CHAPTER I

INTRODUCTION

In this chapter, the writer explains the introduction of the research, which consists of the Background of The Study, Identification of The Study, Research Question, Objective of The Study, and Sequence of The Writing.

1.1 Background of The Study

Emotions are a person's reaction to a situation. Pleasant feelings such as joy, happiness, love, and laughter, as well as unpleasant feelings such as anger, hate, fear, and anxiety, are part of emotions. Emotions are feelings that fluctuate in each individual and can cause changes in facial expressions, feelings that will ultimately result in actions to vent these emotions, such as crying, laughing, and so on (Suci and Hazizah, 2019: 1). Emotions play a significant role in the balance of a person's mindset which can affect their behaviour patterns, as revealed by Supeno (Pratmoko, 2011:19) that emotions can affect the imbalance of thoughts. When emotions control, the ability to think healthy tends to diminish and even disappear. If a person loses their mind, they will behave beyond the limits of their uncontrolled consciousness.

According to Goleman (in Wulandari and I Made, 2016: 235), emotional management can help individuals balance emotions to be conveyed or expressed correctly. Good emotion management is one aspect of emotional intelligence (Mulyana et al., 2017: 215). Managing emotions is an art. This involves understanding one's emotions and devising techniques to deal with them. Even certain emotions, such as anger, can cause physical and psychosomatic disorders (Milers et al., 2007; Tarantino et al., 2013). So, having good emotional regulation is very important for everyone, both for yourself and maintaining social relationships with people around you, especially if you work as a governess.

In this modern era, the parenting children receive does not only come from parents. Many families rely on the help of a (non-biological) governess to care for and educate their children due to busy work and other demands. Education is an important means of gaining knowledge and developing communication skills (Misnah et al., 2024). Educators and students need effective learning strategies so that the material can be understood and applied quickly (Manugeren et al., 2023). Parenting is a complex responsibility (Sunardi et al., 2018). Parenting requires many skills, including managing emotions wisely. Parenting is a noble job that requires ~~extraordinary com~~mitment and patience (Sunyoto et al., 2022). Parenting is a noble ~~job that requires e~~xtraordinary commitment and patience. (Sunyoto et al., 2022). ~~emp~~hasize that the task of educators is very complex because they ~~m~~aterial, make plans, and manage student relationships and data ~~Ro~~tmainnah et al., 2022). In this context, reading is one of the ~~importan~~t skills for students to do regularly (Kaharuddin et al., 2024),

because through reading they can develop understanding, empathy, and critical thinking skills that support the overall parenting and education process. If anything is done without sincerity and discipline, the results will not be satisfactory (Kaharuddin et al., 2022, as cited in Kaharuddin et al., 2023), so the role of a governess requires serious responsibility.

A governess is not only responsible for meeting the physical and safety needs of the children in their care but must also understand and address their emotional needs. Emotions refer to all feelings, for example, happiness, sadness, anger, despair, joy, affection, etc. While the importance of the governess' role in supporting successful child development has been recognized, the governess' emotional challenges are often overlooked. These challenges include the stress of heavy parenting responsibilities, conflict with parents, and pressure to ensure children's well-being. Governesses also often struggle to control their emotions when facing challenging behaviours or problems caring for their children. Therefore, it is important to understand how governesses manage their emotions and their impact on children's well-being.

Literature plays an important role as a medium of human expression that reflects real life through symbols, language, and aesthetics. Literature is a collection of works that include written and unwritten records, which are a form of human expression through words, actions, and writing (Fadillah, Arafah, & Abbas, 2022). The aesthetic values contained in written works are also an important part of defining literature (Arafah, Abbas, & Hikmah, 2021). As a form of representation of personal emotions, literary works often contain the ideas, motivations, and self-confidence of the author (Lestari et al., 2025). Life is considered less meaningful if it is not expressed in stories or writing (Kuswanty et al., 2023). In his creative process, the author tries to represent human life in depth (Afiah, Arafah, & Abbas, 2022), which is often associated with the socio-cultural context of a particular era and region (Yudith et al., 2024).

Through novels, readers can gain an understanding of various aspects of the characters' lives, such as feelings, thoughts, beliefs, traditions, and customs (Yudith et al., 2024). Readers can obtain information about socio-cultural diversity through the characters presented in the novel, because the condition of society at a certain time can be reflected through the socio-cultural background built by the author (Asriyanti, Arafah, & Abbas, 2022). Therefore, literary works must be analyzed in depth because they contain complex meanings and cannot be understood denotatively alone (Asri et al., 2024). Literature not only reflects human life in the form of fiction, but also conveys a comprehensive picture of society, including positive and .... well as personal and collective phenomena that occur in everyday .... rafah, & Pattu, 2022). By depicting various situations in life, literary .... eminder to readers of the reality of human life (Afiah et al., 2022, ... l., 2023).

.... nce of literature's role in depicting human experience can be found .... ne Brontë's novel *Agnes Grey*, which highlights the emotional

dynamics and challenges of a young woman as a governess in the Victorian era. Written in secret while she was working as a governess. This persistent portrayal highlights the plight of governesses in Victorian times.

The novel tells the story of Agnes Grey, a clergyman's daughter, who decides to become a governess to help with her family's financial needs. Agnes is dedicated and idealistic, believing that she can positively impact the lives of those around her. However, she is soon faced with the harsh reality of her chosen profession.

Agnes' first assignment was in the Bloomfield household, where she was tasked with teaching Mrs. Bloomfield's unruly and undisciplined children. Agnes struggled to gain the respect and authority necessary to control the children. Still, her efforts were hampered by the lack of support and discipline of parents who were more inclined to spoil their children than to give Agnes authority as an educator. Despite feeling angry and frustrated, Agnes managed to manage her emotions while remaining professional. However, as Agnes realized that her inability to make a significant impact was due to the parents' lack of concern for the children's education, Agnes eventually decided to leave the family.

Agnes then worked for the Murray family, where she taught the daughters of Sir Thomas and Lady Ashby. The Murray girls, Rosalie and Matilda, were spoiled, arrogant, and completely uninterested in their studies. Agnes again faced the challenge of gaining their respect and obedience, but she realized that her efforts were futile due to their parents' indulgent and neglectful attitudes. Nonetheless, Agnes still tried to exert a positive influence through sound advice and example, even though she realized that her influence on Rosalie and Matilda was limited. Despite her frustrations, Agnes formed a close bond with one of the servants, Nancy, who became her only source of friendship and support in a hostile environment.

As Agnes continued to face the challenges of her profession, she met Edward Weston, the local curator, and they formed a close friendship. Agnes finds solace and intellectual stimulation in their conversations as they discuss literature, philosophy, and their hatred of societal conventions. After her father's death, Agnes decides to leave her job as a governess. She opens a small school with her mother, which gives her freedom and autonomy. Soon after, Reverend Weston proposes to her, and they are married. The ending highlights Agnes' happiness in marriage and her simple but meaningful life.

Agnes Grey is a powerful and thought-provoking novel that highlights the often-overlooked struggles and sacrifices of governesses in nineteenth-century England. Although the theme of emotion management is not the novel's main focus, the character Agnes' experiences and struggles in managing her emotions provide an engaging and relevant perspective related to governesses' emotional challenges

n the previous explanation, the writer is interested in analyzing the by Anne Brontë using a psychoanalytic Approach entitled *ment of the Main Character in Brontë's Agnes Grey*.

n of the Study

After reading the novel *Agnes Grey* by Anne Brontë, the writer found some fascinating issues to research, including:

    a.   Criticism of parenting in the Victorian era
    b.   Social and class inequality in upbringing
    c.   Relevance to real-life governess challenges
    d.   Management of emotions in governesses

1.3   Scope of the Problem

As explained in the problem identification, many issues can be found; however, the writer must decide which issues should be analyzed. Therefore, this thesis will be limited to the management of emotions in governesses as reflected in the character of Agnes Grey in the novel *Agnes Grey* by Anne Brontë.

1.4   Research Question

In accordance with the research background as well as the identification and scope of the problem, the writer asks the following research questions:

1.   What are the emotional conflicts experienced by the main character in Brontë's *Agnes Grey*?
2.   How does the main character manage her emotions as a governess in the novel?

1.5   Objective of The Study

In connection with the formulation of the problem above, the writer concludes that several research objectives are:

1.   To describe the emotional conflicts experienced by the main character in Brontë's *Agnes Grey.*
2.   To explain the emotional management of the main character as a governess in the novel.

1.6   Sequence of The Writing

entitled *Emotional Management of the Main Character in Brontë's* ses five chapters. Chapter one has three points: background of ation of the study, scope of the problem, research questions, dy, and sequence of the writing. Chapter two discusses three at previous studies are related to this research, explains the

structuralism and psychoanalysis approach in the literature that will be used in this research, and, of course, what is the background of the approach used in this research. Chapter three explains what data collection methods will be used to find out what quotations are contained in *Agnes Grey's* novel to prove how Agnes Grey's emotional management as a governess is portrayed in this novel. Chapter four discusses the results of the discussion from the previous chapter. Finally, chapter five summarizes all the points in each chapter and ends with conclusions and suggestions for the writer in future research.

CHAPTER II
LITERATURE REVIEW

This chapter consists of related previous studies and theoretical background to give theoretical information about the structuralism approach, psychoanalysis, and Anna Freud's theory of defense mechanisms.

2.1   Previous Studies

This chapter contains research relevant to this thesis, the Psychoanalysis approach used by the writer in analyzing this novel. Comparison with previous research will help identify similarities and differences so that the contribution of this research can be more clearly understood in a broader field of study. There are similarities and differences in this study.

The first study, written by Risal Yuniardi Darussalam (2016), is entitled *Social Classification Reflected In Anne Bronte's Agnes Grey (1847): Marxist Theory*. This research uses a Marxist approach to reveal the dynamics of social class in the novel *Agnes Grey* (1847) by Anne Brontë. The analysis is conducted with two main focuses: first, the analysis of structural elements, and second, the analysis of social classification based on the Marxist approach. This research uses a qualitative method with two data sources. The primary source is the novel *Agnes Grey* (1847), while additional sources include books, author biographies, journals, and relevant online articles. The two types of data were analyzed descriptively through the library. The results show two main conclusions. First, the structural elements of the novel include character and characterization, setting, time and place, plot, point of view, and theme that are interconnected in building the story. Second, based on Marxist analysis, themes such as dialectical materialism, historical materialism, class struggle, alienation, revolution, and social classification are reflected in the experiences of the main characters in the novel.

The second is by Rosalia Floriani, Burhanuddin Arafah, and Azhariah Nur B. Arafah (2020), entitled *Emotional Management of the main character in Defoe's Robinson Crusoe*. This study aims to analyze and describe the emotional management of the main character in Daniel Defoe's *Robinson Crusoe* novel. The method used is descriptive qualitative with Sigmund Freud's psychoanalysis approach. The research data was obtained from the 1994 edition of the novel which was taken from the narration and characterization of the ne results showed that the main character manages various psychological defence mechanisms. The identified mechanisms , rationalization, reaction-formation, regression, aggression, y. Of these mechanisms, repression is the most dominant. The

main character attempts to repress his sadness by replacing it with gratitude and transforming the fear he experiences into more rational thoughts.

The third is written by Roslyn Jolly (2023), entitled *Chronotopes of Romance and Realism: The Lovers' Reunion in Anne Brontë's "Alexander and Zenobia" and Agnes Grey*. This research examines the development of Anne Brontë's material imagination, tracing its development from her teenage writings to her adult works. Departing from traditional analyses that emphasize the materiality of objects, such as miniature books and physical artifacts associated with the Brontë family, this study explores materiality as a broader physical framework of space and time that constitutes the universe. Focusing on Brontë's adolescent poems, *Alexander and Zenobia*, and her first adult novel, *Agnes Grey*, this analysis compares representations of space and time to understand how her narrative techniques developed. By examining the motif of the lovers' reunion in these two texts, the study identifies continuities and changes in Brontë's literary approach, highlighting the development of her creative vision and narrative structure. This comparative framework offers insights into the maturation of Brontë's material imagination and its impact on her literary method.

Based on the previously mentioned studies, all three are relevant to this thesis. The research conducted by Risal Yuniardi Darussalam (2016) has the same object of study, namely the novel *Agnes Grey* and the use of structural elements such as character, plot, setting, and theme. The difference lies in the theoretical approach used, whereas the previous study used Marxist theory to analyze social class dynamics. In contrast, this thesis uses a psychoanalysis approach to examine the main character's emotional management. Research by Rosalia Floriani, Burhanuddin Arafah, and Azhariah Nur B. Arafah (2020) has the same issue and approach as this research, namely the emotional management of the main character, but with different theory and objects of study. Then, the research written by Roslyn Jolly (2023) has similarities with this thesis, namely using the novel *Agnes Grey* as one of the objects of study, but differs in the approach and purpose of analysis. Jolly's research uses the materiality approach in terms of time and space to trace the development of Anne Brontë's narrative technique from adolescence to adulthood by comparing the poems *Alexander and Zenobia* and the novel *Agnes Grey.*

2.2 Theoretical Background

2.2.1 Structuralism Approach

the intrinsic elements of literature to determine text and emotional e main character in Brontë's *Agnes Grey*. Structuralism is an me known and developed in France in the 1950s from the thought d de Saussure. According to Saussure, the basic principle of at the universe comprises relations (forma) and not things

(substance). In anthropology, the two most influential structuralist figures are Claude Lévi-Strauss (1908-2009) and Roland Barthes (1915-1980). According to Suwondo (in Jabrohim, 2012: 69) in Pandu Dian Samaran, Amrizal, and Bustanuddin Lubis, 2018: 311, one basic concept that characterizes structural theory is the assumption that in itself a literary work is an autonomous structure that can be understood as a unified whole with its intertwined building blocks.

The background of the emergence of the structuralism approach is to free literary science from the confinement of other sciences, such as psychology, history, and cultural research. This is because previously, literary works were understood to psychology, history, culture, society, and other extrinsic factors (Wiyatmi, 2008: 89). The structural approach tries to describe the relationship and function of each element of the literary work as a structural unit that together produces an overall meaning (Teeuw, 1983: 135). In other words, the elements of a literary work can be considered intact if the interrelated elements can give a comprehensive meaning to the literary work.

Therefore, in simple terms, the previous explanation can be concluded that the structuralism approach is an approach in literary science that works by analyzing the structural elements that build literary works from within and looking for the relevance or interrelationship of these elements to achieve a unified meaning. Structuralism is generally a doctrine or method that considers the object of study not just a set of separate elements but as a combination of related elements so that one depends on the other. In research using this method, three things must be prioritized: elements, relationships between elements, and their totality. In other words, structure is the relationship between the elements that make up a literary work.

The structuralism approach provides tools to analyze the text in depth, such as how the plot, characters, and themes interconnect to form an overall meaning. These elements are then analyzed as part of a larger structure, which interacts with each other to create the text's unity. For example, in a novel, the relationship between the main characters and their conflicts can be seen as a narrative pattern underlying the story's development. This approach emphasizes studying the relationship between the elements that build the work in question (Nurgiyantoro, 2015: 36).

According to (Faruk, 2017), for structuralism, all things exist in the world to form its world, its rules, and its functions. Everything can be understood as a force that can build, develop, and maintain itself through its own means. That is to say, structuralism tends to understand things as closed and autonomous systems. Therefore, structuralism treats literature or literary works as a whole, transformative, and self-regulatory. Structuralism believes that works can be understood and analyzed.

; and Characterization

in works of fiction are mostly made up or imagined. According to):80), every literary work, including novels, has a story actor who very event told in the novel; this actor is what the story's character acter is a fictional individual who experiences events or acts in

various story events (Sudjiman, 1991: 16). The author, as the creator, makes a difference in every character he creates. The character is a means of producing a story; the depiction is adjusted to reality to become more alive. A deep personality is only described by the author to the main character, while for additional characters, it is not as deep as that of the main character. Although fictional prose characters are based on the author's imagination, their presence still plays an essential role in the story. Therefore, the author's ability to describe the character appropriately according to the needs of the narrative is crucial. An appropriate character description not only supports the storyline but also determines the overall strength and quality of the work.

However, there is more to it than that. One of them is characterization. Without characterization, it would be very difficult to imagine the course of a story. According to Ambari (1998:95), characterization means the description of the story character, both outwardly and in his beliefs, customs, attitudes, and actions. Through characterization, the story will feel alive and real. Characterization includes the problem of who the character is and how his characterization and placement in a story can provide a clear picture to the readers (Nurgiyantoro, 2018:248). As Henry James, a novelist (in Beaty, 2002), character is the unity of incidents/events, and vice versa, incidents are depictions of character. With the emergence of event after event in a story, it can then be known how the character is.

The characters in a work of fiction are the author's creation, and the characters must be described as having a natural life. This is because the character portrayal of the story's characters must be able to describe natural human actions and be convincingly described by the author.

In literary works, characters are divided into major and minor characters based on their role. Major characters are the main characters who play a central role, drive the plot, and are directly involved in the central conflict. Usually, this character undergoes significant character development throughout the story. Minor characters, on the other hand, function as supporting characters, assisting the development of the story or the major character without playing a major role. Despite their smaller roles, minor characters enrich the narrative and provide additional dimensions to the story as a whole.

Wahyuningtyas and Santosa (2011:3-4) identify the characters in a story into several types, namely main characters and additional characters. The main character is the character whose story is prioritized in the novel. He is the character told the most, both as the perpetrator of events and the one subjected to events. Meanwhile, an additional character is not central to the story, but ce is needed to support the main character. Furthermore, d antagonists, protagonists are characters who play a leading role This character displays something based on our views and nd, generally, the protagonist has a good character. Meanwhile, is a character who opposes the protagonist, so that conflict and Based on the previous explanation, it can be concluded that a

character is a story actor whom the attacker displays in accordance with the depiction of a person's psychological aspects and behaviour in life. Meanwhile, characterization is the character possessed by the story's characters.

b. Plot

Plot is the main structure that plays a very important role in a story. It organizes the interrelationships between various actions and how one event is connected to another. As a series of events in the narrative, the plot is not presented simply because the author arranges the events by considering the underlying cause-and-effect relationship. According to Aminuddin (2015:83), a plot is a series of stories formed by stages of events so that they interweave a story presented by the actors in a story. The stages of events that weave a story can be formed in a series of various events. In line with that, Brooks (in Tarigan, 2017: 126) states that a plot is a motion structure contained in fiction.

A plot can be used as a framework for a work. In addition, the plot can also be used as a guide to develop the entire content of the story (Aminuddin, 2002). Plot in the human body can be likened to bones. The main task of the bone is to support the body so it can stand upright. Likewise, the plot is tasked with helping the story so that the story appears "alive" and can still be enjoyed by readers. According to Propp (in Fananie, 2001), there are at least three functions of the plot: 1. action, 2. character, and 3. thought. Action plots are gradual or sudden changes in events, character plots are related to changes in the main character's attitude based on emotions and feelings, and thought plots are changes in the main character's thoughts and consequences based on the situation being lived.

Thus, it can be concluded that the plot is the most important element in storytelling, like bones that function to support the human body, which, in its presentation, is not only based on chronology alone but focuses more on causal relationships to deal with the course of the story so that it is logical and clear so that readers will continue to faithfully follow every detail of the story written by the author, in which there is tension/conflict and climax to the problems experienced by the character until it reaches a lull to resolve. Chartes (1987: 136-137) divides the plot into five stages, namely: exposition, rising action, climax, falling action, and resolution.

a) Exposition, in this section, the author introduces the characters, sets the scene, and the relationships between the characters.
b) Raising Action, is a heated situation because the actors in the story begin to conflict.
c) Climax, is the peak moment when the conflict reaches its highest intensity the characters face their respective destinies.
on, is the part of the plot that describes the conflict resolution er the climax, where events begin to subside and bring the story end.
is the final part of the plot, where the central conflict is resolved. problems are tied up, and the story ends. The protagonist may

achieve his goal or face the consequences of his actions, providing closure and showing the results of the character's decisions.

Plot is very important in a literary work because it functions as a foundation that regulates the flow of events and the relationships between elements in the story. Without a structured plot, the story will lose direction and cohesion, reducing reader involvement. The plot not only shapes the course of the narrative through interrelated events but also provides space for character development and deep conflict. With a plot, the author can create tension that leads to a climax and resolution, giving the reader a more profound and satisfying impression.

c. Setting

Setting is everything related to the place, time, and circumstances that give rise to the events in a story. According to Abram in Nurgiyantoro (2000:216), the setting is a fulcrum that suggests place, time relationships, and the social environment in which the events narrated occur. The setting provides a concrete and transparent foundation. This is very important to give a more realistic impression to the reader so that the reader can use their imagination because the atmosphere that is told seems to have happened.

Setting has an essential role in creating the atmosphere in a literary work. Basically, the story is based on the place or space where an event occurs. Settings can be divided into two main types: physical and spiritual. The physical setting includes elements of place and time, such as the name of a particular location, for example, a city, village, road, or river, as well as time relationships such as year, date, morning, afternoon, or evening, which describe a specific time. Meanwhile, the spiritual setting in works of fiction includes the procedures, customs, beliefs and values that apply in a place, often called the social setting. In general, the setting consists of three main elements, namely place, time, and social, which are interrelated and influence each other in building the story.

a) *Setting of Place*

Setting of place refers to where the events in a work of fiction take place, which can be a location with a specific name or initial or even a place that is not explicitly mentioned. According to (Najid, 2009:30), setting is closely related to geographical issues, referring to a particular place where an event occurs. The setting in a novel usually includes various changing locations following the development of the plot and the condition of the characters in the story. According to (Nurgiyantoro, 30), the success of the appearance of the background elements lves is seen, among other things, in terms of their coherence with ctional elements and with the demands of the story as a whole.

tting of Time

Time setting is related to the issue of when events occur in a fictional story. The issue of when is generally associated with the time of events in the real world, factual time, and time-related to historical events (Nurgiyantoro, 2010:230). Time setting is closely related to place and social settings. Events in the story refer to a specific time, where changes in time will affect changes in place that occur in the narrative.

c) *Setting of Society*

Events in fictional stories are also inseparable from the social conditions or circumstances of the surrounding community. Social setting emphasises things related to the behaviour of social life in a place that is told by the author in a work of fiction, for example, problems of living habits, customs, traditions, beliefs, outlook on life, ways of thinking and behaving, and others that are included in the spiritual setting (Nurgiyantoro, 2010:233). The social setting in fictional stories is related to the characters' social status, especially children learning to internalise it. This social setting is closely related to the setting of place and time.

Based on the previous explanation, it can be concluded that the setting is a combination of social environment, place, and time designed by the author to create a realistic impression for the reader of the events conveyed in a work of fiction. Setting is important in literary works because it provides a clear context for the story, helps the reader understand the relationship between characters, events, and the environment, and creates an atmosphere that supports the development of themes and emotions in the narrative.

d. Theme

In literary works, a theme is an intrinsic element that functions as the story's core or main idea. The theme is the basis for developing the work's plot, characters, and other components. Authors in writing literary works generally tell a story and convey particular messages to their readers. A good literary work must contain meaning. The meaning in a novel is not conveyed explicitly by the author but is integrated into the elements of the novel that require interpretation from the reader. In line with what was conveyed by Brooks and Warren (in Tarigan, 2017:125), theme is the basis or meaning of a story or novel. Theme can be considered as the foundation or main idea that underlies a literary work. Theme element that strengthens the story while uniting all the facts and e story that describe life's problems. Through the theme, all erary works can be revealed clearly and precisely. Therefore, n important role as the main idea in creating literary works. 15:91) states that a theme is an idea that underlies a story, so it

also plays a role as a starting point for the author in presenting the fictional work (novel) he created.

In conclusion, the theme in a literary work has a very important role because it is the basis that directs the entire structure of the story. The theme not only helps develop the plot and characters but also becomes a means to convey a deeper message or idea to the reader. With the theme, literary works can present conflicts and life problems in a more focused and meaningful way. Therefore, the theme is an inseparable element of creating quality literary works, significantly contributing to the reader's understanding and appreciation of the work.

2.2.2   Psychoanalysis

The psychoanalytic approach is based on the psychoanalytic theory developed by the famous Sigmund Freud in 1896, and Psychoanalysis is one of the modern theories used in English Literature. Sigmund Freud was born to a Jewish family in Moravia on May 6, 1858. At age 4, his family moved to Vienna, where he lived for 78 years. Stengel (1953:5) said that psychoanalytic theory was first developed in Vienna in the 1890s. After Hitler invaded Austria, Freud fled to London. He pursued medical studies at the University of Vienna and worked in Professor Bruecke's laboratory from 1876 to 1885. In addition, he also had work experience at the Vienna Mental Hospital in 1882.

Freud's theory reveals unconscious concepts such as thoughts, attitudes, desires, motivations, and emotions that we are unaware of. Freud believed that childhood or adolescence has a driven desire to get out of consciousness and become part of the unconscious, where they continue to influence their thoughts, feelings, and actions. The unconscious mind is expressed in dreams and physical behaviour. Specifically, Freud combined cognitive ideas about consciousness, perception, and behaviour. The basic assumption of the psychoanalytic perspective is that behaviour comes from unconscious processes, meaning beliefs, fears, and desires that are not consciously known to a person but still influence behaviour (Nolen-Hoeksema et al., 2009).

Hossain (2017: 41) states that psychoanalysis strongly emphasizes motives, focusing on subliminal or covert motivations that serve to understand literature at two levels: the level of the writing itself and the level of character activity within the text. Freud first proposed the idea of psychoanalysis, which introduced a model of the soul consisting of three parts, grouping them into the id, ego, and superego, which are ...scious, conscience, and consciousness, respectively.

... and literature are two things that cannot be separated because ...relation between the treatment of people and their reactions and ...context of character, character psychology is more than just likes ...cter psychology is more than just what drives a character to ...2015). According to Aras Gorsken (2015), there is a robust

correlation between literature and psychology because both discuss humans and their reactions, perceptions, desires, passions, fears, conflicts, and reconciliations; both individual and social through various concepts, methods, and approaches. Cohen (1971:348) states that psychology helps explain some literary problems, while literature provides insight into psychology.

Every character in a literary work can be used as a psychological case study because their actions reflect complex internal conditions. The literary psychology approach focuses on how the social environment and life experiences influence characters' emotional structure and thought patterns. In addition, this approach can also be used to understand the character of the author, his creative process, and the psychological values reflected in the work. Therefore, literary works can be considered as a reflection of various human inner turmoil in real life. Through a psychoanalytic approach, researchers can explore the subconscious drives, internal conflicts, and deep motivations underlying characters' actions, thus opening up a richer understanding of the narrative and its emotional complexity.

In psychology, there is a theory known as Defense Mechanisms, developed systematically by Anna Freud. In the realm of literature, this theory can be applied to analyze characters and their internal responses when facing emotional pressure, anxiety, or psychological conflict. Thus, literary texts depict the psychological state of individuals and reveal how characters use different defense mechanisms (often unconsciously) to protect themselves, in line with Anna Freud's theory.

2.2.3 Anna Freud's Theory of Defense Mechanisms

Anna Freud was born on December 3, 1895, in Vienna, Austria, the youngest of six children of Sigmund and Martha Freud, and the only one to pursue a career in psychoanalysis. However, this did not happen immediately, and Anna Freud never attended medical school like her father. Therefore, she was one of the first lay psychoanalysts, an important consideration for all mental health practitioners today (as Freud and most other early psychoanalysts were psychiatrists who had attended medical school).

In 1936, Anna Freud published her most influential book, *The Ego and the Mechanisms of Defense*. She began by redefining the field of psychoanalysis. She argued that there was a common bias among many psychoanalysts to focus on the deep instinctual drives of the id while ignoring the ego. However, because the id is always unconscious, its processes can never be directly observed. Observing ego processes may also be difficult, but the ego is at least partly within the conscious

observes the id's drives and the superego restraints, and since e to the psychoanalyst, he concluded that the proper field for ys the ego. (Freud, 1993:6).

ntelligent creature in the world, for a certain purpose humans can tions (Jusdalyana et al., 2024). In the decision-making process, and behavior cannot always be explained logically. Although the

ego can be observed, this does not mean that a person's thoughts and behavior always make sense. Because the id demands the gratification of its impulses, the ego attempts to restrain the id, in accordance with the external demands of society and the internal representation of those demands in the superego. Anxiety arises when these factors come into conflict, and the ego cannot easily resolve the conflict. To help relieve the anxiety and to continue to restrain the impulses of the id, the ego uses defense mechanisms. In doing so, the ego transforms the conflict and attempts to keep the conflict and its basis unconscious.

According to Di Giuseppe & Perry (2021), the concept of defense mechanisms is defined as a psychological process that helps individuals mediate their reactions to emotional conflicts and internal or external stressors. As Anna Freud said in her book *The Ego and the Mechanisms of Defense*, defense mechanisms are psychological designs used by the Ego to describe the ego's struggle against painful or unbearable ideas or affects. (Freud, 1993:42).

To understand how the ego uses defense mechanisms, it is important to understand the defense mechanisms themselves and how they function. Some defense mechanisms are seen as protecting us from within, from the instinctive drives of the id, while others are seen as protecting us from external threats. This defense mechanism generally does not represent personality but can influence personality development. (Arafah et al., 2023). When treating a patient, the goal of the psychoanalyst is to determine how much a particular defense mechanism contributes to the patient's symptoms and ego resistance (in other words, resistance to therapy). To help understand this issue, Anna Freud identified and discussed ten defense mechanisms commonly known in psychoanalysis: regression, repression, reaction-formation, isolation, undoing, projection, introjection, turning against the self, reversal, and sublimation.

a) **Regression** is a mechanism that occurs when someone faces stress. This mechanism occurs when someone faces anxiety and reacts in a more childish and primitive way. According to Freud (Robert, 1999:65), regression is a person's return to an early stage of development when faced with unacceptable thoughts and urges.

b) **Repression**, Freud initially proposed the repression mechanism, which is often included in psychoanalytic theory. Repression is a subconscious mechanism used by the ego to prevent disturbing or threatening thoughts from becoming conscious. It is also a typical form of denial, namely, pushed into the subconscious, where unacceptable feelings or memories are this case, the function of repression is to remove painful feelings from the subconscious (Hasan, 2018).

ormation,** according to Freud (Hall, 1989:78), reaction-formation rous change in thought. In this case, reaction-formation occurs eone does something contrary to their thoughts and feelings.

Reaction-formation is a defense mechanism when someone changes unacceptable feelings or traits into something more socially acceptable.

d) **Isolation** is when someone creates a mental gap as a barrier between situations and conditions that make them feel threatened. Isolation involves separating emotions from painful memories or situations. Isolation is related to the repression experienced by the person, and he separates himself from unpleasant or threatening situations and conditions, along with other thoughts and feelings (Freud, 2010:198).

e) **Undoing** is an attempt to remove unacceptable or painful subconscious behaviour or thoughts. Undoing is a response to guilt or fear, where the individual tries to reverse the perceived wrongdoing, as noted by Di Giuseppe and Perry (2021).

f) **Projection** is when someone projects their traits onto others. They project these traits onto others because they cannot be denied or entirely suppressed. This happens when people blame others for thoughts or feelings that belong to themselves. The human mind has a very positive self-image to fulfill the ego with praise and recognition from others. When negative traits threaten this image, it will tend to get rid of these negative traits by projecting them onto others (Freud, 2010:2432). In other words, this situation can be called reflection, where individuals convey their suppressed motives, thoughts, and feelings to others.

g) **Introjection** is a type of self-defense mechanism carried out by an individual to give a positive assessment of others to their ego (Feist & Feist 37). People who introspect on the characteristics they consider valuable will create feelings of calm and better about themselves.

h) **Turning against the self** is a self-defense mechanism when someone diverts aggressive impulses that should be directed outward into attacks on themselves, or in other words, makes themselves the target of hatred, anger, and aggression. In this way, the ego defends itself against the fear of aggression. The person diverts aggression from other objects as targets but towards himself (Freud, 2010:851). This self-defense mechanism occurs when the person realizes that the actual object of hatred, anger, and aggression cannot be targeted. So, he decides to make it a substitute target. This can be said to be self-punishment because he blames himself and punishes himself for it. This mechanism can express guilt and depression due to repressed anger.

i) **Reversal** is one of the ego defense mechanisms in which individuals unconsciously change unacceptable feelings or urges into opposite forms. ...ses this mechanism to reduce anxiety due to conflicts between ...urges and social norms or the ideal self-image.

...**n** occurs when we succeed in transforming our emotions into ...e actions. It is a defense mechanism that allows us to carry out ...le impulses by changing our behaviour into a more acceptable

form. Freud believed that sublimation was a sign of maturity that allowed people to function normally in a socially acceptable way.