DEFENSE MECHANISM OF TYRION LANNISTER IN *GAME OF THRONES* FILM SERIES

Bahtiar, Singgih Daru Kuncara, Indah Sari Lubis

English Department, Faculty of Cultural Sciences

Mulawarman University

Email: iyaii190993@gmail.com

ABSTRACT

The objective of this research is to describe the categories of defense mechanism used by Tyrion Lannister. Sigmund Freud's theory of defense mechanism and personality theory is used by the researcher to answer the research question. This research uses qualitative descriptive method. The data of this research are scenes and dialogues of Tyron Banister including dialogues and scenes from other characters that contain the defense mechanism used by Tyron. The data analysis was conducted through observation, collecting, identifying, and classifying data to find the necessary data for the research. The findings of the research are as follows: in the Third and Fourth season of *Game of Thrones* film series created by David Benioff and D.B Weiss, all twelve defense mechanisms are found. Those are; Ten data of denial, thirty data of rationalization, two data of projection, four data of sublimation, eight data of reaction formation, two data of displacement, three data of regression, three data of undoing, six data of identification, five data of compensation, eighteen data of humor, and three data of repression. The cases of defense mechanisms used by Tyron gained through character and characterization. Character and characterization are necessary to understand certain situations in the story, it helps the researcher to determine the cause of the events and how the character reacts to it via indirect characterization or actions. Furthermore, character and characterization define what kind of defense mechanisms that are used by the character to work through his problems such as being despised, mocked, and humiliated.

Keywords: defense mechanism, character, characterization, Game of Thrones.

ABSTRAK

Tujuan dari penelitian ini adalah untuk mendeskripsikan kategori-kategori mekanisme pertahanan yang digunakan oleh Tyrion Lannister. Teori mekanisme pertahanan dan teori kepribadian Sigmund Freud digunakan peneliti untuk menjawab pertanyaan penelitian. Penelitian ini menggunakan metode deskriptif kualitatif. Data dari penelitian ini adalah scene dan dialog Tyrion Lannister termasuk dialog dan scene dari karakter lain yang memuat mekanisme pertahanan yang digunakan Tyron. Analisis data dilakukan melalui observasi, pengumpulan, identifikasi, dan pengklasifikasian data guna mencari data yang diperlukan untuk penelitian. Temuan dari penelitian tersebut adalah sebagai berikut: dalam serial film Game of Thrones season Ketiga dan Keempat yang dibuat oleh David Benioff dan D.B Weiss,

semua dua belas mekanisme pertahanan ditemukan. Yaitu; Sepuluh data denial, tiga puluh datarasionalisasi, dua data proyeksi, empat data sublimasi, delapan data reaksi formasi, dua datadisplacement, tiga data regresi, tiga data undoing, enam data identifikasi, lima data kompensasi, delapan belas data humor, dan tiga data represi. Kasus-kasus mekanisme pertahanan yang digunakan Tyron diperoleh melalui karakter dan karakterisasi. Karakter dan karakterisasi diperlukan untuk memahami situasi tertentu dalam cerita, hal ini membantu peneliti untuk menentukan penyebab suatu kejadian dan bagaimana karakter bereaksi terhadapnya melalui karakterisasi atau tindakan tidak langsung. Selebihnya, karakter dan karakterisasi menentukan jenis mekanisme pertahanan yang digunakan oleh tokoh untuk mengatasi masalahnya seperti dihina, diejek, dan direndahkan.
Kata kunci: *mekanisme pertahanan, karakter, karakterisasi, Game of Thrones.*

A. INTRODUCTION

Literature has become the part of a birth of civilization. Since the first discovery of writing, literature has become the media to share thoughts, expressions, or simply a journal to keep the track of the historical events of the past. Although most literatures are known only by written work many experts disagree that literature is limited only to what is written. Marcus and Sollor stated that literature means not only what is written but what is voiced, what is expressed, what is invented, in whatever form (4).

Most literary works focus on a character or more who deals with certain events or situations. Character is an important element in literature because the story usually revolved around a character or more. According to Cayne, character in literature is a personage in novel, short story, drama, and poem, the term character also donates the essential quality and personality traits in fictional or real individual. The ability to create compelling and believable is one at the hall marks of literary artist (435).

Every character in literary work always has a set of different traits and behaviors from the other characters. These traits and behaviors are the external reflection of what a person thinks, feels, and believes. Sometimes, a person would behave or act differently in certain situations. A person who has powerful ego strength considered to be capable of handling rough situation. According to Freud, ego strength is the ability of the ego to deal effectively with the demands of the id, the superego, and reality (1).

Freud stated that a healthy adult has ego strength to balance conflicting demands of the id, the superego, and reality. Ego strength is the ability of the ego to keep the balance of the id and the superego so both will meet its demands without causing any tensions or conflicts that could further make up a bad personality.

The purpose of this study was to find the twelve defense mechanisms in Tyrion Lannister in *Game of Thrones* film series and to examnines the connection to Freud's Personality Theory. The results of this research are hoped to give some theoretical and practical contributions. The theoretical aspects of this research are expected to give the understanding of Sigmund Freud's Defense Mechanism. The researcher

expects readers of this research to improve knowledge about literary psychological criticism, whilst the practical aspects of this research are expected to be a reference for other researchers especially in literature who are going to study the character's psychology in literary works.

B.   REVIEW OF RELATED LITERATURE
1.   Literature

Literature consists of those writings which interpret the meanings of nature and life, inwords of charm and power, touched with the personality of the author, in artistic forms of permanent interest (Henry Van Dyke 634). It can be said that literature includes all written work or oral that has the aesthetic value in society. It corresponds with Fadden's statement thatliterature is a cannon which consists of those works in language by which a community definesitself through the course of history, it includes the works primarily artistic and also those whose aesthetic qualities are secondary (56).

2.   Character and Characterization

A character is necessary because the story revolved around a character or more. According to Sheil Johnson, Characters in stories help us see how people might react in thesevarious situations. If we can relate to the character, that makes the story even more meaningful.In that case, we can internalize what the character is going through, how they react to it, and how they work through their problems (1).

Characterization is a literary device used by authors in developing and creating the character. Characterization is the process of how the author presents the character in order to make them seem real to the reader (Prudchenko 2). In characterization, the authors reveal theirliterary character's identity, personality and motives.

3.   Psychoanalytic Theory

Personality theory in modern day was first developed by Sigmund Freud and known aspsychoanalytic theory. The psychiatric practice of this theory is called Psychoanalysis. Freud'spsychoanalytic theory has a great influence not only to psychology but also in the field of literature. The psychoanalytic theory aims to heal its patients by bringing the unconscious or sub conscious thought into the consciousness.

4.   Defense Mechanisms

Defense mechanism is a mental tactic unconsciously used to protect a person from thefeelings of anxiety which arise when a person feel threatened or when the demands of the id and the superego become too compelling. Defense mechanism reacted by shifting suchdemands, thoughts, desires, or feelings to the unconscious distorting them into more acceptable, less threatening form (Freud 4).

a)   Denial

Denial is the refusal to accept the fact or the existence of problems. A person who is in denial simply refused to believe that a problem exists. As an example, a person who has an alcoholic problem will refuse that problem exist (Freud 283).

b) Rationalization

Rationalization is the advanced defense of denial which also a refusal to the fact or reality but with good sounding reason. Our mind is helping us by lying over unacceptable reality or facts that could make us feel terrible. It protects us from the anxiety of seeing ourselves as deficient. As an example is when a student failed a test he would think that the teacher was unfair to have given a hard test (Freud 282).

c) Projection

Projection is a type of mechanism that protects us from undesirable feelings or thoughts that we consider to be wrong or upsetting by projecting them to other people instead of ourselves. As an example when a person has a drinking problem he would say that other people have that too (Freud 282). Projection refers to an unconsciously taking unwanted emotions or traits you do not like about yourself and attributing them to someone else (Koenig 1).

d) Sublimation

Sublimation is a redirecting or rechanneling undesirable thoughts into socially acceptable way. Many poets, painter, or writer is a good example for this type of defense (Freud 283). It is a transformation of unhelpful emotions or instincts into healthy actions, behaviors, or emotions, for example, playing a heavy contact sport such as football and rugby can transform aggression into a game (Schacter, Gilbert, Wegner 483).

e) Reaction Formation

In reaction formation, the unconscious part of human mind adopts the opposite of what a person truly desire considering it to be bad and awful (Freud283). Reaction Formation is converting unconscious wishes or impulses that are perceived to be dangerous or unacceptable into their opposite; behavior that is completely the opposite of what ones really wants or feels; taking the opposite belief because the true belief causes anxiety (Vaillant 787).

f) Displacement

Displacement is redirecting the emotions and impulses into something less threatening than the original desires. As an example, an employee who gets angry at his/her boss would go home and gets angry at their spouse (Freud 283). Displacement is redirecting emotion to a safer outlet; separation of emotion from

its real object and redirection of the intense emotion toward someone or something that is less offensive or threatening in order to avoid dealing directly with what is frightening or threatening (Vaillant 786).

g) Regression

Regression is when a person who is under a certain stress or trauma reversed to their earlier stage of behaviors and thinking. According to Freud, Regression provides a person with the feeling of safe, secure, and calm under threatening situations (283). Regression is a temporary reversion of the ego to an earlier stage of development rather than handling unacceptable impulses in a more adult way (Schacter, Gilbert, Wegner 483).

h) Undoing

Undoing is an attempt to take back unacceptable behaviors or thoughts toward people in order to avoid the feeling of guilt that would cause anxiety. A husband previously angry at his wife would likely to feel guilty, thus to undo his action he might take his wife out to dinner or shopping. Undoing is when a person tries to undo an unhealthy, destructive or otherwise threatening thought by acting out the reverse of the unacceptable (Freud 275).

i) Identification

Identification is a process when a person adopts certain behavior or traits of another. To identified one self to another means to have the same self image as that person. This type of mechanism usually used by children to adopts his father's trait or their closes relatives, admired movie or sports character. Children might grow up wishing that one day he might be as talented as football player (Freud 24).

j) Compensation

Compensation is the process of balancing a person's weakness by emphasizing their strength on another. This way a person may cover what he lacks by doing what he good at. A person who is bad at cooking may compensate by doing the dishes after supper. Compensation is a strategy whereby one covers up, consciously or unconsciously, weaknesses, frustrations, desires, and feelings of inadequacy or incompetence in one life area through the gratification or (drive towards) excellence in another area (Adler 30).

k) Humor

Humor is a defense mechanism when one has the capacity to not take oneself too seriously, as in accepting ones shortcoming and talking about it in a socially acceptable way. Talking as if the ideas, thoughts, and feelings as if not as stressful

as it seems, involves blocking the real thoughts and changing it as if it is funny (Vailant 787).

l) Repression

Repression is the blocking of the id impulses that the ego considers too painful or unacceptable. As previously mentioned that the id's demands sometimes can be too compelling, too prevent this to come to the awareness the ego blocks these impulses, thoughts, or memories in the unconscious mind. It is the process of attempting to repel desires towards pleasurable instincts, caused by a threat of suffering if the desire is satisfied; the desire is moved to the unconscious in the attempt to prevent it from entering consciousness (Laplanche 136).

m)

5. Personality Structure

Freud suggested that human mind is like an iceberg floating in the ocean, with 90% below and 10% above the water. He later stated that the unconscious is what makes up the vast majority of our mind. He also suggested that only 10% of our behavior is caused by the conscious awareness while 90% are caused by the unconscious factors.

According to Freud, our mind is divided in to three structures those are Id, Ego, and Superego;

a) Id

According to Freud, the id which operates based on the pleasure principle and totally unconscious is where the basic instinct came from, it is our instinctual drive works to satisfy our biological needs such as hunger, thirst, and etc (Freud 285).

b) Ego

The ego which operates partly conscious and partly unconscious works to maintain the needs of the id by judging between real and imagery without violating the moral idea of the superego. In other word, the ego acts as a mediator between both the id and the superego so both will meet its demand without any conflicts (Freud 286).

c) Superego

The superego which also operates partly conscious and partly unconscious works to maintain moral idea of a person, it includes the feeling of pride when he/she done something right and the feeling of guilt when he/she done something wrong (Freud 287).

C. RESEARCH METHOD

1. Research Design

This study uses qualitative research method. According to Punch, qualitative research is empirical research where the data are not in the form of numbers (4). This research uses qualitative method since the data collected are in verbal form. The analysis done descriptively using verbal data collected from the dialogues and scenes. Qualitative Descriptive is a method that is very useful when researchers want to know, regarding events, who were involved, what was involved, and where did things take place (Lambert 2). This research also uses the psychological criticism, it is an approach where the fictional character is analyzed using the language and methods of psychology (Ole Miss 3).

2. Data and Data Source

The data source of this research is the third and fourth season of *Game of Thrones* film series directed by David Benioff and D.B Weiss. Data in this research are every scene, dialogue, and action in the form of audiovisual and movie script that shows the defense mechanism used by Tyrion.

3. Research Instrument

The key instrument of this research is the researcher himself. According to Lofland, in qualitative research, the researcher is the primary instrument or medium through which the research is conducted (3). Wolcott suggested that qualitative researcher should reveal and revel in complexity (69). Thus the researcher used his own evaluation in analyzing and answering the research questions including the data observation, collection, analysis, identification, and classification of the data.

4. Data Collection

According to Adi Bhat, data collection is defined as the procedure of collecting, measuring and analyzing accurate insights for research using standard validated techniques (1). There are steps in collecting the data so it would match the criteria required for this research. First of all, the researcher watched the third to fourth season of *Game of Thrones* film series a few times. And then the researcher draws notes from each Tyrion dialogue of the scenes directly or indirectly, this is necessary to find out what type of defense mechanism Tyrion used. Third, the researcher selected which data related to the research questions.

5. Data Analysis

In this research, the researcher used those steps in analyzing the data. First, the data that are found in *Game of Thrones* is classified into each category. And then, the researcher explained and described the connection of the data and the Defense Mechanism Theory. Sigmund Freud's Personality Theory is used in describing and explaining the data found in the research to make clearance of the analysis of Tyrion's character personality and Defense Mechanism.

D. FINDING AND DISCUSSION

1. Categories of Defense Mechanisms used by Tyrion Lannister

From the series, the researcher found out that the twelve defense mechanisms are used by Tyrion Lannister, those are; Denial, Rationalization, Projection,

Sublimation, Reaction Formation, Displacement, Regression, Undoing, Identification, Compensation, Humor, Repression.

a. Denial

Denial is the refusal of the fact or problems. A person in denial simply refused that the fact or problem exists. It can be seen in the conversation between Tyrion and Sansa where Sansa mentions the rumor about Tyrion's perversions.

Sansa: So how should we punish them?
Tyrion: Who? Whom?
Sansa: Ser Eldrick Sarsfield and Lord Desmond Crakehall.
Tyrion: Ah! I could speak to Lord Varys and learn their perversions. Anyone named Desmond Crakehall must be a pervert.
Sansa: I hear that you're a pervert.
Tyrion: I am the imp. I have certain standards to maintain. (GOT: S3 E10, M: 04:15)

In this scene where Sansa stated she heard that Tyrion is a pervert but did not get the right answer. Tyrion denies that fact about him being a pervert by saying the other thing. To analyze it with personality theory, the 'id' would get angry when he hears that fact of him being a pervert, so the 'superego' reacted by repressing that thought into the unconscious and shifting it into something less harmful for the 'ego'.

b. Rationalization

Rationalization is the advance defense of denial involves the inventing of good reason by justifying attitude and behaviors that would otherwise be unacceptable.

Tyrion: She's a child
Bronn: She's a foot taller than you.
Tyrion: A tall child.
Bronn: What's the youngest you've ever had?
Tyrion: Not that young?
Bronn: How much older?
Tyrion: Older. (GOT: S3 E7, M: 14:33)

In this scene, Tyrion denies the fact that he and Sansa are going to get married by saying how she is much younger than he is.

Bronn: You waste time trying to get people to love you; you will end up the most popular dead man in town. (Chuckles) **You want to sleep with that Stark girl. You just don't want to admit it.**
Tyrion: **I don't pay you to put evil notions in my head. The ones already there don't need company.** (GOT: S3 E7, M: 15:04)

This scene is a proof that Tyrion actually has affection towards Sansa but since she is way younger than him and he already fallen in love with Shae so he considers that feeling he has is wrong and unacceptable. Tyrion's rationalization is proved through the characterization on the scene when he denies Sansa although the reality is he likes it being in a company of a woman.

c. Projection

Projection is a defense mechanism in which a person projects their feelings that they considers wrong and unacceptable into others. Tyrion who is known as pervert and has a drinking problem unconsciously project those behaviors into others in many occasions, as seen in one of the scene when he and Sansa take a walk in a garden.

> Sansa: So how should we punish them?
> Tyrion: Who? Whom?
> Sansa: Ser Eldrick Sarsfield and Lord Desmond Crakehall.
> **Tyrion: Ah! I could speak to Lord Varys and learn their perversions. Anyone named Desmond Crakehall must be a pervert.**
> **Sansa: I hear that you're a pervert.**
> Tyrion: I am the imp. I have certain standards to maintain.(GOT: S3 E10, M: 04:15)

Projection means to accuse someone of having certain behaviors or traits that one person had. By doing this, the person who projects that feelings would feel better of himself without even realizing that he is actually projecting his own images as seen in the conversation between Tyrion and Sansa.

d. Sublimation

Sublimation involves redirecting undesirable thoughts into socially acceptable way. In other words, when a person is overwhelmed by his or her undesirable thoughts or feelings they would do something that is considered good by society. Such as in Tyrion's case, to help him forget his desire to drink all the time he would get involves in managing the cost of the royal wedding as the Master of Coins.

> Tyrion: **But, as Master of Coins, it falls upon me to calculate the cost for the crown. As of now, it's a huge expense.**
> Olenna: **I was told you were drunk, impertinent, and thoroughly debauched. You would have imagined my disappointment at finding nothing but a browbeaten bookkeeper.**
> Tyrion: My Lady.
> Olenna: Oh, very well. I won't have it said that house Tyrell refused to play its part. We'll pay for half, and the celebrations will go on as planned. Is that sufficient?
> Tyrion: Quite sufficient. Thank you. (GOT: S3 E5, M: 16:48)

The scene above happened when Tyrion summoned Lady Olenna who is the elder matriarch of House Tyrell into his chamber to help him in planing for the royal wedding. Tyrion's sublimation is shown above through

characterization on the perspective of Lady Olenna. In sublimation, the superego dominates the id's drives and desires shifting those thoughts into the unconscious.

e. Reaction Formation

In reaction formation a person takes the opposite of their original desires considering that their true desires are wrong or upsetting. It appears in one of the scene between Tyrion and his secret Lover named Shae who is a prostitute. This scene happened in Tyrion's chamber when Shae silently came inside.

> Tyrion: **You're a whore! Sansa is fit to bear my children, and you are not. I can't be in love with a whore. I can't have children with a whore.** How many men have you been with? 500? 5000?
> Shae: How many whores have you been with?
> Tyrion: I have enjoyed my time with all of them. And I have enjoyed my time with you most of all. But now that time is over. You'll have a comfortable life n Pentos. Bronn will escort you to your ship. (GOT: S4 E2, M: 17:18)

As stated above, the person adopts the opposite of their true beliefs. In this scene, Tyrion who is in love with a prostitute adopts the opposite beliefs stated that he cannot fall in love with a prostitute and have children with her. Not only that, he considers the feeling he has is wrong since he is married to Sansa.

f. Displacement

Displacement is a type of defense mechanism involves in redirecting emotions and impulses into something less threatening than its original object in order to avoid dealing directly to that uncomfortable emotions or impulses. Displacement is easy to identify, as in Tyrion's case in a scene between him and Shae where he got so emotional, he slapped a bowl of grapes after Shae cried and left his room.

> Shae: What are you afraid of?
> Tyrion: I'm not afraid.
> Shae: **You are. You are afraid of your father and your sister. You're going to run from them all your life?**
> Tyrion: I need you to leave. (GOT: S4 E2, M: 17:18)

The reason that Tyrion did that is because her father threatens to hang Shae if he finds out that Tyrion has relationship with her, so he had to make her leave for her own good. And since Tyrion cannot blame his father for that matter because it would be wrong and would reveal his secret with Shae so he displaces his emotions towards something else, in this case; a bowl of grapes.

g. Regression

Regression means reversion of behaviors and thinking to earlier stage of development when a person experiences traumatic or stressful situation. A person who is in regression will think and act more like child than an adult. This defense mechanism can be seen in Tyrion when he is about to experience his trial

when Jaime, a knight and also his older brother came into his jail room and try to comfort him.

> Tyrion: **Wine always helps**. I thank you for it. Trial by combat. Deciding a man's guilt or innocence in the eyes of the gods by having two other men hack each other to pieces. Tells you something about the gods. How much longer?
> Jamie: Soon.
> Tyrion: Do you think Oberyn has a chance?
> Jamie: (shaking his head).
> Tyrion: The Red Viper of Dorne. You don't get a name like that unless you're deadly, right?
> Jamie: I've never seen him fight.
> Tyrion: **Oh he's going to die. I'm going to die.** (GOT: S4 E8, M: 39:36)

It can be seen that in the scene before the trial, Tyrion who is always calm and smart becoming nervous and panicked. This is due to knowing that Oberyn who is a prince of house Martell and a skilled warrior has no chance of winning the fight against The Mountain a fearsome warrior who dedicated his life in killing his foe, and twice bigger than Oberyn. To help him overcome his nervousness he reverses to his earlier stage of behavior that is drinking.

h. Undoing

Undoing is the attempt to take back unacceptable behaviors or thoughts to avoid the feeling of guilt and unpleasant. This defense mechanism helps the person who had done something wrong towards others to undo his mistake by doing something to make others forgive their fault.

> Tyrion: If I could have a moment alone with my wife.
> Shae: She needs to eat.
> Tyrion**: I can't let you starve. I swore to protect you, my lady. I am your husband. Let me help you.**
> Sansa: How can you help me?
> Tyrion: **I don't know, but I can try.**
> Sansa: I lie awake at night starring at the canopy, thinking about how they died.
> Tyrion: **I could get you essence of nightshade to help you sleep.**
> Sansa: Do you know what they did to my brother? How they sewed his direwolf's head onto his body? And my mother. They cut her throat to the bone and threw her body in the river.
> Tyrion: **What happen to your family was a terrible crime. I didn't know your brother. He seemed like a good man, but I didn't know him. Your mother, I admired her. She wanted me executed but I admired her. She was a strong woman. And she was fierce when it comes to protecting her children. Sansa, your mother would want you to carry on. You know it's true.** (GOT: S4 E1, M: 22:20)

Tyrion's undoing is a result of his family's guilt towards Sansa especially his father who conspires with Walder Frey, a cunning leader of House Frey for the murder of her brother and mother. Undoing is way of Tyrion's ego to keep the superego away from the feeling of guilt.

i. Identification

Identification is a process when a person adopts certain traits or behaviors of another. To identify means to have the same self image as that person. Identification is necessary in a certain situation. A person may identify other's bravery, or moral value.

> Tyrion: **The badge looks good on you. Almost as good as it looked on me. Are you enjoying your new position?**
> Tywin: Am I enjoying it?
> Tyrion: **I was very happy as Hand of The King.**
> Tywin: (chuckles) Yes, I heard how happy you were. You brought a whore into my bed.
> Tywin: What do you want Tyrion?
> Tyrion: **I organized the defense of this city while you held court in the ruins of Harenhall, I led the foray when the enemies were at the gate while your grandson, the king, quivered in fear behind the walls. I bled in the mud for our family.** And as my reward, I was trundled off to some dark little cell. But what do I want? A little bloody gratitude would be a start. (GOT: S3 E1, M: 26:46)

Tyrion uses identification as a way to overcome his deficiency in many things as in the battle of the Black Water when the soldiers lack morals to march in the battlefield, Tyrion then takes command of the soldiers and marched even though he is never trained in swordsmanship. Tyrion's presence merely to raise morals of the soldiers. When acting as a Hand of the king, Tyrion identified himself to his father, taking care of the realm and advising the king like his father told him. As a person who is born in a noble family and is hoped to be able to make his family proud of him, there are certain roles he must take despite his deficiency. Thus, Tyrion identified himself with others.

j. Compensation

Compensation is a process of balancing a person's weakness by emphasizing their strength in another. This way a person may cover his deficiency by doing what he is good at as seen in the scene when Tyrion compensates Podrick, his squire who saved him in the battle of the Black Water.

> Tyrion: **Podrick. After a long conversation with my colleague Ser Bronn, I finally found a suitable reward for the services. You've provided over and above what might be considered reasonable. A fair enough payment for putting your spear through my would-be killer's face, wouldn't you say?** (GOT: S3 E3, M: 35:16)

In the end of the battle of the Black Water, one of the king's guards attempted to kill Tyron but Podrick stopped him. Recalling the event where Podrick saved him, Tyrion then tried to compensate Podrick as he can in his power. And as he is recently appointed as the Master of Coin, so Tyrion compensates him by giving him women and gold.

k. Humor

Humor is a defense mechanism in which a person talks of the original object, feelings, and ideas as is not as stressful as it seems. Tyrion is known to be smart and intellectual person who does not always take insults on himself seriously. He sometimes makes jokes of himself too. Humor is how he overcomes most of humiliations, insults, and his deformity.

Sansa: You should learn to ignore them.
Tyrion: **My lady, people have laughing at me far longer than they've laughing at you. I am the half man, the demon monkey, the imp.**
Sansa: You're a Lannister. I am the disgraced daughter of the traitor Ned Stark.
Tyrion: **The disgraced daughter and the demon monkey. We're perfect for each other.** (GOT: S3 E10, M: 04:15)

Humor is how the ego protects the mind from the unpleasant feelings of being a different. If it were up to the id alone, Tyrion would have killed all those who simply laughed at him. But since his superego would consider it wrong to kill people for laughing at him, both of the id and the superego have a different demand that needs fulfillment. Thus, to solve this conflict, the ego creates humor to solve that out.

l. Repression

Repression is the blocking of the impulses, desires, and thoughts that the ego considers too painful or unacceptable. On the other word, a person who is in repression would forget the events that could make him feel uncomfortable. As in Tyrion, the murder attempted to him by one of the king's guards is considered as repressed memory. Although he does not completely forget the event, he does not always talk about it. Repression helps Tyrion to act as if he is safe, that no one wants him dead. It helps him to carry on living.

Tyrion: I'm your family. A member of your family who has actively contributed to the family's survival. Whether or not you or father or anyone else wants to admit it.
Cercei: I do admit it. If it weren't for your trick with the wildfire, Stannis would have sacked the city before father got here. Our heads would still be rotting on the city gate.
Tyrion: **Trying to have me killed is an odd way of saying thank you. There are two people on King's Landing who can give an order to a**

kingsguard. Did you or did you not order Ser Mandon to kill me during the battle of the Blackwater? (GOT: S3 E6, M: 41:41)

E. CONCLUSIONS

As a conclusion, the researcher found that the twelve defense mechanisms appear on Tyrion Lannister in the third and fourth season of *Game of Thrones* film series those are; ten data of denial, twenty data of rationalization, two data of projection, four data of sublimation, eight data of reaction formation, two data of displacement, three data of regression, three data of undoing, six data of identification, five data of compensation, eighteen data of humor, and three data of repression of all eighty four data in total. As an addition, the researcher also found that personality theory; the id, ego, and superego has major influences in divining all defense mechanisms that are used by Tyrion.

WORKS CITED

Adler, Alfred. *Study of Organ Inferiority and Its Physical Compensation.* Translated by S.E. Jellife. Nerveous and Mental Deasease Publishing Co,1917.

Arp, Thomas R., and Greg Johnson. *Perrine's Literature: Structure, Sound, and Sense.* 13th ed., Cengage Learning, 2017, p.104.

Bhat, Adi. "Research Design: Definition, Characteristics, and Types." *QuestionPro,*www.google.com/amp/s/www.questionpro.com/blog/research-design/amp/, 2020. Accessed 30 June 2020.

Boeree, C. George. *Personality Theories.* 1st ed., Shippensburg University, 2004, pp. 1-19.

Bokdan, R.C, and Biklen S.K. *Qualitative Research For Education: An Introduction To Theory And Method.* Boston: Allyn And Bacon, Inc, 1982, p.145.

Cayne. *Sastra dan Ilmu Sastra: Pengantar Teori Sastra.* Pustaka Jaya, 1988, p.435.

Cherry, Kendra. "20 Common Defense Mechanisms Used for Anxiety."*Verrywellmind,*www.verrywellmind.com/defense-mechanisms-2795960, 2020. Accessed 28 june 2020.

Clottes, Jean. *Cave Art.* Phaidon Press, 2010. Print.

Dyke, Henry Van, and Grace B. Sherrer. "Literature in Changing World." *The English Journal,* vol. 30, no. 8, 1941, pp. 634-640, www.jstor.org/stable/806443?seq=1. Accessed 29 June.

Eagleton, Terry. *Literary Theory: An Introduction.* 3rd ed., Blackwell Publishing Ltd, 2008, p.9.

Evans III, F. Barton. *Harry Stack Sullivan: Interpersonal Theory And Psychotherapy.* Routledge, 1996.

Fadden, and Sandler M. Goldberg. *Constructing Literature in the Roman Republic.* Cambridge UP, 2005, p.56.

Follero, Darren Joe G. "Introduction to Literature: Forms, Divisions, and subdivisions." *Academia,* www.academia.edu/27992041/INTRODUCTION_TO_LITERATURE_

FORMS_DIVISIONS_AND_SUBDIVISIONS, 2020. Accessed 2 February 2020.

Freud, Anna. *The Ego And The Mechanism Of Defense.* 10th ed., Hogarth Press Ltd, 1968.

Freud, Sigmund. *A General Introduction to Psychoanalysis.* Creat Space Independent Platform, 2016.

---. *The Ego and the Id.* W.W. The Standard Edition, Norton & Company, September 17, 1990.

Johnson, Sheil. "What is The Importance of Characters in a Story? (Their Choices, Actions, and Concequences), and The Dynamics of Their Relationship." *E Notes,* www.enotes.com/homework-help/what-importance-characters-story-350484, 2020. Accessed 27 January 2020.

Juan, Stephen. "Why are People So Often In Denial?." *The Register,*www.theregister.com/2006/09/29/the_0dd_body_denial/,2006. Accessed 28 June 2020.

Kirkpatrick, Nicola. "What Is Rationalization Psychology And How Can I Benefit From It?."*Betterhelp*, www.betterhelp.com/advice/psychologist/what-is-rationalization-psychology-and-how-can-i-benefit-from-it/, 2020. Accessed 28 June 2020.

Kean, Miller. *Encyclopedia and Dictionary of Medicine, Nursing and Allied Health.* 7th ed., Saunders, an imprint of Elsevier, inc, 2003.

Koenig, Karen R. *Karenrkoenig.com,*www.karenrkoenig.com/.

Lambert, Vickie A., and Clinton E. Lambert. "Qualitative Descriptive Research: An Acceptable Design." *Pacific Rim International Journal of Nursing Research,* vol. 16, no. 4, 2012, p. 2, he02.tci-thaijo.org/index.php/PRIJNR/article/view/5805. Accessed 30 June 2020.

Laughlin, H.P. *The Ego And Its Defenses*. 2nd ed., Jason Aronson, 1979, p.572.

Laplanche, Jean, et al. "The Unconscious: A Psychoanalytic Study." *Yale French Studies,* no. 48, 1972, pp. 118-175, www.jstor.org/stable/2929626. Accessed 30 June 2020.

Lindberg, Sara. "It's Not Me, It's You: Projection Explained in Human Terms. "*Healthline*, www.healthline.com/health/projection-psychology., 2018. Accessed 28 June 2020.

Lofland, John, and Lyn H. Lofland. *Analyzing Social Settings: A Guide to Qualitative Observation and Analysis.* 3rd ed., Wadsworth, 1995, p.3.

Marcus, Greil, and Werner Sollors. *A New Literary History of America*. Belknap Press of Harvard UP, 2009, p.4.

Miss, Ole. "Critical Approaches to Literature."*Masterworks of English Literature,* no. 205, home.olemiss.edu/~egjbp/spring97/litcrit.html.Accessed 17 July 2020.

McLeod, Saul."Defense mechanism."*SimplyPsychology,* www.simplypsychology.org/defense-mechanisms.html, 2019. Accessed 28 June 2020.

Pangestu, Nathania Astria."A Psychoanalytical Analysis of Hazel Lancaster in John Green's The Fault in Our Stars." *An Incomplete Psychological Novel,*

vol.16, no.1, 2016, e-journal.usd.ac.id/index.php/JOLL/search/authors/view?firstName=Nathania&middleName=Astria&lastName=Pangestu&affiliation=Universitas%20Ma%20%Chung&country=ID. Accessed 28 June 2020

Pase, A. Sonya. "Self Defense Mechanism In Obesity As Reflected In Meg Cabot' Size 12 Is Not Fat."*A Psychological Analysis*, vol.3, no.1, 2014, journal.unnes.ac.id/sju/index.php/rainbow/article/view/4025.

Phillips, Adam. *On Flirtation.* 2nd ed. Harvard UP, 1 October, 1994, p. 109.

Pickering, James H., and Jeffrey D. Hoeper. *Literature*. 2nd ed., Macmillan, 1986, p.307.

Prudchenko, Kate. "Why Is Character an Important Element in Short Stories?." *Pen & Pad,* penandthepad.com/character-important-element-short-stories-1981.html, 2020. Accessed 29 June 2020.

Punch, Keith F. *Introduction to Social Research: Quantitative and Qualitative Approaches.* Sage Publication, 1998, p.4.

Reeve, Johnmarshall. *Understanding Motivation and Emotion*. 7th ed., Hoboken, NJ: John Wiley And Sons, Inc., 2018.

Schacter, Gilbert, Wegner. *Psychology.* 2nd ed., Worth Publishers, 2011, p.483.

Simpson, William Kelly. *The Literature of Ancient Egypt: An Anthalogy of Stories, Instructions, Stelae, Autobiographies, and Poetry*. 3rd ed., Yale UP, 2003.

Vaillant, George E. *Ego Mechanisms of Defense: A Guide for Clinicians and Researchers.*1st ed., American Psychiatric Press, Inc,1992, p.238.

Wibiana, Brigitta Arsilia. "Voldemort's Anxiety and Defense Mechanism in Rowling's Harry Potter and The Half-Blood Prince and Harry Potter and The Deathly Hallows."*A Psychoanalysis Study,* vol. 7, no. 4, 2018. Journal.student.uny.ac.id/ojs/index.php/quill/article/view/14545. Accessed 29 June 2020.

Wolcott, Harry F. *Writing Up Qualitative Research.* 3rd ed., vol.54, SAGE, 2009, p. 69.