



ANXIETY PORTRAYED IN THE NOVEL *GROWN* BY TIFFANY D. JACKSON

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Abstract

The study entitled “Anxiety Portrayed in the Novel *Grown* by Tiffany D. Jackson” was conducted to examine the issue of anxiety of the main character. The study aims to describe the anxiety of the main character and how she overcomes it. The object of this study is the novel *Grown* (2020) by Tiffany D. Jackson. The study is analyzed based on Sigmund Freud’s psychoanalysis theory, which includes anxiety (1933) and defence mechanisms (1964). The study is conducted using a qualitative method in which the data were taken from the narratives of the novel. The results depicted three anxieties: realistic anxiety, moral anxiety, and neurotic anxiety, and how the main character overcomes the anxiety through six types of defence mechanisms: repression, denial, projection, displacement, reaction formation, and sublimation.

Keywords: anxiety, defense Mechanisms, Psychoanalysis

INTRODUCTION

When dealing with unforeseen circumstances or events that have uncertain outcomes, everyone becomes anxious. A person may become anxious when faced with situations like presenting in front of a class, attending a job interview, or competing. This occurs because the individual is unsure of whether their actions will have a beneficial effect. A person feels uneasy about taking action because of this feeling of unpredictability. As a result, anxiousness starts to arise.

Anxiety is common among adults. According to Copeland et al. (2014, p. 21), anxiety is a common mental health problem to have had by adulthood. Anxiety is inevitable when confronted with circumstances like job interviews or significant projects. It is because adults have numerous obligations. Adults frequently experience work-related anxiety. It is, as stated by Linden and Muschalla (2007), that “the workplace can have an important role in the development of anxiety problems and disorders”. For instance, when someone negotiates a business agreement on behalf of a company with a key partner. Whether the commercial deal succeeds or fails, the company holds that individual to high standards. This is among the circumstances that cause anxiety. Since the outcome of the agreement is uncertain, anxiety may arise from pressure and expectations from superiors, as well as concerns about whether the offer made to investors would be acceptable. Adults, on the other hand, can find methods to alleviate worry, as they often possess a mature attitude and strong problem-solving abilities. For instance, they can spend time with relatives and friends or engage in enjoyable activities.

Nonetheless, some people think that anxiety is a condition that only grown-ups experience. Teenagers can also experience anxiety. It is because teenagers' physical and mental states are developing during the puberty phase. It is stated by Ahmadi (2013, p. 360) that “anxiety is one of the immediate and common effects of stress which appears in teenagers due to mental and physical changes”. According to Ahmadi (p. 362), the stress that causes anxiety to arise is usually caused by the lack of freedom in doing affairs and disagreement with adults. Teens will suffer from anxiety if they feel constrained or incapable of meeting their demands. This is because teens have specific needs, such as the requirement for affection and social interaction, that must be met to promote their mental and physical development. One instance is when a teenager wants to engage in an activity they enjoy to interact with their new peers and surroundings, but their parents forbid them from doing so. They will experience

tension and anxiety. Teenagers' development will be hindered by the worry they experience as a result of their parents' restrictions on their freedom.

Individuals might manage their anxiety in different ways. One way to deal with anxiety related to an impending academic competition is to put a lot of effort into studying. In an alternate setting, someone can vent to others if they are feeling concerned about a dispute they are dealing with. Anyone, either positively or negatively, can control anxiety. Cobb (1982, p. 626) explained that if people are aware of their anxiety and try to deal with it by psychological strategies, it can "reduce the disruption that anxiety causes to domestic, social and working lives". To live a decent life and lessen the worry that interferes with everyday activities, one must learn to manage one's anxiety.

Humans naturally experience anxiety. Anxiety usually appears when a person fears that they won't be able to solve difficulties or avoid upcoming confrontations. In daily life, anxiety can arise in a variety of circumstances. Schwartz (2000, p. 58) explained that "the "butterflies" fluttering in your stomach before an examination, the "nervousness" you feel before an employment interview, the pounding of your heart as you hear footsteps on a dark night—these are all signs of anxiety". The statement leads one to the conclusion that anxiety is the uneasiness one experiences when confronted with something important or potentially harmful to their wellness. It might stop someone from taking a chance on doing something new.

Every literary work has a narrative that revolves around one or more issues. The problems often come from real-life issues. Anxiety is one psychological issue that has a close connection to people's lives. The problem of anxiety can motivate writers to create creative works that raise awareness of the dangers of poorly managed anxiety. By making literary works that address the issue of anxiety, writers can help others better understand it by describing the experiences of a main character who suffers from the condition.

In the real world, anxiety can occur. To increase awareness of the problem, it inspires individuals to write narratives about it in creative works, such as novels. *Grown* by Tiffany D. Jackson, published in 2020, is one of the books that addresses the issue of anxiety. While the main character is dating her violent lover, she suffers from anxiety. The writer selected this novel as the object of the study because an abusive relationship not only affected the victim's physical well-being but also their mental well-being. Furthermore, the main character's mental state in *Grown* has not been explored in any prior research. In the earlier studies, a few researchers conducted studies only about the physical and sexual abuse experienced by the main character of *Grown*. Therefore, the writer would like to give her insight into the main character's anxiety in this study.

This study was conducted to examine Tiffany D. Jackson's novel, *Grown*, as previously described. There are multiple psychological conflicts in *Grown*. The main character experienced anxiety. Because the main character's problems are rooted in real-life situations, the book "Grown" was selected. The writer is therefore interested in examining the main character's anxiety in *Grown* and how she manages to overcome it. The study's object is *Grown* by Tiffany D. Jackson, and its title is "Anxiety Portrayed in the Novel *Grown* by Tiffany D. Jackson."

Anxiety is a topic that is still frequently researched today. In conducting the study, the writer found three related studies about anxiety as a reference. The three studies are summarized as follows:

The first study, entitled "Anxiety of the Main Character in the Novel *Do No Harm*". The study was written by Kusuma et al. from Universitas Pakuan in 2024. The study aimed to show that anxiety affected the behavior of the main character. The method used in the study is descriptive analysis. It was conducted based on Sigmund Freud's theory of psychoanalysis. The findings proved that the main character's anxiousness influenced her choices in specific plot points. When the main character learned that her son had been diagnosed with cancer, her anxiety started. She had a flashback to her childhood trauma, in which her parents perished in an accident, as a result of her severe anxiety. She began selling illegal narcotics because she was afraid of losing her son. The main character's id led her to purchase a firearm to defend herself against the risks associated with her new line of work. When her husband was in danger, the main character felt anxious once again. To satiate the id's need to defend her loved ones, she killed the offender who might have put her husband in danger.

The second study, entitled "The Portrayal of Anxiety in *They Both Die at the End*". The study was written by Susanto and Nurmaily from Universitas Teknokrat Indonesia in 2023. The study aimed to describe the characters' anxiety by showing the reasons for their anxiety and what types of anxiety they experience. The study employed a qualitative method. It was based on the theory of anxiety by Sigmund Freud. The findings indicated that the main

character's anxiety was caused by several factors, including fear of dying, societal expectations impacted by gender norms, repression of his emotions, a toxic setting, threats of a warning about his coming death, and frustration with surviving death. The main character experienced three different sorts of anxiety: moral, realistic, and neurotic.

The last study, entitled "Anxiety in John Green's Novel *The Fault in Our Stars*". The study was written by Zamzami and Wulan from Universitas Islam Sumatera Utara in 2023. The study aimed to reveal the type of anxiety experienced by the protagonist and her defense mechanism against the anxiety. The study employed a qualitative method. The study used the psychoanalysis theory of Sigmund Freud. Their study's findings showed that the main character's anxiety was caused by guilt, overthinking, and worrying about the future. As a result, the novel included both realistic and moral anxiety. To overcome her anxiety, the main character employed defense mechanisms such as reaction formation and rationalization.

This study is relevant to all the previous research discussed. Every researcher uses the same theory. The author's analysis and the three earlier research studies share a similarity in that they each focus on anxiety. Nonetheless, there are variations in the particular subjects of their research. The Grown by Tiffany D. Jackson is the subject of this investigation. The main character's anxiety and how she employs defense mechanisms to cope with it are the key topics of this study.

METHOD

The writer employed a qualitative approach with the analysis method because the study's object was in the form of sentences from a novel, which were analyzed in the form of an essay. Pathak et al. (2013) suggested that "the qualitative methods are used to understand people's beliefs, experiences, attitudes, behaviors, and interactions". It produces data that is not numerical. After gathering information directly from the study object, the information is subsequently presented in an essay. The approach is implemented by gathering information and references from several public libraries, as well as Tiffany D. Jackson's book *Grown*. Qualitative research uses non-numeric data as its primary source of information. The writer obtained the data from Tiffany D. Jackson's 2020 book *Grown*. The book is 400 pages long. The dialogue and narration in the book offer insight into anxiety and how the main character overcomes it. The writer took several steps to collect the data for the study. First, the writer read the contents of the selected novel. Second, the writer identified narratives that depict anxiety and ways to overcome it. Lastly, the writer listed the identified data for the study.

The writer additionally took specific steps to examine the data after it was gathered. First, the author categorized the novel's narration and dialogue into realistic, moral, and neurotic categories based on the characters' anxiety. It made it simpler to understand how the main character reacted to different situations. Second, whether the main character overcame her fear by repression, denial, projection, displacement, reaction formation, or sublimation, the author recognized the indications of defense mechanisms that she may have utilized in various contexts. The author then examined the data and conducted the analysis based on the results after applying the data to the research questions. To explore the collected data, the author used Freud's psychoanalysis theory, which includes defense mechanisms (1964) and anxiety (1933). The writer focused on the dialogue and narration in the novel that depicted the issue of anxiety.

FINDINGS AND DISCUSSION

This chapter explains how anxieties occur and are portrayed in *Grown* by Tiffany D. Jackson. The novel tells the story of Enchanted, a seventeen-year-old girl who aspires to become a singer. At the start of her journey, she met a popular singer named Korey Fields. Korey offered her help to become a singer by signing a contract with him, allowing her to record songs and practice her vocals with a professional singer. Later on, she fell in love with him, despite their eleven-year age difference. Turns out, Korey is an abusive boyfriend who constantly abuses her physically and mentally. It triggered her anxiety. The first part shows how the main character's anxiety is depicted, and the second part shows how she overcomes it. For this study, the writer uses narrations and dialogues in the novel.

Anxiety Depicted in the Main Character in the *Grown* Novel

Anxiety is a feeling that is experienced by someone who is dealing with an unforeseen situation in which the outcome is unknown. As stated by Freud (1933), anxiety is awakened as a signal of an earlier situation of danger. It can be triggered by someone or something. The types of anxiety consist of three types: realistic anxiety, moral

anxiety, and neurotic anxiety. The writer analyzes the types of anxiety the main character goes through as depicted in the novel. As shown by the data below.

Realistic Anxiety

First, when the ego encounters conflicts with the external environment, realistic anxiety is created. As stated by Freud (1933), anxiety is awakened as a signal of an earlier situation of danger. This type of anxiety typically manifests when a person is in potentially dangerous circumstances. When something that could endanger one's safety is present, the ego responds by becoming anxious. The survival instinct, which allows a person to protect themselves from possible harm, is the basis for this anxiety. Enchanted Jones, the main character of *Grown*, experiences realistic worry throughout the narrative.

Data 1

"I'm speechless. This was supposed to be a simple audition. First the crowd, now Korey Freaking Fields . . . all here to see me make a fool out of myself."

A person has realistic anxiety when they are coping with issues that they frequently face in life. When Enchanted tries out for a talent show, she has this worry. When it is Enchanted's turn to perform, she becomes anxious. The ego believes that performing in front of a large crowd might endanger her well-being. According to Freud (1933), the ego creates anxiety when one feels threatened by an outside circumstance. Singing in front of a large crowd at a singing audition is an instance that puts Enchanted in danger in this context. Furthermore, the audition is being watched by renowned musician Korey Fields. She becomes anxious because she is unsure of her ability to sing well in front of such a significant person and a large crowd. Enchanted fears that she will embarrass herself if she does not pass this audition.

Data 2

"That panic returns. I'm back in the hotel room with Creighton. Trapped. Alone. Scared. But . . . Korey saved me then. So why don't I feel safe now? His words replay on a loop, he said he'd wait. He said, When you're ready, I'll be ready."

Enchanted experiences anxiety when she is forced to have sex by Korey. This made Enchanted recall a bad memory with Creighton, where he almost did the same thing to her. In the occurrence above, Enchanted feels panicked when Korey suddenly forces her to have sex. The sentence, "*Korey saved me then. So why don't I feel safe now? His words replay on a loop, he said he'd wait. He said, When you're ready, I'll be ready*" is proof that Enchanted feels anxious about her safety. The act of sexual harassment has the potential to injure both the body and the mind. Enchanted was once harmed by an attempt at harassment by one of her school classmates, Creighton. Because of this, Enchanted refused to engage in any kind of sexual activity. However, Korey persisted in getting her to participate in an intimate session. The ego thus perceives Korey as a danger to her safety. According to Freud (1933), when someone feels threatened by an outside circumstance, their ego creates anxiety. The main character in this instance feels threatened when she is about to be sexually assaulted. Because Korey is physically stronger than her, she feels anxious that she will not be able to protect herself from his harassment.

Moral Anxiety

Secondly, moral anxiety is a kind of anxiety that emerges when the superego can no longer restrain the id. It occurs when the victim is concerned about violating their own morals or societal norms. According to Freud (1933, p. 4695), is anxiety related to a person's moral perfection. The impulsiveness of the id can violate moral rules, which in turn causes moral anxiety due to feelings of guilt or shame from the superego. Enchanted Jones experiences this moral anxiety in several parts of the story.

Data 3

"I snatch my biology book out my bag and stare at the phone. Do I answer it? Tell him I'll call him back? What if he never calls again? But how will I explain this to Mom? I'm not even supposed to have his number."

Anxiety about violating moral principles can cause someone to act unethically. It is a result of their refusal to accept punishment or social isolation. According to Freud (1933), moral anxiety arises when a person violates

their own and society's moral norms. One of the actions that violates moral principles in this situation is Enchanted's deceit. Lying not only goes against moral principles, but it also reduces trust in others. Due to her moral anxiety, Enchanted engages in several activities, including lying. According to the quotation above, Enchanted is worried about lying to her mother about owning Korey's number. Before that, Korey attempted to invite Enchanted to collaborate on music, but was denied since she is still a minor; therefore, her mother does not want Enchanted to have his number. Consequently, her mother limited Enchanted's interactions with him. However, Enchanted has to break her mother's moral rules by lying because the id's desire to keep in contact with him is stronger. It causes the superego to acknowledge that Enchanted's behavior is against morality. Because lying portrays her as a horrible person, it causes anxiety.

Data 4

“A shiver zips down my back. We had practiced every scenario we could ever think of, but this is new and frightening. Lying to fans and strangers is one thing but lying to the police is another.”

Other than lying to her mother, Enchanted also lied to the police during her interrogation. Enchanted regrets lying to the cops when being questioned. Because it occurs so abruptly, Enchanted is unsure of how to react without infuriating Korey. As a result, Enchanted was eventually forced to tell lies when the police questioned her. Although it goes against what the superego desires, Enchanted must do it to rescue herself. The superego, which demands that a person be morally perfect, urged her to respond to the police in an honest manner. The awareness of doing something, such as breaking moral rules and committing an act of obstruction of justice, triggers her moral anxiety, in accordance with Freud's statement in 1933. Because of this, Enchanted feels uneasy and awful about lying.

Neurotic Anxiety

The last is neurotic anxiety. It occurs when a person feels anxious about what they might face if they attempt to satisfy their desires. As explained by Freud (1933, p. 4690), neurotic anxiety happens when someone “is afraid of is evidently his own libido”. This anxiety is caused when a person fears punishment for showing id-dominated behavior. Enchanted Jones often experiences neurotic anxiety in several parts of the story.

Data 5

“It's not the beet juice or my position on the floor that unnerves me; it's the silence. No music, no television, no voices . . . damn, I'm a mess and he's going to be so mad when he sees all these stains. The thought of his inevitable reaction produces more terror than the blood surrounding me.”

Enchanted Jones experiences neurotic anxiety when she is depressed with the image of Korey, her abusive ex-boyfriend, haunting her mind. Enchanted's anxiety is evident in her feelings of pressure about how Korey will react to her current situation. Enchanted is worried about how he will respond to the amount of blood present in his room. Because of Korey's frequent physical and psychological abuse, Enchanted starts to feel anxious about certain things. This is because, regardless of the severity of her flaws, he used to abuse her. She has neurotic anxiety in this context, which manifests as a fear that he might think she is the one who messed his room, even if she is not. She believed that because she had made a mess in his room, he would punish her. According to Freud (1933), neurotic anxiety arises when a person fears punishment for engaging in conduct that is ruled by their id. Enchanted's id and ego influence this anxiousness. The id wishes to inform him that she did not cause the mess in his room. The fact that she is the only person in the room is the ego's reality. Furthermore, she was unable to explain her motivations to Korey because he is truly dead. Her neurotic anxiety, where she fears what he would do when he learns about the condition of his room, is influenced by the trauma of Korey's aggression.

Data 6

“Korey is slumped face down, hanging off the bed . . . body covered in beet juice. Flaming words are stuck in my esophagus, but my body is frozen, rooted to the floor. If I move . . . if he catches me . . . he'll kill me.”

Enchanted then expresses her thoughts on what Korey might do to her if he found blood in his room. According to the quotation above, Enchanted experiences neurotic anxiety. This is because Enchanted fears the punishment he will inflict on her should he discover that his room is splattered with blood. According to Freud (1933), neurotic anxiety from acting on one's id urges is accompanied by a fear of punishment. He might believe that she was the one who damaged his room because Enchanted is in it. To prevent him from realizing she is there, she forced

herself to remain in place. Since Korey is in authority over Enchanted, he is undoubtedly free to discipline her however he pleases.

The Main Character's Actions Against Anxiety in the *Grown* Novel

As mentioned earlier, the main character of the novel *Grown*, Enchanted Jones, experiences anxiety through her actions and thoughts, which includes realistic anxiety, moral anxiety, and neurotic anxiety. Later on, Enchanted learns a few defense mechanisms to deal with her anxiety. According to Freud (1964, p. 144), a defense mechanism is a general term for all the techniques that the ego employs in conflicts that may lead to a neurosis. The ego employs defense mechanisms to shield itself from internal or external sources of worry or conflict that are impacted by the ego. There are nine types of defense mechanisms, as stated by Freud (1964): repression, denial, projection, displacement, regression, rationalization, reaction formation, sublimation, and intellectualization. However, in this study, six defense mechanisms are identified in the main character: repression, denial, projection, displacement, reaction formation, and sublimation.

Repression

Repression is a type of defense mechanism first proposed by Freud. It is the most common type of defense mechanism used by humans to cope with conflict or anxiety. According to Freud (1964, p. 147), the essence of repression lies simply in turning something away and keeping it at a distance from the conscious mind. The ego uses repression to filter ideas, feelings, experiences, or desires that are regarded as triggering internal conflict. In the narrative, Enchanted Jones encounters repression.

Data 7

“Holding back tears, I stare at Flounder, sitting on the dresser, watching us. I don’t want him to see me this way. So I squeeze my eyes shut and float away, back to the sea, the waves, the seagulls, Grandma...”

Enchanted experiences a repression when she is forced to have intimate sessions with Korey. He convinces her into believing that their planned action is motivated by love, but in reality, Korey pushed Enchanted into accepting it. Enchanted's painful encounter with Creighton, a boy from her school who attempted to abuse her sexually, has traumatized her from having sex. As a result, Enchanted declined to engage in any sexual activity with Korey. Korey's strength and controlling demeanor ultimately made it impossible for her to defeat him. Consequently, Enchanted performs an unconscious act of repression to preserve her mental wellness by thinking about her old beach life and her late Grandma. By suppressing it and acting as though nothing occurred, she lessens her anxiety.

Denial

Denial is a type of defense mechanism that occurs when a person rejects the reality of their situation. Freud (1964, p. 221) stated that “a method of defense by the ego '*Verleugnung*' ('disavowal' or 'denial')- which had not previously been clearly differentiated from repression and which described the ego's reaction to an intolerable external reality”. Denial happens when the ego "refuses" to accept the truth of what is truly happening to defend itself against outside threats. Throughout the narrative, Enchanted Jones goes between instances of denial.

Data 8

“There’s blood everywhere. No, not blood. Beet juice. Or maybe cranberry. Thinned barbecue sauce. But no, not blood. Blood means more than I can comprehend.”

Enchanted was not convinced when she discovered Korey's dead body in his room. The dining table, ceiling, curtains, and sofa are all stained with blood. She is getting worried at the sight of the blood. She consequently experiences a period of denial. She finds it hard to accept that some areas of the room are covered with blood. She finds it hard to accept that Korey is lying in bed with blood all over him. Enchanted then denies the existence of bloodstains across the room to protect herself and relieve her uneasiness from the current circumstance. Enchanted believes the bloodstains are between barbecue sauce, cranberry juice, or beet juice. She tries to calm herself and argues that she is not to blame for Korey's situation. To avoid the possibility of being arrested by the police, Enchanted goes through denial. The denial of Enchanted is consistent with Freud's (1964) theory of denial, which proposes that people suppress unpleasant truths to maintain their mental wellness.

Data 9

“I met another Korey last night. That’s the only explanation for it. He must turn into a different person when he drinks, like Dr. Jekyll and Mr. Hyde.”

When Korey mistreats Enchanted, she goes into denial. Enchanted had already gone to a party, met Derrick, the son of one of Korey's coworkers, and spent some time discussing their shared interests. But when Korey saw them, he became jealous. He kept his distance from her. She worries about what she did to make him ignore her, which makes her anxious. He confined her to her room for sixteen hours in the hotel. In an effort to reduce her worry, she conceals the truth about how Korey treats her. Enchanted is attempting to persuade herself that Korey locked her in because he is influenced by alcohol. She also makes a comparison between the "normal" Korey and the Korey who imprisoned her and the movie characters Dr. Jekyll and Mr. Hyde, who have two entirely different personalities—Dr. Jekyll is friendly, and Mr. Hyde is wicked. Thus, she does not think Korey would lock his girlfriend out of jealousy. She believes he is a different person from the one who locked her up. She thus denies that Korey has harmed her to avoid facing reality. Enchanted’s denial, according to Freud’s (1964) theory regarding denial, is to protect herself from the painful truth that her boyfriend is abusive.

Projection

A form of defense mechanism known as projection occurs when someone projects their negative emotions, ideas, or characteristics onto other people. They act in this manner because they are unwilling to acknowledge these unfavorable emotions. According to Freud (1964, p. 184), projection occurs when the ego projects its internal conflict onto an external object to avoid the problem. Individuals who project their own turmoil and distress onto others often believe that doing so will help them cope with their own issues. In the narrative, Enchanted Jones undergoes a process of projection.

Data 10

“Chant . . . this is so wrong. He’s a grown-ass man. He got no business popping up at a girl’s school like this.”

“Hey! I’m not a little kid. I’ll be eighteen in six months.”

“Yeah, but clearly he can’t seem to wait that long! Which is disgusting.”

“Back off, Gab. I know what I’m doing!”

She folds her arms. “Doesn’t look like it.”

“What? Are you jealous?”

“Of you and Korey? Girl, please. I got a man!”

Once Enchanted and her best friend Gab argue, she projects. Gab learns about Enchanted's connection to well-known musician Korey. The fact that they are eleven years apart in age makes Gab uncomfortable. Because Enchanted is still a minor, Gab fears that he might take advantage of her. Enchanted, however, rejects Gab's anxiety. In the end, she projects her emotions onto Gab. It is evident from the incident that Enchanted confides in Gab about her feelings. Her jealousy that Gab has a boyfriend and she does not is the cause of it. When her best friend is really concerned about her well-being, she accuses Gab of being envious of her for dating a famous person. She refuses to acknowledge that a man much older than her is grooming her. The phrase “*What? Are you jealous?*” reveals her inability to face reality and her tendency to use her jealousy as a means to attack an innocent person. The manner in which Enchanted projects her jealousy onto her best friend is consistent with Freud's (1964) assertion about projection.

Displacement

When someone shifts their bad emotions or thoughts to someone less dangerous than the initial object, this is known as displacement. According to Freud (1964, p. 157), unlimited feelings of anxiety or self-reproach are vented to a substitute by displacement, often a displacement onto something very small or indifferent. Displacement occurs when someone transfers their emotions from one object to another that is deemed acceptable and does not present a significant risk of resistance. Enchanted Jones experiences displacement in the story.

Data 11

“So I’m grown enough to watch your kids but not grown enough to live my life? That’s not fair! I’m missing out on being a kid watching YOURS! Damn, how much do I have to give up?”

Enchanted experiences the act of displacement due to her parents. It is because her parents do not allow her to go with Korey. The previous day, Korey had invited her to go with him on a tour around the country. He had visited her home to request her parents' approval, but they turned him down. Since Enchanted is still in high school, her parents want her to focus on her studies rather than drop out to pursue singing. Since then, he hasn't texted her. She worries that he might stop supporting her in pursuing a music career or possibly grow disdainful of their relationship. She got into a furious confrontation with her mother because she was anxious. As she directed her fear toward her mother rather than Korey, the main object of her anxiety, it is a type of displacement. Enchanted believes that confronting her mother is the proper course of action. She does this because she is aware that her mother is the "safer" person to whom she can vent her rage. Because Korey has greater authority and power over her, she was unable to fight him. She therefore vented her fear of being abandoned by her boyfriend onto her mother to reduce it. Enchanted uses displacement to release her frustration about Korey on her mother, thereby avoiding confrontations with him, in line with Freud's (1964) assertion about displacement.

Reaction Formation

One sort of defense mechanism is reaction formation, where a person changes negative ideas or feelings into their opposite. It seeks to change anxiety into emotions that are simpler for other people to understand or tolerate. In reality, however, the application of reaction formation contradicts the victim's genuine feelings. Freud (1964, p. 281) explained that "reaction formations against certain instincts take the deceptive form of a change in their content, as though egoism had changed into altruism, or cruelty into pity". Reaction formation occurs when the victim believes that their feelings or thoughts are unethical or could cause them anxiety. Enchanted Jones experiences reaction formation in several parts of the story.

Data 12

"Yes. Yes, I want to be here." I almost believe the words coming out of my mouth. They ask me a few more questions but quickly realize my answers are going to remain the same."

While being questioned by the police, Enchanted participates in an act of reaction formation. Enchanted cannot access her phone without his permission. Her parents can no longer see her or get in touch with her as a result. Her parents called the police to investigate her "unusual" absence because they were so concerned. Enchanted utilizes an act of reaction formation to reduce her fear of being physically abused by Korey when the police came to her home to question her. Lying is her reaction formation. In an effort to calm her fears and ensure her safety, she provided them with a deceptive answer. Enchanted pretended to be willing to be with Korey as a false alibi. When the police question her about whether she would be willing to stay at his place, she initially expresses a great deal of worry and anxiety about staying with him, as evidenced by her statement, "*I almost believe the words coming out of my mouth.*" She had to lie to the police to protect herself, though, because she feared that he might physically punish her. It relates to the notion of reaction formation proposed by Freud in 1964, which holds that people change their fear into something more bearable. To prevent Korey from punishing her and to increase her already high level of worry, Enchanted must turn her nervousness into a dishonest act.

Data 13

"I hesitate before kneeling. Korey approaches and I have to crane my neck back to look up at him. He steps closer, crotch in my face, and my stomach drops. "Please, Korey," I whimper. "I don't want to fight. I love you."

Enchanted goes through another reaction formation once the police officers have left. The fact that the police had visited his home in search of Enchanted infuriated Korey. He then threatened to "satisfy" him as a substitute for her apologizing. Enchanted began to worry about her safety as a result. She uses love as a kind of self-defense due to her severe anxiety. The quotation above makes it clear that Enchanted was afraid for her safety, yet she showed her love for him because he was the one who would punish her. She expresses her fear of what he is doing to her in the sentence "*my stomach drops.*" To avoid conflict with Korey, which could cause her anxiety, Enchanted reveals her feelings in the occurrence "*I don't want to fight. I love you*" as a kind of self-defense against anxiety and tension; Enchanted's dread is transformed into love.

Sublimation

Sublimation is a sort of defense mechanism whereby an individual transforms morally and socially unacceptable thoughts or sentiments into more socially acceptable behaviors. According to Freud (1964, p. 94), sublimation is

a process that involves redirecting sexual or negative urges toward other, more positive goals. A person does this to express their anxiety or other negative emotions without violating moral principles. Enchanted Jones experiences sublimation in several parts of the story.

Data 14

“Korey leans forward in his chair. And somehow, seeing him, the one person I can make out in a room full of nameless faces, soothes my nerves. So I sing to him, just him.”

When Enchanted is going to perform in front of a large crowd, she undergoes sublimation. The girl who sang before her did a good job, so she was afraid she would ruin her performance. Then, one of the best musicians in the US, Korey, shows up as a guest at the audition. In the room full of strangers, Korey is the only one holding her gaze when she sings. Therefore, Enchanted channels her anxiety by continuing to sing. Enchanted keeps singing while concentrating on Korey. She utilizes singing as a coping mechanism to get over her anxiety rather than focusing on it. This eventually encourages her to perform well and win the singing competition in which she is participating.

Data 15

“Mackenzie and Hannah give me a quick wave but don’t meet my eye. Coach won’t let me back on the team yet but says I can practice, good for my therapy.”

Enchanted practices swimming in an attempt to cope with her anxiousness. Due to the stress she experienced with Korey, Enchanted disregarded her own interests. She sacrificed her swimming skills as she worked with Korey to achieve her career as an aspiring singer. It was due to her hectic schedule of performing as Korey's backing vocalist in numerous cities. She then completely gave up all of her hobbies because she was afraid that he would punish her each time she did something without his consent. However, she was encouraged to resume her interests after seeing a therapist. Enchanted returned to swimming as a way to cope with her anxiety. Now that she has the confidence to go for it, Enchanted is back on her swim team. Enchanted's treatment benefits from swimming, as it allows her to express her anxiety in a relatively positive way. She can unwind mentally and improve her swimming skills as a result. Her actions are consistent with Freud's (1964) theory of sublimation, which holds that an individual can transform their anxiety into a more socially acceptable activity.

Discussion

This section describes the results of the anxiety experienced by the main character and how she overcomes it using the theory of Freud’s psychoanalysis, consisting of anxiety (1933) and defense mechanisms (1964). The writer found that there are three types of anxiety experienced by the main character: realistic, moral, and neurotic. Moreover, the writer found six types of defense mechanisms employed by the main character: repression, denial, projection, displacement, reaction formation, and sublimation. There were five realistic, two moral, and twenty neurotic anxieties. In addition, there was one repression, three denials, one projection, one displacement, three reaction formations, and three sublimations. However, this study only picked one to two data points from each finding.

Based on the discussion in the previous section, the main character's anxiety is portrayed as realistic, moral, and neurotic. First, Enchanted's anxiety over circumstances beyond her control causes her realistic anxiety. Second, her sense of morality, which she betrayed by lying to her mother and the police, is what causes her moral anxiety. Finally, Korey's mistreatment of her triggers off her neurotic anxiety. Enchanted develops neurotic anxiety as a result of her disobedient behavior against her partner, Korey, which makes her fear the consequences. The main character in this novel experiences neurotic anxiety regularly.

Additionally, the main character uses defense mechanisms to get over her anxiety. To get over her anxiety, the main character employs six different types of defense mechanisms. These include sublimation, displacement, projection, denial, repression, and reaction formation. The main character frequently employs sublimation, reaction formation, and denial as protection techniques. She can reduce her worry about the struggle she is facing by using defense mechanisms.

This study has several differences from the previous studies. First, the study by Kusuma et al. (2024) explored how the main character’s id affected her decision-making, while this study examines how the ego, the id, and the superego affected the main character’s actions. Therefore, this study reveals that the main character experiences realistic (the ego), moral (the superego), and neurotic (the id) anxieties. Second, the study conducted by Susanto

and Nurmaily (2023) focuses more on the cause of the character's realistic, moral, and neurotic anxiety. In contrast, this study focuses only on the main character. In addition, this study not only examines the cause of the main character's anxiety but also how she overcomes it through defense mechanisms. Third, the study by Zamzami and Wulan (2023) differs from this study. The study done by Zamzami and Wulan showed the main character only experienced two types of anxiety: moral and neurotic anxiety, as well as applying two types of defense mechanisms: rationalization and reaction formation to overcome her anxiety. In comparison, this study examines the main character's experiences of three types of anxiety: realistic, moral, and neurotic. Moreover, the main character employs six types of defense mechanisms to deal with her anxiety: repression, denial, projection, displacement, reaction formation, and sublimation.

CONCLUSION

The writer applied Freud's psychoanalysis theory, which includes anxiety (1933) and defense mechanisms (1964). Based on the discussion in the previous section, the writer found that there are three types of anxiety experienced by the main character: realistic, moral, and neurotic. Moreover, the writer found six types of defense mechanisms employed by the main character: repression, denial, projection, displacement, reaction formation, and sublimation. It can be concluded that neurotic anxiety is the type of anxiety that often happens to the main character. On the other hand, denial, reaction formation, and sublimation are three types of defense mechanisms the main character frequently employs.

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