PERSONALITY STRUCTURE OF ANDREW NEIMAN IN WHIPLASH (2014) FILM

A Thesis
Submitted to Letters and Humanities Faculty
In Partial to Fulfillment of the Requirements for the Strata 1 Degree

ENGLISH LETTERS DEPARTMENT
LETTERS AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
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ABSTRACT


This thesis aims to observe personality structure of the main character in *Whiplash* (2014) film through psychoanalysis approach related to personality structure, anxiety, and defense mechanism. This research is using qualitative method and descriptive analysis technique to analyze the psychological problem of the main character that is anxiety after describing the character using character and characterization theory of Petrie W. Dennis and Joseph M. Boggs.

Based on the research finding, the writer concludes that Andrew Neiman as the main character in *Whiplash* film is categorized as the developing character. Andrew Neiman has some character those are; a loner, gloomy person, low self-esteem person and weak. And after he faces some obstacle in the way he achieves his life goal he suffers psychological problem that is anxiety and makes him become an ambitious and arrogance.

This research found that the presence of his teacher and the condition that does not support Neiman’s way in order to pursue his dream makes his’ ego sets a manoeuvre through defense mechanisms to maintain himself from his anxiety and find a way to keep fulfilling his id’s desire. To conclude, the writer figures out that Neiman’s behaviour is dominated by his id and makes his ego produce his anxiety when the id faces some trouble in the process of its accomplishment.

**Keyword:** Personality Structure, Anxiety, Defense Mechanism, Psychoanalysis Approach
APPROVAL SHEET

PERSONALITY STRUCTURE OF ANDREW NEIMAN IN *WHIPLASH* (2014) FILM

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The Strata One Degree (S1)

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The thesis entitled above has been defended before the Letters and Humanities Faculty's Examination Committee on October 7th, 2016. It has already been accepted as a partial fulfilment of the requirements for the degree of strata one.

Jakarta, October 7th, 2016

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other or diploma of the university or another institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, September 2016

Mega Silvana
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CHAPTER I
INTRODUCTION

A. Research Background

Freud described that personality is formed by the presence of the instincts within a man (Minderop 23). The instincts as Freud emphasized (in Minderop 25) is something that underlying a man to behave because personality can be determined by the behaviour itself. The instincts work under Id's\(^1\) system with its pleasure principle\(^2\) (Feist and Feist 31). Because the presence of those instincts is meant to be the fulfiller of a man’s need, will and aim, so the nature of fulfilling the instincts is important. And because those instincts are important, when those instincts meet with their urgency to accomplish, as pleasure principle works, the urgency must be done as soon as possible. If in its accomplishment process there are many barriers or obstacles that could make the need, will and aim delayed or impeded then a man will suffer a condition named anxiety.

Anxiety itself is the product of ego\(^3\) as the result of fear, threat and every uncomfortable feeling that come from reality that experienced and faced by a man. Those feeling will appear as the response of a man’s disability in fulfilling his or her purpose in life including those instincts above. The common source of

\(^1\) One of provinces in Freud personality structure theory that focused on fulfils a man’s pleasure. Especially, in biological needs such as eat, drink, sleep, sex and comfort. For further explanation see chapter II.

\(^2\) Id’s role in the matter to fulfilling a man’s basic needs (pleasure seeking) including impulses, desire, will and everything that arise define and satisfaction without consider reality and moral. See chapter II.

\(^3\) Second province of Freud personality structures that dealing with reality with its role as the head of a man’s personality. See chapter II.
disability of a man in achieving his purpose is the presence of another person. In this sense, it can identified as the barriers or obstacles that usually blocking a man’s purpose to achieved and trigger the anxiety because a man feels disturbed, harm and danger by the presence of that person.

In defining anxiety, Freud (1933/1964) (in Feist and Feist 39) pointed out that,

“Anxiety is a felt, affective, unpleasant state accompanied by a physical sensation that warns the person against impending danger. The unpleasantness is often vague and hard to pinpoint, but the anxiety itself is always felt (Feist and Feist 39).”

From the definition above, anxiety appears with its symptoms as the body responses of the unpleasant feeling. Basically, anxiety is normal and can give benefit for a man because it can increase a man’s awareness of potential threat and danger. But, if it disturbs goal achieving, self-gratification, normal pleasure and everyday functioning of a man, it can call as a psychological problem that is anxiety disorder (Sdorow and Rickabaugh 408).

For the further result of anxiety, this condition can make a man set the self-defense or usually known as the defense mechanism as the way to keep him or her from his or her anxiety. In a case, when a man cannot control the overwhelming anxiety, this condition can lead a man to another psychological problem such as obsessive condition to the certain object towards his or her life goal. While in another case, this condition can make a man suffered depression when he or she feels that there are no ways to do to defeat and control his overwhelm anxiety. To sum up, both of those condition will also affect the forming process of a man’s personality.
The writer looks that those problems above are often inspiring literary works to serve as the major theme of the story that really interesting to be discussed and analyzed. According to Tarigan, literature is a typology or a depiction of life and imagination into the shapes and structures of language includes human and their condition that is life with all the feelings, thoughts and aims (Tarigan 3). Therefore, most of the literary works have the similar theme as the issues of human life with its psychological aspects. One of the literary works that are widely adopted the themes of psychology is a film. One of them is Whiplash\(^4\) film.

This drama thriller film tells a story of the main character’s effort named Andrew Neiman in realizing his dream to be a great jazz drummer. In the way of his effort in achieving his dream, Neiman meet and asked by Terence Fletcher, a teacher who is known by his terrifies teaching method to join his band. Fletcher’s style in teaching which is often caused Neiman stressed is making Neiman anxious. As Minderop defines, every uncomfortable condition such as conflict and stress is also one of the sources of anxiety (Minderop 27). That condition forces him to practice hardly and does not care though often draining sweat, blood, and tears because being good in Fletcher's mind does not only entail playing well but knowing that he is playing well and if he does not playing well, everything he does is wrong.

\(^4\)A film that released in 2014 and got 87 wins and 124 nominations in many awards such as; in Oscar won as Best Performance by an Actor in a Supporting Role for J.K. Simmons and Best Achievement in Film Editing for Tom Cross. In Academy of Science Fiction, Fantasy & Horror Films, and USA won as the Best Independent Film. In Sundance Film Festival 2014 won as Grand Jury prize and Audience Award for Damien Chazelle. In Toronto Film Critics Association 2015 won as Best Supporting Actor for J.K Simmons. [http://www.imdb.com/title/tt2582802/awards](http://www.imdb.com/title/tt2582802/awards) accessed on December, 05, 2015.
Neiman joins the band as the alternate player and only after a month he got the core player because he lost Tanner’s folder and took Carl Tanner’s position in a jazz competition. However, the core position that Neiman gets is not easy to keep because only on a few days Fletcher wants to replace Neiman’s position with Ryan Connolly who can play the double-time swing better than Neiman and Fletcher decides to choose Connolly to play in the next jazz competition. The circumstance make him feel more anxious and never stop practice to keep his position in the band even he has to break with his lover because he thinks that his girlfriend will disturb his focus and his important principle to be the best musician in the 20th century.

But everything is not going as Neiman plans. Although he can keep his position as the main player to play in the next competition, the situation is not supporting his aim. On the way to the venue, he got an accident until his entire body injured and bleed also make his condition impossible to keep playing in the band. But Neiman still insists himself join the competition because he does not want to be replaced by the other player and lost his chance to be chosen by Lincoln Centre in pursuing his dream to be a great jazz drummer.

From the explanation above, the writer found that anxiety is the most issue that suffered by Andrew Neiman that can affect his personality and the issue is very interesting to be discussed and analyzed. Because anxiety is one of psychological problem, this analysis will apply psychoanalysis approach of Sigmund Freud to analyze the main character’s personality and his psychological

\[5\] The value of notes in tunes that played in double (Widjaja).
problem in a research entitled “Personality Structure of Andrew Neiman in Whiplash (2014) Film”.

B. Research Focus

In Whiplash film there are a lot of characters that can be a concern of this analysis to discuss. But this analysis has focused on Andrew Neiman played by Miles Teller as the main character in the film. The study will look how psychological problem of the main character Andrew Neiman is depicted in the film and how Sigmund Freud’s theory explicates his personality.

C. Research Question

Based on the focus of the study there is one interesting research questions to be analyzed, namely:

1. How does Whiplash depict personality structure of Andrew Neiman as the main character based on Sigmund Freud psychoanalysis approach?

D. Objective of the Study

The general objective of this analysis is to reveal the personality of Andrew Neiman as the main character in Whiplash film. Specifically, this analysis sought to explore:

1. Whiplash film in depicting personality structure of Andrew Neiman as the main character based on Sigmund Freud psychoanalysis approach.
E. Research Significance

Academically, the analysis is to fulfil one of the requirements for strata one degree to English Letter Department, the faculty of Letters and Humanities of the State Islamic University of Syarif Hidayatullah Jakarta.

Practically, the writer hopes that the result of this analysis can be useful for those who interests in analyzing film with the same field and give them information even be references. This analysis expected could enlighten people in considering psychological problems in life that can affect their personality especially anxiety. So the people could anticipate and control the anxiety if it comes to their life.

F. Research Methodology

1. Research Method

This study uses qualitative methods. Qualitative method sees the correlation between the words and sentence that shaping a certain meaning, and analyze the correlation and experimental (Farkhan 115). In this study, the writer will describe and collect important data. For retrieving data, the writer begins by watching Whiplash film as the main data, noting the important data and reading books and browsing the internet to adding the references.

2. Technique of Data Analysis

In this analysis, the writer uses qualitative data and it will be supported by relevant references. The steps of this analysis are: firstly, collecting data and references from several sources to help the writer describe the character
that will be analyzed. Secondly, the writer will identify the data using Character and characterization theory and continued by analyzing the data using Sigmund Freud’s psychoanalysis approach to answering the research question using descriptive analysis techniques. Finally, the writer concludes the result of the analysis.

3. Unit of Analysis

The unit of analysis in this analysis is Whiplash (2014) film. This film was directed by Damien Chazelle and produced by Sony Pictures Classics cooperate with Bold Films, Blum House Productions and Right of Ways Films starring Miles Teller as Andrew Neiman and J.K Simmons as Terrence Fletcher.

4. Research Instrument

The instrument of the study is the writer herself. The writer as the subject in this analysis begins by watching Whiplash film, reading some references, collecting and writing the data to finish this analysis.

5. Research Time and Place

This research begins in March 2016 and accomplished during the academic year 2016-2017 as a thesis in English Letters Department, Letters and Humanity Faculty of State Islamic University Syarif Hidayatullah Jakarta. All supporting materials are taken from Letters and Humanity Faculty library, State Islamic University Syarif Hidayatullah Jakarta library and web source to get information and references related to this research.
CHAPTER II
THEORETICAL FRAMEWORK

A. Previous Research

This research has some similarities with some other research which have similar corpus, topic, and theory. The first prior research is a thesis that written by Mutiara Yosi Fuji in 2016 from Universitas Andalas Padang entitled “An Analysis of Speech Act as Found in the Script of Whiplash Movie” (Fuji). This research is engaged in the field of linguistic and using the qualitative method with purposive sampling technique. The theories that used in this research is pragmatic from Parker (1986), Yule (1996), and Leech (1983) to analyze the speech act of the main character Andrew Neiman that found in the film script they are; direct literal, indirect literal, and direct non-literal that the main character used to communicate and express his feeling. Clearly, the difference between her research and this research are the field of analysis and the object that analyzed.

The second prior research comes from student thesis of Universitas Gunadarma named Andhina Prismatiti entitled “Andrew Neiman’s Traumatic Disorder In A Film Whiplash” in 2015 (Prismatiti). This research is analyzing the traumatic disorder of the main character Andrew Neiman after being bullied by his abusive teacher. The aim of this research is to be a problem solver for the bullying victims to recover themselves and take the positive sides after being bullied. The writer notes that bully is unpleasant situation that causing an anxiety.

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Kind of selection method where the samples are taken from the data containing criteria which are needed in a research.
and give effect traumatic after being bullied. While her research focuses on analyzing the effect that is traumatic, this research will take the condition during the course of facing that uncomfortable condition that is anxiety.

Finally, the third prior research is a thesis entitled “Analisis Kepribadian Tokoh Utama dalam *MERTVIE DUSI/JIWA-JIWA MATI Karya Nikolai Vasilevič Gogol’: Kajian Psikoanalisis Sastra” made by Reni Kurnia Dewi from Universitas Indonesia (Dewi). This thesis focuses on the analysis of the main characters’ personality Čičikov. She uses descriptive qualitative analysis method and applies the theory of psychoanalysis Sigmund Freud related to the Id, Ego, and Superego to analyze the deviant behaviour of the main character. In concluding the main character’s personality, her research associate with the state of social culture of Russia and Russian itself. But this research will connect to the proximity with another character as the source of the main character’s psychological problem.

Based on the explanation before, this chapter will describe the theories that will be used to analyze the psychological problem as the main issue of the main character in the corpus of this research that is Whiplash film. In analyzing character, this research took the theory of character and characterization by Joseph M. Boggs and Petrie W. Dennis. For further explanation, after describing the character and characterization, the writer will apply the theory of psychoanalysis approach of Sigmund Freud to observe the main character psychological problem to reveal the main character’s personality himself.
B. Film and Character Theory

Film is one of literary work product that has been growing up to be a big industry and very interesting to be discussed and analyzed. Film has the similarities with the other literary works such as poetry, short story, novel and drama because they have a story. According to Dennis W. Petrie and Joseph M. Boggs,

“Film employs the compositional elements of the visual arts: line, form, mass, volume, and texture. Like painting and photography, film exploits the subtle interplay of light and shadow. Like sculpture, film manipulates three-dimensional space. But, like pantomime, film focuses on moving images, and as in dance, the moving images in film have rhythm. The complex rhythms of film resemble those of music and poetry, and like poetry in particular, film communicates through imagery, metaphor, and symbol. Like the drama, film communicates visually and verbally: visually, through action and gesture; verbally, through dialogue. Finally, like the novel, film expands or compresses time and space, traveling back and forth freely within their wide borders (Petrie and Boggs 3).”

To analyze a film, firstly it is important to understand the intrinsic elements, such as plot, setting, point of view, character, and characterization. Each element has their important role to bring the story to the end. Furthermore, this research focuses on character analysis. By understanding character, the other elements can be easy to discover, so more explanation about character and characterization are explained below.

1. Types of Characters

The character is someone who acts, appears, or is referred to as playing a part in a literary work (Hunter, Booth and Mays 102). In analyzing a character or
characters’ relationships (and fictional character almost always exist in relation to one another) we relate the character's act, speech, and physical detail to another until we understand the character (Di Yanni 54). Boggs and Petrie divided the characters into three, they are;

a. Stock Characters and Stereotypes

Petrie and Boggs said that stock characters are minor characters that easy to predict from their job and profession. Meanwhile, stereotypes are characters that embassy of many people behaviour which is usually often shown in fictional people such as rich playboy, western hero, and unmarried aunt (Petrie and Boggs 55).

b. Developing and Static Characters

Petrie and Boggs explain that developing characters are affected by internal and external factors around the characters such as the plot of the story that can change the appearance, attitude, and personality of the characters. On the other hand, static characters do not have an important effect on their lives. Their action is repetitive and usually needed in comedy (Petrie and Boggs 56).

c. Flat and Round Characters

For further explanation, Petrie and Boggs stated that flat characters are have not unique and complexity that connected to psychological side. As the opposite round characters cannot easily be categorized because they have some degree complexity and ambiguity in their personality (Petrie and Boggs 57).
2. **Technique of Characterization**

According to Dennis W. Petrie and Joseph M. Boggs, there are eight ways of characterization. But in this research, the writer only uses five ways that will explain below.

a. **Characterization Through Appearance**

Petrie and Boggs describe that the most actors appear on the screen, the most people can make certain assumptions about them from their appearances such as facial features, dress, physical build, and mannerisms and the way they move. Every character has their own qualities and roles for the story progress that meant to be the impression builder. Therefore, the impression is important to help a film in establishing and build a character depend on how often they appear in the film (Petrie and Boggs 50).

b. **Characterization Through Dialogue**

As Petrie and Boggs said that characters in a fictional film naturally reveal a great deal about themselves by what they say through thoughts, attitudes, and emotions. But much is also revealed by how they say it included their grammar, sentence structure, vocabulary, and particular dialects. This way can help to reveal the characters’ background, and mental processes (Petrie and Boggs 50).

c. **Characterization Through External Action**

Perhaps the best reflections of character are their actions. Usually, the action is taken to do for a purpose. Petrie and Boggs pointed out that every action that taken by the character in some way reflects their qualities of his or
her personality. Although the other way can help to explain the character, but almost is revealed by everything they do (Petrie and Boggs 51).

d. Characterization Through Internal Action

Petrie and Boggs believe that inner action within a man is important to help to understand of their characters. Therefore, there should be a clear relationship between a character and his or her actions. It included their minds and emotions that are consist of secret, unspoken thoughts, daydreams, aspirations, memories, fears, and fantasies (Petrie and Boggs 52).

e. Characterization Through Reaction of Other Characters

For further explanation, Petrie and Boggs describe that the way other characters view a person is the excellent way of characterization. Sometimes, information about a character is already spoken by other characters before the character appears for the first time on the screen. It means that the character has the important role and huge effect to the story of the film (Petrie and Boggs 52).

C. Psychoanalysis Theory

According to Brenner, psychoanalysis is a scientific discipline which was begun some sixty years ago by Sigmund Freud. Freud develops the ideas that most of the neurotic diseases come from the psychologic condition. Through many neurotic patients, Freud found that there is a mental process which hidden strongly in human self and it manages human behaviour (Brenner 11).
The mental process has three levels: unconscious mind, preconscious mind, and conscious mind. Freud (in Eagleton 437) declares that human mind mostly is mastered by unconscious which is the key to understanding human behaviour (Minderop 13). Freud believed that most of behaviours are caused by thoughts, ideas, and wishes that appear in person’s brain but are not easily accessible by the conscious part (Boeree 279). Conscious is a man awareness and has the minor role in psychoanalysis theory itself. Although has the minor role, the conscious is the only part of human mind that can accessible directly by a man (Feist and Feist 31).

For further explanation, Eagleton noted that psychoanalysis is not only a theory of the human mind but a practice for curing those who are considered mentally ill or disturbed. Such cures, for Freud, are not achieved just by explaining what is wrong with his patients and revealing his unconscious motivations (Eagleton 138). So after almost 2 decades describe that the portrayal of psychic strife was the conflict between conscious and unconscious forces. Then, during the 1920s, Freud introduced a three-part structural model. This division of the personality is divided into three structures. Although did not supplant the topographic model, but it helped Freud explain mental images according to their functions or purposes (Feist and Feist 33).

1. **Personality Structure**

Freud’s understanding of human personality was based on his experiences with his patients, his analysis of his own dreams, and his vast readings in the various sciences and humanities. By these experiences, as Halonen and Santrock
said, Freud (1917) believed that personality has three structures: the id, the ego and the superego (Halonen and Santrock 379). According to Minderop, Freud analogizes id as the king or queen, ego as the prime minister and superego as the supreme pastor. That structure each representing the structure of individual’s personality in accordance with their own function (Minderop 21).

a. Id (Das Es)

In Freud’s view, the id is unconscious; it has no contact with reality. The id works according to the pleasure principle, the Freudian concept that the id always seeks pleasure and avoids pain (Halonen and Santrock 379). Id behaves like an absolute ruler that must be respected, spoiled, arbitrary and self-serving. What it wants must be accomplished immediately (Minderop 21). Furthermore, Feist and Feist believe that besides being unrealistic and pleasure seeking, the id is illogical and amoral. Therefore, it cannot make value judgments or distinguish between good and evil (Feist and Feist 34).

As Halonen and Santrock said in their book, the id is the Freudian structure of personality that consists of instincts, which are the individual’s reservoir of physical energy (Halonen and Santrock 379). Those instincts consist of two drives, they are; life drive or Eros and death drive or Thanatos. Eros is what we know as crucial thing as life survival such as eat and sex gratification. As Brown noted, Freud believed that human beings have an unconscious desire to destroy both themselves and others [...] and Thanatos derives pleasure out of destruction (Brown 3). Sometimes Thanatos represents itself through aggression.
As the region that houses basic drives (primary motivates), the id operates through the **primary process**. Because it blindly seeks to satisfy the pleasure principle, its survival is dependent on the development of a **secondary process** to bring it into contact with the external world. This secondary process functions through the ego (Feist and Feist 35).

b. Ego (Das Ich)

Ego caught between two opposite forces and guarded and abide by the principle of reality by trying to fulfill the individual pleasure that limited by reality (Minderop 21). As Halonen and Santrock (380) said that the ego is called the executive branch of personality because it makes rational decisions. Whereas the id is completely unconscious, the ego is partly conscious. It is useful to raising a man’s mental function—reasoning, problem-solving, and decision making (Halonen and Santrock 380).

Beside serve the id to fulfil its desire, Feist and Feist noted that the ego must take into consideration in controlling equally of the id and the superego when a man wants to show their intellectual. It means that the ego also must serve the superego with its realistic of the external world (Feist and Feist 35).

But this service does not consider the morality as superego did because the ego has no morality and ego always try to find the way for id to fulfil without risking a man’s safety. Feist and Feist described that when the ego surrounded by the certain condition that can harm a man, the ego reacts becomes anxious. It then triggers a man to uses repression and other defense mechanisms to keep himself from this anxiety (Feist and Feist 35).
c. Superego (Das Ueber Ich)

According to Halonen and Santrock, superego is the last structure of personality. The superego considers something that is right or wrong. That is what we often call as the “conscience” (Halonen and Santrock 380). The conscience is recognizing the value of good and bad (Minderop 22). “The superego [...] creates feelings of pride and guilt according to the beliefs that have been learned within the family and the culture” (Boeree 284).

The superego led by moralistic and idealistic principle as the opposite of the id with its pleasure principle and the ego with its realistic principle. Those principles made superego has its duties to judge right or wrong of an action and determines what we should do and should not do. From its duties, superego arises some feeling as the value of one action such as guilty feeling and fear of punishment after someone doing something wrong or satisfy and proud feeling after doing something right.

2. Anxiety

In defining anxiety, “Freud (1933/1964) emphasized that it is a felt, affective, unpleasant state accompanied by a physical sensation that warns the person against impending danger. The unpleasantness is often vague and hard to pinpoint, but the anxiety itself is always felt” (Feist and Feist 39). Anxiety can appear from a threatening condition such as the present of the other person who can cause a bad situation in the future and too disturbing to live with and the impeded or delayed in realizing a life goal. Those circumstances triggering
someone to build a shield to survive from his anxiety to keep him from external threat or other internal impulses that often called as the defense mechanism.

Furthermore, Feist and Feist pointed out that only the ego can produce or feel anxiety, but the id, superego, and external world each are involved in one of three kinds of anxiety those are; neurotic, moral, and realistic. The ego’s dependence on the id results in neurotic anxiety; its dependence on the superego produces moral anxiety; and its dependence on the outer world leads to realistic anxiety (Feist and Feist 39).

a. Neurotic Anxiety

Neurotic anxiety usually appears with unknown reason from unconsciousness. But Feist and Feist believe that people may experience neurotic anxiety by the presence of another person such as the presence of a teacher, manager, or some other authority figure. During childhood, these feelings are often accompanied by fear of punishment, and this fear becomes generalized into unconscious neurotic anxiety (Feist and Feist 40).

b. Moral Anxiety

Feist and Feist explain that moral anxiety comes from the conflict between the ego and the superego. This anxiety appear as the result of fear and guilty feeling because a man feels failed to behave consistently with what they regard as morally right or violating their own moral principle (Feist and Feist 40).
c. Realistic Anxiety

“Realistic anxiety is closely related to fear. It is defined as an unpleasant, nonspecific feeling involving a possible danger. For example, we may experience realistic anxiety while driving in heavy, fast-moving traffic in an unfamiliar city, a situation fraught with real, objective danger. However, realistic anxiety is different from fear that does not involve a specific fearful object” (Feist and Feist 40).

3. Defense Mechanism

Defense mechanism or mental protection is used when someone experiences anxiety to maintain his inner harmony that is balancing between id which always seek a pleasure and superego which always try to obey the norm from parents and society. Krech, Crutchfield, Livson and Wilson pointed out that “in personality theory; defence mechanisms are highly pervasive characteristics of the individual. They not only reflect his general personality but also, in an important sense, may influence the course of its development. The failure of these mechanisms to fulfil their defensive functions contributes to mental disorder” (Krech, Crutchfield, Livson and Wilson 578).

The principal defense mechanisms that identified by Freud include repression, displacement, projection, introjection, sublimation, and aggression.

a. Repression

Repression is the most basic defense mechanism because it is involved in each of the others (Feist and Feist 41). Repression is the process by which an unwanted or unacceptable idea or desire that is withdrawn from the
consciousness and pushed into the unconscious part of the mind. It develops from, an impulse, a mental process that endeavours to turn itself into action.

b. Displacement

Feist and Feist emphasized that in displacement, however, people can redirect their unacceptable urges onto a variety of people or objects so that the original impulse is disguised or concealed (42). In addition, the object that this mechanism uses, is something or someone that more safety to be a scapgoate and cannot bring the other source of frustation (Minderop 35). For example, a woman who is angry at her roommate may displace her anger onto her employees, her pet cat, or a stuffed animal (Feist and Feist 42).

c. Introjection

Feist and Feist believed that “introjection is a defense mechanism whereby people incorporate positive qualities of another person into their own ego. For example, an adolescent may introject or adopt the mannerisms, values, or lifestyle of a movie star” (Feist and Feist 43).

d. Sublimation

Sublimation is the repression of the genital aim of Eros by substituting a cultural or social aim (Feist and Feist 44). “We sublimate [...] our undesirable emotions and thoughts into a socially acceptable activity” (Boeree 283). Obviously, most of that sublimate is expressed in creative cultural accomplishments such as art, music, and literature.
e. Apathy

Apathy is another form of a reaction toward the frustration with pulling the self from the anxiety object and acting like pretend and let what happen to him or her (Minderop 38).

f. Aggression

According to Minderop, aggression divided into two they are; direct aggression and displaced aggression. Direct aggression is an aggression that expressed directly to someone or objects that causing frustration. Whereas displaced aggression is an aggression that cannot be expressed directly and make someone who suffered anxiety looking for a scapegoat to express his anger (Minderop 38).
CHAPTER III

RESEARCH FINDING

This chapter is conducted to answer the research question that is; *How does Whiplash depict personality structure of Andrew Neiman as the main character based on Sigmund Freud psychoanalysis approach?* In order to answer the question, firstly the writer would like to analyze how the character of the main character depicts in *Whiplash* film using character and characterization theory of Petrie and Boggs. By analysing the character and characterization, the writer found that anxiety is the most issue that suffered by the main character. Secondly, the writer will apply the psychoanalysis theory of Sigmund Freud to describe the anxiety of the main character as his psychological problem. Finally, based on the writer’s explanation of the psychological problem of the main character, the writer will conclude the personality of the main character that affected by the psychological problem itself.

By watching carefully and continuously the film, the writer will note and quote every important dialogues and monologues and captures every emotions, acts and interaction of the main character with other characters. The quotation of dialogues and monologues and the picture of emotions, acts and interaction will be added to this research as the evidence to support the writer’s arguments in answering the research question above.

To begin this analysis, the writer will explain the main character through character and characterization theory of Petrie and Boggs on the passage below.
A. Andrew Neiman’s Character Analysis

Andrew Neiman is identified as the major character that has an important role in running the story of this film because this film narrates the story of his effort in pursuing his dream to be a great jazz drummer that serves as the big theme of this film. Andrew Neiman also categorized as developing character because he affected by the action of the plot (internal, external, or both) and it changes his personality, attitude, or outlook on life as a result of the action of the story (Petrie and Boggs 55).

Overall, Neiman looks like another teenager in his class who using a t-shirt, jeans and sneaker (picture 1). He also a good looking man that shown by his physic appearances; white skin, tall, pointed nose and black hair (picture 2).

From the pictures above, As Petrie and Boggs said, the most a character appears on the screen, the most people can give assumption to help the film establish the character. It involves their physical appearance, facial feature, dress, manner and the way they move (50). But, although Neiman has a good appearance, it does not help him to be a friendly person. He even has no a friend in his school and it makes him become a loner. Sometimes, Neiman found his
classmate gossiping about him because they do not like Neiman joins and plays in the band. Because of that condition, Neiman always spends his break time alone in a room to play the drum or just listen to the drum play of his idol Buddy Rich and Charlie Parker. It also makes him even still and always goes to the movie with his father because there is no friend can he asks to hang out together. Thus, all of those circumstances affect Neiman’s physical appearance as a gloomy person.

His loneliness makes Neiman has low self-esteem. As Sdorow and Rickabaugh explain in their book, there are two aspects that can affect a man’s self-esteem (393). First, As Voss, Markiewicz and Doyle believe, the quality of relationships interpersonal such as between friends and spouses can give positive effect to man’s self-esteem (Sdorow and Rickabaugh 393). So, if a man has a problem in having a relationship to the others it can give negative effect for that man.

**Picture 3 (00:05:22)**

Picture 3 shows Neiman’s low self-esteem that causes him having trouble in making a relationship with a girl. It portrayed by his doubt in taking a decision to ask Nicole to date. Neiman always sees Nicole in the cinema because Nicole works there. But, Neiman just has the courage to sees Nicole from far because
Neiman feels afraid being rejected by Nicole. It took so long for Neiman to ask Nicole to date.

Because Neiman cannot express his feeling, it makes Neiman daydreaming about how the taste of kissing when he sees his friend kisses his girlfriend in front of him (picture 4). Neiman is forced to give attention to the detail move when his friend touches his girlfriend (picture 5). But because he knows he cannot do what his friend does, he pinches his lips into his mouth and starts to bow his head down (picture 6). As Petrie and Boggs said, in the way of analyzing a character, people can reveal their nature by seeing his or her inner action inside character’s mind and emotion such as fear and daydream that expressed by character’s face (52). Second, according to Robert and Bengston, self-esteem also comes from quality
of relationship of adolescent with their parents that will increase their self-esteem for twenty years ahead (Sdorow and Rickabaugh 393). From the explanation above, the writer found the correlation between Neiman’s low self-esteem with the absence of one Neiman’s parent figure that is mother. Nineteen years old Neiman only lives with his single parent father because his mother left him when he was a baby. The writer sees that Neiman who does not close even never close because his mother left him causing Neiman feels nervous when he nearby a woman because he never felt the feeling of love of a woman. It makes Neiman hard to make a relation with a woman and affect his self-esteem. Although Neiman still has a father who always accompany him to the movie, but they only have a chance to talk to each other there because they have their own activities before and after they go to the movie. Based on the explanation above, the writer concludes that Neiman’s character based on his internal action is low self-esteem person.

As the effect of low self-esteem, he becomes tearful. Neiman who starts his first year as the alternate in his class band named Nassau Band suddenly being asked to join in Studio Band by its conductor Terence Fletcher an abusive teacher who known by his terrifying teaching way. In the first day he joins the band, he makes mistakes because he does not follow Fletcher’s tempo and does not know that it is the reason why he wrong. Because of that, Fletcher slaps and mocks him using harsh words that noted on the dialogues below.

Neiman : [PLAYING]

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7 The core band of Shaffer Conservatory music school.
Fletcher: Stop. Now answer my question. Were you rushing or were you dragging? Answer!

Neiman: Rushing. (weeping)

Fletcher: Oh, my dear God. Are you one of those single-tear people? Do I look like a double fucking rainbow to you? You must be upset. Are you upset?

Neiman: No

Fletcher: No? So you just don't give a shit?

Neiman: I do give a shit about this.

Fletcher: So are you upset? Yes or fucking no? Yes, you are upset.

Neiman: Yeah.

Fletcher: Say it.

Neiman: I'm upset.

Fletcher: Say it so the whole band can hear you.

Neiman: I'm upset

Fletcher: Louder

Neiman: I'm upset.

Fletcher: You are a worthless, friendless, faggot-lipped little piece of shit, whose Mommy left Daddy when she figured out he wasn't Eugene O'Neill. Who's now weeping and slobbering all over my drum set like a fucking 9-year-old girl. So for the final father-fucking time, say it louder!

Neiman: I'm upset!

Petrie and Boggs emphasize that what the characters say in the film is one of the sources that can reveal their character. It involves how they say include the stress, pitch and pause patterns of their speech (50). The dialogue above explains that Neiman is weak because he cannot defend himself when Fletcher mad at him. The weak word here means that Neiman does not weak physically but mentally because he only cries and obeys Fletcher’s order although he has to embarrass himself in front of his classmates.
By the condition, after Neiman met Fletcher, he feels anxious because of Fletcher’s presence. As Minderop said, anxiety can appear as the result of a condition that can disturb a man’s comfort, physically and mentally (27). Neiman’s anxiety turns him become ambitious because he does not want to be embarrassed by Fletcher anymore. He starts to practice hardly even he has to hurt his hand until bleeding and damages his drum set. As Petrie and Boggs believe, the action that taken by the character is done for a purpose (51). And what Neiman did is described his action in order to pursue his dream by chosen as the core player in the Studio Band so Lincoln Centre will see and interest to him.

Picture 7 (00:32:21)  
Picture 8 (01:07:14)

Picture 7 proves that Andrew Neiman is an ambitious man because he will do anything in the process of gaining his purpose without considering even the bad risks for his body. He lets his body injured because he feels anxious about his position that finally he earns as the core player that threaten by the other player who can play the double-time swing better than him. Picture 8 even portrays his effort to keep his position and does not mind his body’s injuries after being crushed by a truck and refuses someone’s help who wants to bring him to the

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8 A big association that selecting every best musicians through competitions.
hospital. To sum up, Neiman is an ambitious person that described by his external action that depicted by the evidence above.

Such condition that he experiences in the previous explanation, after he gained his purpose to be the core drum player in Studio band he often feels superior from the others. He also underestimates his cousins’ achievement in their school by comparing with his achievement. Neiman who lived in his uncle’s house is always disregarded by his family. When he tries to tell them about his new important position in the band, his uncle’s family even his father does not listen to him. So, when he found that his achievement better than what his cousins got, he directly underestimates them so the whole family pay attention to him.

| Travis | I scored a 93-yard touchdown. |
| Uncle Frank | School record, school record. |
| Jim | Is that true? That's fantastic. |
| Neiman | It's Division Three. It's Carlton football. It's not even Division Two, it's Division Three. |
| [...] | Travis and Dustin, they have plenty of friends and plenty of purpose. |
| Neiman | I'm sure they'll make great school board presidents. |
| Dustin | That's what this is all about? You think you're better than us? |
| Neiman | Catch on quick. Are you in Model UN? |
| Travis | I got a reply for you Andrew. You think Carlton football is a joke? Come play with us. |
| Neiman | Four words you will never hear from the NFL. |

(00:44:53 – 00:46:41)

The conversation above happened when they have a dinner in Uncle Frank’s house. Neiman, who underestimates his cousins Travis and Dustin, make them angry and reacting to ask Neiman to spare with Travis’s football team. Travis and
Dustin’s reaction by challenging Neiman in playing football is the reaction of Neiman’s arrogance that has become one of his natures.

To sum up, after analyzing Neiman’s character through five ways of characterization theory of Petrie and Boggs, the writer concludes that Andrew Neiman is the major character in Whiplash film that categorized as the developing character. As the main character in this film, Andrew Neiman has some character those are; a loner, gloomy person, low self-esteem person and weak. In addition, his character becomes worse after he met Fletcher that triggering Neiman’s anxiety by what he did to Neiman and by his presence himself those are; ambitious and arrogance. Finally, the writer found that anxiety is the most issue that suffered by Andrew Neiman as the main character.

B. Andrew Neiman’s Psychological Problem Analysis

Whiplash narrates a story about Andrew Neiman who has psychological problem. The main character Andrew Neiman becomes obsessive to his drum after being insulted by his teacher, Terence Fletcher. He also becomes an aggressive one towards everything that will disturb his way in his effort to accomplish his dream. He even has no doubt to mock and attack someone who tries to harm his position in the band. Moreover, he will always practicing drum even with his bloody-hand and never stop until he gets what he wants.

From the short explanation above, Andrew Neiman has disturbed personality and what Neiman does is because he suffers a psychological problem named anxiety. According to Minderop, every conflict and frustration that can
retard a man to reach his or her goal is one of the source anxieties (Minderop 27). The reason Andrew Neiman suffers anxiety is his ambition which is based on his success principle that become a musician in the 20th century is everyone measure of success. In order to reach his life goal, Neiman meets some people who cause many conflict and frustration for him and slowing his way to achieve his dream.

The writer found that Neiman’s anxiety appears only after he met Fletcher. It because Neiman believes on what Fletcher says to him as explained by the dialogue below.

Fletcher: Andrew. Parents musicians?
Neiman: No.
Fletcher: What do they do?
Neiman: My dad's a writer.
Fletcher: Oh, what's he written?
Neiman: I guess he's more of a teacher, really.
Fletcher: Oh. College?
Neiman: Pennington High School.
Fletcher: Your mother, what does she do?
Neiman: I don't know. She left when I was a baby.
Fletcher: No musicians in the family? You just gotta listen to the greats, then. Buddy Rich, Jo Jones... You know, Charlie Parker became Bird because Jones threw a cymbal at his head. See what I'm saying? Mm-hm. Listen, the key is to just relax. Don't worry about the numbers. Don't worry about what other guys are thinking. You're here for a reason. You believe that, right?
Neiman: Yeah.
Fletcher: Say it.
Neiman: I'm here for a reason.
Fletcher: Cool. All right, man. Have fun.

(00:23:02 - 00:24:19)

The dialogue above happens before Neiman starts his first time join Studio Band. Fletcher tries to convince Neiman with giving an example about what happen to his idol Buddy Rich before he becomes a success drummer. Neiman
who admires Buddy Rich thinks that Fletcher has the same idol with Neiman and Neiman feels that Fletcher could help him to be a great jazz drummer through being student in Fletcher’s band. Although Neiman’s condition before meets Fletcher has made him feel uncomfortable those are; be an alternate in Nassau Band, has no friend, and has no girlfriend, but in that circumstances Neiman does not find yet the key to his success. His meeting with Fletcher has opened his mind that being accepted under Terence Fletcher and join his band is the only way he can realize his life goal to be a great drummer that eventually everything is not going well as he plans because there are many difficulties that he faces on the way his effort to be the best drummer. Thus, it triggers Neiman’s anxiety and turns he becomes aggressive towards everything that will disturb his way to achieve his dream.

After being chosen by Fletcher to join his Studio Band, Neiman becomes ambitious to gain what he dreams. Neiman who starts his first day as the alternate feels surprise after he sees how Fletcher mad at his student Elmer Fudd even Fletcher kicks Elmer out of the band when he finds Elmer plays out of tune and does not know if he has made a mistake. By the condition, it makes Neiman anxious after he sees on what happen to Elmer Fudd. For further explanation, Minderop said that every condition that followed by uncomfortable feeling, fear, unpleasant, and worry is identified as a threat that can trigger anxiety to appear (Minderop 28). Thus, Neiman writes every detail on his chart while he humming the not because he feels afraid of Fletcher so he can play correctly and will not
makes Fletcher mad at him as Fletcher does to Elmer as portrayed on the picture below,

But, when Neiman’s turn to play, he has a trouble in making some fills\(^9\) and makes Fletcher furious. Fletcher even threw a chair at Neiman’s head and he also insulted him in front of the band. Neiman who is afraid of Fletcher feels nervous to answer what Fletcher asks and only cries after Fletcher slaps his face for four times. By the condition, after he is home Neiman copies the chart (picture 10) and tries to learn his mistake on the chart by practicing hardly (picture 11) until his hand bleed (picture 12) and keep playing does not care the wound that he gets.

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\(^9\) Ornament or improvisation not in order to beautify a song in certain part.
Then, only about one month after Neiman joins the Studio Band, Neiman becomes the core after he replaced the core player, Carl Tanner in a jazz competition because Neiman loses Tanner’s folder. But, only within days Fletcher wants to replace Neiman with another student Connolly who can play the double-time swing faster than him. Neiman suddenly mocks Connolly and tries to convince Fletcher that he is the one who can be the core player.

Fletcher: Perfect, Connolly. Oh, my God. See, this to me is the beauty of Studio Band. You walk in here an alternate, you could be the new core.
Neiman: Oh, my God, are you serious?
Connolly: Thanks.
Neiman: That shit?
Fletcher: [CELL PHONE BUZZING] Fletcher.
Connolly: Thanks, man. Here you go. Don’t worry about Fletcher. He’s more bark than bite.
Neiman: Hey, look, you... I can play these charts.
Fletcher: Now is not the time, I swear to God.
Neiman: I can play it, okay?
Fletcher: I said not now! If you want the fucking part, earn it.

The dialogue above shows that Neiman feels afraid of being replaced by Connolly. Neiman feels threatened by Fletcher’s decision about giving Neiman’s
part to Connolly to play the *double-time swing* in “*Caravan*” song that will Studio Band play in the next jazz competition. In this situation, Neiman also feels that Connolly is an object that can threaten his position beside Fletcher so he acts aggressively to Connolly by mocks his play and protest to Fletcher that he can play the part. This aggressive act can be seen as a part of Neiman’s defense mechanism as the response of his anxious feeling of Fletcher decision who wants to replace Neiman with Connolly. Thus, after Fletcher says about earning his part, Neiman comes to his girlfriend to talk about their relationship that Neiman feels will disturb his way to achieve his life goal as great jazz drummer as explained in the dialogue below.

**Neiman**: This is why I don't think we should be together. And I've thought about it a lot, and this is what's gonna happen. I'm gonna keep pursuing what I'm pursuing. Because I'm doing that, it's gonna take up my time. I'm not gonna be able to spend time with you. Even when I do, I'm gonna be thinking about drumming about jazz, my charts. Because of that, you're gonna start to resent me. You're gonna tell me to ease up on the drumming, spend more time with you. I'm not gonna be able to do that. I'll start to resent you for even asking me to stop. We're just gonna start to hate each other. It's gonna be ugly. And so for those reasons. I'd rather just, you know, break it off clean. Because I wanna be great.

**Nicole**: And you're not?

**Neiman**: I wanna be one of the greats.

**Nicole**: And I would stop you from doing that?

**Neiman**: Yeah.

**Nicole**: You know I would stop you from doing that? You know that for a fact?

**Neiman**: Yes.

**Nicole**: And I'd barely see you anyway?

**Neiman**: Yeah.

**Nicole**: When I see you, you'd treat me like shit because I'm some girl who doesn't know what she wants. You have a path, you're going to be great, I'm
gonna be forgotten, and you won’t be able to give me the time of day because you have bigger things to pursue.

Neiman : That’s exactly my point.

(00:50:34 - 00:52:13)

The dialogue above depicts that Neiman feels his relationship will disturb his focus on achieving his dream although he does not know yet that it will happen to him for real. His anxiety pushes him to eliminate Nicole that he considers as one of the matters that slowing his way to be a great drummer. Therefore, his desire to be a great drummer force him to break up with Nicole and keep pursuing his dream by giving a reason to Nicole about why they have to break. In this sense, Neiman becomes obsessive to the drum. The Obsessive itself is come from thought, idea or impulse that happens repeatedly so a man cannot control the feeling and it can harm a man’s life and create a stress and anxiety (NIMH 1). After he is home, Neiman starts again noting the detail on his chart (picture 13), play the drum until his hand bleeding (picture 14) and learn about the double-time swing even he moves to another more silent room in his house so there is no one can disturb him while he focuses on practicing his drum all the day.

Picture 13 (00:52:37)  Picture 14 (00:52:47)
On the next rehearsal day, Fletcher tries all the drummer, Neiman, Tanner and Connolly to play the *double-time swing*. But, there is no one who can play correctly in front of Fletcher. It makes Fletcher furious and keeps making them to play until midnight. Finally, Neiman who often hurt his hand to practice the chart gain his part to play in the next jazz competition as the core. And the moment is very important to him because Neiman will perform in front of Lincoln Centre and hope that Lincoln Centre will interest to him.

On the competition day, Fletcher almost replaced Neiman with Connolly because Neiman comes late. It because of Neiman has to find a car rental after he has a trouble with the bus that picks him. By the condition, Neiman does not consider that he leaves his sticks in the car rental and Fletcher does not allow him to play without his sticks. Neiman debates with Fletcher and asks Fletcher to give him a couple minutes to go back to the car rental to take his sticks. Fletcher threatens Neiman to kick him out of Studio band back to the Nassau and makes him still be an alternate until his graduate if he cannot arrives in time as he promises.

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Fletcher: Neiman, you lost the fucking part.
Neiman: No, I didn't. You can't do this.
Fletcher: Can't?
Neiman: Yeah.
Fletcher: When did you become a fucking expert on what I can do, you fucking weepy-willow shit sack?
Neiman: I earned that part.
Fletcher: You never earned anything. You are a self-righteous prick. The only reason you're a fucking core is because you misplaced a folder. Only reason you're in Studio Band to begin with is because I told you what I'd be asking for in Nassau. Am I wrong?
Neiman: Yeah. I'm in Studio Band because I'm the best...
[...]
Fletcher: Hey. I can cut you any fucking time I want.
Neiman: You would've cut me by now.
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Fletcher: Try me, you fucking weasel. At 5:30, that's in exactly 11 minutes, my band is on-stage. If your ass is not on that stool with your own sticks in hand, or if you make one fucking mistake, one, I will drum your ass back to Nassau where you can turn pages until you graduate or fucking drop out. By the time you're done at Shaffer, you'll make Daddy look like a success story. Got it? Or we can let Johnny Utah play the part. You choose.

Neiman: That's my part. I'll be on your stage. Fuck you.
Fletcher: You got 10 minutes, you fucking pathetic, pansy-ass fruit fuck.

(01:04:43 - 01:05:51)

After Fletcher gives him 5 minutes to take his sticks back, Neiman run to his car and drive back to the car rental. Because he is in a hurry, Neiman does not care about what the navigator says. He does not pay attention of the street and causes him crushed by a truck. Although almost his entire body injures but he still forces himself to run to the venue (picture 15) even leaves a man who wants to help him as evidenced by dialogue below.

Picture 15 (01:07:23) Picture 16 (01:08:18)

Man: Hey. Hey, hey. Are you okay? Are you okay?
Neiman: I gotta get my sticks.
Man: No, stay away from the car. I've called 911.
Neiman: Look, I gotta go.
Man: No, no, sir.
Neiman: A couple more blocks.
Man: Sir, no, you don't have to...
Anxiety is a warning that causing a pressure for a man and motivate a man to satisfy his desire to minimize the anxiety itself (Andri and Dewi 235). The dialogue above shows that Neiman tries to clean his way to the venue by telling the man to go. Neiman does not care about the help that the man offers to him and insists himself attend the competition and keep playing his part (picture 16) because he thinks that this is the important chance to be selected by Lincoln Centre. Moreover, he does not want to let Connolly plays his part and takes his position that can fails him to achieve his dream by winning the competition as the core player. In this time, Neiman feels anxious because of his condition (after crushed by a truck) could slowing his way to reach the competition venue in time as he promises to Fletcher and could make Neiman being spelled out from Studio Band by Fletcher which means that he will lost his chance to be selected by Lincoln Centre forever. Then, without considering the injured on his body Neiman run as fast as he can because he only thinks about playing in front of Lincoln Centre and he does not think clearly about the risks if he still pushes himself to play with his condition after being crushed by a truck. He even does not care about the audience see his blood that glued to his face and tuxedo. He also convinces Fletcher that he can keep playing for the band. By the condition, Neiman fails Studio Band and Fletcher drops Neiman out from the Band.

After the accident, Neiman’s father takes him out of Shaffer Conservatory and asks Neiman to give a statement about Fletcher who teaches him abusively
toward physic and emotional to a psychiatry because his father feels that Neiman has a psychological problem after being Fletcher’s student.

Rachel: Does the name Sean Casey mean anything to you? You know of his death? Last month, he hanged himself in his apartment.

Neiman: What does that have to do with me?

Rachel: He suffered from anxiety and depression. His mother claims this started during his time as Fletcher’s student. Now, the Caseys aren’t wealthy, they don’t wanna file suit.

Neiman: So, what do they want?

Rachel: To make sure Terence Fletcher is never allowed to do this to another student.

[...]

Rachel: Andrew?

Neiman: Just tell me what to say

(01:10:47 - 01:13:56)

For further effect of his anxiety, Neiman will suffers obsessive behaviour and depression if he does not stopped by his father to make a statement about Fletcher. Because of Neiman statement, Fletcher is being spelt out from Shaffer Conservatory. Neiman also tries to forget all about drum by removing his drum and throw all of Buddy Rich and Charlie Parker things. But, while Neiman takes a walk by himself, he sees a bar with Fletcher’s name written on the board as a guest star in a jazz performance. Neiman who curious to check on Fletcher, come into the bar and watch Fletcher plays the piano. At the end of the show, Neiman move directly to avoid Fletcher but suddenly Fletcher call him. They talk to each other and Fletcher asks Neiman to play for his band in a jazz festival. It makes Neiman thinks about drumming one more time and receive Fletcher’s offer to play.
The pictures above show that on the festival day, Neiman’s head and palm are sweating all the time before the show begins. “Anxiety itself is always felt a feeling of apprehension accompanied by sympathetic nervous system arousal, which produces increases in sweating, heart rate, breathing rate, and other psychological responses” (Sdorow and Rickabaugh 408). Neiman feels nervous after Fletcher tells him on the back stage that there is EMC Client and Lincoln Centre core that will make a phone call and give a contract for the interesting and impressive musician.

By the condition, Neiman’s desire to be a great drummer rise for the second time. But, he does not know that eventually Fletcher traps Neiman by playing the different song from what Fletcher informs to Neiman because Fletcher knows about Neiman’s statement against him as evidence below,

_Fletcher_ : You think I’m fucking stupid?
_Neiman_ : What?
_Fletcher_ : I know it was you.
[AUDIO APPLAUDING]
_Fletcher_ : Thank you, ladies and gentlemen. We’re very excited to be here kicking off the JVC Festival this year. I’m Terence Fletcher, these are some of the best musicians in New York, which means they’re some of the best musicians in the world. We’re gonna do some old standards, but we’re gonna start
with a new tune by Tim Simonec called "Upswingin'."

(01:28:04 - 01:28:43)

After Fletcher tells Neiman about the truth, Neiman feels anxious. Neiman who never learn the “Upswingin’ just playing randomly then walk away to his father. He thinks that he fails his dream in front of Lincoln Centre which means he will never get any contract from Lincoln Centre or EMC Client.

From the explanation above, the writer found that Andrew Neiman suffers psychological problem named neurotic anxiety. This anxiety appears because the conflict that causing Neiman anxiety for the first time is begins after his meeting with Fletcher. According to Minderop, neurotic anxiety is the fear feeling in the presence of some authority figures such as teacher and parent who can give a punishment for a man (27). Neurotic anxiety itself produced by the ego which cannot achieve the id’s impulses to fulfil the desire. In this sense, Neiman anxiety comes from his effort to accomplish his life goal as the great jazz drummer in the 20th century that have many obstacles in his process to achieve his goal. In addition, Neiman’s anxiety also triggers another personality disorder that is obsessive compulsive disorder.

C. Andrew Neiman’s Personality Structure

In the previous subchapter, Andrew Neiman has explained by the writer that he has a psychological problem named neurotic anxiety. In normal condition, id, ego, and superego are working together to produce a normal behaviour of a man. As the writer explains on the previous discussion, Andrew Neiman suffers
neurotic anxiety as his psychological problem. His personality structure does not work in balance because of Neiman’s id more dominant than ego and superego. According to Feist and Feist, a man with this type has the id which dominates a weak ego and a feeble superego, preventing the ego from counterbalancing its incessant demands of the id and leaving the person nearly constantly striving for pleasure regardless of what is possible or proper (Feist and Feist 37). Thus, Neiman who cannot satisfy his id’s desire suffers the anxiety.

In order to maintain from an anxiety, a man will set a manoeuvre through defense mechanism (Minderop 28). When the ego feels threatened by an uncomfortable condition that can block the id to fulfill his desire, then unconsciously the ego will produce a shield to maintain the ego from anxiety. Neiman who suffers the anxiety also uses defense mechanism to survive himself from his anxiety. The writer found that there are some defense mechanisms that Neiman’s uses to shield his ego from anxiety.

First, Neiman uses displacement when he cannot express his anger after his position is threatened to be replaced by Connolly. Neiman directly talks to Nicole and tells that their relationship is the reasons for his failure. He blames Nicole who will stop him to think about drumming. When he is home, he also punches his drum (picture 19) and at the same time he mocks Fletcher upon the drum.
Neiman’s id who cannot fulfil his aim to be the one and only drummer in Studio because there is Connolly who can play the double-time swing better than him, makes his ego produce the anxiety. In this condition, Neiman still can control his ego by displacing his anxiety to the drum. He knows if he put his anger upon Fletcher, Fletcher will never let him play in the Studio Band anymore so his ego still finds him a way to maintain himself from his anxiety by changing his anger object through displacement. Displacement itself the way of ego to find something or someone that more safety to be a scapegoat and cannot bring the other source of frustration (Minderop 35).

Second, on the competition day after he leaves his sticks in a car rental, Neiman gets an accident that makes his condition impossible to keep playing in the Band. But, he still pushes himself to keep his position because he cannot lose his chance to play in front of Lincoln Centre. By the condition, Neiman cannot play correctly even his sticks fall to the floor as pictured below,
After Neiman ruins his band, Fletcher comes to Neiman and tells Neiman that he will kick Neiman out of the band. Suddenly, Neiman attacks Fletcher in front of the audience. He also insults Fletcher by impolite word because he thinks that what happens to him is Fletcher’s fault. In this sense, Neiman’s id that cannot fulfil its desire makes his ego produce the anxiety. But this time, the ego cannot cooperate with the superego to consider the moral value if he attacks Fletcher in front of the audience. As Minderop explains, the ego has no morality like the id and does not consider the bad and good value in finding a way to fulfilling id’s desire (22).

Fletcher: Get the... Get the fuck off me. Get off me. Fuck off.
Neiman: Fuck you. Fuck you! Fuck you! Fletcher! Fuck you! Get off. Fuck. Piece of shit! Fuck you!

(01:10:06 - 01:10:27)

Picture 21 draws that Neiman kicks the kit and run to Fletcher to punch him as portrayed in picture 22. He also says the bad word to Fletcher in front of the audiences. It because his ego cannot accept the reality that he already fails to get the desire of id and the ego leads him to do a defense mechanism through direct aggression. According to Minderop, direct aggression is an aggression that expressed directly to someone or objects that causing frustration as Neiman does to Fletcher (38).

After Neiman dismissed from Shaffer, he becomes apathy as the form of his frustration. According to Minderop, Apathy is another form of a reaction toward the frustration with pulling the self from the anxiety object and acting like pretend and let what happen to him or her (Minderop 38). After Neiman decides to walk out from Shaffer Conservatory, he starts to removes all of the things about jazz, drum and his idols Buddy Rich and Charlie Parker. Before he removes all of the jazz things, Neiman watches a video of himself playing a drum when he was a 7 years old (Picture 23). Neiman cries while he looks the video as portrayed by picture 24.
This type of defense mechanism that Neiman uses is lead him back to his first character before he met Fletcher and living through his bad experiences in the way his effort to achieve his dream. He became easy to cry like when he is being embarrassed by Fletcher in Studio Band class because he ruins the band rehearsal. His lonely feeling also appears so he starts watches a movie again with his father.

In addition, there is a positive effect after the accident Neiman attacks Fletcher on a stage; Neiman become closer with his father. They also move to a flat to live together because before they live in his uncle’s house. In that flat, Neiman and his father also always discuss about the movie that they watch and have a conversation while they watch. Neiman seems has no problem in his life. He often takes a walk by himself after finishing his work at a mini market as a shop keeper. He even tries to ask Nicole to date again, but unfortunately Nicole already has a boyfriend.

This defense mechanism makes Neiman forget his problem for a while, but still cannot erase Neiman’s dream to be a great jazz drummer because after several months, Neiman meets again with Fletcher in a bar. Fletcher asks Neiman to join his band to play in an annual jazz festival and it does not take a long time for Neiman to accept Fletcher’s offer. Neiman’s ambition to be a great drummer rise for the second time and push himself to fulfil his id’ desire by accepting the position that offered by Fletcher.

On the festival day, Neiman was trapped by Fletcher because eventually, Fletcher knows that Neiman gives a statement which makes Fletcher does not in
Shaffer anymore. His ego produces the anxiety because Fletcher tells that there are Lincoln Centre and EMC Client watch their performance and he cannot play the “Upswingin’” because he only learns the “Caravan” and “Whiplash” as Fletcher informs Neiman in the night Fletcher asks him to join his new band in front of the bar.

After the band finishes the “Upswingin’”, Neiman leaves the stage and run to his father because of the audience stares at him after he plays randomly (picture 25 and picture 26) and he almost ruin the tunes of the band.

But, suddenly Neiman back to the stage and play while Fletcher speaks to the audience. Neiman also leads the band to follow his cue to play “Caravan” as portrayed by picture 26. Neiman’s learn from his fault from his last performance
where he attacks Fletcher. His ego finds him a way to still accomplish id’s desire by sublimating his anger to play the drum. Feist and Feist explain that most of that sublimate is expressed in creative cultural accomplishments such as art, music, and literature that can be accepted by the culture and social (Feist and Feist 44). The sublimation itself is the most mature defense mechanism because the superego controls the ego to consider the moral value when a man faces a condition that can trigger the anxiety. In this sense, there is a significance change of Neiman way in defending himself which is before is controlled by id. The writer found that the proximity of Neiman and his father after the accident Neiman attacks Fletcher and makes Neiman dismissed from Shaffer give a positive effect for Neiman to let his superego manages his ego to defend himself from the anxiety through sublimation.

According to Lapsley and Stey, father is the introjection of superego that has a moral authority which then strengthens the workings of a man’s conscience and makes the feelings of moral guilt become stronger (Lapsley and Stey 7). When Neiman comes to his father on the backstage as portrayed in picture 26, the writer sees that Neiman believes that his father cares about him and his father’s hug make Neiman quite calm. It also shown that Neiman already have a good relation with his father. Thus, the ego leads Neiman to use defense mechanism through sublimation that can be accepted by the moral value so he can avoid the same fault in the previous performance when he attacks Fletcher on the stage.

Based on the explanation above, the writer can conclude that Neiman’s personality structure is dominated by the id. So when the id meets the obstacle in
the way of fulfilling his urgency, Neiman’s ego produces the anxiety and triggers the defense mechanisms to shield his ego from the threatening condition. In order to maintain himself from his anxiety, Neiman uses four types of defense mechanisms those are, displacement, direct aggression, apathy and sublimation. And all of his defense mechanisms is led by his id’s urgency and push the ego to find him a way to fulfil the id’s desire even sometimes he has to sacrifice and violent his morality.
CHAPTER IV
CONCLUSIONS AND SUGGESTION

A. Conclusions

*Whiplash* (2014) is a film produced by Sony Classics Pictures, Bold Films, Blum House Productions, and Right of Ways Films directed by Damien Chazelle. The film portrays the effort of a student of the best music school in New York and facing many obstacles that disturb his way in accomplish his dream to be a great jazz drummer in 20th century. In order to answer the research, the writer uses character and characterization theory of Petrie W. Dennis and Joseph M. Boggs to explain Andrew Neiman’s character and psychoanalysis approach related to the anxiety to describe Andrew Neiman’s psychological problem and personality structure to reveal Andrew Neiman’s personality.

From the explanation in the previous chapter, the writer will give three major conclusions. First, the writer figures out that Andrew Neiman as the main character is also categorized as developing character that has a changing in his personality. He is a loner, gloomy person, low self-esteem person, and weak. Moreover, after he faces some difficulties that threat his way in achieving his dream, his character become worse those are; ambitious and arrogance.

Second, such the condition that he experiences, Neiman suffers a types of anxiety that is; neurotic anxiety as the result of his teacher’s present whoknown by his terrifies teaching method and Lincoln Centre people when he was in a jazz

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festival and as the result of his fear to be replaced by Connolly that cause his failure in a jazz competition and makes him fail to be selected by Lincoln Centre.

Third, the writer concludes that Neiman’s personality is dominated by the id who only thinks about fulfilling his id’s desire and when his id faces some obstacles, the ego produces his anxiety and sets defense mechanisms to shield his ego from the anxiety itself. The writer finds that Neiman uses four types of defense mechanisms those are: displacement, direct aggression, apathy and sublimation.

B. Suggestion

Based on the data that the writer uses in this research that is Whiplash film, there is another issue besides anxiety for further discussion. The writer figures out that there is an indication of abusive relationship between Andrew Neiman and Terence Fletcher that suitable with Lenore E. Walker abusive relationship theory. The writer hopes there is another research about this film which concern about the abusive relationship between two characters in this film.
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Books and Articles:


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