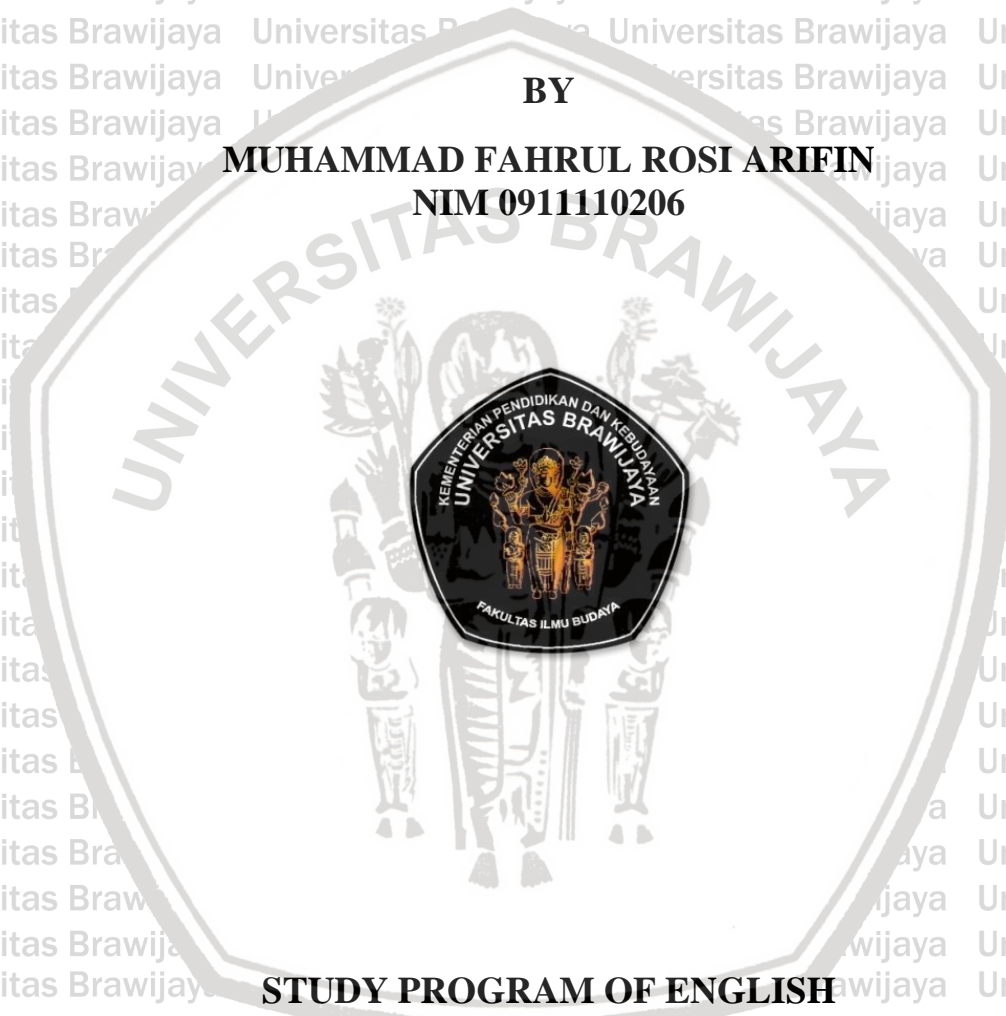


**FEAR AND ANXIETY EXPERIENCED BY THE  
CHARACTERS OF A DAVID FINCHER'S FILM TITLED  
PANIC ROOM**

**THESIS**

**BY**

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## ABSTRACT

Arifin, Muhammad Fahrul Rosi. 2014. **Fear and Anxiety experienced by the characters reflected on the film titled *Panic Room***. Study Program of English, Department of Languages and Literatures, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor (I): Fariska Pujiyanti. Co-supervisor: Nurul Laili.

**Keywords:** Freud, real fear, neurotic fear, realistic anxiety, moral anxiety, neurotic anxiety, object.

Humans are the most wonderful creatures who have ability to think much better than other creatures. They all have their own mindset that differentiates one and another. The illustration of various humans' personality can be seen from film. It usually tells story about human's life and behavior that can be analyzed. *Panic Room*, a thriller film by David Fincher involves a family which is threatened by unfamiliar people or strangers, in this case are the thieves. This study applies psychoanalysis as theory, because it explains about humans' nature behavior. There are a lot of concerns in connection with psychoanalysis including fear and anxiety.

Freud explains that there are two kinds of fear: neurotic fear and real fear; and three kinds of anxiety: neurotic, realistic, and moral anxiety. Even though fear and anxiety seem similar but they are actually different. In *Panic Room*, there are some events that indicate fear and anxiety. It also shows the reaction from the characters when they experience fear or anxiety. The reactions to fear shown by the characters are flight, defense, and attack. However, anxiety is usually followed by physical sensations, such as trembling or crying.

The result of this study shows that even though the characters show that their fears are caused by the same object although they may show different reaction to it. The different reaction shown by the characters is influenced by the past experiences they have had earlier. The characters that experienced anxiety show different causes and reaction to their anxiety. The writer suggests the next researcher to analyze defense mechanism shown in *Panic Room* Film because it has close connection which anxiety studied in this thesis.



## ABSTRAK

Arifin, Muhammad Fahrul Rosi. 2014. **Ketakutan dan Kecemasan yang dialami oleh para karakter dalam film *Panic Room***. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu budaya, Universitas Brawijaya. Pembimbing (I): Fariska Pujiyanti. Pembimbing (II): Nurul Laily.

**Kata Kunci:** Freud, ketakutan nyata, ketakutan neurotik, kecemasan realistik, kecemasan moral, kecemasan neurotik, objek.

Manusia adalah makhluk yang sangat istimewa yang memiliki kemampuan berfikir yang lebih baik dibanding makhluk lainnya. Mereka memiliki cara berfikir sendiri yang membedakan antara manusia satu dan yang lain. Kita bisa melihat ilustrasi kepribadian manusia dari film. Film biasanya menceritakan tentang kehidupan dan tingkah laku manusia yang bisa dianalisis. *Panic Room*, film triler karya David Fincher ini menyertakan keberadaan sebuah keluarga yang terancam oleh orang asing atau orang tak dikenal, dalam kasus ini yaitu Pencuri. Penelitian ini menggunakan psikoanalisis teori, karena teori ini menjelaskan tingkah laku manusia. Ada banyak konsentrasi ilmu yang berhubungan dengan psikoanalisis termasuk rasa takut dan cemas.

Freud menjelaskan bahwa ada dua jenis ketakutan: ketakutan neurotik dan ketakutan nyata; dan ada tiga jenis kecemasan: kecemasan neurotik, realistik, dan moral. Walaupun ketakutan dan kecemasan terlihat mirip namun sebenarnya mereka berbeda. Dalam film *Panic Room* ada beberapa kejadian yang mengindikasikan rasa takut dan cemas. Film ini juga menunjukkan reaksi dari para pemain terhadap rasa takut dan rasa cemas. Reaksi pada rasa takut yang ditunjukkan para pemain adalah lari, pertahanan, dan serangan. Sedangkan rasa cemas biasanya diikuti dengan sensasi fisik seperti gemetar atau menangis.

Hasil dari penelitian ini menunjukkan walaupun rasa takut tokoh-tokoh tersebut berasal dari objek yang sama mereka bisa menunjukkan reaksi yang berbeda. Hal tersebut dipengaruhi oleh pengalaman yang mereka alami sebelumnya. Tokoh yang mengindikasikan rasa cemas menunjukkan penyebab dan reaksi yang berbeda pada kecemasan mereka. Penulis menyarankan untuk peneliti selanjutnya untuk menganalisa mekanisme pertahanan yang ditunjukkan dalam film *Panic Room* karena hal ini memiliki hubungan erat dengan rasa cemas yang diteliti dalam skripsi ini

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Malang, 20 Januari 2015

The Writer



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# CHAPTER I

## INTRODUCTION

This chapter will be divided into several parts. First, background of the study that contains the writer's explanation related to the reasons why the writer chooses the topic of the study. Second, the problem of the study which describes the problem that is going to be discussed further in chapter three. Then, the last is objective of the study which describes the purpose of the study.

### 1.1 Background of the study

Literature is a form of imitation. It is usually used to refer to novels, poetry, short story, drama, folktales, etc. Based on Taylor (1981, p.1), "literature, like others arts, is essentially an imaginative act, that is, an act of the writer's imagination is selecting, ordering and interpreting life experience". Moreover, on Esther Lombardi (n.d): "Literature represents a language or a people, culture and tradition. Nevertheless, literature is more important than just a historical or cultural artifact. Literature introduces us to new worlds of experience." From Lombardi's statement above, literature is a product that gives us a brand new idea which brings us to interpret life experience. Literature can be the art form that arises out of the human ability to create language.

Film is a product that is made to visualize literary works and deliver message to people. According to <http://blog.jaluo.com/?p=11700> retrieved on December 30, 2010: "Since literature is a narrative art intent upon creating images

and sounds in the reader's mind, then film is obviously literary- an extension of the older narrative arts". Film is not only to entertain people, but also to give moral value. Film also has literary elements such as: plot, theme, character, setting, and so on. According to <http://blog.jaluo.com/?p=11700> retrieved on December 30, 2010:

" For a long time, there has existed an interrelationship and mutual influence between literature and other forms of artistic expressions. This has resulted in painting and music based on works of fiction, drama and poetry, as well as literary works emulating pictorial styles and musical structures. The creative exchange between literature and film was initiated in the last decade of the 19th Century. Initially, film was most related to photography and painting ... . Films, just like in literature, present i) action ii) images iii) words replicating life. Literary works also have a stylistic and thematic basis in a realistic presentation of characters and incidents."

According to the statement above, film is a form of so many elements which help it to convey message to people. So, the film reflects social life that gives moral value. The duration of a Film is usually one or two hours and tells a fictional story or real event in which it is acted by actors. Film is a form of entertainment that can bring people who watch it go to imaginary world in a short period of time.

*Panic Room*, released in 2002, is a movie adapted from novel by David Fincher. It is also directed by David Fincher, the author of the novel. This film is performed by Jodie Foster, Kristen Stewart, Forest Whitaker, Dwight Yoakam and Jared Leto. The film had its premiere on March 29, 2002 at Loews Century Plaza, in Los Angeles. It received one winning awards on ASCAP Film and Television Music Award in 2003.

The beginning of the film shows that the main character Meg Altman (Jodie Foster), bought a house in the middle of the town and it has a safe room called



“Panic Room”. At night, Meg knows there are thieves in her house from the CCTV camera. So, she decides to bring her daughter Sarah into the safe rooms. By an unexpected condition comes to her, Meg and her daughter are trapped in the “Panic Room”. Meg has to face the reality that she has a diabetic daughter and she has to fight her anxiety of the thieves that comes to their house. On the other hand, one of the thieves is the creator of the panic room itself, and he knows how to break the chamber and force Meg and her daughter to surrender. This whole film shows that Meg and her daughter have to face the fear and anxiety when trapped in the panic room, and they have to fight against the thieves.

In the films, there is a scene when Meg Altman meets the policeman who suspicious through the calls that she has been made. When the policeman tries to force Meg Altman into revealing the truth of what is hidden in her house, she pretends that there is nothing happen in her house. In the end of the story, Meg Altman agrees with the thieves from outside the panic room to trade her daughter with a money in the panic room’s saves. Now that the synopsis of the Film has been explained, in the next paragraph the writer will explain about the theory that are going to use related to the film.

Freud (1939, p.5) stated that Psychoanalysis refers to the definition of personality organization and the dynamics of personality development. There is a relation between psychoanalysis and the character’s mimic on the *Panic Room* because this film reveals how Meg Altman’s anxiety by expressing mimic when she has been trapped in the safe room. This study aims to reveal how Meg Altman defends herself and her daughter in the safe room, when thieves comes to her

house to take a treasure into the safe room. Thus, the writer entitled the work “Fear and Anxiety experienced by the characters reflected on the film titled *Panic Room*”.

This film is interesting because it is taken from a well-known film which serves a full-thrilling sense by showing how Meg Altman face her anxiety in the safe room almost in the whole film. This film shows to the audience the aroma of anxiety from Meg Altman’s mimic expression until she overcomes her fear in a suspense situation. By analyzing the film entitled *Panic Room*, which contains the conditions of fear and anxiety, the writer expects this research can be easily understood by the readers. Hopefully, this research can inspire the readers how to overcome fear and anxiety in an emergency condition.

### **1.2 Problem of The Study**

Based on the background of the study, the problem of this study is: how the fear and anxiety are shown by the characters in the film?

### **1.3 Objective of The Study**

Based on the problem of the study above, the objective of the study is to analyze the fear and anxiety shown by the characters in the film.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter will cover the theories and concepts related to the topic the writer wants to discuss. These are necessary, because it will help the reader to understand the basic information about the topic of the study. This chapter also states previous studies which are done by other people related to this work then explains the research method used by the writer to conduct this study and also the synopsis of the film as the material study.

#### 2.1. Theoretical Frameworks

##### 2.1.1 Psychoanalysis

Psychoanalysis is a controversial theory because there is no objective verification of psychoanalysis to prove the validity of this theory. Sigmund Freud (1920, p. 5) mentioned that there is a possible way in learning psychoanalysis, it is a study of one's self, study of one's own personality by using the result of the study and making concept out of it, that is how the universal concept of personality in psychoanalysis can be produced. Feist and Feist (2008, p. 31) noted that "To Freud, people are motivated to seek pleasure and to reduce tension and anxiety." So, it explains that people have motivation behind their action, which comes from their basic need such as sex and aggression. When people express themselves we can analyze by using psychoanalysis so that we can know their personality better, and if we apply it to ourselves we will know ourselves better, it

also helps us to minimize our negative personality and maximize our positive personality.

Freud also stated that psychoanalysis is a method of treating nervous patients medically (1920, p.1). When we hear the word 'nervous' we can also imagine unpleasant feeling which can make someone feels uncomfortable, thus psychoanalysis is used to help someone recover or reduce the unpleasant feeling.

The treat to help nervous person is to find out the source and then find the best way to fix it. Talking about nervousness leads us to understand more about fear and anxiety which this study concerns about, but before we going deep into fear and anxiety we need to understand more about the basic concept of psychoanalysis.

Freudian psychoanalysis is very famous with the *levels of mental life* and the *provinces of the mind*. Feist and Feist (2008, p. 23-24) explains that Freud's levels of mind divided into two levels, the unconscious and the conscious. The unconscious is then divided into two different levels, the unconscious itself and the preconscious. Those three levels of mental life are used to allocate a process and location of human's psychic. While Freud's provinces of the mind are Id, Ego and Super-Ego, they are the origin of constructed human's personality. It refers to the time when the psychic or mind was developing.

Id is the core of personality, as Feist and Feist (2008, p.28) "At the core of personality and completely unconscious is the psychical region called the Id, a term derived from the impersonal pronoun meaning "the it," or the not-yet owned component of personality." We can see that Id is completely in the unconscious



level, it is because the Id is 'the not-yet owned' component of personality which present at birth. The Id contains human's basic need such as hunger and sex drives. Feist and Feist in the same page added that "A newborn infant is the personification of an id unencumbered by restrictions of ego and superego."

Ego or in its original words means 'the I' is easily known, because it is the picture of the person itself. Ego grows from the Id as the infant grows to be a sole person who interacts with the outer world. The function of ego itself is "as the sole region of the mind in contact with the external world, the ego becomes the decision-making or executive branch of personality" Feist and Feist (2008, p. 29).

The ego, shows that it is the only part of mind which touched the conscious, also the only that take position in all three levels of mental life.

Superego embodies the moral and ideal sides of personality and is influenced by the moralistic and idealistic values as opposed to the pleasure principle of the Id and the realistic principle of the Ego (Feist and Feist, p. 30).

The superego is placed in the unconscious (also preconscious) and never has direct contact with the outer world, so its demand of perfection is unrealistic.

Therefore, the unrealistic demands from Superego often make the ego suffer and experience anxiety.

Now that the basic of psychoanalysis has been explained, the description of fear and anxiety which this study concern about will be easily understood.

Hence, in the next subchapter the writer will describe more about fear and anxiety based on Freudian psychoanalysis.

### 2.1.1.1 Fear

Every human being has definitely ever experienced fear in their lives. Feeling afraid of something is very normal for human, even when we are still children we have already experienced fear. For example, fear of a stranger, fear of separated from the mother, or fear of certain animal, the feeling of inferiority in children activated the alarm of fear when an external danger exists. Freud (1920, p.341) stated that “Real fear seems quite rational and comprehensible to us. We may testify that it is a reaction to the perception of external danger, viz., harm that is expected and foreseen.” From that quotation we can conclude that fear is an effect which is caused by upcoming threat or danger. As we know that the condition which rises fear depends on how much we know about the outer world and our experience with things and any situations.

We have to remember that the development of fear is never purposeful; it depends on everyone’s own ability in dealing with the extent of ominous danger. Therefore, everyone has his/her own way in dealing with fear. Those statements above are explained by Freud (1920, p. 341):

“After further consideration, we must say to ourselves that the verdict on real fear, whether it be rational or purposeful, must be thoroughly revised for the only purposeful behavior in the face of imminent danger would be the cool appraisal of one’s own strength in comparison with the extent of the threatening danger, and then decide which would presage a happier ending: flight, defense, or possibly even attack. Under such a proceeding fear has absolutely no place; everything that happens would be consummated just as well and better without the development of fear.”

The quotation above also explains the common responses shown by someone who feels afraid. First, flight is the response that usually taken by someone who



considers his strength is weaker than the object of danger. People who are afraid usually run away or escape from the object of danger, this response is included in flight, defense is usually shown when there is no change to run or the people thought they can face their fear without runaway, in order to be safe they will choose to hide or cover themselves by using object or tools as protection. The last, attack is response to fear when defense will not solve the enclosed danger, so the person feels that he needs to fight the object of danger to survive.

Sometimes we can be confused when we try to distinct anxiety, fear and fright because they are only slightly different. Fear and anxiety often seems to appear at the same time, while fear and fright are different in the way it expresses.

Therefore to have a good distinction between those words, in his book *A General Introduction of Psychoanalysis* (1920, p. 342) Freud stated that:

“I think that anxiety is used in connection with a condition regardless of any objective, while fear is essentially directed toward an object. Fright, on the other hand, seems really to possess a special meaning, which emphasizes the effects of a danger which is precipitated without any expectance or readiness of fear. Thus we might say that anxiety protects man from fright.”

According to that statement, Freud pointed out that anxiety is related to condition of any objective, it can be a situation or thing while fear is always related to an object. In other hand, fright more emphasizes on the effects of danger without any readiness of fear, meaning that fright happens when the effect of danger is a great deal, for example death or heavy injured. Without any readiness of fear means that we do not expect that we are afraid of some objects or situations before we really face the object or situation.

In the end of the quotation above Freud highlighted that anxiety protects man from fright. As it was explained before, fright concerns about the effects of potential danger without the readiness of fear, while anxiety generally means a subjective condition, caused by the perception that an 'evolution of fear' has been consummated (Freud, 1920). So anxiety happens after fear exists and it takes process, anxiety protects man from fright because if there are processes where fear exists, man will not experience any fright.

We have already talked about how fear, anxiety and fright are related to each other according to Freud's book. In further reading we will find that there are several kinds of anxiety and fear. In his book Freud mentioned there are two forms of fear (1920, p. 346):

a. Real fear

We can say that real fear is bound up with phobias because it exists under the phobia itself. As we know phobia is always related into objective entity that is why real fear is also called as objective fear. This kind of fear with the possibility of danger we might get when we face certain objects or situation. Freud added that there are three groups of objective fear (1920, p. 345) the first group is afraid of particular objects and situations; the second groups is related to the danger which is possible to happen, but sometimes we are likely to ignore it rather than to overestimate; and the third group is completely the opposite of the other two where a person became senseless when they face certain condition when actually the potential of danger is less or none at all.



## b. Neurotic fear

Freud (1920, p.344) stated:

“Proceeding now to neurotic fear, what are its manifestations and conditions? There is much to be described. In the first place we find a general condition of anxiety, a condition of free floating fear as it were, which is ready to attach itself to any appropriate idea, to influence judgment, to give rise to expectations, in fact to seize any opportunity to make itself felt.”

From that quotation we can conclude that people who experience this kind of fear often predict or expect for the worst possibility. They infer every coincidence as bad sign for upcoming event, we usually think them as someone who over-anxious or pessimistic (Freud, 1920).

As real fear which has some other names, neurotic fear also has some other names such as, free-floating fear and expectant fear. Freud also states (1920, p. 340) “A striking amount of expectant fear is characteristic of a nervous condition which I have named ‘anxiety neurosis’”, as we have known that Freud believes that fear can cause anxiety, hence a certain level of fear can form anxiety.

Neurotic fear exists in people’s mind influenced by negative past experience which still exists under the unconsciousness. The unconsciousness is the storage where we put all unwanted memories. We may forget it but it is still saved in our brain.

### 2.1.1.2 Anxiety

In relation with fear we are also familiar with the feeling of anxiety, it has firm connection with fear as it causes. According to Freud most people who are nervous point out fear as their greatest source of suffering (1920, p. 340). When people feel uneasy with a situation or condition, usually the feeling of fear takes

part. For example, a baby is crying when she is being nursed by new babysitter, crying is the expression of feeling anxious because of its ego (it does not want a new baby sitter) obstruct by the outer world (new babysitter) while the cause of it is fear of new babysitter (stranger). For the definition itself anxiety is a felt, affective, unpleasant state accompanied by a physical sensation that warns the person against impending danger (Feist & Feist, 2008).

From the example above the relation of fear and anxiety can be clearly understood. That relation also implies that fear and anxiety are different. Boeree (2000, p. 6) in his lecture handout *'The Ultimate Theory of Personality'* mentions that anxiety is actually the anticipation of fearful situation, accurately or not, while fear is understood as involving the perception of imminent harm, physical or psychological. From that explanation the cause of anxiety is not always accurate, but the situation involved is able to make the person feels the physical sensation such as trembling, sweating and fast heart beat.

In contrast with fear, anxiety is categorized into three types based on their causes, they are: moral anxiety, neurotic anxiety and realistic anxiety (Feist & Feist, 2008). For addition, to point out that anxiety and the structure of personality has close connection, Feist and Feist stated that:

Only the ego can produce or feel anxiety, but the id, superego, and external world each are involved in one of three kinds of anxiety neurotic, moral, and realistic. The ego's dependence on the id results in neurotic anxiety; its dependence on the superego produces moral anxiety; and its dependence on the outer world leads to realistic anxiety



Thus we can classify the type of anxiety by looking at where the threat comes from. Unlike fear, anxiety is not only caused by the external factor but also by the internal factor such as the Id and the Superego.

a. Moral anxiety

Moral anxiety usually happens as a result from violation of moral rules from the society (Ego and Superego); someone who did criminal action tends to have this kind of anxiety. For example, a child feels anxious after taking his mother's money. The child's need of money is against his belief (influenced by the society) that taking something without the owner's permission is wrong.

b. Neurotic anxiety

Different from moral anxiety, neurotic anxiety is a reaction to unknown danger. We can say that it is a reaction of neurotic fear (Ego and Id), for example, we might feel anxious when we meet teacher or boss, because there is any possibility of fear of punishment. Feist and Feist describes "During childhood, these feelings of hostility are often accompanied by fear of punishment, and this fear becomes generalized into unconscious neurotic anxiety" (2008, p. 34).

c. Realistic anxiety

Realistic anxiety as Feist and Feist (2008) defined is associated to fear "It is defined as an unpleasant, nonspecific feeling involving a possible danger", it caused by situation which have possible danger. However (Ego and outer world), it is different with fear, Feist and Feist (2008, p.34) mentioned that "realistic anxiety is different from fear in that it does not involve a specific fearful object".

## 2.2 Film Studies

In this term, the writer uses film studies because the object of this research is about a film. Film studies is an academic discipline that deals with variety of critical to the film. Nowadays, film not only use to entertain, but also represents something which meaningful to the people. As the result, by watching a film people can see the social, historical, cultural, and political context. According to <http://uncw.edu/career/filmstudies.html> retrieved on August 12, 2013:

Movie studies majors learn to see film as an artistic medium, a cultural expression, a rhetorical device, a technical production, and a commercial enterprise. The major develops students' analytical, research and writing skills, as well as their creative and technical abilities.

In many ways to analyze film using film studies, the writer uses dialogue and *mise-en-scene* to analyze this film.

### 2.2.1 Dialogue

According to Kolker (cited in Stam, 2004: 6) "Film is not only entertainment but... part of industrial and political culture", means that film can convey messages to the audiences. Audiences will accept the film meaning by looking from the character, costumes, settings, dialogue, plot, etc.

The important element in analyzing film is dialogue. Film is an audio-visual product. It records picture and projected it into motion pictures. Then sounds are given to make it clear. Gianneti (2002, p.232) said that language in film can be more complex than in literature. The words in a movie are spoken, not written, and the human voice is capable of far more nuances than the printed page.



From the dialogue we can know what the film meaning is and ease the audiences in following the story of the film. The writer will use dialogues in this study.

### 2.2.2 *Mise-en-scene*

Besides using the dialogues, the writer will use *mise-en-scene*. This theory comes from French which means "what is put into the scene". As cited in Lathrop and Sutton (n.d para.1):

"*Mise-en-scene*, a French term meaning "place on stage", refers to all visual elements of a theatrical production within the space provided by the stage itself. Film makers have borrowed the term and have extended the meaning to suggest the control the director has over the visual elements within the film image. Four aspects of *mise-en-scene* which overlap the physical art of the theatre are setting, costume, lighting, and movement of figures."

According to Corrigan (2004, p. 46) *mise-en-scene* includes "lighting, costumes, sets, the quality of the acting, and other shape and character in the scene". In addition, Corrigan & White (2004, p.42) said that "Elements such as settings, actors, props, lighting, costumes, make-up and performance and other elements depicted by its images, are components existing independent of the camera, and for some critics, those components themselves define a film's *mise-en-scene*."

Based on *mise-en-scene* elements, in this study the writer will also use setting, performance, and lighting in providing detail analysis. These elements will help the writer to analyze *Panic Room*. Based on Abram (2001, p.93) the aspects of *mise-en-scene* are divided into 3 parts, they are:

#### 1. Setting (set/location)

Setting, provides the space in which all the other elements of *mise en scene* are situated. The setting, like props and costume, sets up expectations for

the viewer and can instantly produce meanings; it signifies certain things. This is especially the case with genre films.

A shot of a relatively barren landscape with a small town consisting of wooden buildings including a saloon bar and sheriff's office will immediately indicate a western. Setting can be provided by filming on location, in a setting that actually exists, or by set design where the location is built for the specific purpose of the film. Typically, films use both studio sets and location filming, but many of the films from the Hollywood studio system era were filmed entirely within the studio.

## 2. Performance (Figure Behaviour & Movement)

The way an actor moves could indicate confidence, uncertainty, panic, friendliness. The actor's facial expressions may show fear, anger, happiness, sadness. In addition to these examples of body language or non-verbal communication, and to the clear differences in the speech patterns of different actors, a performance may have a particular effect because of what the actor has previously done in other films. Actors may be identified with certain types of characters, and actors with celebrity status can bring connotations to a film that emanate not only from previous films but also from their lives outside the films.

What an actor does within a shot obviously contributes significantly to the meanings produced.

## 3. Lighting

Lighting illuminates the above-mentioned elements in a shot while itself also becoming an element within the shot. It has long been suggested that the



human eye is drawn towards movement and towards the brightest area in a shot.

For example, A memorable shot from *Citizen Kane* (1941) illustrates the importance of movement and light. In the first flashback to Kane's early life, we see his mother and Thatcher in the foreground discussing his future. In the distant background we see Kane playing with his sledge. Despite the close proximity and important dialogue of Mrs. Kane and Thatcher, we can not help but notice Kane in the distance because of the character's movement and because he is framed by a window against a bright backdrop.

Lighting is usually thought of in terms of high key (balanced) lighting and low key (chiaroscuro) lighting. High key lighting is usually used when a relatively normal, everyday scenario is being filmed - we generally attempt to illuminate the situations we typically find ourselves in. Illumination exposes detail and provides visual information. However, in many films a mellow and subdued atmosphere is called for if suspense and fear of the unknown are required. The latter is often achieved by providing a lack of visual information and by hiding detail; this can be obtained through low key lighting, lighting from one source so as to create shadows and strong contrasts. When high key lighting is desired in a film, lighting from at least two sources is used. In reality at least three lights are usually employed, a *key light* as the main source, a *fill light* to remove shadows, and a *background light* to create a sense of depth between the main subject and the background. A fourth light, a *back light*, may also be used, placed behind and facing towards them. It has the effect of highlighting the edges of a figure, usually the head. The key light is usually placed at approximately eye level; however, it

can be placed above the actor as top lighting or below the actor as under lighting.

Top lighting tends to enhance the actor's features, whereas under lighting distorts the features.

### 2.3 Previous Studies

In this subchapter, the writer finds some thesis that has some similarities with the writer's thesis. The first thesis is arranged by Kurniawan Galih (2010) titled "Struggle For Life Of Meg Altman In David Fincher's Panic Room Movie :

A Psychoanalytic Approach". In his thesis, Kurniawan arranged a study that takes Meg Altman as the main object of analysis. Kurniawan tries to analyze about the struggle of main character to get her life. The similarity between the writer's thesis and Kurniawan is using same object. The different between the writer's thesis and Kurniawan is the writer focused on the mimic expressions of the characters while, Kurniawan focused on the struggle of the main character.

The second is "Fear and Anxiety portrayed in film titled *Mama*" by Alensi Puji Utami (2014). In her thesis, Alensi focused on the character who is suffered by fear and anxiety. Both the writer's thesis and Alensi apply the same approach and theory. The different between the writer and Alensi is the writer focused on mimic expression of the all characters while, Alensi is more focused on main character's suffering. The previous studies above, help the writer to understand about the characters on the film and to elaborate between the literary elements of the film through the approach and theory.



## 2.4 Research Method

In this chapter, the writer will explain about the method used to analyze this research.

### 1. Deciding the object of the study.

In this step, the writer watches *Panic Room* film several times. This film has thriller genre which tells the audience about the suspense atmosphere. The writer is interested to analyze this film because the story on this film based on the social phenomenon happened in human's life.

### 2. Collecting and analyzing the data.

After the object of the study is chosen, the writer continues with collecting the data from the film. By doing this action, some evidences are taken from the film and related with the theory. The chosen figure behavior used to deliver the mimic expression from the scene on the film. Using the collected data the process of analyzing is started by exploring the data and matches them with the theories in the second chapter. After watching the film, the writer use the Psychoanalysis because, the film has a thrilling atmosphere that related with fear and anxiety.

### 3. Drawing Conclusion.

After observing, analyzing and interpreting the data based on theories and collect some evidences from the film, the writer finds the conclusion of the study that can gives suggestions for the next researcher.

### CHAPTER III

#### FINDING AND DISCUSSION

Psychoanalysis as a theory which covers all studies of human's personality explains that both fear and anxiety are parts of human natures. Sigmund Freud, the father of psychoanalysis, introduces the concept of human mind including unconsciousness and consciousness as the levels of mental life; while Id, Ego and Superego are described as the provinces of mind. Those concepts are introduced as the composition of human's personality derived from all life experiences of oneself since birth. Those concepts help many psychologists to understand people's misbehavior and find the correct treatment to cure them.

Some examples of fear and anxiety are shown by the characters of *Panic Room*, a thriller film directed by David Fincher. The tragedy that happens in the film causes the characters to experience fear and anxiety in their life. In this film, we can also see the real events that commonly happen in the society which compose the characters' personality and influence their actions to face the problem they have. The fear and anxiety experienced by the characters which are found in the film, is used as the finding. It is chosen according to the theories used in Chapter II. Then to make it easy to understand and explain, this chapter will be clustered into two subchapters according to the topic discussed. The first is fear which includes real fear and neurotic fear and the second is anxiety which includes realistic anxiety, neurotic anxiety and moral anxiety.



### 3.1 Characters' Fear

Fear is defined as the feeling experienced by someone towards an object which has potentiality to bring danger to that person. Since fear is known as the personal feeling towards an object, based on the writer understanding after reading Freudian concept of fear, it is possible that the level of fear felt by someone might be different from others although it refers to the same object. It is because fear was originally from oneself life experience (Freud, 1920, p.431), so everyone has their own level of fear. For example, common people would experience a high level of fear when they see a snake. However people who love reptile have less level of fear when they meet snake than people who do not like reptile. People who have experienced of being attacked by snake probably have higher fear level of snake than people who have not experienced or never been attacked by snake.

According to Freud, fear is categorized into two types; neurotic fear and real fear. Both of them are feelings toward an object. The difference is that real fear always involves a situation where we face the object of fear. The fear of snake as mentioned above can be categorized as a real fear. For neurotic fear the object of fear usually does not exist, but the person is imagining the danger when the object is in front of him. Another difference between real and neurotic fear is stated by Freud (1920, p. 347) "Can we relate neurotic fear, in which danger plays so small a part or none at all, to real fear, which is always a reaction to danger". In conclusion, from the explanations above Real Fear involves an appearance of

fearful object which has potential of danger. It is different from Neurotic Fear which is not always involving an appearance of fearful object nor involving any danger.

*Panic Room* is a thriller film, so of course it shows many thrilling situations and suspense action by the conflict between the main character Meg Altman and her daughter with the thieves or strange people. Many people believe that in some case thieves or strange people can be a serious problem that needs huge attention not only from the government but also society itself. As stated by Freud (1920, para.351) has described that strange people as the persistence of the feeling of inferiority, and its prerequisite condition of anxiety and its subsequent development of symptoms. Hence, in this analysis we can consider strange people as realistic object which can cause fear. Then to get better understanding about fear specifically, the form of fear portrayed in *Panic Room* will be a good sample for this analysis.

### 3.1.1 Characters' Real Fear

Real fear always involves particular objective entity and situation such as, animal, thing, unfamiliar people, ghost, dark place or narrow space. As stated by Freud (1920, p. 344) that "a second form of fear in contrast to the one we have just described (neurotic fear) is psychologically more circumscribed and bound up with certain objects or situations." From the process of collecting data the writer found two characters that experience real fear. The real fear shown by these two characters is fear of stranger or unfamiliar people, in this case by the thieves; it is experienced by Meg Altman and her daughter Sarah.



The main story of *Panic Room* is the survival situation between Meg and her daughter facing their fear against the thieves inside of the secret room called *Panic Room*. They have to face their fear by time after time because in the other side, the thieves suppress them to go out from the *Panic Room* in any way.

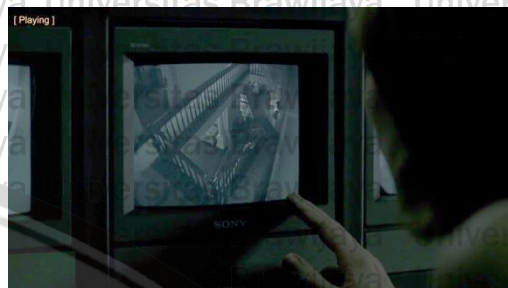
Therefore, fear is from oneself life experience (Freud, 1920). Meg and her daughter do not realize that there is a lot of money inside of the *Panic Room*.

Emma, a character in *Panic Room* as the friend of Meg Altman who accompany her visiting the new house, tells about the previous owner of the house who put the money in the *Panic Room* says that “Pearlstine's been in all the papers since he died, His kids are suing each other over the estate. He was a recluse. Rich, paranoid and now they can't find half his money” (*Panic Room*, 00:05:18). That statement above will be the main reasons of the thieves come to the house at night and force Meg and her daughter to go out from the *Panic Room* using every possible way. From that case, we can see that people in their life, especially in the society try to reach what they need or what they want in various way, whether it is in a good way or in a bad way. Feist and Feist (2008, p.160) states that, “Compliant personalities manipulate other people, particularly their partners, to achieve their goals. They often behave in ways others find attractive or endearing.” Therefore, Meg Altman and her daughter Sarah who have no experience of meeting and interacting with other people, consider other people as strangers who have potential to bring harm for them. They feel threatened when new people approach them. It happens when Meg Altman for the first time

captures the thieves' activity on the first floor by seeing from the CCTV camera inside of the *Panic Room* (see figure 3.1):



3.1a



3.1b



3.1c



3.1d

**Figure 3.1 Meg Altman captures the thieves from CCTV camera**

**(Source: *Panic Room*, 00: 22: 06)**

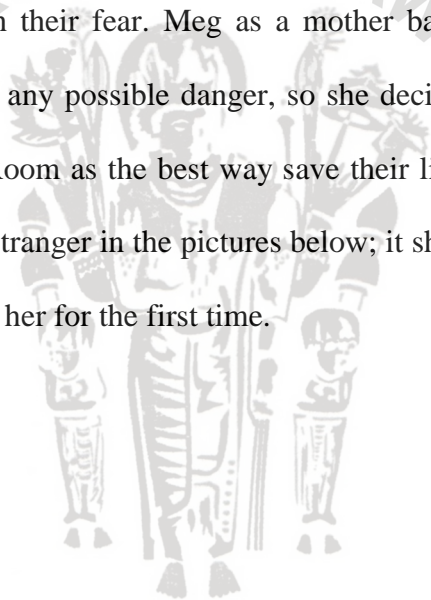
Seeing the thieves' activity on the first floor from the CCTV camera, Meg is suddenly shocked and she ran fast to Sarah's room. Meg worries about her daughter Sarah, and she takes Sarah together entering the *Panic Room*. Meg is afraid of the thieves because they consider the thieves as stranger who has potential to bring harm to her and also her daughter. Based on Freud's explanation above, this kind of situation when someone directly faces the object they fear of is considered as real fear. From the pictures, the director uses the low key lighting to provide the situation of fear and suspense. Background light is also used to create a sense of depth between the main subject and the background.

Another condition related with fear is how people react to this fearful situation. People who are afraid have some ways to deal with this condition, they



are usually flight, defense or even attack, and it depends on their own strength and experience (Freud, 1920). Flight, is the most common response to the object of fear. Defense is an attempt to protect oneself against the object of danger. To attack the fearful object is usually done when the object of fear is too close so defense will not solve the enclosed danger.

That definition of fear responses also match with the data found, Meg and her daughter Sarah also can be the example for the idea that each character experiences fear has their own way to deal with fear, because they show different responses to deal with their fear. Meg as a mother basically has an instinct to protect her child from any possible danger, so she decides to bring her daughter Sarah into the Panic Room as the best way save their life. We can see how Meg deals with her fear of stranger in the pictures below; it shows how she reacts when the thieves try to catch her for the first time.





**Figure 3.2 Meg Altman takes her daughter Sarah into the Panic Room**

**(Source: Panic Room, 00: 28: 14)**

The picture above shows Meg Altman saves her daughter Sarah and takes her into the Panic Room, keeps closer with her daughter. Start with figure 3.2a after Meg Altman capture the thieves' activity on the first floor from the CCTV camera, she runs into Sarah's room and takes her to the elevator. The thieves realize when Meg and her daughter runs in the corridor, one of the thief tries to catch them but he can not. Then, in figure 3.2b finally they can go through the corridor and enter the Panic Room. In the Panic Room, Meg Altman hugs her daughter tightly and tries to make Sarah feel calm and save.

In figure 3.2c, Meg Altman talks to her daughter Sarah to check whether her condition is okay or not and also to make Sarah to be focus and calm. Meg knows that Sarah has a phobia about a narrow place and she also has a diabetic problem. The reaction of Meg Altman as a mother to keep her child in safe and



ensure that her daughter is going to be alright is also mentioned in the dialog

(Panic Room, 00: 29; 28-00: 29: 44) between Meg Altman and her daughter Sarah

inside the Panic Room;

Sarah : What do we do?

Meg Altman : We wait.

Sarah : What if they get in here?

Meg Altman : Well, They can't get in. It's not possible.

Sarah : Mom, I heard you.

Meg Altman : Do you feel okay?

Sarah : Yeah.

After saying that, Sarah feels calm because her mother always besides her to protect her in any situation. Then, Meg altman looking around for the supplies and check if the Panic Room is locked properly. For the lighting, in that scene the director use the high key light on 3.2a and low key light on 3.2b and 3.2c. High key light use to deliver a normal situation of the lift setting but also in a suspense situation. Low key light use to provide the suspense situation. All of the pictures above use the background light to create suspense atmosphere between main subject and the background.

The explanation above explains how Meg Altman tries to calm her daughter Sarah in a fearful situation. Sarah has a different way in facing her fear, although she has a diabetic problem and phobia with narrow space, Sarah still can think clearly to find a way out or possible chance in a fearful situation. In the figures below we will see Sarah's response to her fear of strangers and find a way out in a fearful situation:



**Figure 3.3 Sarah looking for a way out in fearful situation.**

(Source, *Panic Room*: 00: 27: 29-00: 00: 46: 13)

Figure 3.3a is taken when Meg Altman takes her daughter Sarah to the Panic Room using elevator. In the other side, the thieves try to catch them in every floor and try to force open the elevator. In that scene, Meg presses the button to the first floor, she intends to go outside the house and find some helps, but the thieves have already wait for them before they open the elevator. Sarah, suddenly press the emergency button and the elevator has stopped. After pressing the emergency button, Sarah press the button to go back to the third floor which the thieves do not realize it and they can successfully enter the Panic Room. Figure 3.3b shows how Sarah can find a small ventilation pipe (pointed with the yellow circle) to take some fresh air. Before Sarah finds it, outside the Panic Room the thieves use the LPG tank to deliver the gas from the outside through a small pipe which spread into the Panic Room. The gas' smell makes Meg Altman and her daughter Sarah difficult to breath and it makes Sarah looking for the small ventilation pipe, and then she can find it. Figure 3.3 shows that the director uses the low key light and combine with the fill light to remove shadows between each subject and also gives the audience the suspense situation.



### 3.1.2 Characters' Neurotic Fear

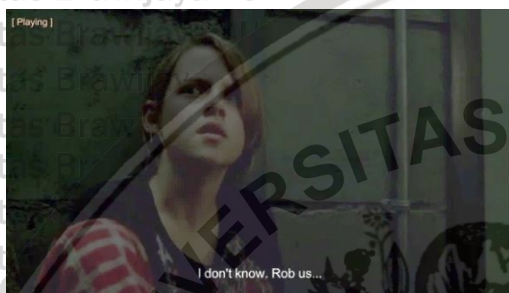
Different from the previous fear, neurotic fear does not always involve a specific dangerous object. Freud (1920, p. 344) illustrated that neurotic fear makes the person who suffers this kind of fear always predict the worst possibility, infer every concurrence as bad clue, and ascribe a dreadful meaning to all uncertainty.

For example the savage fears an eclipse of the sun and consider it as a sight that their God is angry, and then they will hold a ceremony and give sacrifices.

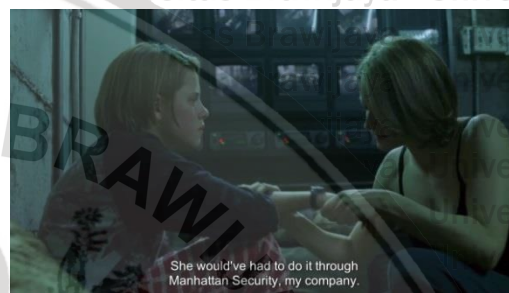
However the neurotic fear portrayed in Panic Room will give better understanding about neurotic fear in real life nowadays.

The characters who experience neurotic fear are Sarah and Burnham. Sarah has a phobia with a narrow space that can cause her heartbeat slower than usual. When her heartbeat goes slower, Sarah suddenly feels hard to breathe and lose her visual slowly. Considering that fear can be caused from someone's experience, it can be inferred that Sarah does not want to have a narrow space anymore in her life. Another reason that caused Sarah's heartbeat goes slower is too much activity than usual. The reason that Sarah cannot have too much activity is well explained in minute 37: "Sarah, calm down. You know what could happen if you let yourself get worked up" (D. Fincher, 2002). From that quotation, we can interpret that Sarah is not allowed to do too much activity because it will cause a serious problem for her and her mother. Those facts build Sarah's neurotic fear towards narrow space as place, which might be able to harm the girls psychologically or physically.

Sarah's fear emerges when she gets inside the panic room at the first time after her mother takes her from her bed through the fearful situation. She is shocked when entering the Panic Room, which has a narrow space, and her mother suddenly check her heartbeat by seeing Sarah's watch that has Heartbeat meter as shown in the picture below:



3.4a



3.4b

**Figure 3.4 Sarah's fear**

(Source, *Panic Room*: 00: 30: 07)

In the pictures above, 3.4a is taken when Sarah enters the Panic Room at the first time after experiencing a fearful situation with her mother. She sits at the corner of the room and look around the Panic Room, and then suddenly she feels suffocated. Figure 3.4b shows her mother Meg Altman looking at her watch to make sure that her daughter is still in good condition, because to get inside the Panic Room Meg Altman and her daughter have to be quick and it needs more energy that cause Sarah exhausted. When Sarah gets tired, the condition makes her neurotic fear is extended into anxiety tendency. She assumes for the worst that she is going to die. What Sarah thinks can be understood in her dialogue with her mother (Panic Room, 01: 01: 56-01: 02: 38):

Meg Altman : Are you okay?

Sarah : I'm dizzy and hungry.



Meg Altman : Here, drink this. All right, drink lots of water. You dropped to the low 40s. We have to get your blood-sugar up. Can you hear me okay?

Sarah : I'm just dizzy, not deaf. Did you see anything in here? Any candy bars or something sweet?

Meg Altman : Let's check it again.

Sarah : Mom, I did it.

From the conversation above, we can see the indication that Sarah is getting weak.

When Meg Altman asking her daughter, Sarah suddenly states that she is dizzy and hungry. It is because her body drops to the low level that can cause her pass out and if she late consuming her medicine she will get worst. Therefore, it is clear that Sarah is afraid of his emergency condition that can also give trouble to her mother. In that scene, finally Meg Altman can call her ex-husband through the emergency line to call for a help. In figure 3.4, the director uses the high key light to provide the normal situation. From that scene, Meg and her daughter Sarah have passed the suspense situation.

Another neurotic fear that can be the evidence is found on the character Burnham. This guy is one of the three thieves that come to rob Meg Altman houses to take the money inside the Panic Room. Burnham is the designer of the Panic Room itself, he works on the Manhattan Security which is well known homeland security service in the town. He experiences the neurotic fear because Meg Altman and her daughter Sarah can get inside the Panic Room and calls the policeman. He is also the weakest person among the other thieves, because his job just to open the Panic Room and takes the money. It can be seen from these dialogues, the first is "She could be in there calling the cops" (Panic Room, 00:30:21). This dialogue is taken after they can not catch Meg Altman and her

daughter Sarah run away to the Panic Room. Another dialogue which is show his fear is “Felony kidnapping, Thirty years” (Panic Room, 00:22:03). It is taken when Burnham and Junior arguing each other whether to continue this plan or not.

In the chapter II, it is explained that in the neurotic fear we will find a general condition of anxiety, therefore even though crying usually indicates anxiety, in some cases it also indicates neurotic fear. Here is the picture of Burnham crying:



**Figure 3.5 Burnham is Crying**

**(Source, Panic Room: 01: 43: 11)**

At that time, Burnham has got the money and he tries to run away from the policeman, when he looks behind seeing the Altman's family, Burnham tears fall.

As neurotic fear influences people's judgment, it also influences their action.

Burnham, who is the only thief having the money, turns to ignore the Altman family who help him to run away from the policeman. At that moment Burnham says in front of Stephan Altman who brings a gun that he gets from the floor:

Burnham : Wait. You don't want to do that.

Stephan : Let my daughter go.



Burnham : We're finished. Your daughter's fine. We'll go out the back door. You'll never see me again.

After saying that, he stares at the door and then he runs away leaving Altman

Family alone to the backyard to run away from the Policeman. Nevertheless,

before he can runaway to the backyard, suddenly the Cops have already

surrounded him with the gun. The picture of Burnham's Crying use the low key

light to provide the suspense situation when he get caught by the policeman and

he try to run away. Key light also use to expose Burnham expression from the

background setting.

The scene after that incident show that Burnham becomes skeptical and

ignore the kindness of Altman family that let him go away from the policeman

without shooting him. From that scene, we can see that his neurotic fear is the

Policeman can figure out his crime and influence his mind and action in his life.

### 3.2 Characters' Anxiety

Another term which has a close meaning with fear is named anxiety. Fear

sometimes causes anxiety (Freud, 1920). The difference between anxiety and fear

is that anxiety is followed by physical sensation. As J. Feist and G.J. Feist (2008,

p. 33) mentioned, anxiety is unpleasant state accompanied by physical sensation.

The physical sensations may be expressed in many ways for examples: angry,

sweating, trembling, hard breathing, or crying.

Another thing that makes fear and anxiety different is the factor to cause

those two feelings. It is explained that fear is a suffering experience which is felt

by people towards an object seen or unseen, which is suspected to bring danger.

On the other hand, anxiety is felt in connection with a condition regardless any objective (Freud, 1920). In addition, Sharon Heller summaries in her book ‘Freud

A to Z’ that Freud differs anxiety and fear like this “we feel anxious when we don’t know what we are anxious about; we feel fear when we do” (2005, p. 20).

By this definition, it is known that the factor of someone who experiences anxiety is the threatening condition, and it is not obvious yet that the threat is accurate or not. For example, someone may be anxious when he or she is in the jungle alone.

He or she will be more careful even to step his or her feet to the ground. In the jungle, someone will anticipate of unexpected animal that might hurt them. This feeling can be considered as anxiety, when he or she is anxious of something which is not accurately exists or not. Therefore, as Freud stated before that the object as the factor of someone’s anxiety is unobvious.

There are three kinds of anxiety categorized by Freud; Moral anxiety, Realistic anxiety, and Neurotic anxiety. It has already described in the previous chapter that the different of those three kinds anxiety can be seen from the causes.

It is seen from what province of mind involves in the anxiety. J. Feist and G. J.

Feist (2008, p. 33) has described in his book based on Freud anxiety’s theory that anxiety can only be produced by ego, however the other province of mind and external world are involved in each of three kinds of anxiety. The relation is if the

Ego conflicts with Id, it results in neurotic anxiety; if it conflicts with Superego, it results in moral anxiety; and if it conflicts with external world, it will result in realistic anxiety.



Since, the general description of anxiety has been stated we can understand it more clearly by looking at the analysis of each anxiety type in the data collected from *Panic Room*. The data as example of anxiety will be compared to the theories of anxiety which have been discussed in the chapter II.

### 3.2.1 Characters' Moral Anxiety

The first type of anxiety shown in the film is moral anxiety. It is experienced by Burnham, one of the thieves and the designer of the Panic Room, the supporting character that brought up the incident which later makes the story happen. In his appearance which is relatively long, it indicates that he is experiencing anxiety. Look at the pictures below, which show that Burnham seems worry about something.



Figure 3.6 Burnham's Expressions

(Source, *Panic Room*: 00: 22: 14-00: 29: 02)

The physical sensation felt by Burnham is shown by his expression, his eyes are slightly red and teary and there are wrinkles on his forehead, those expressions usually show that someone is burdened by something unpleasant. So, Feist said that there will be a physical sensation felt by someone who anxious and Burnham felt the physical sensation which affected his expression. Therefore we can conclude that Burnham is anxious.

As Freud says (1920), those expressions will be expressed by people because they experience an event which may trigger their feeling tone. From the dialogue between him and Junior after they cannot get Meg Altman and her daughter Sarah, we can understand the cause of Burnham's anxiety. Here is the conversation (Panic Room, 00:22:32,640-00:22:56,680):

Junior : "Hey, I want that money. I want it! But you... you need that money. Or have you forgotten why you're here? So let's quit dicking around, okay, and get this over with".

Burnham : "Kill the phones"

Right after the conversation finish, Burnham says to Junior and Raoul to find the line cable in the house in order to cut all the phone call activity. Before the conversation, Burnham is afraid that Meg Altman and her daughter Sarah can reach the Panic Room, because they can call the Policeman or call for someone's help directly from the Panic Room. Burnham hesitates whether to continue the plan or not, because at that moment he is very confused and suddenly Junior comes to him and try to make him continue the plan ensuring him that he needs that money. This is because the background of Burnham family who has financial problem, it can be seen from Junior's dialogues "You promise me, you promise your kids" (Panic Room, 00:22:05,480). From that statement, we can conclude that Burnham's mental condition is affected by the condition of his family who has a financial problem that also causes him to go insane and do not care about the Policeman. Figure 3.6 shows that the director use the high key light to provide normal situation from the conversation between Burnham and Junior. The director



also use the fill light and background light to remove shadows and create space between the subject and the background.

Hypothetically, Boeree (1997, p. 7) explains that “This is what we feel when the threat comes not from the outer, physical world, but from the internalized social world of the superego” means this moral anxiety is felt when the threat comes not from the outer, physical world, but from the internalized social world of the Superego. He also adds, “It is, in fact, just another word for feelings like shame and guilt and the fear of punishment” (1997, p. 7) from that quotation we can conclude that moral anxiety is just another word for feelings like shame and guilt. In Burnham’s case, the financial problem of his family and also the unstable condition of his Homeland Security Service that he worked upset him and make him do something that he regrets later on, he still take that money although he knew that he will be arrested. According to Freud (1920, p. 352) explains that “The super-ego measures the real ego of a person against an ego ideal – an ideal image of the self that is based on the earliest narcissistic self-love, before a recognition of any flaws in the self.” The failure of maintaining an ideal ego of a fine father raises internal conflict between Burnham’s Ego and Superego.

The fact that Burnham’s expression is showing his miserable feeling proves that Burnham’s superego punish the ego because it failed to maintain the ideal ego.

Figure 3.7 (a+b) show that Burnham take the money. It is also an indication of his miserable condition.



3.7a



3.7b

**Figure 3.7 Burnham's miserable condition**

(Source: *Panic Room*, 01:33:58-01: 45: 50)

Based on the discussion above the writer concludes that there is indication that superego involves in Burnham's anxiety and Burnham feels miserable because he feels guilty, after his failure as a father that has to rob a house to solve his financial problem, it can be concluded that Burnham undergoes moral anxiety. It is also supported by what Boeree mentioned above that guilty is another name of moral anxiety, so it is right that Burnham experienced anxiety which type is moral anxiety. The pictures show the low key light using by the director to provide the suspense situation of Burnham when he already gets the money and tries to run away from the policeman with the money. Background light also use to create space and sense between Burnham and the background.

### 3.2.2 Characters' Realistic Anxiety

This second type of anxiety is experienced by Burnham. He is one of the thieves who does not want to hurt someone. He always disagree when the other thieves force to take the money in the Panic room by killing Meg Altman and her daughter Sarah. Boeree (1997, p.55) stated that "The ego, is the rational master of the personality. Its purpose is not to thwart the impulses of the id but to help the id obtain the tension reduction it craves", we can see from that statement that ego is



the main core which stimulates someone's personality. In this case, according to Boeree, it matches with the characteristic of Burnham. He is in that film also showing unstable condition because the other thieves have different perception with him and he cannot argue his idea until he gets the money.

The kind of anxiety shown by Burnham is *realistic anxiety*. This type of anxiety is strongly related with real fear. George Boeree in his book stated that "The first is realistic anxiety, which you and I would call fear" (1997, p. 7) it means that in daily life we usually called realistic anxiety as fear. In some way Boeree wants to say that realistic anxiety is the same thing with real fear. However, practically real fear and realistic anxiety is not the same thing, it is supported by J. Feist and G. J. Feist's statement, "realistic anxiety is different from fear in that it does not involve a specific fearful object" (2008, p. 34). This kind of anxiety is experienced by Burnham when he takes the LPG tank and spreads the gas inside the Panic Room just to scare Meg Altman and her daughter Sarah, but the other thieves release all the gas from the tank and makes Meg and her daughter cough and suffocate. Here the anxiety expression which is shown by Burnham:



3.8a



3.8b



3.8c



3.8d

### Figure 3.8 Burnham's Anxiety expression

(Source: Panic Room, 00:43:19-00:47:21)

Besides showing that expression, Burnham also reminds the other thieves to turn off the gas because it spreads too much inside the Panic Room and it is going to kill Meg Altman and her daughter Sarah. We can also see Burnham's anxiety is shown in the dialogue between him and the other thieves Raoul when arguing about too many gas spread out inside the Panic Room. Here is the dialogues:

Burnham : "We're just sending them a message, They'll get the point."

Raoul : "Quit dicking around and open this fucking thing up."

Burnham : "Don't be stupid. We're trying to scare them, not kill them."

Raoul : "They won't pass out, numb-nuts. They'll throw up first."

Burnham : "If they're coughing, they're going to die! Turn it down."



From that dialogues, we can see that Burnham is very afraid if the gas can make Meg Altman and her daughter Sarah in a serious condition. So, he decides to tell Raoul to turn it down the gas, but Raoul in that scene let the gas spread out and not turning it down. It has been mentioned in Chapter II that realistic anxiety is unpleasant feeling toward a possible danger (Feist and Feist, 2008). Even if the object is not obvious, there is a possibility of danger.

Figure 3.8 show that Burnham feels threatened. It also means that Burnham's Ego feels threatened because his idea is being obstructed by his own partner. His ego wants to keep Meg Altman and her daughter Sarah to stay alive, but by giving a small gas injection inside the Panic Room just to make them out. Yet the gas tank is not turning off, Raoul already increase the gas and makes Burnham afraid of Meg Altman and Sarah's life (see figure 3.8b). What Raoul does is very dangerous and it makes Burnham's anxiety increase (see figure 3.8c). Therefore, because the conflict of Burnham's anxiety is between her Ego and the external world (Raoul) as explained by Freud it is included in realistic anxiety. On the figure 3.8, low key light use to provide the suspense situation between Burnham and his friends and also create shadows and strong contrast. Background light also use to create deep sense of Burnham and his friends from the background setting.

### 3.2.3 Characters' Neurotic Anxiety

The third type of anxiety is experienced by Junior. He is one of the thieves and also the conceptor of the robbery. In Freudian theory neurotic anxiety is emerged from the Id impulses. It is the same with nervous, neurotic itself is the

Latin word for nervous (Boeree, 2004). In addition, J. Feist and G. J. Feist gives example of neurotic anxiety when someone meets teacher, employer, or some other authority figure (2008, 34). Even if it is not exactly same with Feist's example, what Junior feels in her first appearance in the film is similar with those who meet authority figure.

Different from the other thieves, Junior is very expressive person and has a bad anger management. He is very temperamental and does not have any mercy to kill people who tries to break his goal. Therefore, he is afraid of someone that can ruin his plan. In addition, the expression of Junior that he is very optimistic and set to be arrogant is in the dialogues between him and Burnham after they realize Meg Altman and her daughter Sarah entering the Panic Room (Panic Room, 00:21:57) "Fuck that! This is a great plan. It's just got a slight twist. I want that Money!". Another evidence is shown when he frustrated cannot enter the panic room and force Meg and Her daughter Sarah coming out. Here is the dialogues (Panic Room, 01:02:06) "Looks like that gas idea didn't work out so well. This is impossible". These explains why Junior experiences neurotic anxiety of being failed and affraid of someone that can stop him. Here the pictures of his neurotic anxiety:





**Figure 3.9 Junior's expression**  
 (Source: *Panic Room*, 01:02:01- 01:03:17)

We can see in figure 3.9a he put the medicine into his pocket, while holding the medicine his hands shakes continuously. It has been stated above that shaking is one of anxiety symptoms. Those kinds of expression also prove that Junior is nervous. As the evidences imply, it shows that Junior's anxiety comes from the internal factor (Junior himself). The internal factor means it can be caused by Id or Superego, but this definition of Id more suitable with Junior's condition; (Feist and Feist, 2008) "The id has no contact with reality, yet it strives constantly to reduce tension by satisfying basic desires. Because its sole function is to seek pleasure, we say that the id serves the pleasure principle." The Id's nature is always to seek pleasure by satisfying the basic needs, includes treasure desire. As the example of neurotic anxiety which is by Feist that someone feels nervous when he meets an authority figure or unfinished job, it is because of the Id unable

to seek sexual drive pleasure (in form of narcissism) while Ego is in danger of being over-powered by the authority figure. The picture of Junior show the high key light to stimulate a normal situation without any suspense condition. Key light also use to expose more on Junior expression and movement as the main subject.





## CHAPTER IV

### CONCLUSION AND SUGGESTIONS

The last chapter of this thesis presents the conclusion of the analysis on fear and anxiety type experienced by the characters of 2002 thriller film titled *Panic Room* by David Fincher. It is categorized based on Freud's theories of the characteristics of fear and anxiety. For addition, there are suggestions for the next researcher who are interested in similar study.

#### 4.1 Conclusion

Fear and anxiety are kinds of feeling people usually have. They influence people's action and thought. The difference between fear and anxiety is: fear is the reaction to perception toward an object of incoming danger, whereas anxiety is felt in connection with condition or situation where there is a possible danger. The reactions to fear are usually flight, defense, and attack (except neurotic fear, where general condition of anxiety is usually shown); whereas anxiety is usually followed by physical sensation such as trembling, sweating, and crying. Freud explains that there are two kinds of fear: real fear and neurotic fear; and three kinds of anxiety: moral anxiety, realistic anxiety, and neurotic anxiety.

Real fear always involves certain object or situation which can trigger someone to feel afraid. In the film the example of real fear is best illustrated by Meg Altman and her daughter Sarah. The object of fear, which triggers their fear is stranger, unfamiliar person they never know before. Based on the analysis in chapter III the reactions of real fear shown by Meg Altman and her daughter

Sarah is different. Meg Altman shows that unfamiliar people or stranger can be the reason that can harm her family. Nevertheless, Sarah feels fear of unfamiliar people, she can think clearly to find a way out or possible way in a fearful situation. Different from real fear, the object of danger for neurotic fear does not always present at the time it is felt. However, it influences people's judgment to the worst possibility. The characters who experience neurotic fear are Sarah and Burnham. Sarah is afraid of a narrow space that can make her heartbeat goes slower. Sarah's fear emerges when she gets inside the panic room at the first time after her mother takes her from her bed through the fearful situation. Those facts build Sarah's neurotic fear towards narrow space as place which might be able to harm the girls psychologically or physically. Another character experienced neurotic fear is Burnham. He experiences the neurotic fear of The Policeman, as an object that can make him to go in jail.

The first type of anxiety shown is moral anxiety and experienced by Burnham. Burnham feels anxious because his family has a financial problem. It influences his action to continues the robbery and ignore about the Policeman, which then affect his mental condition. Moral anxiety happens because of the ego is pressured by the superego. The superego wants the real ego to be best as the ideal ego want.

The next is realistic anxiety, it is experienced by Burnham. Realistic anxiety is unpleasant feeling toward a possible danger. Therefore, if there is no fearful object but we still feel that there is possible danger it means we feel realistic anxiety. From the province of mind's point of view, realistic anxiety



happens because of the conflict of ego and external world (Raoul). Burnham is afraid about the gas spread too much inside of the Panic Room can kill Meg Altman and her daughter Sarah. He just wants to scare Meg Altman and her daughter Sarah to go out from the Panic Room.

The last is neurotic anxiety, it is experienced by Junior. He is one of the thieves that has a bad anger management and he is the main man of the robbery. He experiences the neurotic anxiety of fails and someone that can stop him to reach his goal. He feels threatened of being frustrated entering the Panic Room and he decides to retreat from the robbery.

#### 4.2 Suggestion

This thesis can be used as reference to conduct other researches in psychoanalysis theory using the same film. Especially for discussion which focus on defense mechanism, because defense mechanism is a way of someone in dealing with her or his anxiety. The next researchers can analyze how the characters use defense mechanism in response to their anxiety.

The research in fear and anxiety can also be applied not only in thriller film but also in other genre, such as drama of Josh Boone's *The Fault in Our Stars* or action film by Christopher Nolan's titled *The Dark Knight Rises*. Those films contain objects and situations which can trigger fear and anxiety. Therefore, it is possible to conduct study about fear and anxiety by using those films as the material object of research.

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No	Tanggal	Materi	Pembimbing/Penguji	Paraf
1	15 November 2014	Konsultasi judul	Pembimbing I	
2	15 November 2014	Konsultasi draft	Pembimbing I	
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4	19 November 2014	Konsultasi Revisi Bab I	Pembimbing I	
5	20 November 2014	Mengumpulkan Revisi Bab I	Pembimbing I	
6	21 November 2014	Mengumpulkan Revisi Bab I	Pembimbing II	
7	25 November 2014	Konsultasi Bab II	Pembimbing I	
8	25 November 2014	Mengumpulkan Bab II	Pembimbing I	
9	27 November 2014	Mengumpulkan revisi Bab II	Pembimbing I	
10	29 November 2014	Konsultasi Revisi Bab II	Pembimbing I	
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15	18 Desember 2014	Konsultasi Revisi Bab III	Pembimbing I	



16	21 Desember 2014	Konsultasi Revisi Bab III	Pembimbing I
17	22 Desember 2014	Konsultasi Bab IV	Pembimbing I
18	23 Desember 2014	Konsultasi Bab III-IV	Pembimbing I
19	24 Desember 2014	Konsultasi Bab III-IV	Pembimbing I
20	3 Januari 2015	Konsultasi Bab III-IV	Pembimbing I
21	5 Januari 2015	Konsultasi Bab I-IV dan abstrak	Pembimbing I
22	7 Januari 2015	Konsultasi Bab I-IV dan abstrak	Pembimbing II
23	15 Januari 2015	Ujian skripsi	Pembimbing I
24	15 Januari 2015	Ujian skripsi	Pembimbing II
25	15 Januari 2015	Ujian skripsi	Penguji
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27	19 Januari 2015	Revisi setelah ujian	Pembimbing II

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