



## Anxiety and defense mechanisms of Hyojang characters in movie *사도* (*Sado*)

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### ABSTRACT

In 1757, Crown Prince Hyojang, son of King Yeongjo, suffered from a severe anxiety disorder. This illness can be seen in the movie *Sado* by Lee Jeon-ik released in 2015. The main character of the movie *Sado* is a representative of Prince Hyojang, who is described as experiencing anxiety which puts pressure on his father. Therefore, this study explores why they implement defense mechanisms against anxiety experienced by individuals. Driven by these problems, this research through literature focuses on two problems; how anxiety is shown by Hyojang's character in the movie *Sado* and how the defense mechanism is shown by Hyojang's character in the movie *Sado*. This research is qualitative research using descriptive methods with a literature psychology approach and psychoanalytic theory developed by Freud. The results of this research are as follows; First, the main character Hyojang in the movie *Sado* experiences three forms of anxiety which are realistic anxiety, neurotic anxiety, and moral anxiety; Second, Hyojang's subconsciousness is described as carrying out three forms of defense mechanisms that are displacement, reaction formation, and repression.

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## 1. INTRODUCTION

In the present time, mental health issues have become one of the most widely discussed topics because more and more people are realizing the importance of mental health. This awareness has made mental health a prominent theme on many platforms. One of the most frequently discussed mental health issues is anxiety. Anxiety has even become the most disturbing and pervasive emotion, causing many individuals to feel overwhelmed by its severity. Anxiety itself is a distressing anticipation of abstract events that threaten and can also be defined as an unpleasant tension. These feelings can persist and continuously echo in a person's mind for a long time. As explained by Rachman in the book entitled "Anxiety" in 2013, the reasons for the emergence of anxiety are not easily understood, and individuals experiencing it find their emotions confusing. Therefore, anxiety is pervasive, unfocused, unpleasant, and persistent.

Anxiety is also often a theme in films. Films are one of the most easily accessible and enjoyable media for the public. Besides serving as entertainment, films often portray reality to the general audience. One of the themes frequently depicted in films is mental health issues, including anxiety. Anxiety is also a familiar theme in South Korean cinema. South Korea, with its incredibly popular film industry, now produces many films centered around anxiety. In fact, anxiety, a topic extensively discussed in this modern era, can be combined with historical narratives, as seen in the film "*Sado*."

The movie *Sado* (사도) is a classic historical movie depicting the tragic death of Crown Prince *Sado* which occurred in 1762, Prince *Sado* incidents recorded in detail in Hanjoongrok (Jung, 2017). This movie is inspired by the story of Crown Prince Hyojang (the second son of King Yeongjo) during the Joseon dynasty (1694-1776) that was recorded in history.

Movie is a literature work in the form of audio-visual. Movie is a form of literature work that can visualize people's lives well. As explained by Pratista in the book entitled *Memahami Film* in 2008, the movie is a product of works of art and culture whose purpose is to provide entertainment and inner satisfaction for the audience. Although movies have special characteristics and terminology, movies can be analyzed using the literature criticism method, because movie criticism is closely related to the traditional approach of textual studies. Klarer in the book entitled *An introduction to literary studies* in 2005 said that a methodology that focuses on effects for the audience is like a psychoanalytic theory approach that considers movies within a larger contextual framework.

Suprpto et al., (2014) said that the relationship between literature works and psychology is that literature works themselves are seen as psychological symptoms which will later display psychological aspects through characters in a text in the form of prose or drama, such as movies. In the movie, there are intrinsic elements that build, such as elements of characters and characterizations. These elements are important elements of a movie because from these elements the character is built with various psychological emotions that will be conveyed to the audience. The emotional bandages conveyed by these characters can be investigated using literature psychology.

This paper analyzed the movie by looking at the psychology of the character in the literature work itself, namely the movie, with a narrative structural approach and literature psychology. The narrative structural approach is used to analyze the systematic stages in a story to explore the content of the story and the message to be conveyed (Firziandini et al., 2018). Thus, it is used to analyze the existing characters and characterizations in the movie *Sado* (사도). Literature psychology is used because it aims to understand the psychological aspects contained in a literature work. This approach was applied to determine the anxiety and defense mechanisms of

the movie characters by examining more deeply about the problem of character which is thick with psychological problems (as explained by Minderop in the book entitled *Psikologi Sastra, Metode, Teori, dan Contoh Kasus* in 2011). According to Freud, defense mechanisms are the typical attitudes by one to decrease or avoid anxiety (Gokdag, 2015; Zulfaisya & Hasra, 2020; Warkey et al., 2020). Moreover, The research analyzes the psychological conditions of the characters in the movie using Freud's psychoanalytic theory.

Literature psychology is a literature approach that was developed by referring to the principles of psychoanalysis by Sigmund Freud (1856-1939). Literature psychology in essence does not intend to solve psychological problems in-depth, but the purpose of literature psychology when viewed from a definitive perspective aims to understand the psychological aspects contained in a literature work. One of the reasons for using this literature psychology approach is because the literature work itself has psychological elements attached to each character built by the author. In understanding literature works, literature psychology has an important role because there are advantages where by using literature psychology, it can examine more deeply about the problem of character which is thick with psychological problems. (as explained by Minderop in the book entitled *Psikologi Sastra, Metode, Teori, dan Contoh Kasus* in 2011).

This research will focus on the anxiety experienced by the main character in the movie and the defense mechanism shown by the main character. This is because The characters' psychological defense mechanisms and instincts for survival and mortality play a significant role in their development (Chen, 2023). Then used psychoanalytic theory is commonly used to examine the psyche. The main reason for selecting anxiety and defense mechanisms as the central themes for Hyojang, the main character in Lee Joon-ik's movie *Sado* (사도), is because anxiety is a common and relatable experience that occurs in every individual. Therefore, this research aims to be beneficial for the audience by enhancing their comprehension of anxiety and illustrating the various defense mechanisms employed when anxiety strikes.

Based on this introduction, the present analysis examines two central aspects in the portrayal of Hyojang's character in the movie *Sado*: the depiction of anxiety and the manifestation of defense mechanisms. This exploration delves into how anxiety is visually and behaviorally conveyed by Hyojang and further investigates the defense mechanisms he employs in response to his emotional turmoil.

There is already some previous research about a character that has psychological issues and then analyzed by using psychological theories. Previous research that discusses movies with a psychological approach is *Gambaran Kecemasan dan Mekanisme pertahanan Diri Tokoh Utama Dalam Fil Yves Sint Laurent Karya Sutradara Jalil Lespert: Kajian Psikologi* (Anxiety Description and Defense Mechanisms of the Main Character in the Movie 'Yves Saint Laurent' by Director Jalil Lespert: A Psychological Study) by Arifah in 2017. Nurul stated that among the three forms of anxiety that exist, the anxiety most often experienced by Yves Saint Laurent is objective anxiety which is shown in four scenes in the movie. Nurul using Stuard and Sundeen's classification of anxiety level could determine the level of Yves' anxiety. Nurul's research focuses on the types of anxiety and the level that occur in the characters in the movie. In contrast, in this research, the researcher will describe the intrinsic elements of the movie that were not previously analyzed by using the narrative structural approach.

The second previous research is *A Struggle For Love of Bella Swan Reflected In New Moon Movie: An Individual Psychological Approach* written by Lestari (2012). Ayu's paper showed

that Bella had struggles that were based on the six basic concepts of individual psychology. All of her struggles were caused by her goal to be with her love, Edward. Ayu used Alfred Adler's individual psychology theory and analyzed the plot of New Moon movie to discover Bella's psychological condition. Although Ayu's paper and this research have similarities in doing the plot analysis, the theories that were used are different. It can also be concluded that Bella's psychological condition was caused by love, meanwhile Hyonjang's psychological condition was triggered by his fear of his father.

## 2. METHOD

The type of research conducted is qualitative research using descriptive methods. Moleong, in Bawafi in the research entitled *Konflik Batin Tokoh Utama Dalam Novel Perahu Kertas Karya Dewi Lestari: Perspektif Psikoanalisis* in 2016, explained that qualitative research is a research that intends to understand the phenomena experienced by research subjects. This method is usually applied to recognize people's beliefs, experiences, attitudes, behavior, and interaction by generating non-numerical data (Pathak, Jena, & Kalr, 2013; Jihan & Litaay, 2023; Anas & Ishaq, 2022). Therefore, this method is used in this research which the aim is to explore Hojang character's behavior and the data is a movie. This research also uses theoretical triangulation. Theoretical triangulation is used to test the validity of the data because it uses the perspective of data that is entered into more than one theory in order to avoid the researcher's individual bias on the conclusions produced. In addition, triangulation by means of data verification with experts was also used to test the validity of the data in this research.

That was taken in this resource is the movie *Sado* (사도). The movie is 125 minutes long, produced by Tiger Pictures and Showbox in 2015, directed by Lee Joon-Ik. The movie was released on September 16, 2015. This research data were in the form of dialogue and monologue in the movie *Sado* (사도) is converted into text form. Dialogue and monologue collected data is related to Hyojang's anxiety and defense mechanisms in the movie *Sado* (사도).

Techniques for data collection used is note-taking and codification in the form of dialogue, events, and graphic visualization related to anxiety and defense mechanisms. The listening technique aims to review, study and examine data through observation and writing data that has a relationship with the three anxiety and eight defense mechanisms of Sigmund Freud.

The procedures for collecting research data are as follows: (1) Understanding the structural theory and psychoanalysis of Sigmund Freud. Understanding of the character elements in literature studies of movie *Sado* (사도). Then understand the psychoanalysis used to analyze the movie, especially the theory of anxiety and Freud's defense mechanism. (2) Watch the movie *Sado* (사도) by Lee Joon-ik repeatedly in order to obtain a clear picture and details about the movie. (3) Listening to the monologue and dialogue of the main characters in the movie *Hyojang Sado* (사도) Lee Joon-ik's work related or the relationship with the object of research raised that anxiety and defense mechanisms. (4) To record the data obtained from the movie *Sado* (사도) by Lee Joon-ik with recorded dialogue and monologue in accordance with anxiety and defense mechanism. (5) Selecting and sorting data to retrieve the data that is needed and discarding the data that is not needed. (6) Data in the form of Korean text and its translation will be validated by a Korean language lecturer.

The data process of this research uses the stages of research from Miles, Huberman and Saldana in the book entitled *Qualitative data analysis: A methods sourcebook*. 3rd. in 2014, which consists of three phases. First, Reduction of Data (Data Reduction). At this stage, the researchers identify the data according to the theory, namely, identify types of anxiety and forms

of defense mechanisms. Second, Presentation of Data (Data Display). This stage presented the data by giving a code to the analyzed data. The formulas performed in the data codification are Title of movie /Form of Anxiety/No. Data/Time and Title of movie /Form of Defense Mechanism/No. Data/Time. Third, the data was analyzed and described according to the theory of various forms of anxiety and various defense mechanisms of Freud.

### 3. FINDINGS AND DISCUSSION

*Sado* (사도) is set in 1762 in Ancient Korea and tells the story of a crown prince Hyojang – posthumously named *Sado* – the son of King Yeongjo of Joseon. King Yeongjo loved Hyojang so much as Hyojang was born after the king lost his first son. The king, with high hopes for Hyojang to be his successor, began grooming him for the throne from a very young age, even writing a special book for him. However, as Hyojang grew older, he started neglecting his studies and struggled to remember the contents of the book the king had given him. The king became increasingly disappointed and worried that Hyojang might not fulfill his potential as a great king. In the movie, researchers observed that King Yeongjo, as a father, never allowed Hyojang to experience a normal childhood and lacked showing him affection.

Hyojang was then accused of treason. On this charge, the king asked him to end his life by committing suicide in front of everyone. However, this decision could not be realized because there were rules from which the Ming dynasty's criminal laws could not be executed. In addition to that reason, Hyojang could not execute himself because of his status as a suspected traitor, if Hyojang executed himself then the accusation of treason was true and this would have a bad impact on the royal family, especially for the descendants who were executed by the kingdom. In the end, the king ordered Hyojang to enter into a wooden rice chest without drinking and eating until Prince Hyojang died.

#### a. Hyojang's Personality

The id, ego, and superego, according to Freud as cited in Chen (2023), Halifah (2015), and Irqon, et al., (2023), make up the entire personality structure. The principle of happiness, which pursues self-satisfaction and disregards any morality, rules the id. The ego represents reason and adheres to the reality principle. In order to bring the three components together and ensure that people's minds are in a healthy state, it must resolve the conflicts between the id and the superego. The conscience and self-ideology are two components of the superego. In order to gratify the id, persons must do it in a way that is acceptable to society (Lu as cited in Chen, 2023). These three are interconnected, allowing people to accomplish their objectives while abiding by moral standards (Chen, 2023). On the other hand, life instinct (eros) and the death instinct (thanatos) are classes of instincts that lead one's behavior. The initial component includes aspects of both sexual instincts and self-preservation. Meanwhile, the latter motivates one to transform life into an inanimate state by performing aggression and sadism (as explained by Lapsley & Stey in the research entitled *Id, Ego, and Superego* in 2011). Threatening, hurtful, and aggressive attitudes are caused by this instinct, according to Freud (Hidayat et al., 2023; Choirunnisa, 2020). The desire to end one's life can lead to self-murder, self-sabotage (self-harm conduct), or hostile behavior toward others (Kli as cited in Hidayat et al., 2023). The desire for life can be seen in love, according to Alda (Hidayat et al., 2023), but self-love can result in self-destruction.



The id of the main character, Prince Hyojang, is not driven by life instinct (eros) but is driven by dead instinct (thanatos). This is because of Hyojang's persistent destructive behaviors that led to his death or made his existence akin to that of a lifeless person. The impulse from the superego made Hyojang to be a good man according to what King Yeongjo wanted, this was to avoid punishment from the king. King Yeongjo as the father of Hyojang gave more punishments for actions that were not in accordance with the teachings that had been given because he was afraid that Hyojang made a mistake. As a result, in a scene where he was accused of planning to kill the king, Hyojang desperately tried to kill himself by pointing his sword at his neck and then hitting his head to the pavement when the king ordered Hyojang to do a suicide. He also simulated death by reclining inside a coffin while being accompanied by a shaman and Buddhist nuns. A shaman is an individual believed to possess the ability to connect with and exert control over both good and evil spirits. Typically, during rituals, shamans enter a trance-like state and engage in practices involving divination and healing (Klein et al as cited in Aditya, 2023).

#### **b. The Form of Anxiety Experienced by Hyojang's Character**

Hyojang is clearly described as experiencing realistic anxiety when he becomes a daericheongjeong who has been mandated to him only to be ridiculed. Realistic anxiety is anxiety type that caused by the actual situations that happen because of the ego (Andriana & Kasprabowo, 2020; Warkey et al., 2020 ). As explained in the article entitled Politics On Behalf Of The King (국왕을 대신하는 정치) (<https://shorturl.at/IPQV9>), the term "Daericheongjeong" refers to a deputy position within the monarchy, typically assumed by the designated successor of the king, such as the crown prince or the eldest son of the crown prince. The primary responsibility of the Daericheongjeong is to manage the affairs of the kingdom's administration in instances where the reigning king is unable to fulfill his duties, typically due to advanced age or severe illness. This position ensures continuity and stability in the governance of the kingdom during periods when the king's capacity to govern is compromised. In addition, other realistic concerns are feelings of anxiety if his father did not feel proud because he could not become a future king according to his father's expectations, worried about being commented on in public by his father and finally worried about the assumptions of members of the palace council who would gossip about him in public. He worried whether his background was still not worth accepting this important position.

Neurotic anxiety experienced by Hyojang's character is motivated by the figure of his father, King Yeongjo, who has a strong and destructive figure. Therefore, the anxiety experienced by Hyojang's character is fear of getting punished so that Hyojang's character would behave according to what his father ordered. There are numerous scenes reflecting this anxiety, for illustration, there is one scene where Hyojang faced hesitation in responding to a courtier's inquiry about a military matter out of fear that it would trigger his father's anger once more. Neurotic anxiety itself is anxiety that has not yet occurred or has not been seen (Manulang, 2020). Although the ego experiences this, the Id is the true cause (Andriana and Kasprabowo, 2020).

The feeling of guilt portrayed by Hyojang, as he worried about not being a filial son to his mother, indicates that he experienced moral anxiety. Moral anxiety is the form of anxiety that arises from the conflict between the ego and the superego and is caused by a dread of transgressing moral or social norms (Feist as cited in Andriana & Kasprabowo, 2020; Monica & Janah, 2020; Al Hikmah, 2021). Hyojang, who was considered a failure to become the child his father wanted, he tried to be a dutiful son to his mother. Efforts to reduce anxiety were shown

through his obedience to his mother, who at that time was no longer queen or empress. It can be seen through some scenes, for instance, the scene where Hyojang hugged his mother after he stand up from the coffin and expressed his pity to his mother. Another scene shows Hyojang celebrating his mother's 60th birthday despite the fact that it had been six years since her actual birthday. During the celebration, he went as far as bowing four times to his mother, which was unconventional since, according to tradition and regulations of that era, such a gesture was reserved only for royalty, like queens or kings.

### c. Defense Mechanisms for Hyojang's Characters

Hyojang in dealing with the anxiety of his experience unconsciously carried out defenses called defense mechanisms. These mechanisms aim to distort the threatening reality in various ways. Freud identified eight defense mechanisms, namely, displacement, repression, reaction formation, denial, fixation, regression, projection, and interjection. From the data obtained in the movie *Sado* (사도), Hyojang trying to protect himself from his father's punishment pushes himself to do defense mechanisms. The subconscious Hyojang envisaged performing three types of defense mechanism which were displacement, reaction formation, and repression.

The displacement was made by Hyojang out of annoyance or feeling uncomfortable over his father's attitude which then Hyojang vented his anger to other objects that he thought were not threatening, such as the head of the palace, the palace council, his sister, and his wife. Displacement means one's repressed motives and emotions redirect him away from his actual targets to substitute targets that will displace the original targets (Gokdag, 2015). Hyojang's displacements were captured in a number of scenes; (1) Beating the courtiers in anger over his father's words. In this scene, Hyojang displaced his father to the courtiers as his target. Hyojang decided to be angry and violent at King Yeongjo's closest people because Hyojang also disliked people around the king. Moreover, knowing the fact that Hyojang was fearful of his own father made his act reasonable because the courtiers might be one of the reasons behind his father's bad attitudes toward him. Fig. 1 below presents movie *Sado* [사도]; PLH/ND1/01:04:55:23-01:05:23.



Fig. 1 - Movie *Sado* [사도]; PLH/ND1/01:04:55:23-01:05:23)

(2) Beheading the head of the palace because he was annoyed that there were no suitable clothes that he could wear until all of Hyojang's clothes had been tried on and none were to his liking. His ambition to become the flawless son for his father and his fear of a punishment he may get from his father led him to do everything perfectly, including the way he dressed. In some scenes, the king expressed his concern about Hyojang's attire and advised him to pay more attention to it. When he noticed any issues with Hyojang's clothing, he remarked that dressing appropriately is not as hard as managing a kingdom. Researcher interpreted this dialogue as a condescending remark, implying that Hyojang, as the future ruler, could not even do a simple thing. Therefore, he was furious when he could not dress properly, then blamed the head of the

palace for that because preparing the prince's clothes was one of the head of the palace's duties. He might think that the head of the palace put him in the situation where he would be punished by his father or make his father disappoint again. Therefore, the head of the palace became the substitute target in this part because he was the one who prepared and managed Hyojang's attire. Fig. 2 below presents movie *Sado* [사도]; PLH/ND2/01:13:40.



Fig. 2 - (Movie *Sado* [사도]; PLH/ND2/01:13:40)

(3) Venting his anger and threatening to kill everyone in front of his mother, wife, son, and sister, which was motivated by Hyojang's anger over his inability to coexist with his father. This scene showed how deep Hyojang's desperation was until he could not control his anger and vented it on his beloved people. His ambition to fulfill the role of a perfect son and crown prince for his father obscured his judgment, causing him to overlook his responsibility as a son, husband, father, and brother. He displaced his target to his family. This scene proved that his father plays the most significant role in contributing to his psychological issues. Fig. 3 below presents movie *Sado* [사도]; PLH/ND3/01:14:23-01:14:51 and Fig. 4 shows movie *Sado* [사도]; PLH/ND3/01:14:21-01:06:07.



Fig. 3 - (Movie *Sado* [사도]; PLH/ND3/01:14:23-01:14:51)

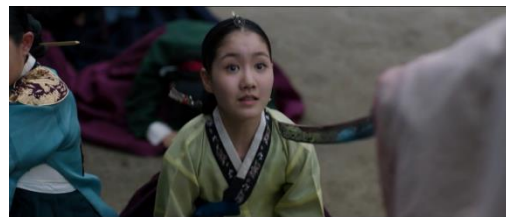


Fig. 4 - (Movie *Sado* [사도]; PLH/ND3/01:14:21-01:06:07)

Reaction formation was performed by Hyojang several times. This is a behavioral form of denial that one shows by exaggerating his thoughts and emotions which are completely different from his actual feelings (Gokdag, 2015). In this mechanism, Hyojang relieved anxiety by carrying out his duties as a crown prince according to his father's wishes. Although Hyojang realized completely that he disliked his father considerably, he seemed not to show his true feelings several times when he was with his father. Hyojang still followed what his father wanted even though he did not favor it.



There are several scenes where King Yeongjo's actions led Hyojang perceived himself as a failure. On a pilgrimage to the tomb of Sukjong Daewang, King Yeongjo blamed Hyojang for the rain in the area that should have fallen on dry land. Hyojang wrote a letter to the local leader before they arrived. Hyojang mentioned in that letter that he enjoyed reading and writing poetry. Knowing that Hyojang disliked studying, the King said that Hyojang's falsehood was to blame for the rain. Therefore, he ordered Hyojang to return to the palace. King Yeonjo's attitude and order displayed that he considered Hyojang as a bearer of bad luck. He did not even want to see his son around himself. However, Hyojang, experiencing shock and distress, was unable to take any action other than obeying his father's order. Fig. 5 below presents movie *Sado* [사도]; PR/Nd.1/00:48:03-00:49:34.



Fig. 5 - (Movie *Sado* [사도]; PR/Nd.1/00:48:03-00:49:34)

Hyojang and his little family were ordered to leave the residence of King Yeongjo when they wanted to greet the king and tell about 100 days of Seson's birth. Before the birth of Seson, Hyojang's first son, he had a dream about a dragon, and upon the arrival of his firstborn, he welcomed the child with immense happiness. That is why he came with high expectation and joy, but he instead faced the expellation from his father and also the grandfather of his son. It can be seen from Hyojang's expression that he felt displeasure with his father's actions, but Hyojang did not show his feelings and left his father's residence. The researcher also analyzed this scene as Hyojang's desire to make his father happy by showing him the next heir of the royal family. It turned out that the king did not show any good response. At this moment, the love that Hyojang actually had for his son seemed to disappear because he ran out of ways to gain his father's trust. This might be the reason that led Hyojang to act careless toward his son in the next scenes. His affection for Seson was then obscured by his anxiety. Nevertheless, his affection still can be seen in scenes where he still kept the hand fan with a dragon drawing on it until his last breath and canceled his plan to kill the king after hearing Seson's words. Fig. 6 below presents movie *Sado* [사도]; PR/Nd.2/00:52:41-00:53:32.

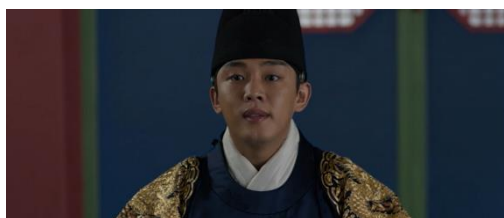


Fig. 6 - (Movie *Sado* [사도]; PR/Nd.2/00:52:41-00:53:32)

Another reaction formation is shown when Hyojang was ordered to go to Geumcho bridge as a punishment for Hyojang's betrayal. In reality, Hyojang did not commit treason, and this was merely an accusation from the queen's faction that did not like Crown Prince Hyojang. He was hated by the queen because he did not respect her as the real queen and instead, he behaved like

his mother was the queen, for example, bowed four times in the 60th birthday of his mother. He was then accused of killing a eunuch and cooperating with a shaman, Buddhist nun, and courtesan to kill the king when actually those people were the ones who helped him perform his defense mechanisms. It is evident that the king's aversion led him to place greater trust his courtiers, causing him to immediately believe the accusations against Hyojang as they implicated his disliked son. Moreover, the king meted out punishment to Hyojang without undertaking an investigation into the actual events or affording him an opportunity for a fair trial. Although Hyojang and the courtiers from other factions advocating for an investigation into the acquisition report, the king proceeded to impose his punishment on Hyojang. At this point, the king ceased to regard Hyojang as his son, but rather perceived him as a traitor. This event surely shocked Hyojang who was innocent. Hyojang then felt betrayed by his own father who preferred to listen to the other faction. He felt powerless, sorrowful, unlucky, despised, and deeply hurt. Despite all the terrible feelings he experienced, he still did the punishment from his father obediently. Fig. 7 below shows movie *Sado* [사도]; PR/Nd.3/01:33:36.



Fig. 7 - (Movie *Sado* [사도]; PR/Nd.3/01:33:36)

The repression carried out by Hyojang's subconscious is reflected in reclining inside the coffin. This portrayal highlights the character's complex psychological state, possibly indicative of symbolic death rituals as a means of addressing emotional distress. This mechanism eliminates troubling thoughts from the mind in a way to forget them. By doing this method, one can prevent himself from doing any inappropriate subconscious actions (Gokdag, 2015). This coffin indirectly separated Hyojang's life from the outside world. In reality, Hyojang's existence was no longer seen by his father who considered him as someone who is already dead. From the early scenes of the movie, it becomes evident that Hyojang felt the king treated him as if he were already dead. Furthermore, the king explicitly told Hyojang to die. The king even asserted that while the Yi Dynasty would not collapse with his own death, it would face collapse if the king were to die. It was this urge that made Hyojang bury himself in a coffin like a corpse. At this stage, inner satisfaction is formed and this satisfaction is similar to his unwanted self. This scene symbolized the depth of Hyojang's disappointment, sadness, and desperation. This particular scene also indicates a noticeable shift towards destructive character development. Hyojang was always frightened of his father before. However, he was not even scared of death in the end. He finally realized that his endeavors to become an ideal son and crown prince for his father were futile, regardless of his actions. Fig. 8 below shows movie *Sado* [사도], 01:11:11.



Fig. 8 - (Movie *Sado* [사도], 01:11:11)

#### 4. CONCLUSION

The form of anxiety and defense mechanisms experienced by the main character Hyojang in the movie (*Sado*) shows that anxiety as a psychological issue is a serious problem that can happen to someone and the reason might be his closest people. In *Sado* movie, the cause is the main character's father who was led by his duties as a king. In fact, the king is not the only reason, but also the duties of crown prince. Therefore, the researcher decided to claim that the reasons of Hyojang's anxiety are the king and the duties as a crown prince.

It is evident that Hyojang experienced all the Freud's three types of anxiety; realistic anxiety, neurotic anxiety, and moral anxiety. From the eight defense mechanisms theory made by Freud, namely, displacement, repression, reaction formation, denial, fixation, regression, projection, and interjection, Hyojang's subconscious employs three types of defense mechanisms to protect himself: displacement, reaction formation, and repression.

The results of this research can provide information to readers about anxiety and forms of defense mechanisms in an individual through literature in order to add insight into the realm of psychoanalysis in general, especially in the study of literature psychology. In addition, this research also contains data in the form of Korean-language dialogues during the royal period which are now rarely found in everyday life that can add insight to Korean language learners. Therefore, this research differs from previous studies due to its unique data sources and distinct findings.

For further research that will examine the anxiety and defense mechanisms of the main character in Korean movies, the researcher recommends taking data sources that contain various mechanisms. In this resource, the researcher only focuses on the main character. Researchers hope that in the next research they can take two to three so that the data will be obtained is abundant. Later in the movie *Sado* [사도] has not only identified the problem of an individual character's personality but a lot of things that can be seen in the movie, such as social, cultural, and moral values.

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