



**DEFENSE MECHANISM IN THE TV SERIES
*HOW TO GET AWAY WITH MURDER SEASON 1***

A THESIS

**In Partial Fulfillment of the Requirements for
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2017**

PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis by herself and without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, 31 May 2017

Nida Luthtiyyah

MOTTO AND DEDICATION

“The world may be moving faster than us, but it doesn’t always mean you gotta rush to catch up. As long as we’re rotating in the same direction. Enjoy life in our own speed.”

- **Diana Rikasari**

“When you live for a strong purpose, then hard work isn’t an option. It’s a necessity.”

- **Steve Pavlina**

“We must accept finite disappointment, but we must never lose infinite hope.”

- **Martin Luther King Jr.**

I dedicated this thesis to my beloved parents and sister who always support me during the accomplishment of this thesis.

DEFENSE MECHANISM IN THE TV SERIES
HOW TO GET AWAY WITH MURDER SEASON 1

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Nida Luthtiyah

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ABSTRAK

How to Get Away with Murder yang disutradarai oleh Peter Nowalk adalah sebuah serial televisi Amerika yang menggambarkan kehidupan Annalise Keating sebagai seorang pengacara dan dosen hukum di Amerika. Kehidupan Annalise berubah setelah ia bertemu dengan Wes Gibbins beserta anggota dari Keating's Five lainnya. Tujuan dari skripsi ini adalah untuk menjelaskan dan menganalisis mekanisme pertahanan yang tercermin dalam karakter Annalise Keating dan Wes Gibbins dengan menggunakan teori mekanisme pertahanan Sigmund Freud. Dalam skripsi ini, penyusun menggunakan metode tinjauan pustaka dalam mengumpulkan data yang dibutuhkan untuk mendukung analisis. Penyusun juga menggunakan pendekatan intrinsik untuk menganalisa aspek-aspek intrinsik dan pendekatan psikologi sastra yang meliputi teori psikoanalisis untuk menganalisa aspek-aspek ekstrinsik. Sebagai hasil dari skripsi ini, Annalise Keating dan Wes Gibbins menjalankan beberapa tipe mekanisme pertahanan seperti rasionalisasi, regresi, represi, penyangkalan dan proyeksi dalam serial TV ini. Hal ini dapat dibuktikan di banyak adegan yang menunjukkan bagaimana Annalise dan Wes mengurangi kecemasan-kecemasan mereka dengan menjalankan mekanisme pertahanan.

Kata kunci: mekanisme pertahanan, psikologi sastra, kecemasan-kecemasan.

CHAPTER 1

INTRODUCTION

1.1 Background of the study

People have to face many kind of problems in life. The problems may cause many things. One of them is anxiety. Anxiety appears not only from traumatic events in reality but also appears from people's psychological minds. When people cannot manage anxiety, it will haunt them and make them feel uncomfortable. According to the book *Theory of Personality*, "anxiety is a signal that impending danger, a threat to the ego, must be counteracted or avoided. The ego must reduce the conflict between the demands of the id and the strictures of society or the superego."(2009:61). From the explanation, it told us that anxiety must be avoided. So, people who get the feeling of anxiety in their life will create a defense mechanism to get rid of the anxiety. According to the book *The Development of Defense Mechanism*, Cramer explains about defense mechanism as below.

Defense mechanisms are "constructs that denote a way of functioning of the mind" (Wallerstein, 1985, p. 222), while "defenses ... are the specific behaviors, affects or ideas that serve defensive purposes" (Wallerstein, 1985, p. 222). There is general agreement that the purpose of the defenses is to prevent other ego functions from being disrupted or disorganized by excessive negative affect, such as anxiety or guilt. (Cramer,1991:3)

The explanation states that defense mechanism happens in the human's mind. People with anxiety did not try to make defense mechanism but it appears as a construction of the mind. Furthermore, Schultz and Ellen explain that "Although defense mechanisms vary in their specifics, they share two characteristics: (1) they are denials or distortions of reality—necessary ones, but distortions nonetheless, and, (2) they operate unconsciously..." (2009:61). From the explanation, it can be concluded that defense mechanism operates conscious and unconsciously.

The writer chooses American television series entitled *How to Get Away with Murder Season 1* (from now on it is abbreviated into *HGAM*) as the object of this thesis because it shows us how the characters use defense mechanism in their lives. *HGAM* is directed by Peter Nowalk. It was produced under Rhimes Shondaland production company and aired in ABC. *HGAM* (2014) is a TV series that portrayed the work of defense attorney in America. It also shows us how characters' efforts in defending their clients from many cases.

HGAM has achieved a lot of awards in United States such as AFI Awards in 2015 as TV program of the year, AAFCA 2015 as best TV drama, ASCAP Film and Television Music Award as top television series, and GLAAD Media Awards and also Image Awards 2015 as outstanding drama series. Viola Davis as Annalise Keating also won many awards because of her acting skill in *HGAM*. They are Primetime Emmy Awards 2015 as outstanding lead actress in a drama series, Screen actors Guild Awards 2015&2016 as outstanding performance by a

female actor in drama series and Image Awards as outstanding actress in drama series.

HGAM (2014) is American drama television series that shows us a lot of conflicts. The TV series focuses on the main character which is Annalise Keating with her two assistants and her five students. They have to solve a lot of cases because Annalise is a professional and popular defense attorney in America. The television series is complicated because the audience will see many cases with a lot of tricks on it. However, it makes this TV series interesting. The audience would experience various feelings because the story is confusing and complicated. Annalise and her team work to win their clients from murder cases. However, Annalise and her team have to be involved in a real murder case as killers. They show their defense mechanism in order to deny what they have done.

1.2 Scope of the Study

The writer has to make limitations in this thesis. The writer analyzes intrinsic aspect in order to describe narrative and cinematic elements of the series and extrinsic aspect in order to explain defense mechanism that are reflected in *HGAM Season 1* TV series. The writer only describes how defense mechanism is portrayed by Annalise and Wes in this TV series and analyzes it by using Freud's defense mechanism theory. The writer only focuses on the characters Annalise Keating and Wes Gibbins because they are more dominant in showing defenses.

1.3 Aim of the Study

In this thesis, the aim of the study is arranged by the writer in order to achieve the goals of this thesis which are:

1. To describe and analyze intrinsic aspects in *HGAM Season 1*.
2. To analyze the defense mechanism in *HGAM Season 1* that are shown by the characters Annalise Keating and Wes Gibbins.

1.4 Method of the Study

Method of the study is used in order to find the appropriate way to analyze the object of this thesis. Method of the study is divided into two. They are method of data collection and method of data analysis.

A. Method of Data Collection

In this thesis, the writer uses library research method in collecting the data needed to support the analysis. The writer collects the data by watching the TV series and gets some information that are related with this thesis from reference books and the internet.

B. Method of Data Analysis

In this paper, the writer uses intrinsic approach to analyze the intrinsic aspect and psychology of literature approach to analyze the extrinsic aspect. Intrinsic approach consists of narrative elements that include theme, character, setting and

plot and cinematographic elements that include distance, mise-en-scene and sound.

As for extrinsic aspect, the writer uses psychology of literature approach. The theory that will be used is psychoanalytic theory. Psychology of literature is used in this study in order to support the analysis of this thesis. Psychoanalytic theory is a theory that studies human's personality. This theory was declared by Sigmund Freud. Schultz and Ellen said that "Psychoanalysis as Freud conceived it emphasized unconscious forces, biologically based drives of sex and aggression, and unavoidable conflicts in early childhood. These were considered the rulers and shapers of our personality."(2009:45). So, it can be understood that there are various aspects that form personality. In this approach, the writer uses one of Freud's psychoanalytic theory which is called defense mechanism. This theory is used to analyze defense mechanism in the characters Annalise Keating and Wes Gibbins in *HGAM Season 1*.

1.5 Organization of the Study

CHAPTER 1 INTRODUCTION

This chapter consists of background of the study, scope of the study, aim of the study, method of the study, and organization of the study.

CHAPTER 2 **SYNOPSIS OF *HOW TO GET AWAY WITH MURDER*
*SEASON 1***

In this chapter, the writer describes the synopsis of *How To Get Away with Murder* season 1.

CHAPTER 3 **THEORETICAL FRAMEWORK**

This chapter provides theoretical framework. Theoretical framework consists of intrinsic and extrinsic aspect. Intrinsic aspect contains narrative elements that include theme, setting and character and cinematographic elements that include distance, mise-en-scene and sound. Then, extrinsic aspect contains an analysis of defense mechanism by using Sigmund Freud's theory of defense mechanism.

CHAPTER 4 **DEFENSE MECHANISM IN THE TV SERIES *HOW TO GET AWAY WITH MURDER SEASON 1***

In this chapter, the writer describes and analyzes intrinsic aspect which consists of narrative and cinematographic elements and describes and analyzes extrinsic aspect by using Sigmund Freud's theory of defense mechanism.

CHAPTER 5 **CONCLUSION**

This last chapter concludes result and summary of defense mechanism in the TV series *HGAM Season 1*.

REFERENCES

CHAPTER 2

SYNOPSIS OF *HOW TO GET AWAY WITH MURDER*

SEASON 1

HGAM is a television series that shows us a life of Annalise Keating, a professional defense attorney and a law lecturer in Middleton University. Annalise teaches a subject entitled Criminal Law 100 which she called “How to Get Away with Murder”. Her students will learn some ways to defend their clients from murder cases. Annalise is assisted by Frank and Bonnie. Every year, Annalise chooses four students to work for her. However for this time, she chooses five students to help her. They are Connor, Michaela, Wes, Asher and Laurel. As a reward, Annalise will give a prestigious trophy to the top student.

HGAM mostly shows us how Annalise and her team make defenses for their clients. Annalise and her team have to face different motives in every murder case. Then, they have to face Lila Stangard’s murder case. Lila Stangard is found dead in a water tank on Kappa Kappa Theta House in Middleton Campus. She is a student of Annalise’s husband Sam Keating. Annalise is curious about this case because she knows that Sam knew Lila. She also suspects that Sam is the murderer but Sam never tells the truth. Annalise tries to find evidences to prove her suspicion.

In Lila’s murder case, Rebecca and Griffin are assumed as the murderer. Rebecca is Lila’s close friend and Griffin is Lila’s boyfriend. Wes, one of Annalise’s students, has a crush on Rebecca. He also does not believe that Rebecca kills Lila. It makes him want to help her. Annalise does not know that

Wes is helping Rebecca. Annalise is angry when she finds out the truth. However, Annalise wants to help Wes because she has a special relationship with Wes' mother in the past. She has promised to help and protect Wes no matter what happens to him.

Finally, Wes tells evidences that he finds to Annalise. Wes finds Lila's phone in his bathroom and he is sure that Rebecca does that. Wes shows it to Annalise. Annalise finds out a familiar picture in Lila's phone. Now, she knows that her husband is a liar. It makes her believe that Sam is Lila Stangard's murderer. Rebecca is a key witness of this case. She knows Lila's relationship with Mr. Darcy. However, she does not know that Sam is Mr. Darcy that Lila always told her until Rebecca is invited to Keating's house.

The quarrel between Sam and Annalise happens after Rebecca comes home. Sam admits that he was in relationship with Lila but he does not want to be suspected as Lila's murderer. Annalise is angry of Sam's recognition. Annalise goes to Nate's house. Nate Lahey is her boyfriend. Annalise is cheating behind Sam too. She tells Nate about everything that has happened between them. Nate has already made a plan and he has invited Rebecca to this mission. Rebecca does not believe Annalise will help her so she works with Nate. She is asked to grab a sample from Sam's hair to investigate it in DNA test but she failed. Then, Nate asks her to take data from Sam's laptop in order to prove that Sam was with Lila on the night Lila was found dead.

Michaela comes to Annalise's house in the similar time with Rebecca. Rebecca enters Annalise and Sam's room. Sam is angry because Rebecca locks

herself in his bedroom. Michaela calls Wes to go to Keating's house. Wes arrives in Annalise house and he asks Sam to let Rebecca get out from the house. However, Sam does not want it to happen. He makes Rebecca and Wes fall to the ground and take the flashdisk. Michaela, Wes, and Laurel help Rebecca until Sam falls down. They think Sam is dead. However Sam is only pretending. When they are approaching Sam, Sam grabs Rebecca's neck and tries to kill her. Unfortunately, Wes hits Sam's head with the trophy and kills him.

Annalise comes home and finds Sam's bloody body lying on the floor. Wes does not know that Annalise has come. Wes admits that he kills Sam. Annalise asks him to burn Sam's body and get rid of the remains. The next morning, the police investigates Annalise because she said that Sam had fled away. Her testimony makes the D.A. conclude that Nate is Sam's murderer. Then, Nate is arrested because of her testimony. However, Annalise always makes a plan for everything. She will help Nate out of jail.

Rebecca's case is over because Annalise could prove that Sam is the prime suspect of Lila's death. However, Wes who has found evidences about Lila's death now assumes that Rebecca is the murderer. Rebecca is investigated by everyone in Annalise's law firm. They try to prove that Sam does not kill Lila. Rebecca explains something that makes Wes believe that Rebecca kills Lila. In the last episode of season one, it can be seen that the one who kills Lila is Frank. He kills Lila because of Sam's demand. Annalise knows there is no evidence can prove Rebecca as the murderer. When they want to know the truth, Rebecca has already disappeared.

CHAPTER 3

THEORITICAL FRAMEWORK

3.1 Intrinsic Aspect

In this chapter, the writer will explain intrinsic and extrinsic aspects that are used in this thesis. Intrinsic aspect has an important role to give a clear explanation about every aspect including background and situation of the TV series. The reader will know how the TV series is portrayed by reading the intrinsic aspect. Intrinsic aspect is divided into narrative elements and cinematic elements.

3.1.1 Narrative Elements

The story that contains events, characters, and everything that character says and do is called narrative.

Some literary forms such as the novel and short story in prose, and the epic and the romance in verse, are explicit narratives that are told by a *narrator*. In drama, the narrative is not told, but evolves by means of the direct presentation on stage of the actions and speeches of the characters (Abrams,1999:173).

From the explanation, the writer may conclude that there are different ways of delivering story between prose and drama. The reader of a novel or a prose is easy to catch the idea from the author because the author has a role to explain the story. However, the audience in drama has to use their own perception in order to understand the story that is presented.

Drama is the most sophisticated form of writing and the most difficult to compose. However, it is comparable with the novel and short story in many of its component parts as it, too, has setting, characters, plot and plot structure, conflicts, and themes (Turner, 1998:3).

It can be understood that performing arts like drama and movie consist of theme, character, setting, plot, and conflict. In a movie or a TV series, the audience will understand a whole story of a movie or a TV series by watching characters' performance on it. The writer only explains theme, character, and conflict in this thesis. The writer finds out that defense mechanism in the TV series *HGAM* can be seen through theme, character, and conflict.

3.1.1.1 Theme

In the story of a TV series or a movie, there is something that functions as a main idea. That is called theme. According to Richard Taylor, the theme of a work, that is, the abstract idea that the subject matter exemplifies, is also part of the meaning (Taylor, 1981:3). The audience is easy to find a theme of a TV Series or a movie because usually the theme is reflected clearly in the story.

3.1.1.2 Character

Character is made in order to run the story. Character can be everything that is purposefully invented to create audience's perception. Character is a fictional form of human beings. Every character in the story has different personalities

such as good or bad. Different personalities will create a conflict between one character to another character. Below is the explanation about character.

Most importantly, characters themselves can be signs in a number of ways: they can be instances of exemplary behaviour, they can be symbols or in other ways representative of feelings, attitudes, problems and the like. In addition to that, characters are an important part of the emotional structure of literary texts, films, etc. They influence the feelings, moods and emotions of the audience to a considerable degree (Eder, 2010:15).

It can be concluded that the presence of the character in a TV show or a movie will bring different meanings to the audience. The presence of the character can also make a certain emotion to the audience. Character is divided into static character and dynamic character.

Static character is one who changes little if at all in progress of the narrative, and dynamic character is one who modified by the actions through which he passes and one of the objectives of the work in which he appears is to reveal the consequences of these actions upon him (Holman,1960:81).

From the explanation above, static character is distinguished from dynamic character because static character is not affected by what happens in the story. It is really different with dynamic character that is strongly influenced by what happens to the character in the story. The character is also divided into two. They are major character or main character and minor character.

3.1.1.2.1 Major Character

Major character or usually called as main character is categorized based on the existence of a character in a TV series. Major character appears frequently in the

set of scene and becomes center of attention. Major character gives a big influences to the story.

According to the book *The Study of English Literature* major character can be divided into 3 types which are:

1. Protagonist: the protagonist is the main character who must meet and overcome the struggle or conflict of the story.
2. Antagonist: The antagonist may be an opposing character or a force, environmental, physical, emotional or psychological, which may or may not be overcome by the protagonist.
3. Stock: Stock stereotyped figures in fiction occur so often that we recognize them immediately: Robin Hood, Sherlock Holmes, the Western sheriff (Turner, 1998:13-14).

It can be concluded that main character of the TV series may appear as protagonist, antagonist, or stock character. The story of a TV series is centered on the problems or conflicts that are experienced by the major character.

3.1.1.2.2 Minor Character

Minor character is defined as the character who does not play bigger role than major character. Every minor character has their own role in completing a story.

The audience decides whether character has a good or bad personality.

According to the book *The Study of Literature* minor character can be divided into 3 types which are:

1. Confidant: The confidant is a character, sympathetic to the protagonist, who is used to draw out the central character.
2. Foil: A foil is in sharp contrast to the protagonist who is used to help define the central character.
3. Type character: Type characters are typical of a rural life, an occupation, a life style, or an ethnic group. Those characters never develop or change (Turner, 1998:14).

Therefore, it can be concluded that minor characters appear to support major character of the story. Also, minor characters only give a small influence to the story. However, that small influence still gives effect to the story.

3.1.1.3 Conflict

According to Wellek and Warren (1949) in their book *Theory of Literature*, conflict is something dramatic and pointed to the fighting between two equal powers and shows the action and the reply of the action. It can be concluded that conflict is something that happens between two different characters. The audience will see actions and reactions from them. Then, conflict also can be positioned as a dramatic effect in the story. The dramatic effect in a movie or a TV series may attract the audience. Conflict will build up the story in TV series and will give the impression that is not easily forgotten by the audience. The audience would rather watch a TV series with a fascinating conflict rather than a TV series with a monotonous conflict. Conflict occurs not only between one to another character. According to the book *Literary Studies A Practical Guide* conflict can result from either external or internal causes (Pugh, 2014:131). Internal conflict happens in character's mind. In internal conflict, a character has to fight with itself. Then, external conflict is really different from internal conflict because it happens when a character has to face a force from the social environment. It usually happens between protagonist and antagonist character of the story. The audience will

easily find external conflict because it is clearly depicted in the story of a TV series.

3.1.2 Cinematic Elements

Cinematic elements or usually called as cinematography elements also have an important role to the TV series.

The term cinematography its from Greek roots meaning “writing with motion.” At the heart of it, filmmaking is shooting, but cinematography is more than the mere act of photography. It is the process of taking ideas, words, actions, emotional subtext, tone, and all of other forms of nonverbal communication and rendering them in visual terms (Brown, 2012).

It can be concluded that cinematography is all aspects that are visualized by the cinematographer in order to depict a story in the sets of scenes. In this thesis, the writer uses cinematic elements that consist of camera distance, mise-en-scene, and sound. The writer focuses on those three aspects because those aspects represent how HGAM attempts to be portrayed.

3.1.2.1 Camera Distance

Camera distance will determine how the audience’s view the images that are provided by filmmakers. Filmmakers provide a set of show that can entertain the audience. Below is the definition of camera work.

Camera work is defined by Sarah as all of the elements of construction so far considered can influence the way in which we ‘read’ the visuals being presented to us; but, in addition, the filmmaker also has within her control

the manipulation of our physical point of view through camerawork (Benyahia, 2006:31).

Everything that is provided by filmmakers will get different responses based on audience's perspective.

The camera does not need to stay still; it can move forwards or backwards (track), from side to side (pan), or up and down (by tilting or a crane shot). The direction the camera is pointing distorts the image of what is being filmed: looking down it can suggest an air of vulnerability or smallness, or looking upward, power and privilege. The camera can zoom in on an area or zoom out from it. It can look down from overhead and offer a bird's eye view. Such movements direct us to look in particular directions, reveal narrative points or try to generate a particular reaction – surprise, fear, suspense – within the audience. It can help or prevent us identifying with a character (Butler, 2005:23-24).

From the explanation above, it can be concluded that the movement or the positioning of the camera will create various atmosphere to the audience. This also brings up diverse reaction in the audience's mind. Ed Sikov divides camera distance into five different shots (Sikov, 2009). There are close up shot, extreme close up shot, medium shot, three quarter shot, and long shot.



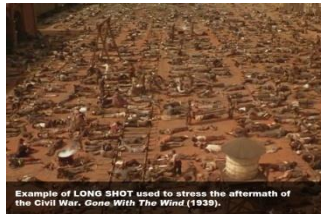
Picture 1
Close Up Shot

Picture 2
Extreme Close Up Shot

Picture 3
Medium Shot



Picture 4
Three Quarter Shot



Picture 5
Long Shot

(Source: www.elementsofcinema.com/.../framing-shot-sizes/)

The first type of shot is close up shot. A close up is a shot that isolates an object in the image, making it appear relatively large. A close up of human being is generally of that person's face (Sikov, 2009:3). The audience will see facial expressions of the character through the close up scene clearly. The second type of shot is extreme close up. An extreme close up might be the person's eyes-or mouth-or nose- or any element isolated at very close range in the image (Sikov, 2009:201). It means that in extreme close up the camera captures a character from the closest distance.

The third type of shot is medium shot. A medium shot appears to be taken from a medium distance: in terms of the human body, it's from the waist up (Sikov, 2009:122). The audience can see how the character interacts with others from this kind of shot. The fourth type of shot is a three quarter shot. A three quarter shot takes in the human body from just below the knees;a full shot is of the entire human body (Sikov, 2009). The fifth type or the last type of shot is called long shot. A long shot appears to be taken from a long distance (Sikov, 2009). From this type of shot, the audience will see the setting of the TV series clearly.

3.1.2.2 Mise en scene

Mise en scene is also one of cinematic elements in a movie or a TV series. According to Ed Sikov, mise-en-scene consists of all elements placed in front of the camera to be photographed, settings, props, lighting, costumes, makeup, and figure behavior (meaning actors, their gestures and their facial expressions) (Sikov,2009). The writer may conclude mise-en-scene as everything that can be seen by the audience in the movie or TV series. The audience has to pay attention to those elements that are included in mise-en-scene. In this thesis, the writer will only describe costume, make-up, and lighting.

Costumes and make-up are also important things that support a successful movie or TV series. Costumes and make-up will depict personality of the character, the social background of the character, and the setting of time and place where the movie or TV series is taken. The audience can figure out characters' background based on what they wear. Below is the definition of costumes and make-up.

Costume refers to items of clothing being worn by characters and objects seen within any given setting. At its simplest, costume clearly acts as a type of uniform, linking a character to a particular group and often to a rank or position within that group. But costume can also 'announce' a character, giving an insight into what this person is supposed to be like, for instance shy or flamboyant. (Benyahia, 2006:23)

Costumes of the character influence audience's perception about a particular character. Costumes are important for a movie, a TV series, or a theatre in order to give unwritten descriptions about the character.

Then, According to Butler Make-up, like continuity camerawork, is usually invisible – several of the corpses in *Seven* presumably ‘wear’ make-up, but we don’t notice it. In horror films make-up is a way of suggesting who is dead and who is alive, and of providing shocks. In German Expressionism, make-up is part of the aesthetics of the film (Butler, 2005: 32).

Make-up in the definition above is not about the full make up that makes a person beautiful. However, make-up in this term is also portraying what is the movie about. Make-up is used based on how the character is wanted to figure out. Make-up adjusts character’s personality.

Lighting is a part of mise-en-scene. Lighting portrays what happens to the character. It is used from the beginning to the end of a movie or a TV series. Different type of lighting will bring up different meaning to the story. Below is the description of different lightings which are played in a show.

The use of relatively bright lighting sources (high key lighting) as used in perhaps romantic comedies suggests a certain atmosphere or attitude to life that is distinctly different from that set up by the relatively dark lighting (low key lighting) used in film noir, or a neo-noir like *Seven*. Similarly, hard light that is created by a narrow, intense beam of light and gives sharp-edged objects and shadows sets up a distinctly different mood than the soft lighting that is created by a broad, more diffuse beam that gives soft-edged objects and shadow (Benyahia, 2006:28).

3.1.2.3 Sound

Another important thing in a TV series is on audio effect. Audio or sound connects with the TV series because it will create a certain atmosphere to the TV series. According to Sarah, sound is differentiated into sound: dialogue, sound: sound effects, sound: background music (Benyahia, 2006). The definition of those are defined in explanation below.

A. Sound: Dialogue

A dialogue in a TV series has an important role to show how the interactions between one character to another happen. However, there is also a film that did not use any dialogue. That kind of film is usually called as silent film. In the TV series, dialogue takes a big part because the audience will know how the characters are built up in the story. Below is Benyahia's explanation about dialogue.

Clearly dialogue (which may include a narrator's voiceover) is now an important part of film and vital to our perception and understanding of the narrative. It makes a critical contribution to the way in which we gauge who the characters are, what they are like, what they have done, what they are going to do and what their relationship might be to others in the film (Benyahia, 2006:38-39).

From the explanation above, it can be concluded that a movie or a TV series not only consists of visual elements but also consists of audio elements. We cannot deny the importance of sounds in a movie or a TV series.

B. Sound: Sound Effects

Sound Effects appear in a TV series to represent the situation of the story. According to Craven's statement that is taken from the book *AS Film Studies The Essential Introduction* sound effects can be used simply to enhance a realistic sense of place as in the use of traffic noise for a city street setting. However, they may move beyond this and work to engage heightened audience response and expectation (2006:39).

C. Sound: Background music

Another type of sound is background music. There is also the possibility of using background music that does not arise realistically out of the imagined world on screen to give a sense of mood or atmosphere (Benyahia, 2006:39). Background music is used in order to add sensations to the audience of the TV series. Different genre of TV series will use different background music. For an instance, a horror TV series will enhance a scary background music in order to make the audience feel the mysterious atmosphere. In *HGAM*, suspense background music is used in order to describe the genre of this TV series.

3.2 Extrinsic Aspect

Extrinsic aspect of this thesis consists of the way character of the TV series *HGAM* shows their defense mechanism in order to destroy their anxieties. Defense mechanism theory by Sigmund Freud consists of rationalization, repression, regression, denial, projection, reaction-formation, sublimation, and substitution. However, the writer will only explain rationalization, regression, denial, projection and repression in this thesis. It is because the writer can see those kind of defense mechanisms are relevant with the aspects in *HGAM*.

3.2.1 Freudian Defense Mechanism

Before we go through to the description of defense mechanism, it is important to discuss the reason behind the occurrence of defense mechanism. Defense

mechanism happens when a person cannot handle the anxiety within himself. We know that anxiety is not like fear. Both of them occur without any cause. Sometimes we do not know what we are frightened of. Freud described anxiety as an objectless fear; often, we cannot point to its source, to a specific object that induced it (Schultz, 2009:59). People who feel anxious did not really know why that feeling haunts them. They will feel uncomfortable and will make a defense mechanism. Below is the explanation of the process of defense mechanism.

As Freud's statement in Theory of Personality book that was written by Duane P. Schultz and Ellen Sydney Schultz, anxiety alerts the individual that the ego is being threatened and that unless action is taken, the ego might be overthrown. How can the ego protect or defend itself? There are a number of options: running away from the threatening situation, inhibiting the impulsive need that is the source of the danger, or obeying the dictates of the conscience. If none of these rational techniques works, the person may resort to defense mechanisms—the non-rational strategies designed to defend the ego (Schultz, 2009:61).

When people experience anxiety in their lives, they will make a protection to defend the anxiety. At first, they may use rational actions in order to decrease anxiety. However, several anxieties that people have to face in their lives cannot disappear only with rational actions. So, they will make a defense mechanism which is categorized as an irrational action to fight against anxiety. The writer provides the meaning of defense mechanism from Sigmund Freud as below.

According to Freud a defense mechanism was that of a counterforce directed against the expression of drives and impulses. The idea here was that defenses served to control or modulate impulse expression to protect the individual from being overwhelmed by the anxiety that would result from conscious recognition of unacceptable impulses. This conception was subsequently expanded to include the use of defenses as reactions to external sources of stress as well as to internal forces (i.e., drives) (2009:61).

Then, the writer will describe several Freudian defense mechanisms that connect with this thesis in order to make this thesis easy to understand. The writer chooses five Freudian defense mechanisms that occur in HGAM.

3.2.1.1 Rationalization

According to Freud in the book *Theory of Personality* (2009) rationalization is a defense mechanism that involves reinterpreting our behavior to make it seem more rational and acceptable to us. We excuse or justify a threatening thought or action by persuading ourselves there is a rational explanation for it (Schultz, 2009:62-63). This defense mechanism happens when people did something wrong but they know that there is a rational reason behind their mistake. They will see their mistake as a forgivable mistake so they do not have to think about it. However, that kind of perception is only acceptable by them not for others. Others may think that their mistake is unforgivable. However, they will disobey people's opinion about their mistake.

3.2.1.2 Regression

The next defense mechanism is called as regression. Below is the explanation from Sigmund Freud about what is the meaning of regression in his theory of defense mechanism.

In regression, the person retreats or regresses to an earlier period of life that was more pleasant and free of frustration and anxiety. Regression

usually involves a return to one of the psychosexual stages of childhood development. The individual returns to this more secure time of life by manifesting behaviors displayed at that time, such as childish and dependent behaviors (Schultz, 2009:62).

From that definition, the writer may explain that regression happens when people have to suffer the most frustrating and depressing problems in live. The depression brings them to escape the reality by reminiscing the past moment when there is no depression. It will make them back to the childhood time. People with the highest stage of depression will claim themselves as a childish creature. They will act like a child.

3.2.1.3 Repression

Repression is one of Freud's defense mechanism. The definition of repression is provided in the explanation below.

Repression is an involuntary removal of something from conscious awareness. It is an unconscious type of forgetting of the existence of something that brings us discomfort or pain and is the most fundamental and frequently used defense mechanism. Repression can operate on memories of situations or people, on our perception of the present (so that we may fail to see some obviously disturbing event), and even on the body's physiological functioning. (Schultz, 2009:62)

It can be concluded that if someone feels anxious he may use this defense mechanism to forget the painful incident that has happened. Repression is an effort to destroy painful experience from people's mind. As a result of this, repression will make people with anxiety feel more safety. They also can continue their lives without thinking about their mistakes.

3.2.1.4 Denial

The defense mechanism of denial is related to repression and involves denying the existence of some external threat or traumatic event that has occurred (2009:62).

This defense occurs when people cannot accept something that has happened to them. It means that they cannot accept reality. Sometimes, it happens when people lose something or someone they love but they cannot accept it.

3.2.1.5 Projection

The last defense mechanism that the writer will explain is projection. Below is the definition of projection.

Another way of defending against disturbing impulses is to attribute them to someone else. This defense mechanism is called projection. Lustful, aggressive, and other unacceptable impulses are seen as being possessed by other people, not by oneself. The person says, in effect, "I don't hate him. He hates me." Or a mother may ascribe her sex drive to her adolescent daughter. The impulse is still manifested, but in a way that is less threatening to the individual (Schultz, 2009:62).

Projection may be defined as a defense mechanism to defend or protect people from impulses that disturb them, and then they can attribute those impulses to other people.

CHAPTER 4

DEFENSE MECHANISM IN THE TV SERIES

HOW TO GET AWAY WITH MURDER SEASON 1

4.1 Intrinsic Aspect

4.1.1 Theme



Picture 6
HGAM Eps. 15
01:19:26



Picture 7
HGAM Eps. 12
00:24:15

How to Get Away with Murder is a television series that portrays the life of Annalise Keating, her team and her students. Betrayal and priority appear as a theme in this TV series. In the early episode of *HGAM* the audience can see the betrayal from an affair that happens between Annalise and Nate Lahey. Annalise is not the only person who has an affair in this TV series because Annalise's husband also has an affair with his student named Lila Stangard. Picture 6 that was taken by using close up shot proves that Sam Keating has a special relationship with Lila Stangard. This affair is the greatest disaster for Annalise's life. It also affects the whole story of this TV series. Annalise's curiosity about her husband's involvement in Lila's murder case leads her to an unexpected experience. As the consequence, Annalise has to find the way to survive.

Priority also appears as a theme in *HGAM*. Annalise's priority in this TV series is to keep and protect her students from everything that happens to them. Because Annalise wants to keep their happiness, she has to sacrifice her life. She never cares about her own life and happiness. Annalise also does not care about her husband's life. Her priority makes her trapped in the situation where she can not even show her sorrow of losing Sam. It also causes inner conflict within herself. This conflict leads her to depression. Annalise must forget her personal interest in order to help Keating's five students cover their mistake. It can be proven in the picture 7 that was taken by using long shot. Picture 7 shows Annalise is cleaning up a mess that is caused by Keating's five students. She does it in order to hide the incident that happens in her house so the police will not know Sam is killed. From this action, the audience can see how Annalise's priority for her students is bigger than her priority for her personal life.

4.1.2 Character

4.1.2.1 Major Character

In *HGAM*, there are five characters that are categorized as major character. They are Annalise Keating, Wes Gibbins, Michaela Pratt, Laurel and Connor O'Walsh. Their presences give big influences to the TV series.

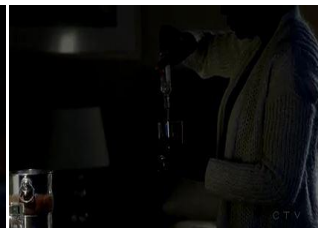
4.1.2.1.1 Annalise Keating



Picture 8
HGAM Eps. 2
00:12:36



Picture 9
HGAM Eps. 4
00:41:44



Picture 10
HGAM Eps. 11
00:00:48

Annalise Keating is a major character that is categorized as protagonist character because she has to overcome with many conflicts in *HGAM*. She is a professional defense attorney and a law lecturer in Middleton University. Annalise Keating is a black woman who is married to a white man named Sam Keating. She is portrayed as a smart black woman who has the power to win many cases. She also teaches a subject entitled Criminal 100 in Middleton University. Annalise always invites some of her students to work with her. She chooses five students to work with her this year. Annalise wants her students to practice what they have learnt in the class.

Annalise hides many things about her personal life. She does not have a good relationship with her husband because she does not trust him. It can be seen in many scenes where she always fights with Sam. She also has an affair with Nate Lahey. She feels more comfortable with Nate because Nate is a black man. She has racial problem with Sam. Annalise always sacrifices herself to help everyone eventhough she has to lose her happiness. It is obvious in many scenes in *HGAM* where she always tries to protect people around her especially Wes. Annalise has a relation with Wes' mother. She has promised to Wes' mother to make Wes

happy. It can be proven in the scene where Annalise chooses Wes as waitlist for Keating's five. That is her beginning step to prove her promise.

Picture 8 that was taken by medium shot shows Annalise defends her client in a murder case in the courtroom. There is a sound effect to represent the tension of the court. The scene also uses high key lighting to reflect Annalise's self-confidence and braveness in public. Annalise is showing us her perfection. She is wearing a black dress, a straight hair wig, and a red necklace. She is also using make up to embellish her performance. Annalise has a loud voice that proves her great confidence. Her voice is also used in order to intimidate the witnesses in the court. It is contrast with the picture 9 that was taken by using close up shot. This scene portrays her beauty without make up. It uses low key lighting or dark lighting in order to reflect Annalise's sadness. There is also a background music to accompany her sadness in that scene. She is expert in hiding her feeling from others. Annalise's appearance in public is only to show others that she has power. However, she cannot lie to herself.

Annalise is a perfectionist yet ambitious person. She is also a hardworker woman who always pushes herself to be the best defense attorney in town. No one can beats her because she will do everything for her clients. Annalise has shown to everyone that no matter happens with her she will put her clients as her priority. It can be proven by a conversation between Annalise and her client that was taken from episode 12 from minute 00:07:11 to 00:08:07.

Annalise : You're not firing me. You want your nephew to be locked up for the next 20 years? Go ahead. Get yourself a new attorney right before trial. Or you could stick with me and he can walk out of that courtroom like everytime we've

done it before. I have never lost a case with you, Leo. Ever since you put me on retainer 15 years ago and, damn it, I'm not about to lose one for you now.

Leo : Hey, hey, No one questioning what you can do in a courtroom because it'. I'm worried what happens when you're not there because it's you that's locked up.

Annalise : No one is locking me up. Do you hear me? I didn't kill my husband. I'm innocent.

Paul : That's good. That's just like how you tell me to say it.

Annalise : Do you agree with your uncle? Do you want a new attorney? You're the one who's on trial here, Paul. With the amount of drugs you were shipping

Leo : Allegedly.

Annalise : Do you want a new lawyer? Do you want to take that risk?

Leo : Take it easy Annalise. It's not like we're only clients in your book.

Annalise : Right now you may as well be! Listen. Whatever is going on with me is not gonna affect your case. I guarantee it.

(HGAM, Episode 12, 00:07:11 - 00:08:07)

Annalise never trusts anyone. She always keep her eyes to everyone in her life. She never believe everything that comes from her husband's mouth. She also does not trust people who work with her. Annalise is watching every move that Keating's Five students, Bonnie, and Frank do behind her. She is not only watching them but also protecting them from many dangerous situations. Annalise helps Wes to hide Sam's death. She projects someone else to be Sam's murderer. What she has done is a proof that she always protects Wes. Annalise also helps another member of Keating's five students such as Connor, Michaela, and Laurel. Her protection for them appears in episode 12 from minute 00:36:01 to 00:36:39. This dialog was taken when Annalise imagines everything that she has done for them.

Annalise : Trust me. I got you into this, and it's my job to get you out of it. Let me help you. Because if you do. I promise you will get away with this. But the odds are better with me. Without me, you go to prison.
(*HGAM*, Episode 12, 00:36:01 - 00:36:39)

Annalise is an alcoholic. She drinks alcohol everytime she feels anxious. She drinks alcohol when she makes a defense for her clients. She always finds a way to win cases when she is drunk. Annalise is recording her voice when she gets drunk in order to save her unconscious statement. Picture 10 that was taken by three-quarter shot shows us a scene when Annalise use alcohol to reduce her depression after Sam's death. Dark lighting is used in this scene in order to represent Annalise's depression. In this scene, it can be heard sound effects and a monotonous background music to represent repetitive circumstances experienced by Annalise. Annalise spends her depression time only by drinking alcohol, eating some food, and sleeping in Hamrick hotel. She did it regularly from Christmas Day until New Year. Annalise never trusts people so she cannot share her story to others. As a consequence, she must confront her depression alone.

4.2.2.1.2 Wes Gibbins



Picture 11
HGAM Eps.2
00:07:43



Picture 12
HGAM Eps.2
00:40:09



Picture 13
HGAM Eps. 13
00:41:09

Wes Gibbins is also categorized as major character of this TV series. Those pictures portray the appearance of Wes Gibbins. He is portrayed as a tall black

man with short curly hair. Wes has soft voice that indicates him as a good character. Eventhough he kills Sam, he is not categorized as the antagonist of this TV series. Wes is categorized as the protagonist who has to overcome with a lot of problems in his life. He lives alone because his mother committed suicide when he was a little. He also does not know who is his biological father. Wes does not seem happy to join Annalise's team. Wes is a pessimist person. He feels that he does not have enough competence to join them. It can be seen in the opinion that Frank gives to Annalise. Picture 11 that was taken by using long shot shows us Annalise is asking Wes about his commitment in her law office. Below is the conversation between them.

Annalise : Frank says that you're having second thoughts about the job. And what Frank thinks, I usually agree with. So.... is he right? Are you regretting your decision to join us?
 Wes : No, I'm happy to be here
 Annalise : Good. Let's give you more responsibility then.
 (HGAM, Episode 2, 00:07:36 - 00:08:05)

Wes is always protected by Annalise. Annalise does not angry with what he has done. She helps him to hide Sam's death. Wes is very anxious about what he has done to Sam. He feels frightened of that but Annalise always there to keep him calm. He does not have enough time to sleep well because the anxiety always haunts him.

Picture 12 that was taken by medium shot shows that Wes is trying to help Rebecca. Dark lighting is used in order to support the situation when Rebecca is being arrested by the police. Wes is asking Rebecca to not say anything to the police until she has a lawyer. Wes wants to help Rebecca out from the allegation of killing Lila Stangard. Wes does it because he has a crush on her. Wes sacrifices

himself to protect Rebecca. He is willing to help Rebecca even though he has to be involved in Sam's murder case.

Wes has a high curiosity about everything. It is reflected in his action to investigate Lila's murder case. He finds many clues about Lila and Rebecca after he has a special relationship with Rebecca. For instance, Wes finds claw marks in Rebecca's wall. He collects the clues and plans an investigation to know the truth. Wes is smart in coordinating clues so he can investigate it easily. In picture 13 that was taken by medium shot shows Wes meets Rebecca's neighbor named Rudy. This scene that uses high key lighting clearly reflects how Wes is trying to investigate Rudy. Wes feels surprised when he finds similar marks as in Rebecca's wall. Wes believes that Rudy is the key witness of Lila's murder. He also finds a keyword that Rebecca ever said to Rudy. It can be seen in dialog below that happens when Wes is showing a picture of Rebecca and investigating Rudy in episode 13 from minute 00:41:09 to 00:41:46

Wes : What about this? You know her, right? Her name's Rebecca
 Laurel : Wes.. stop.
 Wes : Was she with you that night? Did you do drugs together?
 Rudy : Wet.
 Laurel : What did you say?
 Rudy : Wet
 Laurel : Say it again?
 Rudy : Wet.
 Laurel : Wet?
 Wes : The water tank
 (HGAM, Episode 13, 00:41:09 - 00:41:46)

4.1.2.1.3 Michaela



Picture 14
HGAM Eps.2
00:24:44



Picture 15
HGAM Eps.8
00:25:37



Picture 16
HGAM Eps.2
00:12:53

Michaela is a main character of *HGAM* because her presence give influences to this TV series. She has a big role in *HGAM* because she is involved in Sam's murder case. She is portrayed as a black woman who has long curly hair. Picture 14 that was taken by using medium shot shows her appearance when she has to help Annalise in court. Michaela stands between Asher and Wes. This happens when Annalise asks them to convince her that she is not wrong to hire them. Michaela has a big ambition to win the trophy from Annalise so she will give her best for it. Michaela is portrayed as a smart, active and ambitious person. Michaela is selected by Annalise because she is smart. It can be found in a conversation between Bonnie and Laurel. Laurel said that Michaela and Connor are both top of the class which means that Michaela is one of the best students. She also finds a clue to help Annalise defenses her client. Picture 15 that was taken by using medium shot shows a moment when Michaela can find trichomoniasis' meaning and she hides it from others.

Michaela also shows that she is an active person by answering some questions about murder cases that they have to face. It proves that she wants to look more dominant than others. Picture 16 that was taken by using long shot

shows that she tries to explain what she thinks about St. Vincent's murder case. This scene uses high key lighting. The audience can see how Annalise and Keating's five are discussing defenses for the client. Michaela shows her activeness to catch Annalise's attention in order to win the trophy. However her big ambition to win the trophy leads her to a bad journey. Another scene that proves Michaela's big ambition is when she asks Annalise about the trophy. It can be proven by the conversation below that was taken from *HGAM* episode 8 minute 00:28:58 to 00:29:26.

Michaela	: Professor Keating, since I helped in the case today I was thinking there's nothing barring you from taking the trophy from Asher and awarding it to me.
Annalise	: I thought you had the trophy.
Michaela	: No, but the fact that you're saying that means I deserve it, which I do.
Annalise	: I don't care who has the trophy Ms. Pratt. You, Mr. Millstone. It really doesn't matter.
Michaela	: Of course, it matters. You built our entire semester on it, winning it, that means you are the top of the class,

(*HGAM*, Episode 8, 00:28:58 - 00:29:26)

Annalise does not give what Michaela wants because she thinks that the trophy is not important anymore. Michaela is angry with it because she thinks it really matters for her. After the conversation, Michaela goes to Asher's apartment to take the trophy from Asher. Then, she goes to Annalise's house in order to make Annalise formally give the trophy to her. The action that Michaela takes is a proof that Michaela is a very ambitious person. She will not stop until she gets what she wants

4.1.2.1.4 Laurel



Picture 17
HGAM Eps.2
00:19:42



Picture 18
HGAM Eps.2
00:12:51



Picture 19
HGAM Eps.13
00:37:43

Laurel is also a main character in *HGAM*. Laurel is portrayed as a beautiful Mexican American woman who has long brown hair and pretty grey eyes. She is quiet and passive but she tries to give her best for Annalise. Laurel is also curious to find the reason why Annalise hires her. Picture 17 that was taken by using close up shot shows a conversation between Laurel and Bonnie. Laurel is asking Bonnie why Annalise chooses her because another Keating's five students have their own reason. Laurel thinks that she is chosen because of Frank. Laurel knows that Frank admires her.

Picture 18 that was taken by using medium long shot shows that Laurel is annoyed because Michaela interrupt her when she wants to answer Annalise's question. Laurel is trying to do what Bonnie says to her. Bonnie advises Laurel to use her time to make Annalise learn her name. Then, she tries to be more active by helping Annalise whenever Annalise needs help. Laurel also tries to be more focus in solving cases. Her efforts pay off when she can find a clue on St. Vincent's murder case. It is explained in the conversation that was taken from *HGAM* episode 2 minute 00:27:36 to 00:28:25.

Annalise : There's only one way to win this case. We prove that Max even if he did kill her first wife, didn't kill Marjorie. Use

this room, look for clues that we missed, evidence that contradicts. Just get inside the murderer's head.

Connor : We can swipe the room with DNA again and see that we can find another suspect.

Annalise : We already ran more tests. Did you not fully read up on the case?

Asher : Let's put Marx on the stand and have him cry like a baby.

Michaela : Argue the matrix defense.

Wes : Sleepwalking defense.

Michaela : Battered husband syndrome

Wes : Bipolar mood swings

Laurel : He's a hunter

Connor : An msg massacre defense.

Laurel : He's a hunter

Asher : Yes genius. I think the heads on the wall make that pretty obvious.

Laurel : No. He's a hunter. He knows how to kill.

(HGAM, Episode 2, 00:27:36 - 00:28:25)

Laurel is praised by Annalise because of her idea. Annalise asks Laurel to speak up more because her idea is excellent. She also said that quiet ones are usually the most dangerous. Annalise's statement simply describes that Laurel is a quiet person.

Laurel is a helpful friend for Wes. She always offers herself to help Wes. Laurel help Wes when he tries to get more information about Rebecca and Lila. Picture 19 that was taken by using extreme long shot shows Laurel and Wes are talking to the receptionist of Enfield Behavioral Hospital. This scene is using high key lighting and suspense background music. Suspense background music is used to represent tension that Laurel feels when she is lying to the receptionist. They are trying to get a permission to meet Rudy, an ex-neighbor of Rebecca. Laurel and Wes are gaining more evidences that can prove Rebecca is guilty about Lila's death. Laurel also helps Wes to make him feel not guilty about Sam's death.

4.1.2.1.5 Connor Walsh



Picture 20
HGAM Eps. 2
00:13:18



Picture 21
HGAM Eps.10
00:37:28



Picture 22
HGAM Eps.4
00:37:14

Connor is also a member of Keating's five students. He is also the main character of *HGAM* because he gives influence to *HGAM*. He also plays a big role because he gets involved in Sam's death together with Wes, Michaela and Laurel. Connor is portrayed as a handsome white man who has straight hair that is combed neatly and thin beard. Season one of *HGAM* portrays his sexual orientation. He has Oliver as his boyfriend. Picture 20 that was taken by using close up shot shows us Connor's appearance when he is with Oliver. Oliver is helping Connor to find evidences for Annalise's case. Connor offers him a dinner if Oliver can help him faster. This scene shows us Connor's intimate relationship with Oliver.

Connor is close with Michaela. They are close because Connor knows about Michaela's fiance story in the past. Connor also has a big fear about Sam's death. It brings him to persuade Michaela to confess the truth to the D.A. Picture 21 that was taken by using medium shot shows Annalise suddenly comes when Connor and Michaela will enter the D.A office. This scene uses suspense background music to tell the audience that there is tension in their conversation. Connor is going to confess because the anxieties haunt him every time. Annalise tries to soothe Connor. She said that she will help Connor if he will not confess to the

D.A. Connor cannot hide his fear. He does not want to let worst thing happens to him so he believes Annalise who wants to help him out from this problem.

Connor is a melancholic person especially when he is with Oliver. He has a big crush on Oliver. Picture 22 that was taken by using medium shot shows that Connor feels broken when Oliver ignores him. He cannot hide his sadness. Another evidence is Connor worries if Oliver gets involved in Annalise's office. He never allows Oliver to join with Annalise's office. It is because Connor does not want to let Oliver in the dangerous situations.

4.1.2.2 Minor Character

HGAM has several people who play as minor character. They are Frank, Bonnie Winterbottom, Asher, Nate Lahey and Sam Keating. The writer only focuses on describing Frank and Bonnie Winterbottom because they affect major character of *HGAM*.

4.1.2.2.1 Frank



Picture 23
HGAM Eps. 12
00:39:07



Picture 24
HGAM Eps.2
00:06:45



Picture 25
HGAM Eps. 15
01:19:58

Frank works in Annalise's law firm. He is a trusted employee for Annalise to do many things. Frank is categorized as foil character because he shows a contrast action to the major character. Picture 23 that was taken by using medium long shot shows that Frank who wears formal outfit is asking Keating's five to learn about Max's case. His appearance is clearly depicted because this scene uses high key lighting. Frank is portrayed as a handsome man with thick beard. Frank has a sharp eyesight and hearing. Those abilities are used in order to hide something and to spy everything that connects with Annalise and Keating's five students.

Frank is a helpful man especially for Annalise. He always does what Annalise asks him. He also initiates to help Annalise. Frank helps Annalise in many murder cases. If Annalise does not find enough evidences to defend her clients she asks Frank to find it. Picture 24 that was taken by using close up shot shows that Frank is doing something for Annalise in Nate Lahey case. He puts Nate's DNA in Sam's wedding ring so everyone will think that Nate is the murderer. Frank is willing to do something that may harm him. He does it for Annalise. Picture 8 shows that Frank puts Nate's DNA in Sam's wedding ring as Annalise asks him to do. This scene uses low key lighting. There is no dialogue or voice over but there is only a background music to accompany him in a dangerous situation.

Frank hides a secret from Annalise. It makes him always beside Annalise to help her solve every problem. Picture 25 shows that Frank is strangling Lila Stangard to death. Then, he brings Lila's dead body to a water tank which located in Kappa Kappa Theta House. Frank kills Lila because he owes Sam something.

Then, Sam asks Frank to do something as the replacement. No one knows the truth about Lila's murderer. He keeps his secret until everyone projects Sam and Rebecca as Lila's murderer. Frank is totally a mysterious guy in *HGAM*.

4.1.2.2 Bonnie Winterbottom



Picture 26
HGAM Eps. 2
00:07:27



Picture 27
HGAM Eps.8
00:36:06

Bonnie Winterbottom is a minor character of *HGAM*. She is categorized as a confidant character because she helps Annalise in this TV series. Bonnie Winterbottom works as a secretary in Annalise Keating's law office. She manages a lot of stuffs that connect with Annalise. She makes Annalise's schedule, helps Annalise win many murder cases, and also accompanies Annalise in court and in office. Picture 26 and 27 show us that Bonnie is a tiny short girl with short blonde hair. Bonnie has a deep relationship with Annalise. because Annalise has helped her. She has a trauma about her childhood. Annalise's husband helps her to heal her trauma. It makes Bonnie will do everything to help Annalise.

Bonnie is a cynical person. We can find it from many evidences in the TV series. She does not show her kindness in welcoming Keating's five in the office. She acts as a cynical person and she does not want Keating's five to be a group of gossipers. Picture 26 that was taken by using medium shot shows Bonnie gives

her cynical comment when Connor, Michaela, Laurel, and Asher are talking about Wes. It can be seen in the conversation from minute 00:07:07 to minute 00:07:31 in episode 2 as below.

Connor : What do we think was going on there?
 Asher : What do you mean?
 Connor : We all earned our spot here, right? But waitlist?
 Laurel : Don't call him that.
 Asher : Maybe he's her secret baby like she gave him up for adoption and he doesn't even know.
 Michaela : Because all black people are related.
 Asher : What? No, I wasn't..
 Connor : My point is, something is going on. Otherwise, why would he be here?
 Bonnie : Why are any of you here? That's the question I'm still asking my self.
 (*HGAM*, Episode 2, 00:07:07 - 00:07:31)

Bonnie adores Sam Keating because he can help her heal the trauma. She also wants to help Sam solve his problem with Annalise. Bonnie knows about Lila's pregnancy because at the night Lila was murdered she met her. Lila came to see Annalise and told her that she was pregnant. However, Bonnie shoos her. Then, Sam was asked by Bonnie about that. Sam confessed the truth and asked her to not say anything to Annalise. Sam gave her a kiss that can make her lie in front of Annalise. She pretends that she does not know about Lila and Sam's relationship. The action that she takes proves that she only wants to protect Sam. It seems that she does not really care about Annalise. Picture 27 that was taken by using close up shot shows Bonnie confesses the truth. She explains that she does not tell anything to Annalise because she does not think that it will be good to tell her. However, Annalise knows that Bonnie is doing that because she loves Sam.

4.1.3 Conflict

4.1.3.1 Internal Conflict



Picture 28
HGAM Eps.2
00:39:50



Picture 29
HGAM Eps.12
00:34:49



Picture 30
HGAM Eps.12
00:41:23



Picture 31
HGAM Eps.15
01:16:17

Annalise Keating experiences a lot of internal conflicts within herself. The first conflict focuses on her suspicion about Sam's involvement in Lila's murder case. She is really disappointed to know that Sam has an affair with Lila. It also makes her think that Sam is Lila's murderer. Picture 28 that was taken by using close up shot shows Annalise is crying because she hides her suspicion from Sam. She pretends to be alright in front of Sam. The dark lighting also supports the sorrow atmosphere in the scene. The conflict that happens in Annalise is a combination of her disappointment, her pain, and her bad thoughts about Sam. The conflict makes her miserable.

The second conflict occurs because her desire to protect Wes is bigger than her desire to protect herself. This happens because she has promised to Wes'

mother. Her promise brings her to something that she will never do. Annalise treats Wes as her own son. She always tries to cover up every mistake that Wes do even though she has to sacrifice life of her husband. She puts Wes as her priority. It also happens to other Keating's five students. She saves people's lives but she forgets hers. Picture 29 that was taken by using medium shot takes place when Bonnie has a deep talk with Annalise. Annalise starts to realize that she has forgotten her happiness for other's happiness. Then her mind leads her to recall many things that she had done for her students. Below is Bonnie's utterance that makes Annalise realize.

Bonnie: You're not going to get away with this, Annalise. Not if you keep avoiding the police. Hannah's smart. She loves Sam too much not to solve this. And I know why you want to protect them, but they're sneaking of all the time to talk. You didn't do this. They did. Don't let them ruin you
(*HGAM*, Episode 12, 00:35:17 - 00:35:47)

The third Annalise's internal conflict happens after Annalise makes Nate arrested by the police. She prefers to take care her students' lives than Nate's live. Picture 30 that was taken by using three-quarter shot portrays Annalise is lying and crying on the bed. This scene uses sad background music to accompany Annalise's penitence. This scene depicts her regret feeling of making Nate arrested. The depression comes to her. She cannot handle the depression anymore. Annalise is trapped in her promise to protect Wes. However, she has to let the innocent take the responsibility of what Wes has done.

Another internal conflict is experienced by Wes Gibbins. After Wes killed Sam he feels really guilty. His anxiety appears because he thinks if Sam did not

kill Lila so Wes is the one to be blamed. Wes is anxious if his action to protect Rebecca is a wrong choice. There is also a conflict within himself. Wes does love Rebecca but he wants to know the truth. Wes suspects that Rebecca is Lila's murderer. However on the other side, he is not sure of his presumption. That thought leads him to blame himself. He never feels safe because he is haunted by the anxiety. He cannot handle his anxiety anymore. Picture 31 that was taken by using close up shot shows Wes is depressed of thinking his suspicion about Rebecca. After that, Annalise comes to convince him that everything that he has done is right.

4.1.3.2 External Conflict

There are many external conflicts in *HGAM*. The first conflict happens between Annalise and Sam Keating. As described in the previous discussion, Annalise Keating has suspicion about her husband. It leads her to an outgoing conflict with Sam Keating. Picture 32 that was taken by using three-quarter shot clearly depicts a quarrel between Sam and Annalise. This scene uses low light lighting that represents a tense altercation between them. This quarrel happens because Annalise asks Sam to confess the truth. However, Sam tries to hide it from Annalise. Then Annalise confesses that she is happy with Nate Lahey in order to make Sam confess his affair with Lila Stangard. Sam is angry with everything that Annalise said to him. Sam utters many bad things that he never said to Annalise

before. He admits that he is not happy to live with Annalise. He feels ashamed of having a wife like Annalise. This conflict makes Annalise away from home.



Picture 32
HGAM Eps.9
00:02:15



Picture 33
HGAM Eps.11
00:39:31



Picture 34
HGAM Eps. 13
00:25:23

The second external conflict appears between Annalise and Hannah Keating. Hannah is Sam's sister. She never agrees her brother's marriage with Annalise. Picture 33 that was taken by using close up shot shows us when Annalise Keating is on a deep talk with Hannah Keating. Hannah keeps asking about Sam. She does not believe in Annalise's statement. Annalise says that Sam has fled away and she does not know where he goes. Hannah really wants to know the truth about Sam. Her feeling leads her to think that there is something terrible happened to Sam. Hannah also thinks Annalise hides everything about Sam. She also asks Annalise to stop being fake. Hannah thinks that Annalise hides many things from her.

The third external conflict depicts when Annalise's mother comes to Keating's house. Picture 34 that was taken by using close up shot shows when Annalise has a debate with her mother. That debate is clearly shown in the dialog.

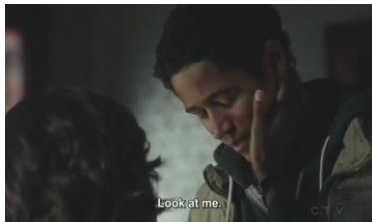
Annalise's Mama : I say something funny?
 Annalise : Your definition of a woman. I mean... What have I ever nurtured? What have I ever protected, care or loved? What have you?
 Annalise's Mama : You really want to sing this tune?
 Annalise : Mmm! I'll do the melody if you do the harmony. How's that?
 Annalise's Mama : You're showing your ass, Anna Mae. You really think you are somebody, huh? High and mighty in this fancy, rich house that I never got to..
 Annalise : No, no, mama. Alright? Let's not go around and around like this. Let's just dive right in. Did you know?
 Annalise's Mama : Uncle Clyde is dead.
 Annalise : Did you know what he did to me?
 Annalise's Mama : He's dead. Do you hear me? And the Lord made sure he got what he deserved
 Annalise : So, you knew.
 (HGAM, Episode 13, 00:24:51 - 00:25:49)

From the dialog above, the writer may conclude that Annalise had a conflict with her mother. Something terrible happened to her in the past. What was done by Uncle Clyde to her can be defined as a force that affects Annalise's life. This incident causes a trauma in Annalise's psychological mind. However, Annalise's mother denies it. She thinks that everything that happens to Annalise is over. That causes a conflict between Annalise and her mother. The conflict affects Annalise Keating's personality. Annalise becomes an independent woman who always solves her problems alone because she never trusts anyone. Also, Annalise always thinks that no one can give her protection and love that she needs.

4.2 Extrinsic aspect

4.2.1 Defense Mechanism on HGAM

4.2.1.1 Rationalization



Picture 35
HGAM Eps.10
00:07:50



Picture 36
HGAM Eps.15
01:21:23

The first defense mechanism that is experienced by the character of *HGAM* is rationalization. Picture 35 that was taken by using medium shot shows Annalise is holding Wes' cheeks and trying to convince Wes that Sam kills Lila. She also tries to assure Wes that everything is gonna be fine and Wes does not have to feel guilty because of Sam's death. The conversation between Annalise and Wes in picture 35 can be seen in the dialogue below.

Annalise : Look, look. Everything is gonna be fine, okay? We'll run the DNA test. It'll show that he was the father, and then hopefully, the laptop will prove that he was on the roof of the sorority house.
Wes : What if it doesn't?
Annalise : It will. It will. And then we'll get the charges against Rebecca dropped.
(HGAM, Episode 10, 00:07:25 - 00:07:48)

From the dialogue above, Annalise tries to influence Wes' mind. She believes that Sam kills Lila. So, she will prove it to Wes by proving in DNA test and proving that Sam was with Lila on the night Lila was murdered. This action will make Wes' crime acceptable in their opinion because they have the reason why Wes has to kill Sam. What Annalise has done to him reflects a fact that she is doing rationalization. She does not accuse Wes because Annalise looks for

rational reasons for it even though others will not justify Wes' crime. She doesn't think that Wes is guilty of Sam's death. Annalise defends herself by believing that Sam deserves to die because Sam kills Lila. This belief will dismiss the anxiety within herself so she will survive.

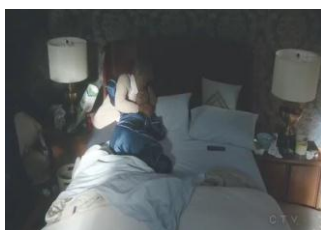
Picture 36 that was taken by using long shot shows that Wes and Annalise are sitting on the stairs. Wes tells Annalise about his regret of being Sam's murderer. Annalise assumes what Wes has done to Sam as a rational reaction. The conversation between them can be seen in the dialogue below that was taken from episode 15 from minute 01:13:30 to 01:21:06.

Wes : I didn't let her go. You have to believe me.
 Annalise : I do.
 Wes : All of this.. Rebecca, Sam, Nate... It's all my fault [sighs]
 Wes : [Sobbing]
 Annalise : It's okay. It's okay. It's gonna be okay. Because what matters now is that Sam killed Lila. He did. Sam killed her.
 Wes : We don't know that.
 Annalise : No. But it's what two of us need to choose to believe. With everything that happened. It's version of the truth that makes the most sense and will let us move on.
 Annalise : Say it. And it will become true. Sam killed Lila. Sam killed...
 Wes : Sam killed Lila. Sam killed Lila. Sam killed Lila.
 Annalise : See ? Doesn't that feel better?
 Wes : I don't know.
 (HGAM, Episode 15, 01:13:30 - 01:21:06)

From the dialogue, it can be proven that Annalise is doing rationalization. When Annalise says "...It's version of the truth that makes the most sense and will let us to move on" (HGAM, Eps.15, 01:17:21-01:18:05), Annalise reinterprets her behavior to make kills someone seems more rational and can be accepted. Before Wes kills Sam, Annalise believes that kills someone is a mistake. However when

something terrible happens to Wes, Annalise changes her opinion so Wes' mistake can be accepted. Annalise action is categorized as rationalization because her action is in accordance with the definition of rationalization in page 23. "It" on the previous quotation refers to the truth about Sam's involvement in Lila's murder case. Although Annalise said that Sam's involvement in Lila's death as her own version of the truth, she keeps believing that Sam kills Lila. She also makes that belief as a rational reason for everything that Wes does to Sam. This belief will make them move on from everything that happens to them. Then, Wes follows Annalise's command to believe the truth that Sam kills Lila. In the dialogue, Annalise and Wes repeatedly say that "Sam killed Lila.... Sam killed Lila" (*HGAM*, Eps 15, 00:19:01). This action will make them avoid their anxieties of Sam's death because Sam kills Lila.

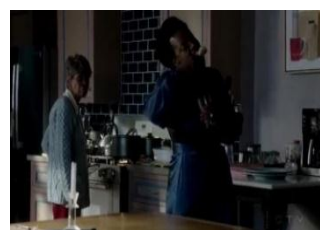
4.2.1.2 Regression



Picture 37
HGAM Eps. 13
00:04:36



Picture 38
HGAM Eps.13
00:33:38



Picture 39
HGAM Eps.14
00:23:29

The second defense mechanism that is experienced by the character of *HGAM* is regression. Regression is experienced by Annalise after she cannot bear the burden anymore. She has to accept her husband's death, to cover her students' fault and to accept reality that her boyfriend goes to prison because of her fault.

Picture 37 to 39 shows us how Annalise deals with her depression. This depression leads her to act childish. Annalise shows the audience a lot of childish behavior.

Picture 37 that was taken by using medium shot shows that Annalise's mother hugs Annalise because Annalise does not want to wake up from her bed. Annalise's mother says "It's alright baby. Come on. Mama's here now and everything is gonna be alright, right?" (*HGAM*, Eps.13, 00:04:24-00:04:37) and Annalise only cries and hugs her mother. This scene really portrays how Annalise performs regression. Annalise shows regression by manifesting behaviors such as childish and dependant behavior. Annalise is crying in front of her mother. Crying is an action that can be categorized as childish behavior. She also cannot do anything to avoid her anxiety. In this scene, it seems that Annalise only needs protection from her mother. It also can be categorized as dependant behavior. Annalise gives up on everything that happens to her. Before this happens, Annalise never does this in her adult life. She used to solve her problems alone. Regression affects Annalise to reduce the anxiety. Annalise thinks there is someone who will protect her. Annalise escapes from the reality to the past memory of her childhood.

Picture 38 that was taken by using medium shot shows Annalise's mother is trying to comb Annalise hair. Annalise is accepting her mother's treatment. This scene really portrays how Annalise acts like a little child. She seems afraid if her mother will accuse her because of her own fault. In this scene, Annalise's mother also tells a story about Annalise's childhood. From the story Annalise's

mother tries to give advices to Annalise about what she has suffered. The conversation between Annalise and her mother can be seen in the dialog that was taken from episode 13 from 00:33:03 to 00:36:05.

Annalise's Mom : Shh. Come on, baby. Come on. Let me at your hair. Your kitchen is tight.

Annalise : Oh. Stop it, Mama!

Annalise's Mom : Come on now. Where's your comb? Come on. I bought that house over off peach tree when I was pregnant with you. I was so proud at that house. I wasn't much, but it was mine. Built a porch swing and tended a little garden that was just right out front. I baked up a storm in that pld stove. You know the one that you had to light with along match? And one winter Uncle Clyde came by and said that he needed a place to stay just till he got on his feet, he said. Can't turn your back to your family. And then, I woke up in the middle of the night. I don't know what it was. I-I-I just woke Clyde, he came out of your room, and I know what he had done. He was a big man. Loved his liquor and his hooch. Smoked three packs of cigarette a day was always stinking up the house with cigarette smoke. All the time, he would just fall asleep on the couch, a cigarette hanging out his mouth. I'd go by and put it out. Then one night, not to long after, he fell asleep on the couch drunk as a skunk, that cigarette hanging out of his mouth. I got you and your brothers and sisters out of bed, and we went over to Aunt Mabel's to sleep. And that night, the house that I loved so much burnt to the ground and your Uncle Clyde burnt right with it. All I know how... how you've been torturing yourself about what went on there, baby. And maybe you did something real bad. I don't know and don't much care if you did. I know if you did, you had your reason. 'Cause sometimes you got to do what you got to do. Even if all you've got is a long match.

(HGAM, Episode 13, 00:33:03 - 00:36:05)

In this scene, Annalise performs regression. When Annalise's mother wants to comb Annalise's hair she says "Shh. Come on, baby. Come on. Let me at your hair. Your kitchen is tight" (*HGAM*, Eps.13, 00:33:03-0034:00), Annalise wants to reject it but she cannot. Annalise's action to accept her mother's treatment shows us that Annalise shows regression. Annalise shows childish behavior because Annalise accepts her mother to comb her hair. Annalise's mother tells a story of Annalise in the past. Annalise seems to listen to her mother carefully. Her mother makes Annalise regress to her earlier period of life. There was also a problem in Annalise's childhood but she can move on from it. Then, her mother gives an advice to make Annalise stronger in facing her problems. Annalise's mother says "All I know how... how you've been torturing yourself about what went on there, baby. And maybe you did something real bad. I don't know and don't much care if you did. I know if you did, you had your reason. 'Cause sometimes you got to do what you got to do. Even if all you've got is a long match." (*HGAM*, Eps.13, 00:35:40-00:00:36:05) and Annalise is back to the stage where she always listens to the advice that are given by her mother. That is a proof tht Annalise is doing regression. As the effect of regression, Annalise can relieve her pain of losing Sam and reduce her anxieties. It is because she will think that she does not have any responsibility for everything that happens.

Then, picture 39 that was taken by using long shot shows that Annalise is taking a boiled chicken with her hands. The action that she takes proves that Annalise performs regression. Her action is categorized as childish behavior. It is really different from the actions that are performed by Annalise in front of her

students. The conversation between Annalise and her mom below is a proof that Annalise cannot act as a protector for everyone.

Annalise's mother : Where are all those folks that work for you? Why aren't they here?
Annalise : They're at trial.
Annalise's mother : Without you?
Annalise : Mama, does it look like that I can be at trial? Does it look like I can help anybody.
(*HGAM*, Eps.13, 00:23:49 - 00:24:05)

Regression appears after she can not pretend to be a protector for her students anymore. When Annalise said "Mama, does it look like that I can be at trial? Does it look like I can help anybody?" (*HGAM*, Eps.13, 00:24:00-00:24:05) it means that now Annalise cannot help anyone. She only does what she wants to do without thinking about other people. She lets Keating's five students to solve the case without her. She thinks that she does not have any responsibility for everything. This action portrays how Annalise is back to the childhood where she has no burden at all. Annalise is back to the time where she only thinks about herself. As the effect, Annalise can feel her freedom from being haunted by anxiety.

4.2.1.3 Repression



Picture 40
HGAM Eps. 10
00:15:40



Picture 41
HGAM Eps.10
00:33:02

Another defense mechanism in *HGAM* is repression. Repression is shown in Wes' action to repress his memory about Sam's death. As we know, Wes kills Sam by hitting Sam's head. Wes is always haunted by this memory. After Wes is unable to reduce the anxiety within himself, he removes his memory about killing Sam. Picture 40 that was taken by using long shot shows that four members of Keating's five students and Rebecca are discussing defenses for the new case. From the discussion, it can be seen that repression is shown by Wes. It can be proven in the dialog below that was taken from Episode 10.

- Laurel : Asher just texted me. Bonnie wasn't able to get the laptop, which is good. That means the D.A. probably thinks there's something on it that'll hurt their case against Rebecca.
- Michaela : Or, dumbass, it means we don't have any evidence to place Sam at the murder scene, which means no one will believe that he's on the run, which means we become suspects.
- Connor : Hello, Raskolnikov. "Crime and Punishment"...the guilt eats away at him until he goes cray, and then he turns himself in.
- Wes : No one here is Raskolnikov.
- Connor : Look. I'm just saying that we should get drunk, enjoy our last days of freedom before Annalise gives us up.
- Wes : How Annalise knows anything?
- Connor : I don't know. I mean. Maybe Laurel told her boyfriend.

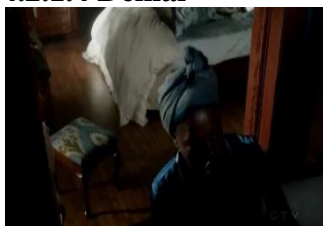
Laurel : I didn't tell Frank, okay? And Wes is right. No one knows everything.
 Connor : Except the campus cop, right? I meant the one who saw us carrying the body out of the house. He knows some stuffs.
 Wes : Everyone needs to calm down. Let's just focus on this case like we would any other.
 (*HGAM*, Episode 10, 00:15:05 - 00:15:56)

In the dialogue above Connor says "Look. I'm just saying that we should get drunk, enjoy our last days of freedom before Annalise gives us up" (*HGAM*, Eps.10, 00:15:15-00:15:23). Connor's utterance indicates that he is afraid if Annalise cannot help them to prove Sam is Lila's murderer. Connor is also afraid if he becomes suspect and goes to jail. However, Wes seems to be calm to face the reality. When Wes said that "Everyone needs to calm down. Let's just focus on this case like we would any other" (*HGAM*, Eps.10, 00:15:45-00:15:56) he represses the memory of his mistake as Sam's murderer. Wes can focus on another important thing. He has more concentration on solving the case that has given by Annalise. This action is defined as repression because Wes can forget that unpleasant experience that haunts him every time.

Picture 41 that was taken by using medium shot shows Wes is in court along with Annalise Keating and Keating's five students. They are in the court to prove that Sam kills Lila. Repression is shown by Wes through this scene. Wes smiles because Annalise can prove that Rebecca is not guilty. Wes represses the reality that he has killed Sam. He represses his unpleasant experience by focusing on defenses to prove that Rebecca did not kill Lila. It can be proven in Wes' statement to the D.A. in episode 10 minute 00:10:00 to minute 00:10:05. Wes says "I never really paid much attention to him, to be honest. I was more focus on

preparing Rebecca Sutter's defense for trial" (*HGAM*, Eps.10, 00:10:00-00:10:05). From Wes' utterance it can be concluded that Wes is doing repression. As the effect of repression Wes can reduce his anxiety and his guilty feeling and he can focus on helping Rebecca out of jail and proving that Sam has killed Lila.

4.2.1.4 Denial



Picture 42
HGAM Eps.13
 00:10:11

The fourth defense mechanism that is experienced by Annalise is denial. The reason that drives her to perform denial is that Annalise does not move on from her grief over Sam's death. She also feels guilty because she does not do anything to help Sam. Picture 42 that was taken by using medium long shot shows Annalise is taking Sam's clothes from her mother. She is angry when her mom wants to take all of Sam's clothes in his wardrobe. This action proves that Annalise performs denial. She keeps everything about Sam to be unchanged. Annalise is not ready to get rid of Sam's things. The process of Annalise's denial can be seen through the dialog below.

- | | |
|-------------------|--|
| Annalise | :What are you doing?You can't just take Sam's suits. |
| Annalise's mother | : Don't tell me you saving them for that sister of his. Has she been skulking around with that "I smell something bad" face yet? |
| Annalise | : I'm not ready to get rid of his things just yet. |

Annalise's mother : These suits are too good to go to waste.
 Annalise : Stop it.
 Annalise's mother : Thelonious can use them for the job search.
 Annalise : I said stop it! These are a man's possessions.
 They are not just cheap hand-me-downs that you put
 on the poor box at church
 (*HGAM*, Episode 13, 00:09:48 - 00:10:14)

The action that she performs in the dialogue above clearly shows us how Annalise does not ready to let Sam go. When Annalise said "I'm not ready to get rid of his things just yet" (*HGAM*, Eps.13, 00:10:01:00:00:10:05), it means that she is not ready to let everything about sam go. She also denies that Sam has died. It is a proof that Annalise is doing denial. Her action also reveals her sorrow of losing Sam. Annalise' unwillingness leads her to keep everything that connects with Sam. This action affects her to reduce her anxiety. The action that she takes shows us how Annalise is regretting what had happened to Sam. As an effect, she is showing denial. Her denial eases her guilty feeling and anxiety within herself. Annalise keeps Sam's place unchanged because it is the only thing that she can do. As the effect, Annalise feels better and she can reduce the anxiety within herself. Annalise can also continue her life without always thinking about her mistake.

4.2.1.5 Projection



Picture 43
HGAM Eps.15
00: 54:30

The last type of defense mechanism that the writer will explain is projection. Projection defense mechanism is experienced by Wes Gibbins. Projection that is shown by Wes can be proven in Rebecca's statement to Connor. The audience can see how Rebecca is trying to figure out that Wes is doing projection. Picture 43 shows that Rebecca is talking to Connor about Wes. The conversation between them is provided in the dialog below.

Rebecca : How's it going with you two? Do you trust him?
 Connor : Shut up!
 Rebecca : Been together about as long as me and Wes. I trusted him. You were right not to trust him. After he lied to us about that night, that Annalise knew.
 Connor : You think this is gonna work? You can just get inside my head?
 Rebecca : You're all spending so much time trying to figure out if I'm a killer when we already know somebody who is. And he got us to go along with his plan that night.
 Connor : He was doing that to save you.
 Rebecca : Yeah, then he turned in on me.
 (HGAM, Episode 15, 00:54:30 - 00:55:00)

From the conversation above the audience knows that Wes projects his fault to Rebecca. Rebecca says "Yeah, then he turned in on me" when Connor said that everything that Wes does is to help Rebecca. Rebecca's utterance proves that Wes is doing projection. He projects his mistake to Rebecca. It also can be

proven that Wes is doing projection in many scenes where Wes always suspicious about Rebecca's involvement in Lila's death. He investigates Rudy in Enfield Behavioral Hospital in order to know the fact that Rebecca kills Lila.

Wes also accuses Rebecca of being the cause of everything that has occurred to him. Wes bestows his fault to others so that he can destroy his guilty feeling within himself. From this action, the audience will know that Wes is still trying to find a way to defend himself. Projection changes Wes' way of thinking. Wes does not focus on his fault anymore. He focuses on proving that Rebecca is guilty of everything that happens to him.

CHAPTER 5

CONCLUSION

From the previous discussion, it can be concluded that Annalise Keating and Wes Gibbins show defense mechanism in the TV series *How to Get Away with Murder Season 1*. Defense mechanism that appears in Annalise and Wes are rationalization, regression, repression, denial, and projection. Annalise shows rationalization by believing that Sam deserves to die because Sam kills Lila. She thinks that kill someone is acceptable if there is a rational reason for it. Annalise assumes that Wes is not guilty of Sam's death because he does it as a rational reaction to Sam. As the effect of rationalization, Annalise can dismiss anxieties within herself and she can continue her life.

Annalise shows regression as her impingement of her frustration. Annalise who always acts as a protector and a mother for her students gets back to the childhood stage. She escapes the reality and starts to act like a childish creature. Annalise needs her mother's protection to face all of her problems. She also accepts her mother's treatment as a child. This is really different to the reality that she always shows up as a mature woman who can solve problems. As the effect of regression, Annalise can relieve her pain of losing Sam and reduce her anxieties.

Annalise also shows denial by prohibiting her mom to take Sam's clothes. This action portrays Annalise cannot move on from her grieve over Sam's death. She shows that she is not ready to let Sam go and not ready to get rid of Sam. Annalise does it to ease her guilt and anxiety within herself. She feels guilty

because she cannot do anything to help Sam. So, Annalise keeps everything about Sam unchanged in order to keep memory about Sam alive.

Wes Gibbins is another character who shows defense mechanism in *HGAM*. He shows repression and projection in *HGAM*. Wes shows repression by destroying the memory about Sam's death. Wes is always haunted by anxieties of this memory. He tries to repress it and focuses on another things. As the effect, he gets more focus on proving that Sam is guilty of Lila's murder and he reduces his guilty feeling. Wes also shows projection in *HGAM*. It can be seen in Rebecca's statement that says Wes projects everything to her. Wes who is guilty of Sam's death tries to find justification for his fault. Then, Wes accuses Rebecca of being the cause of everything that has occurred to him. Wes bestows his fault to others so that he can destroy his guilty feeling and anxieties within himself.

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