ANALYSIS OF ANXIETY AND DEFENSE MECHANISM IN MEILIN AS THE MAIN CHARACTER OF THE CHILDREN'S STORYBOOK *TURNING RED* (2022) THROUGH SIGMUND FREUD'S PSYCHOANALYSIS THEORY

A FINAL PROJECT

Presented as Partial Fulfillment of the Requirements to Obtain

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STATEMENT OF WORK'S ORIGINALLY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the work or part of the works of other people, except those which were cited in the quotations and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.

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Atiya Zulfana Fashih

MOTTO

"And Whoever Fears Allah He Will Make for him of his Matter Ease."

(Q.S At-Talaq: 4)

"It's easy to give up, but in the end, you will get nothing. It's hard to endure, but in the end, you will get a lot."

(Renjun Huang)

"Sometimes life is like dominoes. When we fail, everything falls apart, but we have to rebuild."

(Jisung Park)

DEDICATION

First of all, I dedicate my final project to my beloved father and mother who have given me all their love, support, and prayers. Then, to my bias and also my friends who have sincerely helped, encouraged, and accompanied me. Furthermore, to myself with Allah SWT's help can complete this final project without any obstacles.

ABSTRACT

Fashih, Atiya Zulfana. 30802000008. Analysis of Anxiety and Defense Mechanism in Meilin as the Main Character of the Children's storybook *Turning Red* (2022) through Sigmund Freud's Psychoanalysis theory. Final Project for the English Literature Study Program, Faculty of Languages and Communication Science. Sultan Agung Islamic University. Advisor: Destary Praptawati, S.S., M.Hum.

Anxiety is a very common thing felt by every human being. Anxiety can be caused by external factors or internal factors. Regardless of age, anxiety is not only felt by adults, but children also feel anxiety, as felt by the main character in the children's storybook *Turning Red* (2022). This study uses the children's storybook *Turning Red* (2022) by Cynthea Liu as the object of the study. This study aims to determine Meilin's anxieties, as well as the defense mechanisms used to reduce her anxieties using Sigmund Freud's psychoanalysis theory.

This study used a descriptive qualitative method. Two types of data were used in this study: primary data and secondary data. Primary data were obtained from the storybook *Turning Red* (2022), and secondary data were obtained from books, e-journals, and articles related to anxiety and defense mechanisms. Several steps were taken to obtain data, such as reading storybooks, identifying data, classifying data, and reducing data.

The results obtained from this study found two types of anxiety experienced by Meilin. The types of anxiety found were neurotic anxiety and moral anxiety. Then, there were four types of defense mechanisms used by Meilin. The defense mechanisms found were displacement, denial, rationalization, and regression.

Keywords: Anxiety, Defense Mechanisms, Psychoanalysis, Sigmund Freud, *Turning Red* children's storybook.

INTISARI

Fashih, Atiya Zulfana. 30802000008. Analisis Kecemasan dan Mekanisme Pertahanan Meilin sebagai Tokoh Utama pada Buku Cerita Anak *Turning Red* (2022) melalui Teori Psikoanalisis Sigmund Freud. Tugas Akhir Program Studi Sastra Inggris, Fakultas Bahasa dan Ilmu Komunikasi. Universitas Islam Sultan Agung Semarang. Pembimbing: Destary Praptawati, S.S., M.Hum.

Kecemasan merupakan hal yang sangat umum dirasakan oleh setiap manusia. Kecemasan dapat disebabkan oleh faktor dari luar maupun faktor dari dalam diri sendiri. Tidak memandang usia, kecemasan tidak hanya dirasakan oleh orang dewasa, tapi anak-anakpun juga merasakan kecemasan. Seperti yang dirasakan oleh tokoh utama dalam buku cerita anak *Turning Red* (2022). Penelitian ini menggunakan buku cerita anak *Turning Red* (2022) karya Cynthea Liu sebagai objek penelitian. Penelitian ini bertujuan untuk mengetahui kecemasan pada Meilin, serta mekanisme pertahanan yang digunakan untuk mengurangi kecemasan dengan menggunakan teori psikoanalisis Sigmund Freud.

Penelitian ini menggunakan metode deskriptif kualitatif. Terdapat dua tipe data yang digunakan dalam penelitian ini, yaitu data primer dan data sekunder. Data primer diperoleh dari buku cerita *Turning Red* (2022), data sekunder diperoleh dari buku, e-jurnal, dan artikel yang berkaitan dengan kecemasan dan mekanisme pertahanan. Beberapa langkah dilakukan untuk memperoleh data, seperti membaca buku cerita, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data.

Hasil yang diperoleh dari penelitian ini adalah ditemukan dua jenis kecemasan yang dialami oleh Meilin. Jenis kecemasan yang ditemukan adalah kecemasan neurotik dan kecemasan moral. Kemudian, terdapat empat jenis mekanisme pertahanan yang digunakan oleh Meilin. Mekanisme pertahanan yang ditemukan adalah perpindahan, penyangkalan, rasionalisasi, dan regresi.

Kata kunci: Kecemasan, Mekanisme Pertahanan, Psikoanalisis, Sigmund Freud, Buku cerita anak *Turning Red*.

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I realize this final project is far from perfect. Thus, I would gladly accept any criticisms and suggestions for this final project. Lastly, I hope this final project could still provide enlightenment or benefit to anyone reading it.

Semarang, May 30th 2024

Atiya Zulfana Fashih

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CHAPTER I

INTRODUCTION

This chapter involves the background of the study, problem formulation, limitation of the study, objective of the study, significance of the study, and organization of the study.

A. Background of the Study

Literature can generally be interpreted as all written works. Etymologically, literature comes from the Latin "Litaritura/Litteratura" which means writing formed by the arrangement of letters. Some other definitions also say that literature includes oral texts or songs (Learning and College 1). Literature is often associated with creative and imaginative writing. However, what distinguishes literary and non-literary writing can be seen in the writing style. Literary writing style is more prominent by using language that is not commonly used in everyday life. Literature is written using beautiful sentence structure so that the reader is carried away by the emotions contained in the text (Eagleton 2).

The utilization of language in literature as a medium of expression in interpreting humans, existence, and culture, as well as character and individual differences, makes it connected to several disciplines. The various disciplines connected to literature include history, philosophy, sociology, and psychology (Aras 251).

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Psychology is one of the branches of science that strongly attaches to literature. Literature and psychology are both disciplines that function in the study of the human psyche. Psychology focuses on the study of human behavior and what causes it, while literature depicts human behavior through works of fiction. The basis of the relationship between literature and psychology is the literary work itself. Literary works study human beings and describe their inner world in all its aspects. Therefore, a literary work is also a product of certain psychological conditions (Emir 49).

Many famous psychologists have proposed literary research through psychology, one of them is Sigmund Freud who is the initiator of personality theory. Freud's personality theory resulted in a formal theory called psychoanalysis. In his personality theory, Freud introduced the concept of the basic structure of personality. This structure is divided into three parts, the Id, ego, and superego (Schultz and Schultz, *Theories of Personality* 41).

The id is a strong personality structure that has an unconsciousness of reality. This structure energizes the ego and superego, which are the source of instincts and libido (Schultz and Schultz, *Theories of Personality* 49). Freud in the personality structure states that the ego is a rational personality structure that is aware of reality. The ego decides when and how instincts can be best satisfied, and can also delay or divert id satisfaction to meet the demands of reality. The superego is the moral aspect of the personality that is guided by the principles of morality and ideality. The principles of the superego are in contrast to the

pleasure principle of the Id and the reality principle of the ego (Schultz and Schultz, *Theories of Personality* 50).

From the three personality structures, it can be seen that the id contradicts the superego. The id works according to the pleasure principle while the superego tries to inhibit it with the moral principle. Both of these are controlled by the ego, but when the ego is caught up in the id, reality, and superego are too strained, it will lead to anxiety (Schultz and Schultz, *Theories of Personality* 51).

Anxiety is commonly felt by every human being as a response to stress or threat. Humans feel anxiety starting with the growth of feelings of discomfort, fear, or worry which then continue to grow and make feelings of anxiety. According to Freud, anxiety is an unpleasant feeling accompanied by physical sensations as a reminder of impending danger (Feist and Feist 39). Anxiety can occur in several ways, such as anxiety about prejudice, threats, or things that go against moral values.

Anxiety often afflicts human feelings even without a clear reason. When humans feel anxiety, their ego will automatically perform defense mechanisms. These defense mechanisms are carried out to maintain emotions and psychology in dealing with problems. As Freud said, defense mechanisms are unconscious reality-denying behaviors to protect the ego from anxiety (Schultz and Schultz, *A History of Modern Psychology* 311).

The discussion of anxiety and defense mechanisms is depicted in the children's storybook *Turning Red* (2022). The depiction of psychology,

especially anxiety and defense mechanisms, is reflected in the main character named Meilin Lee often called Mei. Meilin is a child of Chinese descent who lives in Canada. Meilin, who is experiencing a transition from childhood to adolescence, certainly faces various things that are no longer the same. The mindset that has begun to differ makes it wise to make decisions.

Meilin's mother, Ming, is a strict asian mother who often has different opinions from Meilin. Her mother's protectiveness and demandingness often make Meilin feel anxious about the decisions she will make. The feeling of anxiety gets worse when Meilin begins to feel a sense of liking for a man. In Meilin's character, there are several anxieties accompanied by defense mechanisms that are discussed in this study.

In previous research, there was a journal entitled *Psychoanalysis: The Reasons Of Body Changing In A Movie Turning Red* by Rosalia Florani (2023), the journal analyzes the anxiety of the character Meilin as a reason for her body changes. The journal uses psychoanalysis theory and the movie version of *Turning Red*. This study analyzes Meilin's anxiety from a different perspective and also includes an analysis of the defense mechanisms she uses. In the previous study, the author analyzed Meilin's anxiety by including the fictional side when Meilin turned into a red panda. This study only analyzes Meilin's anxiety when she is in the human condition. Also, this study is accompanied by an analysis of the defense mechanisms used based on Sigmund Freud's psychoanalysis theory. This study provide new insights into Meilin's character in *Turning Red*, making this study a novelty from previous research.

B. Problem Formulation

Based on the background of the study, two problem formulations will be discussed:

1. What kinds of anxiety are depicted in Meilin as the main character?

2. What are the defense mechanisms used by Meilin to reduce her anxiety?

C. Limitation of the Study

This study discusses anxiety and defense mechanisms using Sigmund Freud's psychoanalysis theory. The object used in this discussion is the children's storybook *Turning Red* by analyzing Meilin as the main character. Dialogue and narration are included to explain this analysis.

D. Objectives of the Study

The objectives of the study based on the previous problem formulation, as follows:

1. To find the type of anxiety depicted in Meilin as the main character.

2. To find the defense mechanism that Meilin used to reduce her anxiety.

E. Significance of the Study

This study aims to provide readers with an understanding of Sigmund Freud's psychoanalysis theory related to several aspects, such as:

1. This study is expected to provide an understanding of the application of psychoanalysis theory, especially anxiety, and mechanisms in literary characters.

2. This study also aims to provide a deeper understanding of anxiety and defense mechanisms depicted in individuals in life.

3. Furthermore, this study aims to provide more references to other researchers in the discussion of psychology and literature.

F. Organization of the Study

This study is organized into five chapters. Chapter one contains an introduction. Introduction consisting of background of the study, problem formulation, limitation of the study, objectives of the study, significance of the study, and organization of the study. Chapter two explains the related literature review which contains a synopsis of the children's book Turning Red and Sigmund Freud's psychoanalysis theory of anxiety and defense mechanism. Chapter three involves a research method which consists of the type of research and data organization. Chapter four consists of finding and discussing anxiety and defense mechanisms depicted in Meilin. Chapter five consists of a conclusion and suggestions related to the analysis in chapter four.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains two subsections. The first is a synopsis of the children's storybook *Turning Red*. The second is a review of related studies by Sigmund Freud that include anxiety and defense mechanisms.

A. Synopsis

Turning Red Children's storybook (2022) is a novelization of the movie with the same title, a collaboration product of Disney and Pixar in 2022. Turning Red tells the story of a 13-year-old girl named Meilin Lee, commonly called Mei. Meilin is the only child of a Chinese family who lives in Toronto, Canada. Meilin's family has a solid Asian culture, so respecting parents is a very upheld rule, and obeying parents' wishes is considered a return of favor.

Meilin is very devoted to her parents, especially her mother. Meilin is known for being a perfectionist, ambitious, thoughtful, and confident. At a young age, Meilin considers herself an adult, so she dares to make her own choices even though her mother's demands sometimes burden her. Meilin's protective mother often forbids Meilin when she does something that her mother thinks is inappropriate.Meilin has three best friends at school: Miriam, Priya, and Aby. One day, at the end of school, Meilin and her three friends walked together to go home. However, on the way, they passed Daisy Mart. When passing Daisy Mart, Meilin's three friends dragged her to peek into the store. Meilin's three friends looked at a Daisy Mart worker named Devon, who was working. Meilin's three friends admired Devon and thought he was very

handsome. However, Meilin was uninterested and said that Devon looked like a punk.

Meilin parted ways with her friend to return home. After arriving home, Meilin did her duty as her mother's assistant in cleaning the ancestral shrine managed by her family. After cleaning the shrine, Meilin had dinner with her parents and studied in her room. While Meilin was studying, she remembered Devon and drew Devon in her school book. Meilin panicked when her mother suddenly came into her room to deliver snacks. Meilin's mother was shocked to see the drawings in Meilin's school book. Meilin felt embarrassed when her mother took the drawings and visited Devon at Daisy Mart. Meilin's mother accused Devon in front of many people that Devon had disturbed Meilin.

The morning after Meilin's embarrassing incident, she noticed something different about her body. When Meilin was in the bathroom, she screamed and made her parents panic. Ming, preparing breakfast, rushed into the bathroom and asked what had happened to Meilin. Ming later found out that Meilin was going through puberty, which is menstruation. Ming told Meilin that it was normal for women to experience it and that it would be fine. Ming swiftly provided all the female necessities that Meilin needed. However, Meilin was shocked by what was happening and hid behind the bathroom curtain. When Ming was about to approach, Meilin immediately snapped at him to get out of the bathroom. Ming was very surprised by Meilin's attitude, as Meilin had always been a dutiful child and had never snapped at her.

Meilin and three of her friends love a band called 4*Town. While Meilin and her mother were watching television, the news came that the band 4*Town would have a big concert in Toronto. Ming, who saw the news, said that the 4*Town band was not a good thing. Meilin asked her mother for permission to watch the 4*Town concert with her friends, but Ming firmly refused Meilin's request. Besides, Ming thought the band was not good, and the price of concert tickets was also expensive.

Meilin and three of her friends conspired to run a small business selling accessories to their friends at school to earn money to buy concert tickets. They made much money from the business but still needed more cash when the concert date approached. Meilin's classmate Tyler learned about Meilin's business and threatened to tell Meilin's mother. Meilin was furious at Tyler, but Tyler offered not to tell Meilin's mother as long as Meilin and her three friends came to her birthday party as performers. Meilin and her three friends accepted the offer, but Tyler had to pay the agreed amount.

Meilin was angry when she found out that her friend had the wrong concert date, which coincided with a ritual at her house. Meilin caused a riot at Tyler's birthday party, injuring Tyler. Tyler's mother is angry at Meilin and calls Ming. Arriving at Tyler's house, Ming immediately apologized to Tyler's mother. Ming then blamed the mess on Meilin's three friends. Meilin, who had always been a respectful child, had turned into a naughty girl. Ming believed Meilin's three friends had been a bad influence on Meilin. Meilin, who was trying to maintain her filial image, chose to remain silent. She said nothing

about her ambition to sell accessories to watch her idol's concert with her three best friends.

Right on the night of the 4*Town concert, coinciding with the ancestral ritual at her house, Meilin was very agitated. Meilin felt sad because she betrayed her three friends and could not meet her idol. Meilin suddenly ran away to the 4*Town concert in the middle of the ritual. Ming, who found out, was furious and chased Meilin. Ming and Meilin had a big argument at the concert venue. Meilin told her mother about all the lies she had committed. Meilin asked her mother to understand her better and let her do everything she liked. In the end, Ming tried to trust and accept what Meilin wanted. Meilin also became more open to her mother and was no longer shackled to the image of a filial daughter.

B. Related Literature

B.1. Anxiety

Sigmund Freud, as the initiator of psychoanalysis theory, provided an interpretation of anxiety. Freud explained that anxiety is an unpleasant feeling accompanied by physical sensations as a warning of impending danger (Feist and Feist 39). Anxiety can also be said to be a fear of something vague. It is the fear of the unsatisfied instincts of the Id. The existence of anxiety is the impact of the conflict between the three personality structures: the Id, ego, and superego.

The id is a strong personality structure that has no sense of reality. This structure supplies energy to the ego and superego, the source of

instincts and libido. The id has a critical role directly related to the instinct of bodily satisfaction because it is the source of instinct. The function of the Id is to increase pleasure and avoid pain, which is called the pleasure principle. The Id always seeks gratification above all else and cannot tolerate any delay in gratification for any reason. The Id is a structure that has a selfish, primitive, pleasure-seeking, and rash nature. In fulfilling its need for satisfaction, the Id performs reflex actions and wish-fulfilling hallucinations or fantasies (Schultz and Schultz, *Theory of Personality* 49-50).

In the personality structure, Freud states that the ego is a rational personality structure aware of reality. The ego decides when and how the instincts can be satisfied as well as possible. Besides that, the ego can also delay or divert id satisfaction to meet the demands of reality. The ego serves as a mediator between id and reality, where the ego directs instincts by the principles of reality (Schultz and Schultz, *Theory of Personality* 50).

The superego is the moral aspect of the personality that is guided by the principles of morality and ideality. The principles of the superego are in contrast to the pleasure principle of the id and the reality principle of the ego. The superego prioritises morality, seeking to inhibit id pleasures, especially those not in line with social values. The superego is subconscious and cannot interact with the outside world, so it is unrealistic to demand perfection (Schultz and Schultz, *Theory of Personality* 50).

The id adheres to the principle of pleasure, the ego to the principle of reality, and the superego to the principle of morality. When these components give conflicting demands to the ego, it will cause feelings of being threatened, overwhelmed, and burdened, which is called anxiety (Boree 7). Anxiety is an essential part of Freud's personality theory. Anxiety plays an essential role in neurotic and psychotic behavior (Schultz and Schultz, *Theory of Personality* 51). The function of anxiety is as a sign that the ego is being threatened.

According to Otto Rank, birth trauma is a reflection of anxiety. Fetuses and babies have different living environments. When the fetus is still in the womb, it is in a safe and comfortable place. All needs are met smoothly. However, after the fetus is born, they must adapt to a reality where the demands of their instincts may not be met quickly. The baby's nervous system is still immature and ready to meet with many kinds of sensory stimuli. Reality results in massive motor movements by the baby, such as increased breathing and heart rate. Hence the term birth trauma, for fear of an unsatisfied id (Schultz and Schultz, *Theory of Personality* 51).

Anxiety is solely generated and experienced by the ego. However, it involves the id, superego, and the external world, each contributing to one of three types of anxiety such as neurotic anxiety, moral anxiety, and realistic anxiety. Neurotic anxiety stems from the ego's dependence on the id, moral anxiety is the result of the ego's dependence on the superego, and

realistic anxiety arises from the ego's relationship with the external world (Feist and Feist 39-40).

B.1.1 Neurotic Anxiety

Neurotic anxiety is anxiety that is caused by a feeling of fear of something or an unclear object. Neurotic anxiety is experienced by the ego caused by id impulses (Feist and Feist 40). When the demands of the Id's needs are extreme and the ego mistakes in controlling the Id, neurotic anxiety will occur (Hergenhahn 533).

Neurotic anxiety is based on children's experiences. When children are overtly sexual or aggressive, they are usually punished by their parents. This experience unconsciously creates a feeling of fear when satisfying certain impulses (Schultz and Schultz 52). This fear does not occur in id impulses but in the fear of punishment that will be obtained when satisfying impulses (Schultz and Schultz, *A History of Modern Psychology* 311).

When someone cannot control themselves, such as losing control, anger, rationality, and also thoughts, they will unconsciously experience neurotic anxiety (Boree 7). Freud views neurotic anxiety as unwise and excessive behaviour, which can even inhibit action. Freud says that a characteristic of neurotic anxiety is a generalised worry of "free-floating" anxiety. Individuals who constantly feel this 'unpredictable fear' will feel tormented and always prepare themselves for the worst-case scenario. There will

be a tendency to feel worried and pessimistic (Rachman and Rachman 69).

B.1.2 Moral Anxiety

Moral anxiety can be briefly described as shame and guilt. Moral anxiety is the fear of conscience. Moral anxiety is formed due to the difference between the demands of the id and the superego. The superego serves as a moral and ethical controller. When the ego loses control of the Id to express instinctive urges that do not match the moral values set by the superego, there will be feelings of shame or guilt. Moral anxiety is a measure of how well-developed the superego is. Individuals with a high conscience will experience more moral anxiety than those with low moral guidelines (Schultz and Schultz, *Theory of Personality* 52).

Moral anxiety begins to be experienced in childhood when the superego has begun to develop. Children will be punished when they do something that violates their parents' moral code. Likewise, adults will be punished if they do something that violates the moral values of the local community. Neurotic anxiety can also be caused by the inability to act on what they perceive as morally right, for example, failing to care for elderly parents (Feist and Feist 40).

B.1.3 Reality Anxiety

Reality or objective anxiety is a fear directed at a real danger in the external world. This response occurs to a perceived threat or

anticipation of a predicted accident (Rachman and Rachman 69), such as when we fear natural disasters, wild animals, driving accidents, or fires. The positive purpose of reality anxiety is to guide our behavior in escaping or protecting ourselves from actual danger. Our fear subsides when the threat is gone. However, this reality-based fear can become extreme. When a person with excessive fear stays at home to avoid the dangers of the outside world, this reality fear becomes beyond normal (Schultz and Schultz, *Theory of Personality* 52). The response becomes inappropriate or exaggerated and turns into neurotic anxiety (Rachman and Rachman 69).

B.2. Defense Mechanism

Any form of anxiety creates discomfort, and the individual feeling it seeks to relieve or eliminate it, similar to how one seeks to cope with hunger, thirst, or pain. It is the responsibility of the ego to manage this anxiety (Hergenhahn 533). The ego tries its best to handle the demands of reality, the id, and the superego. However, when anxiety crosses the ego's limits, it must protect itself by unconsciously blocking impulses or transforming them into more acceptable and less threatening forms. These techniques are known as ego defense mechanisms (Boree 7).

An individual will use a defense mechanism to protect the ego from anxiety (Schultz and Schultz, *Theory of Personality* 53). Defense mechanisms are normal and commonly used, but if overused, these defense mechanisms can lead to compulsive, repetitive, and neurotic behaviors.

Since we have to expend psychic energy to build and maintain defense mechanisms, the more defensive we are, the less psychic energy we have left to satisfy the id drive.

The ego's goal in building defense mechanisms, to avoid direct contact with sexual and aggressive drives, and to protect itself from the anxiety that comes with them. The primary defense mechanisms identified by Freud include repression, reaction formation, displacement, fixation, regression, projection, introjection, and sublimation (Feist and Feist 43).

B.2.1 Repression

Repression is the process of forcibly erasing memories. It is a type of unconscious forgetting of the existence of something that causes discomfort or pain. The ego will push painful memories into the unconscious, where they are no longer consciously accessible. For example, imagine an older sister with animosity towards her younger sister. This resentment may cause too much anxiety or guilt, so the sister suppresses the feeling. By doing this, she effectively 'forgets' her hostility, at least on a conscious level. Repression, in this case, becomes a very basic and frequently used defense mechanism. It is a way for individuals to protect themselves from negative feelings or experiences that may be too difficult to face. (Feist and Feist, 35).

B.2.2 Denial

When individuals experience deep trauma or anxiety, there is a natural tendency for them to deny or be unwilling to acknowledge the facts or realities that have occurred. This psychological defense mechanism is known as denial. Denial is the process by which individuals deny or refuse to accept painful or threatening facts, often to protect themselves from the discomfort or stress that accepting those facts might produce. This denial process usually occurs unconsciously, which means individuals may not be fully aware that they are in denial. It is part of how our minds protect ourselves from experiences that may be too difficult or painful to face. For example, when someone has a terminal illness, they will deny the fact that they will soon die (Schultz and Schultz, Theory of Personality 53).

B.2.3 Reaction Formation

Reaction formation is a way to resist the disturbing impulses of the Id. This resistance is done by performing the opposite drive, called reaction formation. A person who is threatened by strong sexual urges will suppress those urges and replace them with other behaviors that are more socially acceptable. For example, someone who feels threatened by sexual desires will flip those desires to become a strong opponent of pornography. Meanwhile, another person becomes friendlier and more caring because they are

bothered by aggressive urges. Thus, lust turns into virtue, and hatred

turns into love (Schultz and Schultz, Theory of Personality 53).

B.2.4 Projection

Projection attempts to protect the ego from urges that bring

up uncomfortable feelings. In this process, the ego, which acts as a

mediator between the id and superego, unconsciously transfers these

disturbing urges to others. Projection means that individuals will

'project' feelings or urges from their unconscious that are

unacceptable to themselves onto others. In other words, they see in

others what is present in themselves but which they cannot or will

not acknowledge (Feist and Feist 43). For example, when someone

has unpleasant feelings, such as hating his friend, he unconsciously

assumes that his friend is hating him.

B.2.5 Regression

In defense mechanisms, regression is a phenomenon in

which a person reverts to a previous psychological stage, such as

childhood. Regression occurs when a person is confronted with a

situation that creates stress or pressure. It is a defense mechanism

the ego uses to cope with and manage stress. When we face problems

or fear, we tend to revert to more primitive or infantile behaviour

patterns. For example, an adult who feels stressed may start sucking

their thumb, a behaviour usually associated with children (Boree

11). One may start exhibiting more emotional and less rational

behavior, similar to how children react to challenging situations. In other words, regression is a way for us to seek comfort and security in past behaviors and routines when faced with uncertainty or stress in the present.

B.2.6 Rationalization

Rationalization attempts to provide seemingly rational and logical, but in reality, untrue or inaccurate reasons for a failure or deficiency. It is a defense mechanism individuals use to explain or justify actions or decisions that may not conform to their expectations or societal standards. In many cases, the real reason may be too difficult to deal with, so the individual chooses to provide a reason that is more socially acceptable or easily understood by themselves and others (Hergenhahn 534).

B.2.7 Displacement

According to Freud, displacement has something in common with the formation reaction in that it transfers to another object. However, if the formation reaction is limited to one object, this displacement can divert unacceptable or uncomfortable urges or feelings to various people or objects. With displacement, the original impulse that may have caused shame, guilt, or anxiety becomes disguised or even hidden. In other words, through displacement, individuals can hide their original impulses behind seemingly harmless or positive interactions with other people or objects. For

example, a woman who is angry at her roommate may redirect her anger to her employee, her pet cat, or a doll (Feist and Feist 42).

B.2.8 Sublimation

Sublimation is a defense mechanism that refers to how id impulses, or instinctual drives, are transformed or diverted into other channels of expression that are more acceptable to society and admirable. Sublimation and displacement have the same instinctual drive. Only the object changes. However, in sublimation, the id impulse itself changes. Instinctual energy is redirected from drives that may be unacceptable or inappropriate, such as aggression or sexual desire, to more productive and positive forms of expression, such as art, sports, or work. Therefore, sublimation is a defense mechanism that allows individuals to cope with their instinctual drives healthily and constructively, which can provide benefits (Schultz and Schultz, *Theory of Personality* 54).
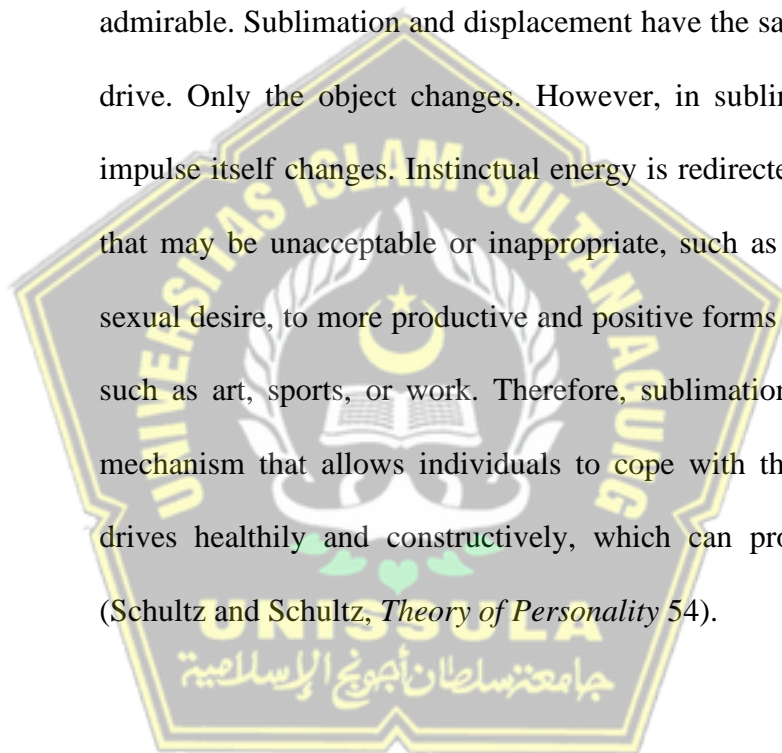
CHAPTER III

RESEARCH METHOD

This chapter describes the methods of interpreting the data to solve the problem. There are three components in this research method: type of research, organizing data, and analyzing the data.

A. Type of Research

This study used descriptive qualitative research to solve the problem formulation. Qualitative research emphasized an in-depth understanding of research questions through an approach oriented towards humanism or idealism. It was used to understand individuals' behavior, attitudes, interactions, beliefs, and experiences. This approach could provide new perspectives in research that could not be obtained simply by measuring numerical variables and data (Gerring 18). Therefore, this study aimed to understand various phenomena experienced by the study subjects using a descriptive approach and various scientific methods. In this context, a qualitative approach was used to match observational data with existing theories through descriptive methods.

B. Data Organizing

B.1 Data Collecting Method

There were several steps in collecting data, such as

B.1.1 Reading the Storybook

The first step in collecting data was to read the *Turning Red* storybook. Reading the storybook was done carefully and several

times. Repeated reading was intended to understand the storyline, characterization of characters, and conflicts contained.

B.1.2 Identifying the Data

After reviewing the storybook in detail, the next step was identifying the data. This step marked important elements, such as dialogues or monologues related to anxiety and defense mechanisms, for further analysis.

B.1.3 Classifying the Data

Data classification in the study focused on how the data collected could contribute to understanding and resolving the problem formulation. Data grouping was based on the formulation of the problem to make it easier to understand and analyze the data. The data identification and classification process results were then recapitulated as an appendix.

B.1.4 Reducing the Data

The reduction process aimed to eliminate some of the existing data. Reduction was done by selecting the strongest and most relevant data to be retained, while weak or irrelevant data was eliminated. Thus, the remaining data from each problem formulation can effectively support this research.

B.2 Type of Data

The data used in this study were divided into two types:

1. Primary data was taken from the storybook *Turning Red* (2022).

2. Secondary data, such as supporting data, was taken from books, e-journals, and articles related to this study.

C. Analyzing the Data

The final step was analyzing the data. After the data had been collected and carefully grouped, the next step was to analyze the data. This analysis was done using the psychoanalysis theory developed by Sigmund Freud, which focused on the concept of anxiety and defense mechanisms.
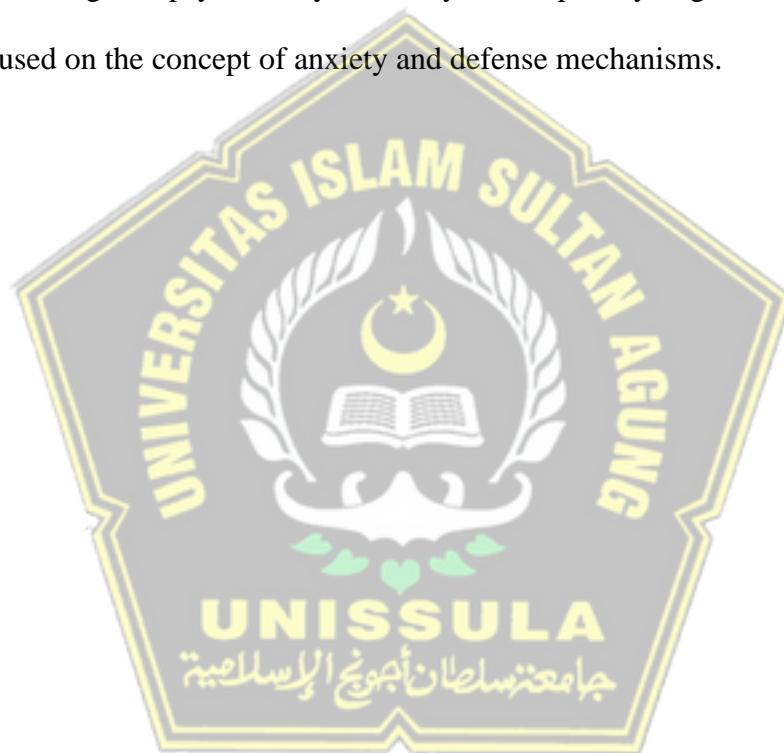
CHAPTER IV

FINDINGS AND DISCUSSION

This chapter contains research findings and also a discussion of the two problem formulations listed in chapter one; including anxieties and the defense mechanisms that accompany them in the character Meilin in the *Turning Red* children storybook (2022).

A. Anxieties Experienced by Meilin in *Turning Red* Children storybook (2022)

Anxiety often affects anyone and it is very human. Feelings of anxiety are a natural human reaction to pressure. When a person feels stressed, the body naturally responds by increasing anxiety levels. This is the body's way of preparing itself to face the challenges that lie ahead. According to Freud, anxiety is an unpleasant feeling accompanied by physical sensations as a warning of impending danger (Feist and Feist 39). The physical sensations that accompany it, such as a rapid heartbeat or feelings of restlessness, are our body's way of telling us that we need alert. Anxiety has several types based on the source of the trigger. Anxiety triggers can come from oneself, the environment, or social life.

In the object of this study, Meilin, who is in the transition period from child to teenager, often faces things that make her feel anxious. Meilin, who feels that she is an adult and can be responsible for herself, must be faced with her very protective mother. Her mother often made demands that were not in line with Meilin's thoughts. Her mother's protective and demanding nature often

makes Meilin feel anxious about the decisions she will make. The anxieties that Meilin feels will be explained in more detail in the following discussion:

A. 1 Neurotic Anxiety of Meilin

Neurotic anxiety is the first type of anxiety found in the object of this research. Neurotic anxiety has no clear object as its cause. Neurotic anxiety is a subconscious fear of punishment for impulsively displaying id-dominated behavior. The fear is not of instincts, but of what might happen as a result of satisfying those instincts. Conflict becomes a conflict between the id and ego, and its origins have a certain basis in reality (Schultz and Schultz, *Theories of Personality* 52). Meilin's neurotic anxiety can be seen through the situations below:

"Mei-Mei?"

Meilin jumped at the sound of her mom's voice and bumped her head on the underside of the bed. "Ow!" She scrambled out and sat on her bed, trying to look as casual as possible. Just as her mother was opening the door, Meilin spotted the corner of her notebook poking out from under the bed. She gasped.

Ming came into Meilin's bedroom holding a tray of sliced apples. "Do you want a snack?" she asked.

Meilin wore a pained smile, and she was sweating again. "Cool, great, thanks!" Don't look at the notebook, Meilin thought. Don't look at the notebook (Liu 16-17).

Neurotic anxiety refers to the fear of punishment that will result when committing an impulsive act. In the incident listed above, Meilin felt very afraid and worried that her mother would see her notebook. Meilin, who was studying in her room with relaxing music playing, accidentally drew a picture of a man she saw on the way home from school. Meilin was very lost in the imagination of her romance with this man, then expressed her imagination through drawings in her notebook.

However, her mother suddenly entered Meilin's room. Meilin, who was shocked, panicked and tried to hide her notebook under her bed. When her mother entered Meilin's room, Meilin was very afraid that her mother would take her notebook and see the drawings that Meilin had made. Meilin is afraid of the punishment her mother will give her if she finds out about the romantic picture she made because, in her mother's eyes, Meilin is a good and innocent child.

The second data found on the object as evidence of the neurotic anxiety experienced by Meilin can be seen as follows:

"Mei-Mei!" her mother called. "I'm coming! I'm coming!"

"No!" Meilin said. She jumped into the tub and pulled the curtain shut just as Ming rushed in, carrying a box full of toiletries. She set the box on the sink counter and started rummaging inside. "It's going to be okay!"

In the bathtub, Meilin freaked out. "NO, IT'S NOT!" she seethed. "WILL YOU JUST GET OUT?"

Meilin clapped her paws over her whiskery mouth. She couldn't believe she had just yelled at her mother (Liu 26-27).

Neurotic anxiety is the fear of being overwhelmed by the impulses of the id. If you have ever felt like you are going to "lose," lose control, of your emotions, your rationality, or even your thoughts, you have experienced neurotic anxiety (Boree 7). In a situation full of worry and emotion due to her first menstruation, Meilin felt like she had lost control of her emotions. She felt trapped in a vortex of strong emotions, which made her feel frustrated and angry.

These emotions were not unusual for her, and they elicited violent and intense reactions from her. Without being able to hold it in any longer, these emotions reached their peak. In an unexpected outburst of emotion, she shouted at her mother in a loud, high-pitched voice. This was a very unusual action for Meilin, who was usually known as a polite girl who was always careful in speaking to her mother. Meilin's actions were not without reason. It was a moment that showed just how much pressure she was under.

Furthermore, other data that proves Meilin's neurotic anxiety can be seen in the data below:

"Mei," Miriam said seriously. "We gotta talk."

"Okay," Meilin said.

"Tyler's been telling everyone about the Daisy Mart," Miriam began.

Meilin struggled to remain composed. "What?"

"He said your mom went nuts," Abby added.

"And that you're kind of a perv," Priya finished. Meilin gritted her teeth (Liu 32-33).

Neurotic anxiety is anxiety caused by feelings of fear of something unclear. As soon as Meilin arrived at school, she immediately met her three friends, Miriam, Priya, and Abby. However, that day, they brought news that shocked Meilin. They told Meilin that Tyler, a student at their school, had spread the story about an incident where Meilin's mother scolded a Daisy Mart employee. Daisy Mart is a local convenience store known by everyone in their town, and word of it quickly spreads among the students at school. Not only that, Tyler also told his friends that Meilin was a pervert. This news made Meilin feel anxious and afraid. She was afraid of her friends' reactions, and she felt uneasy about how this would affect her reputation at school.

The last evidence showing that Meilin experiences neurotic anxiety can be seen below:

"I'm heading off to Mathletes!" Meilin said as she passed the kitchen. "See ya later!"

….

Ming was disappointed, then got an idea. "What if I come with you?" "Wuh?" Meilin said.

….

As they passed through the courtyard, Meilin sweated bullets, wondering how she would get rid of her mother. She had a party to go to (Liu 78-79).

Neurotic anxiety is anxiety caused by fear of possible punishment. Meilin is invited to Tyler's birthday party in the evening. However, Meilin knew that her mother, always protective and careful, would not allow her to go to the party. Meilin decides to go out for the afternoon, lying to her mother by saying that she is going to an extra math class. Meilin goes to Tyler's birthday party with three of her friends, feeling excited but also a little anxious. However, when Meilin asks permission to leave, Meilin's mother, who always wants to be involved in Meilin's life, insists on joining Meilin in math lessons. This was something Meilin hadn't anticipated, and it panicked her. Meilin felt afraid, worried that her mother would find out about her lie.

A. 2 Moral Anxiety of Meilin

Another type of anxiety experienced by Meilin is moral anxiety. Moral anxiety arises when internalized values are violated or about to be violated. Moral anxiety is almost the same as shame or guilt. When we feel shame or guilt, we feel that we have done something wrong or inappropriate. Likewise, moral anxiety arises when we feel that we have violated or have the potential to violate the values we hold dear. This is the self-punishment we experience when we act contrary to the values

embedded in the superego (Hergenhahn 533). The moral anxiety experienced by Meilin can be proven by the following data:

….

Then she sat on her bed and cradled her honor roll certificate. "You don't deserve this. You're just a hormonal CAVEMAN." She tore up the paper. "Just like the rest of 'em!"

Meilin grabbed a photo of herself and her mother from the nightstand. Feeling like a ball of mixed emotions, she wept. "Mommy …" She stroked the frame as though she were petting it. "I'm so sorry!"

``She stood in front of her floor mirror and tried to get herself together. "You are her PRIDE and JOY," she said to her reflection, "so act like it!" (Liu 21).

Moral anxiety is caused by feelings of guilt over actions carried out that are inappropriate or violate social rules. Meilin, who had just moved from childhood to adolescence, began to feel attracted to the opposite gender. This feeling is what underlies Meilin's drawing of romantic images that are taboo for children her age. After her mother found out about the romantic drawing that Meilin had made, her mother was shocked and angry with Meilin. Meilin, who found her mother angry, immediately felt guilty towards her mother. Meilin remembers that her mother had raised her all this time and made Meilin the child she was very proud of, but was disappointed by her actions. Meilin felt very guilty

for embarrassing her mother with such inappropriate actions. She should be a good child and maintain his mother's dignity.

Moreover, other evidence that shows that Meilin is experiencing moral anxiety can be seen in the scene below:

> She pushed Carter out of her mind and then spotted evil Tyler across the hall by a classroom door. Was that—? Was he taping a copy of her Devon merman drawing to the door? "No!" she shouted. Her heart started pounding. Then she noticed another drawing of Devon taped to a nearby locker. Meilin ripped the drawing down and tossed it to the floor. She gritted her teeth, seething as she stared at Tyler.
>
> ....
>
> Tyler wouldn't stop cackling. "Take me to your underwater palace!" He made more kissing sounds. **Meilin scanned the hall. The pictures she had drawn were everywhere. Abby began cursing in Korean. Meilin's temperature rose** (Liu 33-34).

Moral anxiety is not only caused by feelings of guilt but also caused by feelings of shame. Moral anxiety is what we feel when a threat comes not from the external physical world, but from the internalized social world of the superego. It is just another word for feelings like shame and guilt and fear of punishment (Boree 7). Meilin, with a racing heart and a turbulent mind, felt very shocked, annoyed, and embarrassed when she saw every locker in the school corridor filled with copies of the

drawings she had made of Devon. Images that should have been a private secret have now become public consumption, making Meilin feel exposed.

Then, from the crowd of students gathered in the corridor, Meilin saw Tyler, her classmate who always liked to cause trouble. He is the person responsible for distributing the picture. With a wide smile and mocking gaze, Tyler never stopped mocking Meilin in front of his friends, adding to the shame and annoyance that was already filling Meilin's heart.

The last, that shows that Mielin experiences moral anxiety can be proven by the data below:

"Mei?" Miriam and Priya said.

"MEI?" Abby said. "You're here!"

"What are you doing here?" Miriam said.

Meilin looked at her friends, out of breath. "I couldn't do it. The panda's a part of me. And you guys are, too."

"Mei, you threw us under the bus." Miriam turned her back on Meilin.

"I know, and I'm sorry," Meilin said. "I've been, like, obsessed with my mom's approval my whole life. I couldn't take losing it." (Liu 117)

The guilt that Meilin feels towards her friends becomes the basis for moral anxiety. After the incident where Meilin lied about taking math

lessons to attend Tyler's birthday party with her friends, Meilin returned to being an obedient child to her mother. Even when Meilin's mother blamed her friends for the lies Meilin made, Meilin did not defend her friend at all. However, this time Meilin realized her mistake. After a few days, Melini felt like she needed her friends. Then, bravely, Meilin went to her friends to try to apologize. Meilin tried to apologize to her friend and regret her actions in the past. Meilin feels guilty for ignoring her friends and not defending her friends when her mother accused them.

B. Defense Mechanisms Experienced by Meilin in *Turning Red* Children storybook (2022)

Humans are often faced with many unpleasant events in life. The events you face can sometimes disturb your mental condition. When someone experiences problems, it often causes stress or anxiety. Someone who is experiencing pressure on their soul will unconsciously use defense mechanisms as a form of self-protection from threatening feelings. Defense mechanisms are strategies the ego uses to defend itself against the anxiety generated by the conflicts of daily life. Defenses involve mechanisms of denial or distortion of reality (Schultz and Schultz, *Theories of Personality* 53). Defense mechanisms can help a person control stress and anxiety.

Meilin, as the main character in the object of this research, experienced several incidents that triggered her anxiety. Meilin's feelings of anxiety subconsciously gave rise to a defense mechanism. The defense mechanism

functions to reduce the feelings of anxiety experienced by Meilin. The defense mechanism reflected in Meilin can be known through the following data:

B. 1 Displacement of Meilin

Displacement is one of the defense mechanisms used by Meilin to reduce anxiety. Displacement helps Meilin manage anxiety by allowing her to express her negative emotions without having to face the negative consequences of expressing those emotions at their true source. Displacement refers to a situation where a person is unable to fulfill his/her id impulses on a particular object, and instead, he/she diverts those impulses to another object. This is known as displacement. The actual object of the aggressive urge has been replaced by another object that does not pose a threat. However, this substitute object will not be able to relieve tension as effectively as the original object. If a person engages in a lot of moving, unresolved tension will build up, prompting the individual to seek new methods to relieve that tension (Schultz and Schultz, *Theories of Personality* 54). The displacement carried out by Meilin can be seen in the situation below:

When Meilin returned home, she got ready for bed, then screamed into her pillow.

She sat up and chastised herself with harsh whispers. "You sicko! What were you THINKING?" She roiled with regret. "Why would you draw those things? Those horrible things!"

She paced the room, trying to think of a way out. "It's fine—you'll move to another city, change your identity …" (Liu 20-21).

Displacement is done by diverting emotions towards objects that are safer or do not pose a threat. The defense mechanism can be seen when Meilin feels very embarrassed and guilty about her actions in making a romantic image of a man named Devon. Meilin felt like she had violated the boundaries she was supposed to respect, and this feeling made her feel very uncomfortable. Meilin vented her feelings of shame and guilt by screaming into her pillow while pacing back and forth in her room. Meilin uses this method to express her emotions without bringing out bad things around her. By screaming into a pillow, Meilin can let her emotions out without having to worry about how others will react.

May screamed into a pillow to reduce her anxiety into something that did not have a negative impact on her. Meilin's emotional transfer can be categorized as a defense mechanism, displacement. This defense mechanism involves redirecting emotions or feelings from a true source to a safer or less threatening source. In this case, Meilin transferred her shame and guilt to the activity of screaming into a pillow.

Other evidence that shows Meilin uses displacement as a defense mechanism can be seen in the situation below:

Meilin slapped her own face. **Then she grabbed her notebook, ripped up the pages, and stuffed them into her trash can.**

She took a deep breath, looked at the mirror once more, and pointed at herself, dead serious. "This will never…happen…again" (Liu 21).

Reducing feelings of anxiety by venting on objects or people that will not harm yourself, can be said to be displacement. Meilin, in an attempt to reduce the anxiety and guilt she feels towards her mother, chooses to tear up the notebook containing the drawings she made of Devon herself. The notebook, which Meilin previously used as a channel for her romantic imagination, has now become a source of anxiety and regret. By tearing the pages of the book, Meilin tries to escape the emotional burden she feels. Meilin's action of tearing up this notebook could be called a displacement defense mechanism. In this case, displacement is used as a process in which a person diverts emotions or feelings from their true source to a safer or less threatening source. Meilin transferred her guilt and anxiety to the act of tearing up the notebook which would not have a negative impact on Meilin.

B. 2 Denial of Meilin

The defense mechanism that Meilin also uses to reduce her anxiety is denial. Denial is related to repression and involves denying the existence of an external threat or a traumatic event that has occurred (Schultz and Schultz, *Theories of Personality* 53). When someone experiences deep trauma or anxiety, it is not uncommon for them to have a natural tendency to deny or not want to acknowledge the facts or realities that have occurred.

This is a psychological response aimed at protecting oneself from the pain or stress that may arise from such a confession. Deep trauma and anxiety can be very disturbing and can affect various aspects of a person's life, including their mental, emotional, and physical health. The way to cope with this pain, a person may prefer to deny or ignore the painful and threatening reality. In Meilin's character, denial can be seen in the following dialogue:

"Excuse me?" Ming said.

"I—I didn't mean that!" Meilin said quickly as she dissolved into a blubbering mess (Liu 27).

Denying what is happening as an effort to reduce feelings of anxiety can be categorized as a defense mechanism, denial. When she was highly emotional, Meilin accidentally shouted at her mother. This incident was a spontaneous action carried out without thinking and was the result of the emotional pressure she felt. Meilin's mother, Ming, who was used to seeing Meilin as a child who always behaved politely and respected other people, was very shocked and could not believe it. She could not understand how Meilin, her daughter who was usually so calm and polite, could yell at her so loudly.

Ming, who witnessed this incident, felt the need to reprimand Meilin. She said "Excuse me", a simple word but full of meaning. This was Ming's way of reminding Meilin that what she was doing was not in line with the behavior she should display, especially towards her mother.

After hearing Ming's reprimand, Meilin immediately realized her mistake. Meilin felt regretful and confused, and she quickly argued that she did not mean to yell at her mother. Meilin burst into tears, intending to understand how much regret her mother felt.

Furthermore, evidence that denial is used as a defense mechanism by Meilin can be seen in the dialogue below:

> Meilin backed away from her friends. "Gotta go! See ya at lunch!" She lunged for her math class door nearby.
>
> ….
>
> She sighed with relief, slid behind her desk, and unzipped her backpack. She chugged the herbal tea her mother had packed for her. Then she put her head on her desk and tried to catch her breath. As she inhaled, she could hear Miriam taking the seat next to her.
>
> "What's with her?" said a nosy girl behind them.
>
> Miriam turned in her seat. "What's with your face?" she snapped back. She leaned into Meilin and kept her voice low. "What is with you? You're being weird."
>
> **Meilin put on a smile. "I'm just…really excited about math"** (Liu 35).

Hiding facts and refusing by saying that the facts are not true is a form of denial. When things started to heat up and Meilin's friends got into a big fight with Tyler, Meilin decided not to be part of the conflict. With a

straight posture and sure steps, Meilin chose to leave the crowd and walk toward her class. After arriving at class, Meilin tried to calm herself, seeking peace in solitude. However, the calm she had just found was soon disturbed when Miriam approached her. Miriam looked worried, her eyebrows furrowed with questioning eyes. "What's wrong with you?" Miriam asked, her voice full of concern. "Why do you look strange?" With a forced smile and a voice that tried to remain cheerful, Meilin denied it. "I'm just excited about math class," she answered, trying to reassure Miriam – and perhaps herself – that everything was fine. Meilin denies her feelings of anxiety and believes that these feelings are just excitement about math class.

B. 3 Rationalization of Meilin

Feelings of anxiety often make someone give acceptable excuses to cover up their mistakes. It is a defense mechanism that individuals use to explain or justify actions or decisions that may not conform to societal expectations or standards. In this research object, rationalization is also used by Meilin as an effort to divert feelings of anxiety. Meilin rationalizes by giving acceptable reasons to reduce her anxiety. Meilin's rationalization can be seen through the monologue below:

> "I'm not a—" She caught herself and stopped in the middle of the hall. She let out a long breath. *Don't. Get. Worked. Up*. **"Tyler is an insecure jerkwad," she said coolly. "Words were exchanged. Slightly uncomfortable secrets were revealed"** (Liu 33).

Meilin gets a false assumption about herself spread by Tyler. Meilin straightened up and looked at her friends, firmly saying that she was not a pervert. She emphasized that she was a good girl and had never committed any inappropriate acts for which she was accused. Then, Meilin moved on to discussing Tyler who spread negative opinions about her. In a tone of voice full of emphasis, Meilin convinces her friends that Tyler is just a jerk and a troublemaker. Meilin explains that Tyler is a person who likes to cause trouble and spread slander, and they should not believe what he says, because basically, Tyler is a very naughty child and a troublemaker.

Apart from that, other data proves that Meilin uses rationalization as a defense mechanism, this evidence can be seen in the dialogue below:

Meilin backed away. **"Wow! Yeah…but it'll be super boring. Wouldn't you rather hang with Dad?"**

….

Ming looked at Jin. Though she adored her husband, he didn't need her like her daughter did. A good mother did not abandon her child in need. She turned back to Meilin. "Let's get my flash cards!"

"But—" Meilin said.

...she tried to think of a way to get her mother to stay. Maybe she should have started a small porridge fire in the kitchen, so her mother would've had to help her father put it out. Now it was too late!

...**"Oh!" She remembered something. "Jade Palace is on tonight. You can't miss that, right?"** (Liu 79-80).

In the afternoon after school time, Meilin went home for a while and then rushed to leave again. Meilin already had an appointment with her friends to go to Tyler's birthday party. Meilin knew that her very protective mother would not allow it. Meilin lied to her parents that she was going to math tutoring. However, when Meilin said goodbye to her parents and said she was going to school to take math lessons, her mother suddenly insisted on coming along.

Meilin was very nervous and worried when her mother insisted on taking math lessons with her because basically, Meilin was going to Tyler's birthday party with three of her friends, so Meilin made various excuses like her mother might feel bored if she went with him for math lessons and also she said that her mother's favorite drama will be broadcasted tonight so her mother should be at home to watch the drama. Meilin used these reasons to stop her mother from going with her.

B. 4 Regression of Meilin

Behaving like children when experiencing stress or anxiety is a form of regression defense mechanism. Regression occurs when a person regresses to a previous period of life that was more enjoyable and free of frustration and anxiety. Regression usually involves a return to one of the stages of childhood psychosexual development. Individuals return to this safer period of life by realizing the behaviors displayed at that time, such

as childish behavior and dependent behavior (Schultz and Schultz, *Theories of Personality* 54). The regression in Meilin's character can be seen through the dialogue below:

> **"She teared up. "But losing you guys feels even worse!"** "Well, too bad," Miriam said. "Cause you did." But as the words left her mouth, Miriam found herself wishing they could all be a crew again (Liu 117).

After Meilin had not seen her friends for a long time, Meilin felt lonely and she remembered her mistake. Regret began to haunt her mind, making her feel heavy and full of guilt. When Meilin met her friends again, she apologized sincerely, but these words seemed not enough to describe how sorry she was. She could only cry loudly, like a child who felt trapped in a problem she could not solve on her own. Meilin felt guilty for ignoring her friends and not defending them when her mother accused them. Meilin cries loudly, expressing her frustration and inability to change the past. This is a form of defense mechanism where when someone feels anxious and afraid they will return to their previous phase of life.

From the defense mechanism analysis in this study, it can be seen that Meilin uses four types of defense mechanisms: displacement, denial, rationalization, and regression. The most frequently used defense mechanisms are displacement, denial, and rationalization. Meanwhile, the defense mechanisms that Meilin does not use are repression, reaction formation, projection, and sublimation.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains conclusions and suggestions of the study, which were taken based on the results of data analysis in the previous chapter.

A. Conclusion

The conclusions of this study were drawn based on the analysis discussed in chapter four. The analysis discussed in the previous chapter contains anxiety and defense mechanisms in Meilin as the main character in the children's storybook *Turing Red* (2022), as stated in the problem formulation. The two problem formulations in this study were analyzed using Sigmund Freud's psychoanalysis theory.

Freud explained that anxiety is an unpleasant feeling accompanied by physical sensations as a warning of impending danger. The presence of anxiety gives rise to self-protection efforts by unconsciously blocking impulses or changing them into more acceptable and less threatening forms, this is called a defense mechanism. Freud categorized anxiety into three types, there are neurotic anxiety, moral anxiety, and reality anxiety. Furthermore, Freud also categorized defense mechanisms into eight types, there are repression, denial, reaction formation, projection, regression, rationalization, displacement, and sublimation.

The results of the data analysis show that there are two types of anxiety experienced by Meilin. Neurotic anxiety and moral anxiety are two types of anxiety experienced by Melin as the main character. Meilin's neurotic anxiety

was seen when Meilin was in her room describing her romantic imagination with a man named Devon, but her mother suddenly came into the room to give her snacks. Meilin felt very shocked and panicked, immediately hiding her notebook under the bed. Meilin was afraid that her mother would be very angry and might punish her if she found out about the picture. Then, the moral anxiety experienced by Meilin is seen when Meilin feels very guilty towards her mother who is angry at finding a romantic picture made by Meilin. Meilin remembered her mother who raised her all this time and made Meilin a child she was very proud of, but was disappointed by her actions. Meilin thought that she should be a good child and maintain her mother's dignity.

Furthermore, Meilin also used several defense mechanisms to reduce her anxiety. There are four types of defense mechanisms used by Meilin, there are displacement, denial, rationalization, and regression. Displacement was carried out by Meilin to reduce neurotic anxiety. Meilin carried out a displacement by venting her shame, anger, and guilt on a pillow. Meilin uses this method to express her emotions without bringing out bad things around her. By screaming into a pillow, Meilin can express her emotions without worrying about other people's reactions. Denial becomes the next defense mechanism used by Meilin to reduce her neurotic anxiety. When Meilin was emotional, she accidentally shouted at her mother. Meilin, who panicked, immediately denied it and said that she did not yell. The fourth defense mechanism is rationalization. Meilin rationalized when she was slandered by Tyler, Meilin gave the reason that Tyler was a person who liked to cause trouble and spread slander, and they

should not believe what he said. Meilin's final defense mechanism to reduce her moral anxiety is regression. Meilin, feeling guilty for her friends, dared to go to them. Meilin cried loudly like a child trapped in a problem she could not solve herself.

B. Suggestion

Several suggestions can be given to readers based on this study. First, readers can analyze different objects such as the film *The Sea Beast* (2022) by Chris Williams using psychoanalysis theory. Second, readers can analyze the children's storybook *Turning Red* (2022) using other theories, such as self-actualization theory. Third, readers can analyze other characters from the storybook *Turning Red* (2022), such as Ming, Meilin's mother, using personality theory.
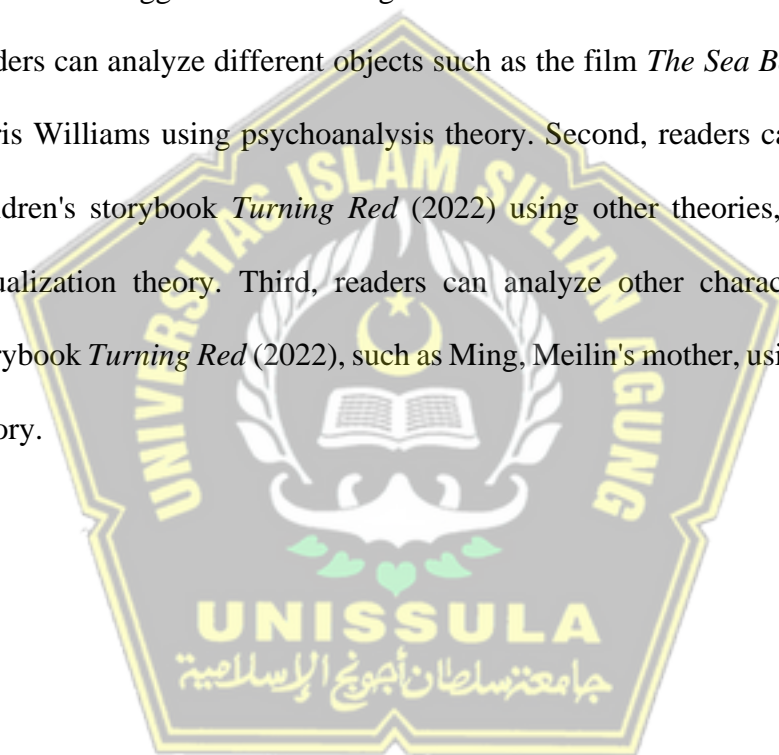
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