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Examining Justice And Juror Dynamics in “12 Angry Men”: A Psychological and Ethical Analysis

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Presented by:

Boudouaour Malika

Supervised by:

Dr. Elbah Zoulaikha

Board of Examiners

President: Dr. Boumaaraf Amel

University of Khenchela

Supervisor: Dr. Elbah Zoulaikha

University of Khenchela

Examiner: Mrs Chichoun Rachida

University of Khenchela

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Dedication

To my mother, who has been always there, standing by my side

whenever I needed help.

To my sisters and brothers

To all my friends, I dedicate this modest work

Acknowledgments

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Abstract

This work aims to analyze different themes presented in *12 Angry Men* using psychoanalysis approach. The film *12 Angry Men* provides a good portrayal of some social psychological concepts. The entertaining yet suspenseful film shows how a group of the jurors is tasked with deciding the fate of an alleged murder suspect. At first, all but one of the jurors vote that the accused is guilty. Eventually through bruising arguments, the unanimous view of the jurors changes to a not guilty verdict. The confines of the film provide an analysis of social psychological theories such as conformity, prejudice, and group process. Also, the juror dynamics are explained deeply in this work. Thus, by using Freud's psychoanalysis theory of personality, we attempt to extract the different themes related to justice using different concepts related to psychology. The analysis shows that there are some valuable ethical and social ideas referred to in the movie. *12 Angry Men* is considered the iconic jury film because it has done more than any other movie, television show, or other cultural work to enshrine the jury as the central and indispensable element of the American criminal justice system.

Key words: Psychoanalysis, Justice, Group, Process, Conformity.

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General introduction

General introduction

The interaction of society and literature is so intricate that none of them can exist without the other. In addition, a varying degree of influences from literary works can be found in the discipline of psychology. On the other hand, since psychology studies behavior, the authors of literature create characters that have actions that prove different psychological theories. This paper aims to analyze the film *Twelve Angry Men* using social psychoanalysis.

12 Angry Men is a classical movie that deals with human behaviors and teaches morals related to justice, civic responsibility and the importance of standing up in the face of injustice and inequality. It was at the first place, a play written by Reginald Rose in 1954 and turned to a movie in 1957 directed by Sidney Lumet, in which she dramatizes the importance of judicial system and how can be truth found. The story revolves around a young boy from a disadvantaged socio-economic background who was charged with killing his father. Therefore, the judge gave 12 jurors the responsibility to find the truth. The whole movie is set on one hot room, 12 jurors are gathered and started giving their arguments in order to convince each other. In this psychoanalysis study, we will analyze major themes from a psychological point of view in order to examine the juror dynamics and justice in the movie.

1. Statement of the problem

12 Angry Men is the kind of movies that deals with different social issues such as: race, and group dynamics. Several studies are done on it but they didn't focus on studying major themes of justice and juror dynamics from a psychoanalytical perspective. Therefore, this work is conducted to analyze the movie from psychoanalytical perspective and extract all the themes related to justice and juror ethics in order to analyze them deeply.

2. Research questions

This study aims to answer the following research questions:

- What are the main psychological themes related to Justice and Juror presented in *12 Angry Men*?
- How can *12 angry Men* be analyzed according to Freud's Psychoanalysis theory?

3. Aims of the study

This thesis aims to:

- Analyze the movie *12 Angry Men* from a psychological view using Freud's Psychoanalysis of personality.
- Examine the different themes of juror dynamics and justice presented in *12 Angry Men* and analyze them from a psychological view.

4. Research Methodology

This research relies on the psychoanalytical theory in order to reveal different psychological problems that are presented in the movie *12 Angry Men*. The characters of the movie reflect some social issues related to human behaviors such as conformity and prejudices, and how these issues have affected the juror dynamics and justice in *12 Angry Men*. We have adopted Freud's psychoanalysis of personality to analyze one of the main characters of the movie and explain his attitudes towards the others and how his evil-inner (Id) affected his behaviors and personality.

5. Organization of the Research

The presented research is composed mainly of two chapters. The first chapter focuses on the Theoretical part of the thesis, in which many concepts are defined such as: psychology and psychoanalysis. The importance of the psychological analysis is presented with reference to its relation with literary works. Additionally, Freud's psychoanalysis theory is chosen in order to analyze one of the characters in the movie *12 Angry Men*. Finally, several concepts related to social psychology are presented such as: definition of psychology, history, principles of social psychology, advantages and disadvantages.

In the second chapter, "12 Angry Men" is explained in details by telling the story and describing the main characters in the movie. Also, we chose one main character and analyze his attitudes and behaviors according to Freud's' psychoanalysis. After that, the themes of justice, juror Dynamics, conformity...etc., are analyzed psychologically and ethically.

Chapter One: Theoretical framework

Introduction

This chapter serves as the theoretical part of the presented work. It starts with presenting an overview of the relationship between literature and Psychology. Then I define psychoanalysis and explain how I analyze literary works using psychoanalysis. After that, I explain Freud's theory in details and present the Defense Mechanisms developed by Freud's daughter Anne. Finally, I define social psychology with other key concepts such as: themes of social psychology and its strengths and weaknesses.

1. Literature and Psychology

There is a rich historical tie between literature and psychology because both study human actions, expressions, thoughts, and drives. The American Psychological Association defines psychology as "the scientific study of mind and behavior". Psychology is a broad subject which is composed of several areas of study that includes: human development, sports, health, clinical, human behavior and mental functions. Undoubtedly, the most fundamental question that arises in the review of definitions of the discipline in the field with which we associate ourselves is whether psychology is a science devoid of any prescriptive content or it is mainly concerned with the study of the mind. Psychology is defined as a discipline but the widely accepted definition is that psychology is the science of behavior and mental process (Henriques 2004).

2. Definition of psychoanalysis

Psychoanalysis finds a place in contemporary approaches employed to give meaning to English literary works. Furthermore, psychoanalysis is seen as a theory that expresses the organization of the self and the dynamics of human behavior. It is no secret that the sphere of literary criticism and its corresponding theory have for a long time utilized the most relative nexus between literature and psychoanalysis. Psychoanalysis is one of the fiercest and least read, among critical approaches to literature. However, it has been acknowledged as one of the most captivating and satisfying applications of interpretative analysis. A deep meaning of a literary work has thus been assessed using psychology as one of the components. According to this approach, a literary work includes two main parts, the outer or the conscious which everyone can observe, and the inner or the subconscious, which is hidden from everyone. The ultimate goal of psychoanalysis is to illustrate and prove that one's behavior is never free but

rather the result of the struggle between two psychological principles: the conscious on one side, and the repressed, the unconscious, on the other side (Hossain 2017).

This perspective of critique has used concepts advocated by well-known sociologists like Carl Jung, Alfred Adler, Otto Rank and primarily, Sigmund Freud. This approach was first employed or developed by Freud as a treatment for neurotic disorders. However, it was fast expanded to include a number of 'growing events' in the evolution of societies which included wars, myths, religions, and other forms of arts (Hossain 2017).

The theory of Freud can be considered the profoundest challenge to humanity's innocent self-love. The first challenge which asserts that earth and therefore humankind; are not the center of the universe. The second challenge is based on Darwin's theory which suggested that mankind was not created at the first place by God, yet they were apes that developed to human beings. Finally, the third challenge suggests by Freud in which he claim that people are not rational beings but rather slaves and are driven by animalistic impulses and cravings. Freud believes that man's instinct is placed at the same level of an animal instinct. In fact, the term 'unconsciousness' was not invented by Freud at first place. Literary works of famous Romantics like Nietzsche revealed the term. However, he was the one who made it widely known, asserting that human behavior, cognition, and feelings are capable of profound unconscious contributions right from onset (Jones 2019).

3. Literature and Psychoanalysis

Psychoanalysis refers to a broad spectrum of psychological approaches and practices that underscore the role of the unconscious processes in shaping human adjustment and conduct. Sigmund Freud, who was an Austrian neurologist and psychoanalyst, created this as a means of treating mental disorders. From it, "talk" therapy, as it is now termed, has its origins. In addition, he used his findings to explain certain phenomena of the mind and to create a theory of psychology based on the unconscious. The name of Freud goes hand in hand with both of these elements of psychoanalysis and fully integrates them. Notably, he elaborated the theory by Charles Darwin positing evolution as the ultimate reason why humans learn to live in a given way and identified that psycho-social growth also entails the growth of one's sexual faculties (Lipner and al 2022).

Psychoanalysis from its outset has had a strong linkage with literature and one may even call it a bonding obsession. Literary criticism is like a bridge that interconnects both literature

and psychoanalysis. In other words, Literature criticism attempts to use psychoanalytic theories in order to explain literature and literature itself use psychoanalysis for several purposes (Bateman and Holmes 1995).

The dynamics of the three domains come together to show distinct tendencies. Starting from Sigmund Freud to Jacques Lacan, it is observed that more literary critics than historians have been fascinated with the psychoanalytic perspective but one would argue that the same can be applied to historical events as easily as it is to literature. In this regard, psychoanalytic theory receives much attention more than any other psychological fields. Psychoanalysis aims to gather and interpret literary works deeply. It delves into the complexity of human soul and analyze his behaviors and attitudes (encyclopedia).

4. The Importance of Psychoanalytic Criticism

The problem of human existence has always served as an eternal subject in writings whether it is in philosophical discourses, novels, poems or plays. This ideally means that even before the year 1879 when the first laboratory for the study of behavior was founded by Wilhelm Wundt and the word's psychology was formed, many works of art had already been created which vividly illustrated examples of harsh nature and difficult lives of people, and their internal conflicts; such as William Shakespeare's Hamlet (1603), Samuel Richardson's Pamela (1740), Marie-Henri Beyle's The Red and the Black (1830), just to mention a few of them. Such literary pieces portray that the connection existed between literature and psychology is indeed powerful and rooted deeply in psychology corpus; and since that is the case, then it is easy to see how the need for psychoanalysis as a sub-discipline of psychology has become a significant avenue in literary criticism and helped nurture the evolution of criticism over the years (Von Franz 1980).

Psychoanalytic criticism has become one of the most applied forms of criticism and it is primarily attributed to the founder of psychoanalysis, Sigmund Freud, whose ideas, methods, and theories about the human mind caused quite a stir and later shaped other people's mind. Moreover, Plato is the first one who spoke about the existence of a certain force that control human behavior and existed beyond his consciences; which is called later by Freud (ID). In Plato's ideal state, the Republic, he goes on to argue stating that "in every one of us, even those who seem most respectable, there exist desires, terrible in their untamed lawlessness, which reveal themselves in dreams" (Loftson, 1998, p.11). What makes this assertion distinctive is not only that it was created, let us say, around 375 years before A.D but also the

universality of the claim regardless of social standing, sex or ethnicity. Plato thus predicted many of the things that will be later explored and theorized by Sigmund Freud, as something consistent with the psyche of any individual person.

Wright (1993) claims that during the 1930s, several developments characterized the rise of psychoanalytic literary criticism. Main elements dealt with the concepts propagated by Freud related to literature such as: the Oedipus complex, the unconscious, the id, ego, and the super-ego. These ideas were then taken up by the works of particular writers and their characters in order to provide complex and untenable psychoanalytic portraits of them. Even Freud professed the wish to explore the more infrastructure facets of a human comprehension and behavior, like the behavior driven by unfulfilled yearning for that which has been quelled to the fore. He was convinced that while unconscious contents may be repressed and therefore not accessible most of the time, they tend to find expression within dreams or ‘mistakes’ when speaking, the so-called slips of the tongue, or Freudian slips. He further suggested that it is possible for any verbal engagement to contain underlying suppressed thoughts which is why he was concerned about expression, especially those forms of communication that dealt with the “ignored or prohibited by the rules of language” (Wright, 1993, P.1).

Over time, psychoanalysis as a discipline has greatly expanded on Freud’s ideas and so has psychoanalytic literary criticism. Elizabeth Wright, in her book entitled *Psychoanalytic Criticism: Theory in Practice*, tackles the issue of why psychoanalysis in literature is important and makes distinctions regarding the types of criticism highlighting psychoanalyses in works of literature, for example, classical Freudian criticism which deals with the inner urges of the id and more markedly sexual instincts, post-Freudian criticism deals more with ego-psychological approaches, archetypal criticism which primarily looks at the works of Carl Jung who spoke about collective unconscious, structural psychoanalysis that is based on Jacques Lacan’s theories and approaching the psyche as a text, and post structural psychoanalysis such as contributions of deconstruction came up with the French philosopher Jacques Derrida (Wright 1993).

Stone (1976) claims that the domain of psychoanalytic criticism is wide ranging, covering a number of aspects of psychoanalysis and many major figures’ perspectives. It cannot be denied that psychoanalytic criticism has made great strides toward the advancement of literary criticism and has widened its horizon of investigation. In the opinion of Crews, “psychoanalysis is the only psychology that has drastically changed our approach towards the

literature that we read,” and he explains that “literature is produced and based on desires, and the only complete theory which has been created by men concerning desires is psychoanalysis” (Stone, 1976, p. 309).

A complex in-depth study of a character and the author him/herself is made possible by the fact that when it comes to order and structure, psychoanalysis goes beyond mere ‘norms’ and explores both the ‘norms’ that are made explicit and those that are not. To Ernest Wolf’s point, the shifts in the dynamics of the cultural dialogue have been caused not only by the advancement of science as such but also by the development of psychoanalysis and its criticism, especially self-psychology by Heinz Kohut which has “opened a wide scope for a productive communication between the artist and the psychoanalyst” (2009, p.58).

There is no doubt about the merits of psychoanalytic criticism, as par excellence this domain entails the exposition of many essential elements of a literary work and its author that would otherwise go hidden. However, every perspective towards literature has its shortcomings, and so does the psychoanalytic approach. This approach has found many supporters among literary researchers; however, great number of them also avoided a psychoanalytic angle, primarily because of the fact that psychoanalysis is very disputable in its essence and some of its theories are regarded today as sexist, dated or inaccurate. Darcy O’Brien argues that psychoanalytic criticism does not advance any significant understanding since it tends to simply “reach conclusions obvious to any sensitive reader” (1976, P.275); and also takes Freud’s equation of the writer with the dreamer unquestioningly as the truth without considering its worth (O’Brien 1976) . While Peter Brooks says that “psychoanalytic literary criticism has always been something of an embarrassment”, because it has confused its subject matter so often and so completely that any insights it achieved do not reveal much about the form and organization of literary works (1976,p.334).

It cannot be denied that a psychoanalytical interpretation of literature has its limitations in the sense that it cannot deal with the entirety of literature’s scope. However, it is quite useful in addressing issues such as the psychological state of the protagonists as well as the psyche of the author. To expand on the use of psychoanalysis in literary interpretation, one can look at the case of Hamlet, where the protagonist’s inner demons are clearly exposed, the reasons behind the portrayal of extreme angst in the works of Emily Bronte, the conflict between the hero and the two misconstrued representations of freedom in Jane Eyre, and, as we intends to illustrate in this thesis, the gradual crisis of Dorian Gray’s mind. Furthermore, psychoanalytic

criticism suggests that readers probe into the reason behind the action of the characters and their decisions, as opposed to just viewing the text that is placed in front of them (O'Brien 1976).

5. Tripartite Model of the Psyche

According to Bressler (2011), Sigmund Freud is usually described as the father of psychoanalysis, which is a method of treating psychological disorders and understanding human behavior. He was influenced by a variety of factors, such as his medical training and experience as a neurologist, his interest in philosophy, literature and cultural studies. He was specifically interested in the concept of the unconscious mind, which he believed contained powerful, often suppressed emotions and desires that could influence an individual's actions. He is of the opinion that at root the patient's problems are psychological rather than physical.

Bressler (2011) claims that according to Freud unconsciously driven behavior resulted from the early events or repression of certain basic drives and he tried to trace patients' psychological problems back to their previous experiences and histories in the course of psychoanalytic treatment.

Sigmund Freud developed Freudian psychoanalysis at Vienna, Austria during the late 19th as well as the early 20th century as a psychological theory and therapy approach which is believed to have specific problems in the suppressed emotions and the concealed conflicts existing in this particular part of the brain. According to it, human behavior originates from his mind. A specific scheme is considered to be connected with the way the human brain works by Freud; this scheme is divided into three levels consisting of the conscious, preconscious and unconscious systems. These components are symbolically described through the concept of an iceberg as used by Freud. An iceberg has its tip on a surface (visible) and therefore it may float while most of its mass remains underwater where it is invisible. The visible part is explained as the conscious mind. It is made up of currently active mental processes. However, beneath that we find what Freud refers to as preconscious which exists between consciousness and unconsciousness. It is the region where memories and feelings that are not currently being thought or felt about (conscious) can be alive and vividly recalled if desired unlike during trauma when strong bad feelings might have been avoided from entering there but are hidden (Siegfried 2014).

Freud also believed that people should be wary if they suffer from chronic emotional or physical disorders which he said were usually signs of a repressed unconscious mind. He claimed that we have two parts of our mind, the unconscious mind and conscious mind. The unconscious mind according to Freud is the part that has memories and feelings from past experiences which either have been forgotten or suppressed. It is inaccessible to our consciousness but still affects us in many subtle ways. The analogy is like an iceberg; most of it is under the waterline (Siegfried 2014). Freud undertook the task of developing personality theory by concentrating on the mind's models. In his well crafted piece of work "*The Ego and the Id*" he divides the structure of the mind into three basic parts; the id, ego and superego (Freud 1927). These three parts of the mind are always at war with each other, and good mental health results from their harmonious integration and equilibrium. Freud also held that early life experiences and resulting traumas helped shape an individual's ego by interplaying amongst these components to cause psychopathologies if left unsolved (Freud 1927).

5.1. The Id

The Id is that portion of human psyche which operates and evaluates inborn drives, desires, and memories. As per Freud's psychoanalytic remarks, it also split into Eros (a Greek word that means the instinct to survive), and Thanatos (a Greek word that means the death instinct), the death instinct. This is considered entirely unconscious, where immediate responses take place due to basic urges wish or desire (Guerin and al, 2004). Freud argues that: "Id knows no values, no good or evil, no morality" (Guerin and al, 2004, p. 105). There are two sides to the Id: The first one is being led by pleasure principle just as in the case where the initial principle fails to satisfy the mind's desires. The Id employs additional key processes just like in the primary process to create a picture and relieve tension momentarily.

5.2. The Ego

According to Seitz (1971), Freud argues that the ego should replace the Id. This means that the ego, as an idealistic entity, serves to limit the impulses of the id in a socially permissible way (Guerin et al 2004). All things and actions about human personality are attributed to ego, and this is the only part of us which is conscious. It operates much like a referee that prevents your Id from doing such things like eating whenever it wants (Lunbeck and al 2019). Freud compares the relationship between the id and the ego to a horse and rider, this comparison suggests that the id is symbolized by the horse and it is manifested as a powerful force that needs direction from the ego which is the rider (Freud 1927).

5.3. The Superego

Freud describes the superego as a personality component that functions socially. It regulates in order to adapt within society by impeding defiance against societal norms, especially related to sexuality and aggression, and makes ego-principles more moral rather than realistic while aiming at perfection. This means Freud meant that the superego is formed in childhood when other people give children moral attentions like parent or teachers. The superego is frequently termed the conscience of the mind, working upon principles of rigid morality such as: justice for all, fairness, and duty. Put simply, it plays a social role in personality such that it can dominate both id and ego for the good of social order (Ewen 2014).

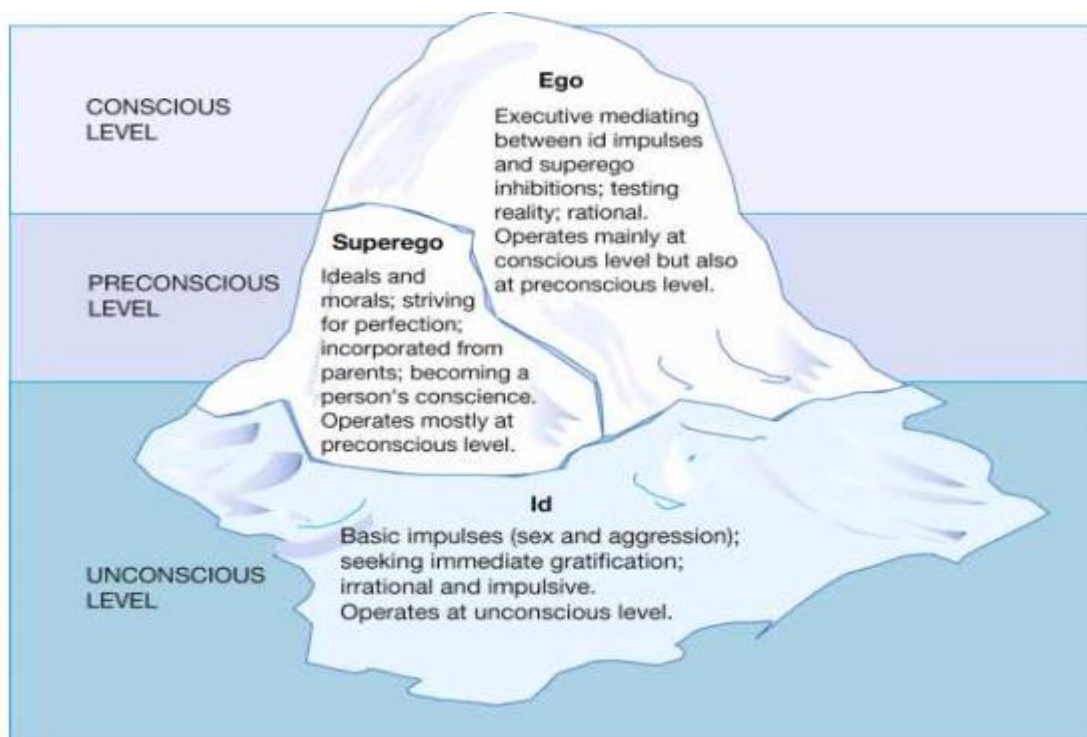


Figure 1: Sigmund Freud's Psychoanalytic Theory

Source: Paul Main (2023), "Introduction to Sigmund Freud and His Impact on Psychology"

6. Defense mechanisms

In the mental models, there are three units which are (Id, Ego, and Superego) often cause conflicts between themselves, leading to anxiety or guilt within an individual's character. This is why Freud argues that ego interferes as a way of protecting it from trauma by acting like a

defense mechanism. And these defense mechanisms sometimes operate without our knowledge or intentionality; they are merely unconscious, reflex responses aimed at relieving tension and fear which have been built into one's temperament over time (Ewen 2014). Defense mechanisms are unconscious strategies that a person uses to cope with anxiety and safeguard their psychological wellbeing since they find themselves in an environment that comes with unacceptable thoughts or feelings. Therefore, it involves designing customized treatments as well as preserving one's sanity (Freud 1927). Anna Freud (1966), however, identified ten defense mechanisms for ego. The most well-known mechanisms are: denial, displacement, projection, rationalization, reaction formation, repression, and sublimation.

6.1. Repression

Repression is an unconscious mechanism of excluding threatening, or painful thoughts and emotions from the conscious part and forcing them deep into the unconscious, according to Freud. It remains a core concept of psychoanalysis. The author argues that repression essentially involves cutting off and banishing something from consciousness (Freud 147). This mechanism has no long-term effects because it leads to the repression of unpleasant ideas or disturbing memories in unconsciousness. Sometimes this may lead to anxiety as well as other forms of altered states including dreams or bizarre actions. An instance can be seen in some unexplainable phobias that have been associated with traumatic events during childhood which individuals eventually distorted (Bennet & Royle1995).

6.2. Denial

Anna Freud views denial as blocking or avoiding painful external events or circumstances (when individuals are unwilling to face the pain caused by unbearable feelings). It does not fall under the category of repression since it happens at both preconscious and conscious levels. In simple terms, denial is when one refuses to recognize something bad or negative in their life. For instance, instead of cutting down on drinking, one may simply ignore the harmful effects of heavy drinking (Rigel 1971).

6.3. Projection

Projection is one way of defending oneself against pain by attributing one's negative urges to others; for example, a youth refuses to accept that he gets angry only to say that his friend is the one who has anger (Barry, 2009).

6.4. Displacement

Displacement refers to the process whereby an urge (usually anger) is directed away from the original victim onto another individual or object. This mainly takes place when the Id has been prevented from carrying out something by the superego. Therefore the ego finds an alternative way of discharging the id's psychic energy but to a less threatening object. For instance, a worker may feel intense fury and abhorrence towards his employer and yet he cannot express it to him. Instead he ends up transferring these emotions to some family members (Corey 2016).

6.5. Regression

The psychoanalytic theory by Freud covers the progressive movement of personalities in general over time. Literally, it means that the human mind can actually move backward through development till it reaches a particular stage where safety was achieved when an individual was more at ease or less worried by certain situation, for instance; an adult acting like a kid before their strict parents. The process is known as regression (Costa 2020).

6.6. Sublimation

Freud considered sublimation to be the defense mechanism most mature and well-defined functionally. According to Freud's daughter Anna, sublimation refers to changing the instinctual aim so it conforms to higher social values (Freud Anna, 1966). In contrast to displacement, it displaces unacceptable emotions such as hostility onto socially or morally acceptable ways through which aggression may occur. In stress reduction and anger management, a person could engage in sports (Ellis and al, 2009).

6.7. Rationalization

Rationalization refers to finding a fair reason to hide unacceptable emotions and actions which makes an event less threatening to individuals. Simply put, it is making justifications for the wrong thing we have done to make ourselves feel better, for example, saying that another person or external events are responsible for our failing instead of taking responsibility for our failures (Corey, 2016).

7. Social Psychology

According to Gabriel (2020) literature demonstrates the life and actions of human beings in society. Realism works fundamentally explore nature and study ethical aspects of human beings. Realism writers are psychological theorists too, who write stories about people's actions and practices, without knowing or even conscious of it. This is conveyed to the audience through the use of characters. Characters are given appropriate attributes to enhance the purpose of the content to the people as was intended. More often than not, and even in creating such characters, the writer will do his or her best to ground the character in reality as well based on socio-psychological theory of human behavior in the social context. Features of the one are the views on the motivation of individuals and their interrelations and those societal influences that bring about certain behaviors of individuals.

Macleod (2007) presents social psychology as the discipline that studies the human being in every aspect most especially with regards to beliefs, feelings and intentions in relation to other members of the society. As it was seen, more than one-half of psychologists worked on topics like self-concept, prejudice, social facilitation, and discrimination in regard to social psychology concepts. These ideas feature in most forms of creative writing including songs, plays, and novels and so on.

7.1. Definition

McLeod states that: "Social psychology is the scientific study of how people's thoughts, feelings, beliefs, intentions, and goals are constructed within a social context by the actual or imagined interactions with others." Consequently, it focuses on the social impact on human behavior and the situations in which such behavior or emotion exists (McLeod 2023 n.p.). Baron, Byrne, and Suls (1989) define social psychology as "the scientific field that seeks to understand the nature and causes of individual behavior in social situations" (p. 6).

McLeod adds that the domains of social psychology encompass numerous topics such as oneself, social thinking, explanation of behavior, effects of other people, the inner workings of groups, mechanisms of bias and inequality, social interaction, violence, beliefs and opinion and social generalization (2023).

7.2. Principles of Social Psychology

According to McLeod (2023), social psychology has different principles, which are:

1. Individual and Society Interplay: Social psychologists believe that the individual minds and the broader social context share an interdependence association. The individual's thoughts, emotions and actions at any given time will always be influenced by the available social stimuli and also, individuals affect the societies they belong to.

2. Behavior is Contextual: One of the fundamental beliefs is that behavior is context-dependent. Personality characteristics and dispositions are important, but more often than not, the context or social setting dictates behavior.

3. Objective Reality is Difficult to Attain: One's outlook or perception towards life and specific events as they occur in real situations is created through numerous factors like individual expectations, cultures, and even history. As such, the concept of 'realities' is very relative and may be prone to certain illusions or subjective distortions.

4. Social Reality is Constructed: It is the opinion of social psychologists that the individual plays a central role in the active construction of the social world. Processes of social categorization, attribution, and cognitive biases influence the way in which a person perceives others and societal standards.

5. People are Social Beings with a Need to Belong: It is presumable that human beings are social beings by nature. Individuals have an inbuilt drive towards other individuals and groups in society as well as a sense of belonging. This need manifests in different behaviors, emotions, and so on.

6. Attitudes Influence Behavior: At first glance, it may look quite apparent, yet it is a core belief that our attitudes or any sum of feelings and beliefs can and frequently do induce us to perform an action. Nonetheless, it is equally recognized that this connection can be intricate and multipronged.

7. People Desire Cognitive Consistency: This is the assumption that individuals have an inherent desire to keep their beliefs, attitudes and behavior harmonized. Hence, the theory of cognitive dissonance which assumes that individuals experience discomfort and tension when they harbor contradictory cognitions within them, and strive to eliminate it.

8. People are Motivated to See Themselves in a Positive Light: The self is a foremost issue in social psychology. It is assumed people are generally motivated to protect and even improve their self-esteem.

9. Behavior Can be Predicted and Understood: Within each branch of knowledge, including social psychology, there is a fundamental belief that phenomena (in this case, human behavior in social situations) are accessible to research, comprehension, prediction, and even manipulation.

10. Cultural and Biological Factors are Integral: Even if it has faced reproach in the past for overlooking certain aspects, the earlier versions of social psychology have now turned a new leaf. Therefore, contemporary social psychology recognizes the relevance of both biological (e.g., genetic, hormonal, and neurological) and cultural (i.e., beliefs, practices, and customs) aspects in the understanding of social behavior.

7.3. History

Aristotle was convinced that people are social by nature, which is a quality that enables them to co-exist (the individual approach). Contrastingly, Plato viewed the individual as an entity subordinated to the state and molded by agents of social context to achieve social goals (a collectivistic viewpoint). In the course of his life, Hegel (1770-1831) advanced the thesis that the development of that social consciousness is a single whole with the society. The group mind was thus born, a concept all the more relevant to the field of social psychology. Anglo-European influences were portrayed by Lazarus and Steinthal, 1860. The concept of “Volkerpsychologie” came up which looked at the society as having a universal psyche. It highlighted the idea that personality evolves due to cultural factors and the community in which a person lives, especially through language which not only is a product of the society but also serves to instil certain ideas in an individual. So Wundt (1900–1920) promoted the study of language from the viewpoint of social psychology (McLeod 2023).

7.4. Scope of social psychology

The domain of social psychology is wide-ranging due to the complicated interrelations of social processes with individual thought and action.

It is a relevant discipline as far as every aspect of human beings engaging with each other is concerned, thus making it important for appreciate, and even better, the human experience.

7.4.1. Interpersonal Relationships: Including such aspects as love, vice, attachment, alliances, and cluster formation. The inquiry into the dynamics of without groups is incomplete if one does not seek answers to the questions, how and in what situations such relationships are observed and how or why they change over time.

7.4.2. Attitude Formation and Change: How do individuals form opinions and attitudes, and what are the effective ways of changing these? The scope here will involve the study of persuasion, propaganda, and cognitive dissonance.

7.4.3. Social Cognition: This looks into how people process information, store information about others, and apply it. Areas that have been looked into include social perception, heuristics, stereotypes, and attribution theories.

7.4.4. Social Influence: Conformity, compliance, and obedience are all manifestations of the many ways in which people influence others.

7.4.5. Group Dynamics: This involves studying group behavior, intergroup relations, group decision-making processes, leadership, and many others. Concepts such as groupthink and group polarization emanate from this area.

7.4.6. Prejudice and Discrimination: A broad objective concerns the comprehension of the sources of bias, racism, sex discrimination, and so forth and the particular ones that seek to decrease them.

7.4.7. Self and Identity: This domain encompasses the study of aspects such as self-concept, self-esteem, self-presentation, and how identities are created and perceived socially among the people.

7.4.8. Prosocial Behavior and Altruism: Why do people sometimes assist others, even if it means incurring a personal expense? This section looks at motives and explanatory conditions related to pro-social and altruistic behaviors.

7.4.9. Aggression: Aggressive behavior is a complex social phenomenon that has as its base several causes. The causes can either be emotional or rational in nature. For this purpose, it is necessary to understand and analyze aggressive behavior from all perspectives. It has become necessary to engage in research regarding this issue, both from the standpoint of looking at the provocation factors and the behavior itself.

7.4.10. Cultural and Cross-cultural Dimensions: Given the increasing globalization of societies, it is very important to understand the core reasons behind cultural differences in behavior, thinking and emotions. It involves analysis and evaluation of behaviors in various societies and social categories.

7.4.11. Environmental and Applied Settings: The concepts of social psychology are utilized in the fields of health psychology, environmental behavior, behavior in organizations, consumer behavior and other areas.

7.4.12. Social Issues: Social psychologists could look into how society affects the psychological and behavioral responses of individuals covering issues such as economic disadvantage, overcrowding, and deviant behavior.

7.4.13. Education: The principles of social psychology help improve instructional strategies, tackle problems related to the behavior of classrooms and support the process of learning.

7.4.14. Media and Technology: With the advancement of technology and information systems, it has become imperative to grasp the impact of media on the audience, the style of social interactions online, and the building of social networks.

7.4.15. Law: Social psychological concepts have implications for various processes including that of jury decision-making, eyewitness testimony and procedures of the law.

7.4.16. Health: Aspects of social psychology are used to facilitate behavior changes aimed at improving health, comprehend how the physician-patient relationship works, and deal with gambling as an example.

7.5. Strengths and weaknesses:

Like other theories, the social psychological theory has negative and positive points that will be presented in the following part. Starting with its strengths that play a major role in making social psychology an important approach to study human behaviors which are:

7.5.1. Strengths

7.5.1.1. Gives clear expectations: social psychology always focuses on stating hypotheses that are as clear and testable as possible. The clarity of the stated hypothesis renders empirical testing possible, and this helps to ensure that the field of findings is restricted to observable and quantifiable phenomena.

7.5.1.2. Emphasizes Objective Measurement: Empirical methods take center stage in social psychology research, and as such, much emphasis is placed on objectivity. That is, the results found are less susceptible to biases or subjective interpretation.

7.5.1.3. Empirical Evidence: Scores of experiments in social psychology have been performed over the years, adding much credence to its theories. This experimental validation lends weight to its findings and claims.

7.5.2. Weaknesses

Despite its positive points, there are some negative elements that make social psychology unreliable; since it considers all the human-beings on earth are the same. The following points explain the major negative points of social psychology.

7.5.2.1. Underestimates Individual Differences: The thing is that, although social psychology may tend to take a macro view, emphasizing general trends and tendencies, individual differences might get lost. Not everyone conforms, obeys, or reacts in the very same way, and these subtleties can be critical.

7.5.2.2. Ignores Biology: While social psychology has a look at the ways the social environment influences behavior; early theories often fail to acknowledge the biological mechanisms underlying behavior. Hormones, genetics, and neurological factors can predispose certain behaviors and may interface with social dynamics in complex ways.

7.5.2.3. Superficial Snapshots of Social Processes: At times, social psychology adopts a rather narrow perspective—a momentary slice of an otherwise longer, unfolding process. This may suggest that a field is at risk of failing in the depth, evolution, or intricacies in which social processes may undergo change.

8. Definition of Film in Literature

Sumardjo and Saini (1997) states that literature is a human personal expression in the form of experiences, thoughts, feelings, ideas, enthusiasm, and belief in a form of concrete images which evoke enchantment with language tools. Literature can be classified as fiction and non-fiction. Novel, short story, drama (also known as film or movie), and tales are included in the fiction works. On the contrary, the nonfiction works are essays, history, autobiography, and diary.

For Dr. Phil Astrid S. Susanto's (1982) assertion, film can be best defined as movement and more accurately moving images. The term life picture was known, and indeed the movement was the element that gave "life" to a picture.

According to Sholihah the film may be described as a type of communication that employs visual and audio aids for the purpose of transmitting particular ideas to individuals or collective audiences. It is necessary to point out that film messages as a communication tool can be, in fact, wrapped up into any form, this being the ultimate objective of the film making. Films themselves can carry messages for several reasons, some of which include: purely recreation, carrying a lesson, teaching, informing, and so on (2021).

This type of film is capable of accommodating the storyline so that it can explain in detail everything that happened in the story. The films also contain different kinds of stories. The stories of romance, socials, religions, innuendos, economies, and others are there (Sholihah 2021).

Sholihah explains that in most film works, especially in narrative elements of a film, the building elements, namely the most significant components of a film work, are:

- **1. Story:** When a novel is being adapted to a film, not all of the contents within a novel or stories appear in that film. For example, a novel can vividly describe a bright morning atmosphere in great detail for hundreds of words, while in film it is presented as one shot.
- **2. Plot:** To put it simply, a plot refers to the sequence of scenes which make an entire story. Staton (2007) relates explaining the concept of story to plot. Telling how one event leads to another. This is of course affirmative since it concerns every single occurrence. The plot is the scheme of the events which shape a piece of work starting from the exposition, raising action, the climax and denouement. The development of the storyline helps the audience in knowing how a particular plot is completed. As Culler puts it when quoting Aristotle (2000), plot is the defining characteristic of any narration, as any narration must contain a beginning, middle and end, therefore these entertain because of their ordering possess such rhythm. Building on this premises Bordwell and Thompson (2008) did accept that plot describes the film before us as we see and hear it. The plot contains, in the beginning to all the events of the story that are shown as action.
- **3. Character:** Most motion pictures have a lead character and other minor characters. The definition of the main character is that this individual is the key propelling factor of the story from its introduction to its conclusion. Protagonist is the term that is often

used in place of the main character while the supporting character may either be a protagonist or an antagonist. In many cases, supporting characters serve as conflict generators or even assist the main character in resolving the conflicts that may arise.

- **4. Conflict:** Difficulties may be seen as an obstacle towards the aim of the hero, the negative force however not necessarily physically confronting the hero. The conflict invites a resolution leading to kinetic action between the protagonist and the antagonist. Another source of problems is the protagonist himself, as conflicts within oneself begin to arise.
- **6. Aim:** Any protagonist in any cinematic narrative must have aspirations, desires or dreams. Such hopes and expectations may be tangible or intangible. The tangible goals are straightforward and exist, while the intangible goals do not exist (are not realistic).
- **7. Spaces:** Any narrative cannot be authored without relating the events that unfold in a space. Space is a boundary within which imagination resources the storytellers. In most cases, a film takes place in a scene or setting that has well-defined spatial measurements which always denotes a concrete location and area.
- **8. Theme:** A theme serves as a foundation or central concept of a narrative work in literature (Nurgiyantoro, 2009). He clarifies that the theme can also refer to the primary thought or primary purpose.
- **9. Narrative Structure:** In general, Narrative Structure Patterns in movies can be broken down into three main stages: the beginning, the middle, and the ending. The initial stage usually only occupies less than a quarter of the film's full story length. However, the central even stage is the longest and its usually takes up to more than half of the complete film. In contrast, the conclusive segment usually takes about a quarter of the entire film's length making it the short section in a movie.

Conclusion

The theoretical part of this research focuses on the Freudian Psychoanalysis. Moving across the main concepts and ideas of Sigmund Freud and his daughter Anna such as the ID, ego and superego, as a tool to understand and investigate the part of the human psyche and its multiple functions. These three models are considered the main source of a person's own desires and behaviors, according to Freud. Another angle in this chapter is the defense mechanisms proposed by Freud and his daughter Anna. These mechanisms operate as a shield for human beings. After that, social psychology is defined with its different concepts in order to analyze the themes of our movie *12 Angry Men*

Chapter Two: Psychoanalysis of *12 Angry Men*

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Introduction

In this part of the work, I carry out a deep analysis of the movie in order to examine different themes. First of all, I present a summary of *12 angry Men* with description of the characters. Secondly, I attempt to analyze the personality of one of the main characters (juror 4) *12 Angry Men* through the use of Freud's theory of personality: Id, Ego, and Super-Ego. Finally, I explain different social and psychological themes that are presented in the movie such as: conformity, Group process, and Prejudice; with a small hint of the juror dynamics presented in this movie.

1. Summary of *12 Angry Men*

12 Angry Men is a movie scripted by Reginald Rose and directed by Sidney Lumet, in was released in 1957 by United Artists. It tells the story of a young boy who are accused by murdering his father; therefore 12 jurors are given the mission to decide whether he is guilty or not (White, 1993). It is important to know how the different characters in the movie help to drive out these concepts in order to appreciate the text better. For this reason, adopting an analysis of the text as a social psychology text is very important, as it aids in the audience perceiving this text as one depicting actual life events. *The 12 Angry Men* is a narrative that illustrates a socially judicial system and its implication. A young boy from the ghetto is said to have stabbed his father to death (Rose, 1966).

The woman who is considered as the main witness on this case, has an opinion on the possibility of the boy committing the deed because through her window she observed him running away from the scene minutes prior to her retiring to bed (Rose, 1966). At some point during one of The New York City courthouses sections, the case progresses too far for the already biased judge, who assigns twelve people to the box to reach a conclusion (Rose, 1966).

The attitude of the judge clearly shows that he had no interest in this complicated case because he does not want to work on it, but rather prefers others do it for him. He simply gives the jurors the right to render any verdict they saw fit concerning the boy. The 12 jurors begin by addressing the question as to whether this child is guilty or not guilty by taking a vote. And all the jury votes guilty, except for one called a juror 8 (Rose, 1966).

For this jury, it matters for him that every aspect of the case is evaluated fairly before passing any decision and he thinks the voice of the 18 years old boy ought to be heard before the jury leaves to give a verdict. Arguing not guilty of the accusation has led to an intense disagreement among the twelve jurors about the boy's labeling as a criminal. A few relevant issues like skidding by on poverty and prejudice, and the judicial set up where false accusations are made, pop up (Rose, 1966).

Given that juror five was raised in the inner city, he does not think that all children growing up there are violent criminals. Most importantly, he thinks that the testimony of the people who testified was not accurate. For example, the old man who claimed that he heard the boy scream out that he would kill his father must have been unable to hear him because of a train that passed by making noise. Arguably the most perceptive juror is the one who grew in the worst environments, outside of the court's consideration that growing in the slums typically generates aggression and violence in a child. Furthermore, Juror Five assumes the testimony of the witnesses to have been fabricated. To demonstrate, the old man who claims to have overheard the boy yell that he is going to kill his father would not have been able to hear that with the train passing by (Ben Khelifa 2021).

As the arguments rages on and where in the end, members fail to arrive at a verdict. Juror Two insists that the boy was too short, and stepping on the father's back would not be sufficient in reaching the weapon and concludes that the boy is not guilty. Similarly, Juror Eight argues that the phrase 'I'll kill you' is not a threat in the actual sense of the word. Jury Number Seven would have had no qualms on voting for a guilty verdict as he wished to get over with the case and enjoy watching a baseball match. But this wish is cut short by the forces of nature for a storm breaks out, which makes him happy. He then takes a deep breath and pays attention to the case. Juror Three seems to have some problems with his son, so he is biased (Rose, 1966). He had a desire to hurt the child, but he refrained from doing that. Hence, he sees this ghetto boy as the most suitable target for him to vent his frustrations. He states, "These rotten kids, you guys bust your work for life!" (Rose, 1966, p. 22) and the movie concludes with all twelve jurors walking away without a verdict being reached.

2. Brief Description of characters



Figure 2: 12 Jurors in *12 Angry Men*

The figure above demonstrates the 12 jurors presented in the film, they are nameless, and the director refers to them by numbers. The following table offers a brief description for each character.

Table 1: Description of the 12 jurors

Juror	Character
Juror 1	A high school football coach. He takes his responsibility as foreman seriously and tries to keep order in the jury room.
Juror 2	A timid bank seller. He is unsure what to make of the case and is concerned with what others think of him. As a result, he often wavers on his opinion about the case.
Juror 3	A businessman with a hot temper. He has a strained relationship with his son. He believes that the defendant is guilty.
Juror 4	A stockbroker. He is eloquent and articulate. He thinks the defendant is probably guilty, but he tries to look at the case coherently considering the facts presented.

	He is appalled by some of the behavior of the other jurors, especially Jurors 3, 7, and 10.
Juror 5	A healthcare worker. He is from the slums and feels a connection with the defendant's circumstances. He also feels that he has no relation with the other jurors and becomes increasingly disgusted at the bigotry of Juror 10.
Juror 6	A painter. He is not well educated, but he is generally patient and respectful of what the others have to say
Juror 7	A salesman. He shows little concern for the defendant. He is eager to complete his jury assignment so he can get to a Yankees game. He is on hurry and can be rude.
Juror 8	An architect named Davis. He is somewhat reserved, but quite thoughtful and articulate. He is the first to raise questions about the defendant's guilt. He becomes close with Juror 9 throughout the film.
Juror 9	The eldest of them all, he is named McCardle. He feels a bit feeble and unvalued, but sees jury duty as an opportunity to be important. He is the first to side with Juror 8 and grows increasingly friendly with him throughout the film.
Juror 10	A carwash owner. He is narrow-minded and bigoted. He is quite rude, often yelling and interrupting the others. Ultimately, he is shunned because of his insensitive and racially disrespected comments
Juror 11	An immigrant watchmaker. He believes in the American Dream. He is observant of events around him and wants to see that justice is done.
Juror 12	An ad executive that at times seems uninterested in the case. He is easily swayed by the opinions of the others and often changes his position from guilty to not guilty.

3. Freud's Psychoanalysis of the Characters: Id, Ego, and Super-Ego.

According to Freud's theory of personality one can refer to the structural model of personality. Here, Freud indicates that every individual has a personality which comprises of three parts: the Ego, the Superego and the Id. Psychoanalysis is the evaluation or study of a person's behavior by the use of what we already know concerning the three structures of the person's being (Eagleton, 1983).

In some instances, literary critics may also evaluate the behavior of literary characters based on the three constituent elements of personality identified by Freud. As the critics delve

into the ego, superego, and id of the characters in a given work, they pay attention to how these aspects of the character's personality contribute to the entire work. This stance is known as psychoanalysis of literature (Eagleton, 1983).

The 'id' is the structure within the personality that consists of the most basic primary drives, including thirst, rage, hunger along with the need for immediate feedback or release (Eagleton, 1983). Freud posited that an individual's id is something one is born with. The id is a crucial component of one's personality; in infants for example, it ensures that their fundamental needs are fulfilled (Eagleton, 1983).

The ego is that component of our personality which strives to find a compromise between our inner desires and impulses (the Id) and the moral sanctions (the Superego). The Ego knows that there are other individuals who have their own wants and needs and that sometimes being expressive or selfish may prove detrimental to oneself. The ego must provide for the bases of the Id, while also taking into account the situation at hand. The personification of the ego is a character with a devil on one shoulder as the id and an angel as the superego on the other shoulder (Eagleton, 1983).

Eagleton (1983) claims that the superego is the aspect of personality that signifies the conscience, the moral part within us. It is the superego that makes us aware of which actions are approbated or unapprobated in the society. At times an angel is used to depict the superego while the ego is prevailed upon to consider society before performing an action.

Therefore, an analysis of some jurors of *12 Angry Men* is presented. Juror3 for instance is driven by his wants to satisfy his greedy needs regardless of doing ethical or unethical acts, he is a man whose discriminatory beliefs and bad history controls his attitudes and his perception of reality because he sees all the children are evils and should be punished, he makes these judgments based on his story with his son who ran away from him because he was treating him with violence all the times just like his father did (Benkhelifa, 2021).

He is always showing that he is right and the defendant is guilty, some of the passages are presented to clarify the analysis of his personality:

Juror 3: "The boy is guilty, why don't you listen to facts..."(Sidney Lumet, 1957, 52:32).

Juror 3: It's these kids - the way they are nowadays. When I was a kid I used to call my father, "Sir". That's right. "Sir". You ever hear a kid call his father that anymore" (Sidney Lumet, 1957, 21:15).

Juror 3: Aah. When he was nine years old he ran away from a fight. I saw it; I was so embarrassed I almost threw up. I said, "I'm gonna make a man outta you if I have to break you in two trying". And I made a man out of him. When he was sixteen, we had a fight. Hit me in the jaw - a big kid. Haven't seen him for two years. Kids... work your heart out..." (Sidney Lumet, 1957, 21:27).

In other hand, the unconscious part of Id is called the Ego. As it was explained earlier the Ego is being controlled by the Id, therefore sometimes depends on the Id and keep doing immoral acts, yet sometimes it fails. Juror 3 couldn't control himself from harming others and it is demonstrated in many scenes of the movie. For instance he attacked juror 8 yelling that he going to kill him as it is shown in the following figure:



Figure 3: A scene in which juror 3 could not control his emotion.

According to Freud, the final component of the human mind is the Superego. It shares in common a similar characteristic with the Id in that both are considered to be unconsciously driven and not anchored to the reality of the present. On the contrary, the Superego represses Id and Ego, because it deals with rules and principles and standards that ought to be adhered to. Irrational urges, that is, impulses to act for the

pleasure principle contained within the Id and also the Ego must also be controlled. In addition to that, this portion involves two part worth discussing which includes the conscience and the Ego ideal, the former being caused by the threat of punishment that the individual has gone through in the past, hence it contains what is termed as prohibited behaviors or what is wrong to do (Feist and Feist 2009).

The subsequent one is aimed at promoting the behavior which has already been rewarded for the past, thus it directs humans towards proper behaviors. This refers to the wholeness as well as the adherence to organized or prescribed patterns of conduct. In such instances, the Super-ego values cannot be put into use by the Ego and this is with respect to the Ego-ideal; when however the Ego part keeps the Superego in check, it creates a sense of guilt in engaging in morally wrong behaviors; therefore it is associated with the conscience (Feist and Feist 2009).

Juror 3, in his case his Super-ego was always dominated by his Id, there were no rules to control his unethical behaviors and he never feels inferior to others. However his personality was controlled by Id mentally and by his Ego in real life, since he admitted at the end of the movie that the boy is not guilty with dropping some tears (Feist and Feist 2009).

4. Social-psychoanalysis of *12 Angry Men*

The movie *12 Angry Men* demonstrates several social psychology concepts. In this film, based on Reginald Rose's play, the members of the jury have to declare the suspect in a murder trial guilty or not guilty. At first, almost all the twelve jurors agree to guilt the suspect. Slowly, through a lot of persuasion, the other jurors come round to a not guilty verdict. Within this context, the film emphasizes social psychology concepts such as: conformity and its effects, attitude change and group process (Larson, 2008).

4.1. Conformity

Conformity refers to the pressure exerted by one or more individuals on another individual or a group, which leads to alteration of behaviors or beliefs to fit in the social group. Cialdini and Goldstein (2004) maintains that from a work perspective, influence can be good or bad depending on other variables. The acceptance or violation of societal norms differs in an individual and in a group. In this regard, the occurrence of conformity is in the jury room in the film where the twelve angry men are deliberating a case about an 18-year-old murder

suspect. The narrative presents in more detail the relationship between the two types of influence and how they can work towards the alteration of an individual's standpoint.

Informational social influence theory research how individuals reach decisions based on what others tell them. In this case, such person will alter the choices according to the level of confidence in the individual who has offered the information. Hence, it can be said that conformity is something one accepts or refuses based on what one pays attention to or ignores (Cialdini and Goldstein, 2004).

In the course of discussion about the case of a boy who is accused of killing his father, all the twelve jurors are convinced that the boy is guilty. When the judge called upon the jury to state their verdict, they all voted that the boy was guilty, save for one person who had other opinions. This differs from what is known as normative social influence, which reflects on a person's desire to assert themselves to group expectations, fearing being viewed as irrelevant or deviant (Cialdini and Goldstein, 2004). For this reason, everyone is at the neck of Juror Eight when he votes that the boy is not guilty. They regard him as a deviant since he is not bound to think like them. This particular juror is of the opinion that a person should only be presumed guilty if there is concrete proof that the individual committed the offence he or she is being accused of. He refuses to go along with what the witnesses or the court expect and what they think as well (Cialdini and Goldstein, 2004).

He calmly articulates why it is his contention that the boy is innocent and this anger the conformists. This brings to fore an important aspect regarding what makes a person a conformist or a non-conformist. Also, there is general fear of being an outcast, especially where a group thinks or behaves as was the case with the 11 jurors. Fearing the tag of an outsider is one of the preservative mechanisms of conformity typical to the organism, which promotes group mentality. It is worth noting that even prior to the case; the judge was heard stating that he had to be found guilty. This naturally affects the rest as he has allowed them to read his rational faculties which he should have kept to himself. The others have been given the cue that they can think otherwise, but they will not be allowed to speak in that line of reasoning. As observed by Cialdini and Goldstein (2004), it is a type of influence that alters an individual's consideration of the opinions, beliefs or attitudes of others deeming them to be correct because the individual perceives his assessment as supreme. So it was in their sense that as far as the judge was concerned, what he argued was the truth. Again the descriptive evidence which attempted to put the boy in a negative light was also taken on by the jurors.

Despite that, non-conformity is a behavior which can also be viewed from a psychological perspective. Some individual characteristics make them non-conformists, similar to the jurors who dissent. Most of the time, individuals who possess a sense of agency (such as the jurors who vote 'no') will reject social forces, whereby they believe that a person can do what he or she feels is right without having to look for the rest of configuration for any evidence. These are referred to as free thinkers. Such individuals do not pay attention to inflows from outside, and instead use their intellect to think logically in order to come to conclusions. It can be illustrated in this part of the scene (Sidney Lumet, 1957:17):

Juror 9: I'd like to change my vote to not guilty

(Juror 3 slams his fist into his hand then walks to window and does it again.)

Juror 1: Are you sure?

Juror 9: Yes. I'm sure.

Juror 1: The vote is nine to three in favor of guilty.

Juror 4 to Juror 9: I'd like to know why you've changed your vote.

Juror 9: I think there's a doubt.

(Juror 3 turning abruptly from window, snarling): Where? What is the doubt?

Juror 9: There's the knife...

(Juror 7 slamming his hand down on table): Oh, fine!

Juror 10: He--[Motioning at Juror 8.]-he talked you into believing a fairy tale.

Juror 4 (to Juror 9): Go on. Give us the reasons.

Juror 9: The old man, too. Maybe he didn't lie, but then just maybe he did. Maybe the old man doesn't like the kid"

The example above reflects the process in which Juror 5 comes to the resolve of thinking for himself. He examines the position of the stab and understands that a child cannot stab the parent while being above him or her. Because of this reasoning, the jurors become even more baffled and resolve to think deeper in order to unearth the truth of the matter. Juror 9 in turn also votes not guilty since he states that it is advisable to hear out those who think differently for they may hold important convictions.

Within the framework of the jury room, conformity is a dangerous device. The film 'Twelve Angry Men' illustrates the impact of both informational social influence and normative social influence as conceived by Muzafer Sherif, Solomon Asch, and other researchers. For example, with informational social influence, individuals believe that the views of others about an ambiguous situation are more correct than their own and thus conform. Normative social influence is a theory that explains the reason why individuals conform as the fear of being different from others (Larson, 2008).

Resolving an ambiguous situation by evaluating others' judgments usually leads to conformity based on informational social influence. This is true with regard to the processes of decision-making of the jurors in *12 Angry Men*. The likelihood of resorting to informational social influence is increased in cases of ambiguity, the desire to be correct, time pressure, and the presence of individuals viewed as authorities (Larson, 2008).

The depiction of conformity owing to social pressure comes within the initial moments of the film. Inside the jury room, any possible heated arguments are excluded by an earlier vote which took place. The vote was a public one, hence, was susceptible to inverse social influence; a form of social influence, or rather deviating as which is looked down upon. While most of the jurors had taken turns expressing their views on the matter, hesitance was quite palpable among the eleven who had voted 'guilty'. Such cowardice can be considered as a form of certainty which is rather weak and gets challenged by the influence from the majority view that is 'guilty' (Larson, 2008).

In this particular scenario, two jurors one is aggressive and emotional and the other is sickly and biased make use of normative social influence. As a result, he quickly affirms his earlier assertion saying, "of course he is guilty," before the actual voting begins. The sickly man shouts out after the vote has been taken and after Henry Fonda's defiance, "there's always has to be one". They both are trying to exploit the social normative influence to persuade everyone that it is appropriate to vote them guilty (Larson, 2008).

Time constraints intensify informational social influence that is the adjustment of one's beliefs based on the beliefs of others. A jury's decision is by all means, even if there are no stakes involved, made under intense pressure and time is of the essence. The courts easily overwhelm overburdened institutions in the criminal justice framework. Social pressure, especially from judges or prosecutors, tends to undermine judicial processes and emphasizes compliance as warranted by the theory of normative informational social influence. Although the film does not incorporate any references from the judge regarding the timing of the

decision, such a factor is potentially affecting the case of *12 Angry Men*, and should be regarded as an influencing factor of normative social influence as well (Larson, 2008).

There is also an extra factor of time that the jury finds difficult to overcome owing to their desires and expectations. For instance, members of this all-male jury describe their jobs or other activities geared towards the forward movement of their lives. This seems to become one more unvoiced limitation on their patience and available time. As the sickly man puts it, "I have three stations to attend to," (Sidney Lumet, 1957, 8:58); which more than likely indicates his work, and as one of the jurors in the group later interjects, "I have tickets to tonight's Yankees game," both of them are also putting the others under time limits. In reference to this finding, this further enhanced the influence of informational social influence and might have helped explain the reasons behind how some of the jurors voted guilty, out of conformity, in the first place (Larson, 2008).

Another example of conformity is when one of the juries who works as an executive brings out the power of informational social influences. As a result, the argument presented to the executive by the not-guilty voting jurors persuades him to change his previously held guilty vote to not guilty. In contrast, when the executive is presented with a persuasive argument by the guilty leaning jurors, he is persuaded to change his vote from not guilty to guilty. In the end, the advertising executive is left unable to come up with personal reasons for his decision even after being interrogated. This characteristic of his, to depend on other people's opinions, is a manifestation of informational social influence, a phenomenon that leads to social conformity when one realizes that other people's evaluations are right (Larson, 2008).

The drama also highlights that in every case, there are two factions, the guilty and the not guilty, and a couple of people emerge as the leaders of those poor Fonda who represents the 'not guilty' and the fashionable businessman who insists on 'guilty' carry a certain presence. Each one is powerful in his own way even if the jurors do not have history. There is an admiration that each builds on the respect for the faction leader before changing their vote. Another aspect within the strength/power element is depicted in the behavior of the aggressive gentleman before the first vote is cast. His wanting to see the murderer convicted is expressed in such a loud manner as to be perceived as forceful (Larson, 2008).

The age elements of the social impact theory are also evident in the film. Based on the social psychologist Solomon Asch, seniors tend to conform less. The oldest juror is more the first one to overcome the impulse to conform and decides to change his vote to not guilty. Conformity happens when normative social influence, informational social influence and

finally social impact and the majority influence takes place. 'Twelve Angry Men' gives an illustration of how these theories work in practice (Larson, 2008).

4.2. Group Process

Brown (1986) claims that *12 Angry Men* revolves around a very important social concept which is group polarization, He claims that juror8, who is acted by Henry Fonda, disagrees with all the jurors at the beginning of the movie and eventually ended up with persuading them all to have a position that is opposed to the group's first positions. This shift in jury's views is what is called Polarization.

White argues that juror 8 succeeds in persuading all the jurors by presenting his arguments with "Confidence, consistency, and distinctiveness" (2001, p.40). He started by creating some assumptions in order to disturb the rest of the group and lead them to question his innocence. As the film moves on we see that juries agree on the fact that there are some essential points that the defense didn't cover; thus by presenting different arguments the jurors have no choice but claiming that the verdict is not guilty (White 2001).

Another scene is expressed in the movie, when Juror 8 refuses to take the gum from one of the jurors because he believes that everything is reciprocal, therefore he feels if he accept the gum as a gift he will owe him something, but his role as an honest man and does not wish to be beholden to anyone (White 2001).

One of the particular significance in the film *12 Angry Men*, is its apparent contradiction with what social scientists know about the dynamics of groups (Sunstein, 2007). The eagerness of a considerable number of jurors to instantly reach a verdict of guilty can be viewed through the lens of 'groupthink'. This term identifies a tendency among group members to strive for consensus at the expense of rational decision making and to ignore other options possible (Flouri and Fitsakis, 2007).

As mentioned above, exceptions to group polarization are important because they reveal that the majority can sometimes be turned to minority views. Examples are given from the pages of history concerning the ending of slavery, civil rights, women's suffrage, and environmental concerns. In most cases, group polarization is the way to be; however, *12 Angry Men* is unique in that it shows how the opinion of the many can be changed by the few (Sunstein, 2007).

The theory of social facilitation entails that others' presence is detrimental to performance in complex tasks but is beneficial in simpler tasks. The film depicts a shy and introverted high-IQ man who is flabbergasted and terrified when the group seeks to know what he thinks of the issue at hand. This shy character, who is a banker, later on in the movie displays his intelligence; even so, at the commencement of the movie, he is unable to provide any sufficient, logical answers to a question posed by one of the jurors about him, in the eye of being with others and under their judgment. To be specific, this particular individual suffers when there are other people around, which is a practical showing of what the evaluation apprehension theory preaches, which is under social facilitation. The evaluation apprehension theory assumes that social facilitation effects will be evident in the presence of an audience only when the audience is regarded as a possible source of assessment (Larson 2008).

The idea of social loafing is a theory that has been proven with the help of numerous scientific studies of group process. Social loafing defined is group-produced reduction in individual output on task where effort is pooled. This is seen when, for instance, most jurors do not make a full effort in supporting their respective claims. This theory is especially true when the hot-headed man stands his ground and relinquishes the argument to the business man saying "you tell them". The behavior of the sports fan is a perfect example of social loafing. He is frequently heard giving a very vague, poorly thought out and half-hearted answer when asked about whether he thinks the defendant is guilty or not (Larson 2008).

The willingness and determination of Fonda to assess the situation, for example, is a clear case of social compensation. This character trusts in the justice and the ethics underlying the right of the jury as entrenched in the constitution to the people. Fonda states "this man deserves a fair trial and I won't put a man to death without examining the facts" when angry about such petty excuses. Even in social loafing situations, this belief can be seen as compensation (Larson 2008).

The concepts of group polarization and groupthink come into play when diagnosing the symptoms of group processes shown in the movie *12 Angry Men*. Group polarization denotes the idea that group discussion will basically only help magnify the existing view that was dominant even before deliberation began. This becomes often followed by a phenomenon called a risky shift tendency. This process is shown in the film *12 Angry Men* almost at the beginning but is very quickly ridiculed by Fonda and his friends. It does seem that initial

arguments serve to bolster the resolve of those who are inclined to support the verdict of guilty (Larson 2008).

The jurors' experience is one that can easily be prone to the complications that groupthink presents. Groupthink is most prevalent in a situation where there is a strong belief system, an environment where people are not allowed to dissent, a sense of omnipotence, stamping out of opposition, internal integration, external exclusion, and where a dominant leader is present. In *12 Angry Men*, the jurors find themselves in a situation that is characterized by many of the preconditions for groupthink. Maybe the absence of a common purpose and the absence of a figure that controlled the group kept the members from falling into the trap of groupthink. With the presence of Fonda, these stressed-out, white men, isolated by their surroundings, would willingly participate in groupthink (Larson 2008).

Different theories on group process such as: groupthink, group polarization, social loafing, social compensation and social facilitation are illustrated in the film *12 Angry Men*. The influence of group processes can be harmful, especially in the case of juries, and thus must be controlled or managed (Larson 2008).

12 Angry Men was among several movies in the years of political turbulence, civil rights struggle, and many other forms of upheaval. At the period of social, scientific and moral growth, *12 Angry Men*, appears to reflect the increasing sentiments of the United States in the mid- fifties. The film sheds light on various theories of social psychology which provide grounds for a critical overview and an understanding of very broad human behaviors like attitudes, group process and conformity. There exists no difference between such men and me or you. Such knowledge is important and in fact, necessary for, an understanding of me and you with regard to the extremities and the possible pitfalls of a great many social psychological principles (Larson 2008).

4.3. Prejudice

Prejudice is a condition experienced by people in the society that guides their behavior. To Nelson (2006), prejudice is regarding an individual positively or negatively without any reason. This happens because of certain considerations that may be favorable or unfavorable to the biased party. One can also consciously or unconsciously dislike someone based on their race, religion, or any identifiable characteristic as Juror Four, dislikes the black boy. Motivational theories of ethnicity prejudice help in explaining the reasons for ethnic biases

(Nelson, 2006). The second concern is group loyalty, which is a motivator for prejudice where a person has the need to discriminate in order to avoid being called a traitor by the group in which they belong (Nelson, 2006).

On the other hand, the self-concept and self-esteem may encourage an individual to embrace a negative stereotype towards another. For instance, one may abuse a person from a different racial background because they view an attraction to such a person as stepping very low. Self-concept is also applicable in situations where the individual is affected with some form of psychological instability which drives them to inequality towards others as a form of self-regulation of the internal stimuli that they deem pleasant. Displacement in psychology refers to the defense mechanism commonly developed by individuals when they cannot express certain feelings, normally associated with them, towards the person or the situation that brought about those feelings (Kramer, 2010). An example of that is when two spouses have an argument but rather than resolving the conflict, one of them becomes irrationally enraged and yells at a child as a means of venting psychological distress. Juror Four, who has a son of the same age, obstinately states that all teenagers are a burden and ought to be executed because he used to have a hard time with his son, as it is demonstrated in this passage:

Juror 4: "We're missing the point here. This boy- let's say he's a product of a filthy neighborhood and a broken home. We can't help that. We're not here to go into the reasons why slums are breeding grounds for criminals; they are. I know it. So do you. The children who come out of slum backgrounds are potential menaces to society" (Sidney Lumet, 1957, 15:20).

The movie has prejudice working in other forms as it is shown in the manner in which the twelve jurors make decisions. To begin with, Juror Four considers it logical that the boy has grown up to be a criminal because he is raised in the slums. The quote is revealing in understanding the character's bias towards the boy. Psychologists consider prejudice as hatred towards someone or a group without any justification based on some preconceived notions, untruths and even fantasies (Kramer, 2010). And it is clear here because of the juror's conviction that it is a crime to be a son raised in the slums. For them, small towns and slums are the hotspots of evil- persons and no one should argue about this fact. The peril of prejudice is that it does not allow one to be magnanimous and use sound judgment in the decision-making process. No matter how much Juror Five argues that a kid from the slums

can be straight, they do not believe it. A fellow 18 years old gets all sorts of prejudice for being black and living in a dirty environment (Rose, 1966).

Next in line, we understand that Juror Three wishes to see the boy found guilty and sentenced for reasons that stem from an altercation he had with his son, whom he glorifies in regards to the boy standing trial. Thus, prejudice reigns supreme as this juror is obviously fighting a household quarrel and directing the hatred towards the boy. He despises kids of this nature and wishes to see them punished because his own child apparently left home after this boy assaulted the juror by punching him in the face. He says:

Juror 3: You're right. It's the kids. The way they are, you know? They don't listen. [Bitterly.] I've got a kid. When he was eight years old, he ran away from a fight. I saw him. I was so ashamed. I told him right out, "I'm gonna make a man out of you or I'm gonna bust you up into little pieces trying." When he was fifteen he hit me in the face. ..I haven't seen him in three years. Rotten kid! I hate tough kids! You work your heart out. . . ." (Sidney Lumet, 1957, 21:15).

From a psychological perspective, Juror three is a troubled individual. He has developed an intense hatred towards all teenagers around the age of his son because he thinks they are the same. He is also vengeful towards the boy for the same reason. Psychologists give the term of this reaction for the situation as displacement (Kramer, 2010). This man thinks now that after all his agony, the only retribution that can ease him of blistering pain is to see the accused imprisoned because he has no way of condemning his son for assaulting him. This line of thought results in bias in the decision-making processes of this juror which defeats the very purpose of justice for this boy suspect. The two cases are underscoring the risk of executing or jailing one whom has not committed any offense. It is also unreasonable for a person to wish death upon another person simply because they have done something wrong, when in fact they are simply exhibiting the same behavior as the accused (Kramer, 2010).

Such perceptions highlight the tendency of individuals to apply the cognitive concepts of schema and heuristics when making evaluations. A heuristic is described by Gigerenzer and Gaissmaier (2011) as an internal cognitive tool that a person utilizes when developing solutions to problems. This technique expedites the judgment process as it encourages a superficial treatment of the available facts when forming an opinion on a matter. On the other hand, detractors of this claim seek to point out that it is an overly simplistic way of making decisions as some necessary details that aid in either decision making or error prevention are

left out in the process (Gigerenzer and Gaissmaier, 2011). Schemas are also portrayed in the movie as different characters make judgments based on their opinion. Psychologists classify group schemas under subheadings such as social, self, event and personal schemas (Gigerenzer and Gaissmaier, 2011).

Juror Four holds the opinion that slum children exhibit violent behavior due to their upbringing and are detrimental to the society. Perhaps he has had these stretched schemata and prejudgment tendencies as a consequence of what he observes in the impoverished and racial-urban areas. Such conviction renders him to develop unbounded contempt towards the boy over whom he most desires to carry out punishment for being a possible psychopath. He does not reach judgment rationally and quickly votes based on his prior experiences as society has conditioned him this way. As scientists put it, cognitive forces such as schemas and heuristics are not always accurate based on the example given in the movie. At this angle of observation, it is apparent that Juror Four is prejudice and holds misconceptions that influence his judgment (Gigerenzer and Gaissmaier, 2011).

Nonetheless, Juror Five strongly disagrees that becoming a clown during one's formative years can predispose an individual to violence. This is based on his self-image owing to the fact that he grew up in the slums. People growing in these types of neighborhoods are not entirely naive in his views. This explains why he relates to them. But thinking with psychological facts, it is possible to theorize that the juror was led to that conclusion by social schemata he possessed. He had not witnessed the beating of the accused boy. Held this information firmly and used it to vote in the second instance only, a not guilty vote, and maintained that position with all the members of the discourse (Gigerenzer and Gaissmaier, 2011).

5. Juror Dynamics in *12 Angry Men*

12 Angry Men engenders a sense of pride and dedication concerning what juries are capable of doing as well as what they stand for. According to Norman Rosenberg, It is suggested by the film *12 Angry Men* that “jury deliberations may even provide a microcosm of a larger democratic process”. (Rosenberg 1994, p.347).

It is no exaggeration to say that *12 Angry Men* which is seen as the seminal film on jurors and the workings of extended trials has done more in establishing the critical role of the jury in the American justice. There are many reasons why most people who watch films believe

that Henry Fonda, playing Juror number 8, is the most famous antihero of all, an ordinary person who is against the other eleven jurors, manages to turn the vote from 11-1 (11 jurors voting that the boy is guilty versus 1 juror who claims the opposite) to a vote in which all the jurors agree on the boy is not guilty (Astimow 2007).

At a particular angle, the film makes its own critique of the jury system because this is so improbable to happen in any real jury room. If one takes for granted that the defendant ought to have been given an acquittal, how many such defendants would actually have the chance to meet someone like Henry Fonda? More often how does one person in favor of a case manage to turn eleven others against them? These situations, such situations occur very minimally if they ever occur as per the research done on the jury system. In fact, this is illustrated quite clearly at the end of the movie where the last standing jurors do not change their position because they suddenly believe that the accused should be found not guilty, but instead due to the anxiety of social acceptance of the coming convergence (Astimow 2007).

It is common practice in the event of an 11-1 (11 persons against one person) that it is the one who changes position and not the eleven. Or, that is if the one is really insistent, there is a deadlocked jury. The probability of the one changing the mind of the eleven is very low. For this reason the film does not convincingly demonstrate that the jury system can be relied upon to achieve justice and deal with the difficult standard of proof required of the prosecution when all the other actors in the system (the prosecutor, the defense counsel and the judge) are ineffective (Astimow 2007).

On the other hand, Fonda did not claim that the defendant was innocent. Rather, he claimed that the accusation did not prove there was guilt in him beyond reasonable doubt. Certainly everybody knows that burden of proof that lies above reasonable doubt has some level of certainty that cannot be categorized but 90% is probably the least but 100% its likely cannot be reached. Due to the fact that the evidence relates to an event in the past, it is impossible to prove any point with absolute certainty. People who claim to be witnesses may be wrong or simply untruthful. Additionally, while such evidence may imply a fact, the implication may be wrong (Astimow 2007).

The movie is, to put it in a simple manner, an ode to justice in the sense that the action depicts the American court system in a rather positive manner. Even though at the beginning, the members of the jury are ready to condemn a man without any arguments and discussions

about the case, as always, the influence of Juror 8 puts an end to unreasonable convictions and the correct decision is made (Astimow 2007).

The movie is, however, an indication that there is a danger that the ideals of the justice may collapse in the face of such complacency, prejudice and lack of civic likelihood. Several members of the jury demonstrate that they are almost incapable of objectively considering the issue at hand and hearing any other views presented. Juror 7, who just wants to leave the room as quickly as possible, is definitely not a juror's material. On the contrary, Juror 3 claims that his criticism of the defendant is based on facts and not on sentiments. According to him, such viewpoints presented by Juror 8 are nothing but a call to emotions. However, there is an ironic twist in all of these because in truth, what he asserts is the opposite of Juror 3's position. He is overpowered by his own emotions, which stem from his ill relationship with the son. For this reason, he cannot detach himself from the case. He has an unfulfilled wish to make his son suffer the same fate by jailing the convict who is more or less the same age as the son. Juror 8 ranks high when it comes to emotion, or better still does not allow emotions to come between him and the determination of the case. Juror 3 is also a wild racist like Juror 10, but he attaches no personal significance to the proceedings and concentrates only on implementing justice (Astimow 2007).

Conclusion

To conclude, *12 Angry Men* is a masterpiece that should be watched and taught especially concerning some psycho-social themes. As it was clarified above *12 Angry Men* is a movie based on a story of 18 years old boy who was accused of killing his own father. Therefore 12 jurors were given the mission of deciding whether he is guilty or not. A deep psychoanalysis of the movie has been presented with a social study of different themes. We adopt Freud's theory of personality to analyze juror 3's character. Additionally, we analyzed different psycho—social themes that are presented in the movie, such as: conformity, group process, and prejudice. Additionally, we explain how juror dynamics are presented in the movie. Several quotes and scenes are illustrated in order to make things clear. To conclude *12 Angry Men* is a movie that reflects different social issues that should be analyzed and taught.

General Conclusion

12 Angry Men has become a classical movie that is taught for all the students because it is considered as educational material that teaches learners civic responsibility, ethics, and how to stand up for right things. Therefore I chose this movie in order to be analyzed using psychoanalysis and ethical theories. *12 Angry Men* at the first place was a play written by Reginald Rose in 1954, and got the attention of the great American actor Henry Fonda, who asked her to write the script in order to be produced by Sidney Lumet in 1957.

This study is composed of mainly two chapters; in the first chapter I introduced different concepts with their definitions, such as: Psychology, psychoanalysis. Also it shows the importance of using psychoanalysis in literature and how they relate to each other. Since the topic deals with psychoanalysis, Freud's theory of personality is defined along with their elements which are: ID, Ego, and Super-ego. These concepts are the key features for our analysis. In this chapter I present different definitions of these three concepts and how they control the human soul and his behavior. Also I present the different Defense Mechanisms that Freud's daughter's explained introduced as a reaction to the human behavior. Additionally, psychology is defined as a theory that helps us to analyze the different themes of the movie which are: group process, conformity, and the juror dynamics that are presented in the movie.

In the second chapter, a psychoanalysis approach is adopted in order to analyze the character of the juror 3 since he is considered as the antagonist of the movie, in which we illustrate my work by several figures from different scenes presented in the movie. Results reveal that *12 Angry Men* is a movie that encourages the civic duty and the social responsibility, it shows how can one single person persuade 11 others by giving reasonable arguments and standing up for what is right. It also clarifies how prejudices can cover the truth and therefore cause huge effects whether it is negative or positive. The film shows that in order to achieve justice, some efforts should be done. According to Freud's theory he Id is the level of personality that controls the bad attitudes and behaviors, therefore people should not allow to the ID to control them.

This study presents how the ID, the Ego, and the Superego control the behavior of humans and leave them in a constant struggle, between the good and the evil. Juror 3 is the most suitable example to study, he is a white man who prejudices other people and makes assumptions and judgments based on his experience, because he had fight with his

son and did not see him for a long time. This is the reason behind his reactions and misbehaviors; therefore, he cannot see the defendant not guilty and did not try to listen respectfully to the other jurors.

Additionally, the movie *12 Angry Men* revolves around social themes that are explained in the second chapter in details. Group process is one of the themes that explains how a group of 12 jurors helped a kid of 18 years old to be innocent from the death of his father and saved his life. Prejudice is another theme that shows how people judge others based on their beliefs, origins, social level, and race. In *12 Angry Men*, we find that 11 jurors are against a child who was born in a poor neighborhood and accused of killing his father; they claim that people like him always are doing bad things, just because he is not American and poor. Conformity is another theme that explains how can a single person confirm a group of people and switch their opinions from a position to another by presenting strong arguments and in a respectful way.

To conclude, *12 Angry Men* is a lasting legacy, it allows speaking across generations and economic and racial divides. It reflects the ethics related to justice and equality. This research shows how interconnection between leadership and minority influence, and how members of a minority can also lead and direct the dynamics within the group. It expresses how people got influence easily and shift their opinions from a minute to another. This research provides crucial contribution for those scholars who aim to study group dynamics, leadership, or minority influence.

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الملخص

تهدف هذه المذكرة إلى تحليل مختلف المفاهيم التي تم التطرق إليها في فيلم 12 رجلاً غاضباً باستخدام نهج التحليل النفسي. فيلم 12 رجلاً غاضباً يجسد بمثابة لبعض المفاهيم النفسية الاجتماعية حيث يُظهر الفيلم الممتع والمثير في نفس الوقت كيف تم تكليف مجموعة من المحلفين بتقرير مصير مشتبه به في جريمة قتل مزعومة. في البداية، صوت جميع المحلفين باستثناء واحد، أي 11 منهم، على أن المتهم مذنب. في النهاية، من خلال الحجج المقنعة، يتغير الرأي بالإجماع للمحلفين إلى حكم بالبراءة. يبين لنا الفيلم بعض المفاهيم الاجتماعية مثل: التوافق والتحيز وعملية المجموعة. كما يتم شرح ديناميكيات المحلفين بعمق في هذا العمل. وبالتالي، باستخدام نظرية التحليل النفسي للشخصية المتبناة من طرف فرويد، أحاول كباحث استخراج الموضوعات المتعلقة بالعدالة وتحليلها أخلاقياً. من خلال شرح المفاهيم المختلفة المتعلقة بعلم النفس. يُظهر التحليل أن هناك بعض الأفكار الأخلاقية والاجتماعية القيمة المقدمة في الفيلم. يعتبر فيلم 12 رجلاً غاضباً فيلماً شهيراً عن هيئة المحلفين لأنه نجح أكثر من أي فيلم أو برنامج تلفزيوني أو أي عمل ثقافي آخر في ترسيخ هيئة المحلفين باعتبارها العنصر المركزي الذي لا غنى عنه في نظام العدالة الجنائية الأمريكي.

الكلمات المفتاحية: التحليل النفسي، التوافق، فرويد