

APPENDICES

THE ANXIETY AND DEFENSE MECHANISM OF ANNA AS THE MAIN
CHARACTER DEPICTED IN THE NOVEL *THE WOMAN IN THE WINDOW*

1. Anxiety Experienced by Anna in The Woman In The Window Novel?

No	Data	Form of Data	Page	Answering Problem	Comment	References
1	<p>A crack, and the window shudders. A tiny missile has struck: an egg, blasted, its guts spangled across the glass. I hear myself gasp. Through the smear of yolk I can see three kids in the street, Reviews their faces bright, bold Reviews their grins, one of them poised with an egg in his fist.</p> <p>I sway where I stand, place a hand against the wall. This is my home. That's my window.</p> <p>My throat shrinks. Tears well in my eyes. I feel surprised, then ashamed.</p> <p><i>Whap.</i></p> <p>Then angry.</p> <p>I can not fling wide the door and send them scurrying. I can not barrel outside and confront them. I rap on the window, sharply-</p>	monologue	63	1	<p>The fear that comes from the real object is the most dangerous for humans because it can irritate someone's feelings. Anna feels afraid of Alistar who gives a terror and violence to her, It makes her to feel afraid of something from the outside. Anna believes that Alistar will attack her when she is outside of the house. So, Anna feels afraid of outside because it becomes a threat to her. Anna cannot resist or confront the interference from the outside. Anna becomes weak and powerless. Anna believes</p>	<p>Realistic anxiety is the most anxiety that appears in Anna. This anxiety is about fear of the danger in the real world. Sigmund Freud explained that realistic anxiety is an anxiety that comes from their fear of danger in the real world (Andri, 4).</p>

					<p>that Alistar will hurt her, he will be outside to threaten her. So, she feels that the children who throw eggs to her house become a threat for her like Alistar. She can not do much to drive the children away who throw eggs to her window. Anna feels anxiety when leaving the house because she is afraid of Alistar that he will hurt her outside. Her tears flow in her eyes and makes her feel threatened from outside. It makes Anna feel anxious and threatened. This Anna's fear is called realistic anxiety.</p>	
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2	<i>A good man and a good father.</i> Suddenly Alistair steps into my mind. I Shudder, wade deeper into my wine glass.	Dialogue	216	1	After Anna sees a murder incident yesterday, Anna feels fear to Russell family. So, when Anna talks about the figure of a father, she suddenly remembers Alistar, then her fears arise. Alistar is Jane's husband, who stabbed Jane Russell and being violent to Anna. She also remembered how Alistar hurt Anna. When Anna talks about the figure of the father, she remembers her fear. She feels afraid of Alistar because he gives some terrors to her with violence. So when she just hears about Alistar, she feels the sensation of anxiety.	Realistic anxiety is closely related to fear. It is defined as an unpleasant feeling and nonspecific involving a possible danger. A situation is fraught with real, objective danger. It is a specific object fearful (Feist, 34).
3	My home was invaded. My property was destroyed. I was threatened. I was assaulted. And I can't do anything about it. I cannot do anything about anything. Now I know Alistair to be violent; now I know what he's capable of.	Monologue	358	1	Anna's anxiety goes continuously to Alistar. She feels Alistar will be violent again to her. Anna's anxiety increases	Realistic anxiety is closely related to fear. It is defined as an unpleasant, feeling nonspecific involving a possible danger. A situation in reality. However, realistic anxiety does

					because she gets violent from Alistar. It makes Anna feels threatened against Alistar's existence.	not involve; a specific object fearful. (Feist, 34)
4	<p>The phone rings. My head swivels, almost back to front, like an owl, and the camera drops to my lap. The sound is behind me, but my phone is by my hand. It's a landline. Not the kitchen landline, rotting downstairs in its dock, but the one in Ed's library. I'd forgotten it entirely. It rings again, distant, insistent. I don't move. I don't breathe. Who's calling me? No one's called the house phone in. I can't remember. Who would even have this number? I can barely remember it myself. Another ring and another. I shrivel against the glass, wilt there in the cold. I imagine the rooms of my house, one by one, throbbing with that noise. Another ring.</p> <p>I look across the park. She's there, in the parlor window, a phone at her ear. Looking right at me, hard. I scuttle from my seat, grip the camera in one hand, retreat to my desk. She holds her gaze, her mouth a terse line. How did she get this number?</p>	monologue	205	1	<p>Anna not only fears the existence of Alistar but she also feels anxiety with the terror from imposter Jane. Imposter Jane is a woman who claims herself as Jane. However Anna believes that Jane is dead after stabbed by Alistar. It makes her feel confused and threatened. Anna doubts Jane's identity, so Jane gives a terror to make her feel afraid and silent about her real identity.</p>	<p>Reality anxiety serves the positive purpose of guiding our behavior to escape or to protect ourselves from actual dangers. Our fear subsides when the threat is no longer present (Schultz, Schultz, 77).</p>
5	<p>David-David's over there today. Or has he Returned? I rap on the basement door, his call name. For an instant, I fear that a stranger will open the door, sleepily explain that David's due</p>	monologue	120	1	<p>The terror from imposter Jane is continuous, it makes Anna feel anxious and uncomfortable.</p>	<p>Stated by Freud realistic anxiety, is closely related to fear. It is defined as an unpleasant, feeling nonspecific involving a possible</p>

	<p>back in a little while and would you mind if I went back to bed, thanks so much. Nothing. Did he hear it? Did he <i>see</i> it? I ring his number.</p>				<p>It becomes a reminder of the threat, such as feeling anxious to interact with others because she already remembers about the terror from imposter Jane. She feels that strangers will threaten her. David is a stranger who lived in her house. However, she feels anxious when David brings strangers into the house because it makes her feel terrible. She gets insomnia because of anxiety. She is afraid of a stranger will come to her house.</p>	<p>danger. A situation in real. However, realistic anxiety does not involve; a specific object fearful. (Feist, 34).</p>
6	<p>A strand of hair trailing across my brow. My eyes clamped shut, my mouth slightly open. My cheek submerged in the pillow. I bolt to my feet. The chair topples behind me. Jane has sent a photograph of me asleep. The idea of downloads slowly in my brain, the way that picture did, stuttering line by line. Jane has been in my house at night. Jane has been in my bedroom. Jane sleep. I has watched me stand there, stunned, in deafening silence. And then I see the</p>	monologue	281	1	<p>Anna also fears of a terror from someone who comes to her house. Anna feels anxiety when the terror comes from imposter Jane. She becomes confused and anxious because no one gets into her house at 2 am. She feels scared and threatened with</p>	<p>Realistic anxiety is an unpleasant feeling that could involve; a real possible danger. However, realistic anxiety does not involve a specific fearful object. We would experience fear, for example, if our motorcycle suddenly began sliding out of control on an icy highway (Feist, 2009).</p>

	ghostly figures in the lower-right corner. A time stamp-today's date, 02:02 am this morning. Two o'clock. How is it possible?				the danger of the fearful object, temporary she gets the terror from the Alistar and imposter Jane. She afraids of someone can gets into her house and take her picture when she was sleep. Then her fears more increasingly and overwhelmed. That feeling is called anxiety.	
7	I hesitate. I've never shared my name on the Agora, not even with Sally. I do not want anyone to find me, to pair my name with my profession and figure me out, unlock me. (Finn, 75)	monologue	75	1	Anna concerns about her status as a psychologist, but she has a psychological disorder. Therefore, she can not share her name in public, because she feels insecure when she is not capable to give a counseling to her patient. From the quotation above, it shows that Anna feels anxious if people knew about her identity as a psychologist. She has a fear when people pair her name	Moral anxiety is a fear of one's conscience. When you are motivated to express an instinctual impulse that is contrary to your moral code, your superego retaliates by causing you to feel shame or guilt. In everyday terms, you might describe yourself as conscience-stricken. (Schultz & Schultz, 59)

					with her profession. She has a responsibility for her patients, while she has a psychological disorder. From the explanation above, she feels guilty and ashamed, then anxiety.	
8	Speaking slowly, as though I'm picking my way through ground glass. "They're not going to believe that anything happened to Jane," I say, as much to her as to myself, "until they believe that the woman they think is Jane-isn't." It's a knot, but she nods.	monologue	191	1	Anna feels anxiety about her words that make people feel hurt and confused. People were confused because they believed Anna was hallucinating. So it made people wouldn't believe her, but she was very sure about what she saw. She tried to say that it was real and she was not lying or hallucinating. However, she is also confused and feels guilty if she hallucinating, because people accuse her of hallucinations. During this time Anna has undergone	One of the subsystems of the superego is conscience; conscience is resulted from experiences for inappropriate behavior and tells what the individual should not do (Feist, 30)

					therapy and taken drugs to overcome her condition.	
9	Ethics aside-though it is not really an ethical issue, is it? sleeping with a tenant, I mean? -I can't believe we did what we did in my daughter's bed. What would Ed say? I cringe. He's not going to find out, of course, but still. But still. I want to torch the sheets. Ponies and all.	monologue	236	1	Anna feels guilty after interaction with David. She thinks that it is cheating because she's married, this moment reminds her of the past events when she had an affair. Then it caused an accident when Anna and Ed had a fight. She feels disgusted and wants to burn her bed sheets. Because she feels embarrassed. Anna thought that Ed was still alive, this seems like betraying or cheating again from Ed. So she felt guilty. Anna felt she was wrong, because in society, cheating is a mistake.	Moral anxiety is the feeling of fear that a person will be punished internally (by the feeling of guilty) if the superego values disturbed (Olson & Hargenhahn, 60)
10	Wedge in the library wingback, tumble-drying thoughts in my brain. Had settled myself in the study at an earlier moment, but then that woman Appeared in Jane's kitchen; my body jolted, and I Fled the room.	monologue	238	1	Anna has anxiety toward the Russell family because she does an activity that disturbs the Russell family.	Moral anxiety is when we feel threatened by our feelings. However, it does not come from the real object.. It is, in fact, just another word for feelings like

	There are now forbidden zones in my own house.				Anna feels anxious in her own house because she does something that is disrespectful by looking at the Russell family's home. Because seeing someone else's house without permission is illegal. She feels shame, guilt, and fear of punishment.	shame and guilt and the fear of punishment. (Boeree, 7)
11	Jane's got a phone in her hand, and with the other, she slashes and stabs at it. Scrolling through family photos, maybe. Playing solitaire, or something These Days-games seem to involve; fruit or all else she's updating her friends. <i>Remember that freak neighbor.</i> ,?My throat hardens. I walk to the windows and tug the curtains shut, and I stand there in the dark: cold, utterly alone, full of fear.	monologue	308	1	Anna worries about herself because people do not trust her. People said that she has hallucinations because she still speaks with her husband and daughter, who have already passed away. She is afraid of people who do not believe in her statement because she always does an unusual activity in society. She feels like a crazy person because of hallucinating about her family. Then it makes people talk about her. Therefore, she is considered	Moralistic anxiety matters to the moral decision of the individual that the correctness or incorrectness of action is contemplating would have punishment from society or conscience (Kurth, 181).

					freak and Anna does not want to be someone who is never trusted, people believe that she is a liar. A liar is a mistake in society.	
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2. Anna's Defense Mechanism in her confront anxieties in the woman in the window novel

No.	Data	Form of Data	Page	answering Problem	Comment	References
1	I'm not. I toiled nearly a decade as a graduate student. I spent fifteen months of training in inner-city schools. I practiced for seven years. I'm tough. I promised Sally. Scraping my hair back, I retreat to the living room, yank a breath from the air, stab the intercom with one finger. "Get away from my house," I hiss. Surely they'll hear the squawk outside. <i>Whap</i> . My finger is wobbling on the intercom button. "Get away from my house!"	monologue	63	2	Anna does the opposite impulse by doing something rude, because she feels weak and fearful of the threat from the outside. Anna changes the fear into a courage to act rude and arrogant. It aims to face the children who had already thrown her home with eggs. This is used to protect her from fear of the outside.	Reaction formation means believing the opposite. It is an unacceptable impulse that changes into the opposite impulse. (Boeree, 10)
2	Yet something in Lizzie's story nags my heart: this elderly widow, alone and bereaved, putting on a brave face beneath Reviews those huge skies. She can crack jokes all she wants, but she's housebound, and that's terrifying.	monologue	57	2	Anna has hidden her identity because she worries that her patient will know about her psychological disorders. However, she is a psychologist. For the first time, Anna does not want to open her identity because of her psychological problems. But, she opens her identity to Lizzy because she thinks that Lizzy has psychological disorders. So she did not have to worry if Lizzy knew her secret. Anna makes Lizzy's psychological disorders as rational and acceptable to her	Rationalization is a defense mechanism that involves reinterpreting our behavior to make it seem more rational and acceptable to us. We excuse or justify a threatening thought or action by persuading ourselves. There is a rational explanation for it. (Schultz & Schultz, 63)

					when she opens her identity to Lizzy as a friend.	
3	I can do this. I think as my knees go slack. Come on: up, up, up. One, two, three, four. I Falter-a tiny step forward, but a step. I watch my feet, the grass springing up around my slippers. <i>I will promote healing and well-being.</i> Now the night has my heart in its claws. It's squeezing. I'll burst. I'm going to burst. <i>And I will place others' interests above my own. Jane, I'm coming.</i>	Dialogic	156	2	When Anna gets anxious, she thinks about her job as a psychologist. It makes her suffer from anxiety when she wants to do something. As a psychologist, she must rise from her psychological problems. So, when she tries to get up from her anxiety, she is doing an excellent job as a psychologist. She tries to find an acceptable reason for what she does.	Freud said that rationalization is a condition when someone tries to find an acceptable reason for what they do. This can protect someone from anxiety because of reviews their own imperfect (Griggs, 282)
4	"And no one's seen her before. They've barely been here a week. She could be anyone. She could be a relative. She could be a mistress. She could be a mail-order bride. "I go for my drink, then remember I have not got one. "But I saw Jane <i>with her family</i> , I saw her a locket with Ethan's picture in it. I saw-she sent him over Herewith a candle, for Christ's sake.	monologue	192	2	Anna also gives the statement that all that she saw is real. Anna thought that people would not believe her, because they had just moved in and not many people know about the existence of Jane at home as part of Russell's family. However, she has proven with the lotion that she saw. She rationalizes people's statement about her hallucination by remembering about Jane's lotion. Then she believes that she is not hallucinating. Anna tried to think again through her conversation with	Stated by Freud rationalization is the cognitive distortion of 'the facts' to make an event or an impulse less threatening. Often enough we do it on a fairly conscious level when we provide ourselves with excuses. (Boeree, 11)

					Bina. Jane has shown the picture in her locket necklace, Ethan is in the picture. So she believes that Jane who she saw is real, she saw the real accidents and is not a hallucination, then she believes that she is not a liar. This is called rationalization.	
5	Locked-in syndrome. Causes include stroke, brain stem injury, MS, even poison. It's a neurological condition, in other words, not a psychological one. Yet here I am, utterly, literally, in-doors closed locked, windows shut, while I shy and shrink from the light, and a woman stabbed across the park, and no one notices, no one knows. Except for me-me, swollen with booze, parted from her family, <i>fucking her tenant</i> , A freak to the neighbors. A joke to the cops. A special case to her doctor. A pity case to her physical therapist. A shut-ins. No hero. No Sleuth. I am locked in. I am locked out.	monologue	236	2	Anna ignores her anxiety because of David. David is a man who lives in her house as a tenant. She thinks that she is a woman who is locked in her house because of terror and her husband has passed away. Then, she can have a relationship with David. She tries to find the acceptable thing that she does. She thinks that she could not get out to have an interaction with a man. Then she must be trapped in this bad situation with David. So, she does not feel guilty toward her husband, because her husband has passed away.	Rationalization is the cognitive distortion of 'the facts' to make an event or an impulse less threatening. We do it on a fairly conscious level when we provide ourselves with excuses. (Boeree, 11)
6	For an instant, I close my eyes, picture him calling to me. But it's her voice that fills the air, fills the house.	monologue	205	2	Anna tries to ignore the call from imposter Jane, which makes her feel anxious. She does not want to be a loser who is threatened by	Denial involves blocking external events from awareness, if some situations are too much to handle, the person just refuses to experience it.

					<p>imposter Jane, because she can not fight it. Then She prefers to imagine Ed (her husband), who calls her Jane. Then she does not feel threatened when the phone rings in her house. She denies that the telephone comes from imposter Jane because she knows that it will make her feel anxious. Imposter Jane gives Anna a terror to make her silent. However Anna continuous to try to open Jane's real identity. Then she refuses a call from imposter Jane by considering that the call from her husband. It becomes denial from Anna.</p>	(Boeree, 7)
7	<p>My nails carve into my sickles palm. No. I need to speak to him again-or better still, to her. I jab the recent button on my screen, press the Russell's number. It rings just once before it's picked up.</p>	Monologue	120	2	<p>When a person conducts activities to divert anxiety, like Anna when she was anxious to meet with strangers, she will press her fingernails into the palms as a form of prevention of anxiety that she could not accept. Then, Anna is ready to face strangers. Her activity of press her finger is just her defense mechanism to cope with her anxiety.</p>	<p>In undoing, the individual will perform the behavior or mind rituals to prevent impulse unacceptable (Andri, 6)</p>

8	I spend the rest of the morning in bed, then the afternoon, trying not to cry, trying not to think about last night, about today, about tomorrow, about Jane. Beyond the window, clouds are brewing, low and dark. Reviews their bellies. I tap the weather app on my phone. Thunderstorms later tonight.	monologue	361	2	Anna tries to ignore the Russell family, she tries to press the accident to her unconscious, after she gets the violence from Alistar. Anna ignores the Russell family as a form of defense for herself from Alistar, who attacked her last night. She doesn't want to recall the incident. She tries to repress it into unconsciousness.	Repression is whenever undesirable id impulses threaten the ego, it protects itself by repressing reviews of those impulses; that is, it forces threatening feelings into the unconscious (Freud, 1926 / 1959a). In many cases, the repression is then perpetuated for a lifetime. (Feist, 41)
9	I might not be mobile-I'm <i>not</i> mobile-but I can think my way through this. It's a chessboard. I'm good at chess. Concentrate; think. Move.	monologue	238	2	Anna tries to suppress her anxiety because she always look into the Russell family from her camera. She played chess as the activity that makes her not look at the Russell family.	Repression is whenever undesirable id impulses threaten the ego, it protects itself by repressing reviews of those impulses; that is, it forces threatening feelings into the unconscious (Freud, 1926 / 1959a). In many cases, the repression is then perpetuated for a lifetime. (Feist, 41)
10	As I bite into it, Ed tries to speak to me. Then Olivia. I turn away from them, dribbling pulp down my chin. I feed the cat. I swallow temazepam. Then a second. Then a third. Fold me into sleep. All I want is sleep.	monologue	312	2	Anna is worried about people that consider her as a freak. Then she starts to ignore things that make her become freak, she does not make a conversation again with Ed and Livvy. She presses her feelings of anxiety by playing with her cat than makes a conversation to Ed	Repression is an unconscious mechanism employed by the ego to keep disturbing or threatening thoughts from becoming conscious. Feelings of guilt come from their thoughts. (Freud, 2012)

					and her daughter. This aims to surppress her anxiety about the accident that she saw.	
11	I swallow, breathe. "He was in prison, you know." Even as the words leave my mouth, I can not believe I'm saying them, can not believe I'm hearing them. "He was in prison," I repeat. I feel disembodied. I go on. "For assault." David's jaw tightens. Alistair is glaring at him; Norelli and Ethan are staring at me. And Little-Little looks inexpressibly sad. "So why are you not giving him a hard time?" I ask. "I watch a woman get killed" -I flourish my phone- "and you say I'm imagining it. You say I'm <i>lying</i> ." I slap the phone onto the island.	monologue	297-298	2	Because Anna can not accuse Jane with no evidence, and no one believes Anna. Then Anna accuses David of terror her, because David was the one who had a key to her house, then she said about the secret that David was a prisoner so the police can believe her.	This refers to altering the displacement of the target of an impulse. For example, an unacceptable violent impulse toward one's father might transform into a hostile attitude toward police officers or other authority figures. (Baumeister, Dale, Sommer, 13)
12	<i>I will place others' interests above my own.</i> Well, yes-but I benefited, too: For nearly ninety minutes, the Russell's retreated from my brain. Alistair, that woman, even Ethan. Even Jane.	monologue	218	2	Anna continuously goes to her defense mechanism with displacement. Anna reduces her anxiety about Russell family by providing counseling to Lizzy. She tries to refuse her anxiety by giving counseling to Lizzy. She displaces her problem by thinking about the other's problem, because when she thinks about her problem it makes her feels threatened. So, she display her anxiety by thingking about people's problem and find the solution.	Freud said that displacing unpleasant feeling toward an object to anoother object is one of the ways to reduce unwanted impulse (Feist, 36).