replaced by a kind of motive repair with the aim of justification. The superego's forbidden urges are inspected for rationalization in a way that would seem reasonable.

#### **e. Sublimation**

Sublimation is an ego instinct that is prohibited by the superego but is still transferred out in a manner that is more in sync with societal demands (Freud, 2006). This tends to happen when actions with social benefits are replaced by unpleasant sensations. Sublimation can be regarded as a type of distraction.

#### **f. Direct Aggression**

Direct aggression is aggression targeted directly at a person or object that leads to anxiety. This form of aggression is usually verbal rather than physical in adults, and the offended victim will usually respond. Diverting aggression happens when a person feels frustrated but unable to communicate that clearly because the source of the frustration is unknown. Since the offender is unaware of where to attack, he demands a vent (Hilgrad in Fadillah, 2018).

#### **g. Fantasy**

When confronted with numerous problems, some people choose to solve them by accessing the fantasy world instead of reality (Freud, 2006).

#### **h. Denial**

Denial, according to Alwisol (2011), is a type of self-defense mechanism that erases external danger with a demanding attitude and deems it non-existent. In their conscious awareness, an individual denies a traumatic incident or a socially inappropriate notion. These denials generally appear because the realities are too traumatic. The individual then brainwashes themselves in order to get rid of the horrible thing. This denial was done consciously, but they quickly realized that it is automatic and instinctual, and that they'll become unconscious if they don't see any problems. Denial eliminates harm from the outside world by accepting or assuming that there is no harm (Freud, 2006).

### **2.4 Character**

Each movie contains five elements: plot, emotional effect or mood, character, and style or texture. These are the basic aspects described in the movie. Movies can be created from fictional stories and acted in by a character. The character in the movie, or the audience, perceives it as a character played by an actor or actress. A certain person, personal identity, or entity whose existence depends on fiction is referred to as a character (Milawati, 2011).

In real life, people usually evaluate each other's personalities based on their looks, utterances, gestures, etc. In most literary works, the writer does his or her best to explain the character in a variety of ways. A writer describes a character through appearances, such as how they dress, walk, look, signal, and so forth (Murphy, 1972).

Readers of literary works can also recognize characters through the relationships of other characters as well as the people in their lives, including their families, friends, employers, and intimate partners. When the reader understands the character more intensely, they can perceive the character through various behaviors, reactions, occasions, situations, and even past lives (Murphy, 1972).

## 2.5 Biographical Documentary Drama Movie

A movie is an accumulation of cinematic motion pictures with audio that tell a story and shown on television or in a motion picture cinema. Movie is acknowledged as an art form as well as a form of entertainment. According to Boggs and Petrie (2008), a movie is something that inspires gratitude and encourages watchers to explore it further. Boggs and Petrie also presented some advantages while we were analyzing a film. One of them is that it can increase intuition to the cognitive level, eventually reaching the level of focus needed to grasp the meaning/message of the movie. Indeed, in the end, all works does arise to interpretations that contrast from the current work read, and the process of reasoning will not lead in a definite answer. However, literary works can be used as an alternative solution to any social problem.

Without diminishing the importance of a movie's art, the analysis process can help us focus on understanding an important question that hangs in space. The movie analysis process will free our minds from earlier important (or perhaps trivial) questions. Even when watching movies, the habit will assist us in collecting a 'experience' manually (Sudarisman, 2016).

The reality of previous events can be used as a source of creative and visually appealing movie production ideas for moviemakers. Movie makers are present in this space through the form of expression of cinemascope movies, movie, and television movies, which are presented in the form of docudrama, fiction, and documentaries. Biopic movies (moving picture biographies) are categorized as docudrama in the Indonesian movie industry (documentary dramas). One style of telling a documentary movie is documentary drama. Biopic genre movie is a type of docudrama because it recreates real life events that the moviemaker innovatively represents. The packaging form of docudrama movies adapts the narrative pattern of movies, such as by adding aspects of dramatic storyline. Biopic docudrama movies (moving picture biographies) are free to reconstruct mass scenes based on the interpretation of the audience (Dharsono, 2019).

## 3. METHOD OF THE RESEARCH

### 3.1 Research Design

This research uses a qualitative method which is carried out using many data sources such as primary data sources and secondary data originating from movie script, documents, journals or other literatures, literature study is the activity of reading a number of books or references. The goal is to find out more in-depth discussion.

### 3.2 Data Collection

The steps of collecting data are as follows:

1. The first step of collecting the data is watching *The Blind Side* movie and having a comprehensive knowledge of self-defense mechanism as a fundamental element in this research.
2. The second step is carefully classified the movie's scene and dialogues of self-defense mechanism.
3. The next step is to identify the appropriate data. In this case, the writer focused on *Big Mike's* character as the representation of the self-defense mechanism.

4. The last step is gathered information about the representation of self-defense mechanism in *Big Mike*'s character contained in *The Blind Side* movie.

### 3.3 Data and Data Source

The data for this research obtained from the script and dialogue that involved *Big Mike*'s character representation in *The Blind Side* movie script using the documentation method because the source of the data was written from the script of the movie including a number of relevant theses, journals, books, and articles that are relevant to the theories used in this research.

### 3.4 Data Analysis Procedure

In this research, the data is obtained from the documentation (Hardani, 2020). The following steps in the data analysis procedure are:

#### 1. Watching and collecting data

In the process of data collection, the writer watched *The Blind Side* movie and identifying the words, sentences, and scenes that occur in *Big Mike*'s character, especially all the dialogues that consist of *Big Mike*'s character representation in other characters that are related to the theories used in this research. The writer then wrote down the dialogues related to the analyzed data, reads them, and makes sure that all the data is correct. The writer also wrote the summaries of *The Blind Side* movie.

#### 2. Identifying and Classifying

After collecting the data, the writer identified and classified the dialogues of *Big Mike*'s character in *The Blind Side* movie script and the other characters from several scenes from *The Blind Side* movie, which contained self-defense mechanisms.

#### 3. Analyzing

After that, the data that have been obtained and will be analyzed. In this research, the writer analyzed a character from *The Blind Side* movie named *Big Mike*, using the self-defense mechanism theory.

#### 4. Conclusion

After the analysis, the last step was making conclusions about the character that have been analyzed by the writer. In this movie, the writer looked for the representation of self-defense mechanisms that occur in *Big Mike*'s character through dialogues and several scenes that can finally be conveyed to the reader based on the accuracy of the results.

## 4. ANALYSIS AND FINDINGS

### 4.1 Analysis

#### 4.1.1 Repression in Big Mike leaving his friend's house scene

**“DEE:** I'm tired of having someone always in our home. I'm tired of him eating all the food.

**BIGJOHN:** Look, you gotta be Christian about this thing.

**DEE:** Let somebody else be Christian about this thing.

**BIGJOHN:** Dee, come on, I cant kick him out on the street like he's some dog."

*(The Blind Side, 2009; Big Mike leaving his friend's house scene; 00:11:40)* On this data, *Big Mike* suppresses his guilt by leaving the house so that his friend doesn't fight with his wife and he doesn't feel guilty anymore. This data represented the repression aspect on *Big Mike* character in handling his guilt feeling through his friend.

#### **4.1.2 Reaction Formation in Ms. Boswell finds a paper with Big Mike's handwriting on it scene**

**“MS.BOSWELL:** I look and I see white everywhere. White walls, white floors, and lot of white people. The teacher do not know I have no idea of anything they're talking about. I don't want to listen to anyone especially the teachers. They are giving me home works and expecting me to do the problems on my own. I have never done homework in my life.”

*(The Blind Side, 2009; Ms. Boswell finds a paper with Big Mike's handwriting on it scene; 00:13:43)*

On the data, *Big Mike* pours out his true feelings and says that he doesn't understand anything and all this stuff is new to him. For ordinary students, if they do not know a material or do not understand it, they will directly ask the teacher or discuss to get an answer. But *Big Mike* was silent, because *Big Mike* had never been to school before and didn't know what to do in a very new environment for him. *Big Mike's* act in his written paper represented the reaction formation aspect when an individual hides their true feelings so as not to offend anyone and *Big Mike* here doesn't say anything about his struggle to the teacher because he doesn't know how the school system works.

#### **4.1.3 Displacement in Big Mike meets an NCAA agent named Jocelyn scene**

**“LEIGHANNE:** Michael, so what happened?

**BIGMIKE:** Why'd you do it?

**LEIGHANNE:** What??

**BIGMIKE:** All along you wanted me to go to Ole Miss.

**LEIGHANNE:** Ofcourse, I did. We love Ole Miss.

**BIGMIKE:** Why'd you do this to me? Everything! Was it for you or was it for me? Was it so I would go to school where you wanted? Was it so I would do what you wanted?

**LEIGHANNE:** Michael, no, I-

**BIGMIKE:** That's what she thinks, is she right?

**LEIGHANNE:** Michael, honey, I need for you to just listen to me, alright?

**BIGMIKE:** Don't you dare lie to me, I'm not stupid.”

*(The Blind Side, 2009; Big Mike meets an NCAA agent named Jocelyn scene; 01:47:16)*



After the dispute, *Big Mike* left *Leigh Anne* alone. From the data above, *Big Mike* shows behavior that represented displacement aspect where he vents his anger to *Leigh Anne* which is not the source of his anger because he feels betrayed and used after the confrontation he got from *Jocelyn*.

#### **4.1.4 Rationalization in Big Mike and SJ got into a car accident scene**

The following data were found when *Big Mike* and *SJ* or *Sean Junior* (the son of *Leigh Anne* who is now become *Mike's* little brother) have a car accident. *Big Mike* is seen sitting with his head down on the side of the sidewalk. Soon *Leigh Anne* came and wanted to go to him but *Big Mike* quickly told her to check on *SJ*.

**“BIGMIKE:** I’m so sorry! I’m so sorry! I’m fine! *SJ*! Go help *SJ*!”

**(*The Blind Side, 2009; Big Mike and SJ got into a car accident scene; 1:06:59*)**

After that *Leigh Anne* checked on *SJ* and miraculously he was fine. Police say it's a miracle *SJ* didn't die from an airbag that would have broken all his bones since he sat in the front seat. Then *Leigh Anne* approached *Big Mike* again.

**“LEIGHANNE:** Hey, Michael, could’ve happened to anyone, all right? It’s not your fault.”

**(*The Blind Side, 2009; Big Mike and SJ got into a car accident scene; 01:07:50*)**

*Big Mike* finally pulled away his hands from his face to look at *Leigh Anne*. And that's when she realized *Big Mike's* hand get injured because of protecting *SJ's* body from the airbag that could broke his bones. When an accident occurs, people will panic and protect themselves. But *Big Mike* can think fast and immediately protect *SJ* even though his hand is badly injured and bleeding profusely. *Big Mike* justifies that behavior even though he has to feel pain because he has to protect his brother *SJ*. This behavior is categorized as Rationalization representation where individuals provide validation or fairness to an action.

#### **4.1.5 Sublimation in Big Mike greets the kids playing on the swing scene**

In this case, *Big Mike* doesn't have good interaction experience and can't express himself properly. When he went to school, *Big Mike* saw two little girls playing on the swing. *Big Mike* wanted to play with them but instead he came up to them with a gloomy face.

**“BIGMIKE:** Hi...”

**(*The Blind Side, 2009; Big Mike greets the kids playing on the swing scene; 00:14:40*)**

As a result, the two girls ran away in fear of his expression. Then, *SJ* showed up and told *Big Mike* to smile to look friendlier so they don't get scared of him. A few weeks later, *Big Mike* again came to greet the two girls more kindly and not forgetting to smile.

**“GIRL 1:** Hi Mike.

**BIGMIKE:** Hi. Need a push?

**GIRL 1:** Yes.

*Big Mike* walked to them to get closer and push them on the swing with a big smile.

**GIRL 2:** Higher, Mike, higher!

**(*Mike and girls chuckling*)”**

*(The Blind Side, 2009; Big Mike greets the kids playing on the swing and push them scene; 00:49:33)*

In the data above, *Big Mike* realizes that controlling his expression and being friendly were necessary so that people don't misinterpret his intentions. This data showed that *Big Mike* represented Sublimation behavior where someone changed their bad behavior into good behavior to get accepted by society.

#### **4.1.6 Diverting Aggression in Big Mike visits his mother's house scene**

In this case, the writer found diverting aggression behavior in the data during the scene where *Big Mike* returns to visit his mother's old house to pick up his clothes with *Leigh Anne*. It turns out that the house has been confiscated by the local government and now *Big Mike* doesn't know where his biological mother is.

“**SCENE 62:** *Big Mike* arrives at an apartment and stops, taken aback. On the door is an EVICTION NOTICE and padlock. He reads from the eviction for several seconds. An addict down the way fires up and slumps into bliss.

**SCENE 63:** With *Leigh Anne*'s car in the background, *Big Mike*, hidden from view slumps against the wall, crying and looking lost –the first real emotions we've seen from him.”

*(The Blind Side, 2009, Big Mike visits his mother's house scene, 00:31:33)*

This data is categorized as diverting aggression because the main character, *Big Mike*, felt sad and lost but the source of his sadness was not there so he keeps it alone and does not communicate his feelings to anyone, even to *Leigh Anne*.

#### **4.1.7 Fantasy in Big Mike and SJ playing with ketchup bottles scene**

Fantasy is a form of self-defense mechanism where people choose to solve their problem by accessing the fantasy world or imagining something instead of reality. The writer found related data on the scene where *Big Mike* and *SJ* played on the table. *Big Mike* is a member of football at his school, but *Big Mike* has problems understanding how the game of football works. Because he needed a more understandable explanation, *Big Mike* agreed to *SJ*'s idea to use a few bottles of ketchups as a representation of a football player and they imagined it as a real game on the desk. By that, *Big Mike* can understand about his position and his duty in football game and solve his problems. Example data where *SJ* uses a ketchup bottle as his pawn which is then followed by *Big Mike*:

“**SJ:** Ok, see, you're the ketchup here at left tackle on the weak side. The first play is simple. Gap. Now, see, this just means that you're going to block whoever's in front of you or on your inside shoulder, if you're not covered by a defender.”

*(The Blind Side, 2009, Big Mike and SJ playing with ketchup bottles scene, 01:04:50)*

#### **4.1.8 Denial Denial in Big Mike visits his mother's house scene**

The writer found pertinent data in the scene where *Big Mike* finds out that his mother's house is confiscated and he doesn't know where his mother is. Later, *Big Mike* got back in the car and *Leigh Anne* asked him why he didn't bring any clothes.

**“BIGMIKE:** She wasn’t home.

**LEIGHANNE:** Well, we can come back.

**BIGMIKE:** She probably moved to a nicer place.

*Michael takes this in, looks out the window.”*

**(The Blind Side, 2009, Big Mike visits his mother’s house scene, 00:32:15)**

*Big Mike* says his mother may have moved to a better place. He denies the fact that his mother was kicked out by the government and doesn't want to show *Leigh Anne* that he was sad because *Big Mike* didn't know where to look for his mother. This behavior is the representation of Denial behavior since *Big Mike* doesn't want to admit he was sad and assumes that his mother will definitely move to a better place.

## **4.2 Findings**

In this research, the writer found that there are eight types of self-defense mechanisms contained in representing *Big Mike's* character in *The Blind Side* movie. It was divided into eight sections: Repression as a representation of guilts and pressure, Reaction Formation as a representation of the fear of expressing opinions, Displacement as a representation of anger, Rationalization as a representation of protective instinct, Sublimation as a representation of the urge to be accepted by other people, Diversionary Aggression as a representation of sad feelings, Fantasy as a representation of the way to solve problem and Denial as a representation of hiding feelings.

## **5. CONCLUSIONS AND SUGGESTIONS**

### **5.1 Conclusion**

There are eight self-defense action mechanisms found in *Big Mike's* character. They are Repression, Formation Reaction, Displacement, Rationalization, Sublimation, Diversion Aggression, Fantasy, and Rejection. These eight types of self-defense represent the strengths, weaknesses, and emotions contained in *Big Mike's* character, which, as the plot goes, shows that later he turns into a better version with a better personality. *Big Mike's* character through the eight aspects of self-defense mechanism was defined as a character who used to run away whenever he got pressured, did not know how to communicate his feelings, but it provided the perspective of how *Big Mike's* character had a soft spot and a caring nature for his family's safety, and he was willing to learn from his shortcomings and was willing to become a better person.

The first is repression. *Big Mike* used repression to suppress his guilt towards his friend. The next is the reaction formation implication that is shown through his cluelessness about the school systems. Next, displacement, was implicated through his anger and emotions towards *Leigh Anne*, who was not the source of his anger. Rationalizations were implicated toward his protective side and actions to make sure that his family (*SJ*) didn't get injured during the car accident scene. Sublimation implication used by *Big Mike* after he realized that he had to control his expressions and emotions to be accepted by people. Aggression was found in the implication towards the scene where *Big Mike* feels sad after finding out his mother was kicked out of her house. The fantasy implication is found in the way *Big Mike* wanted to comprehend the football games using ketchup bottles. And finally, the denial aspect, which was used in

order to hide *Big Mike's* true feelings from *Leigh Anne*. It can be concluded that the eight self-defense mechanisms implied in the character of *Big Mike* in this research play an important role in showing how the character of *Big Mike* develops and survives during the plot of the story.

Representation allows us to refer to something to some object or event, *The Blind Side* movie, as a representation of the self-defense mechanism in *Big Mike's* character, shows the existence of life and family values and how *Big Mike's* character can adapt to the new environment where he lives. *Big Mike's* character, who is willing to protect his family, as well as how he tries to adapt to a new environment and become a better person, can be seen using the theory of self-defense mechanisms that play a role in defining the character of *Big Mike* during the plot of the story. Afterwards, the writer found a reflection of a self-defense mechanism that acts as a representation of *Big Mike's* character in *The Blind Side* movie.

## 5.2 Suggestions

This study only focuses on *Big Mike*, who has carried out self-defense mechanisms as an adopted child in the movie's story. There are many other aspects that can be analyzed in this movie with other theories and approaches to literary criticism. Along with the research, the writer suggests the next researcher analyze other aspects or characters that have not been analyzed. By analyzing various aspects or characters of the story, it will provide inspiration for further researchers. However, there is nothing wrong if the next researcher wants to analyze *The Blind Side* movie using the same theory or different objects with the same theory. Further researchers can expand previous research into a more complete study, and this research can be a comparison or reference for future researchers. There are still many movies that can be analyzed that need to be dissected by literary critics to be able to see the phenomena that occur in our social life.

## 6. REFERENCES

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