EXPLORING PERSEPHONE FRASER'S ANXIETY AND DEFENSE MECHANISMS IN CARLEY FORTUNE'S *EVERY SUMMER AFTER*

THESIS

By:

Muhamad Abdul Aziz

NIM: 210302110196

DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

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MOTTO

“Allah will not change the condition of people until they change what is in themselves.”
(QS. Ar-Ra'd: 11)

(Muhamad Abdul Aziz)

DEDICATION

With gratitude, I dedicate this page to:

1. My parents, for their unwavering love, encouragement, and support in completing this final project.
2. My friends, whose boundless kindness, invaluable advice, and immeasurable support leave me at a loss as to how to repay them.

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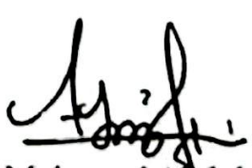
Praise be to Allah SWT, Lord of the universe, who brings the darkness of night and guides us to the right path. The long journey of completing this thesis would not have been possible without the support of my parents, friends, and everyone else who has contributed support and guidance to keep me on the right path.

Thank you to my advisor, Mrs. Whida Rositama, M.Hum., for her guidance from beginning to end. She provided me with unwavering patience and sincerity, allowing me to finally complete my thesis, *Exploring Persephone Fraser's Anxiety and Defense Mechanisms in Carley Fortune's Every Summer After.*

Thank you to all the lecturers, teaching staff, and campus staff who have provided guidance. Finally, if there are any criticisms or suggestions, I welcome them for future evaluation. I hope this research will be informative and beneficial to everyone and serve as a reference for other researchers.

Malang, 7 September 2026

The Researcher



Muhamad Abdul Aziz

NIM 210302110196

ABSTRACT

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Keywords: Persephone Fraser, Every Summer After, Anxiety, Defense Mechanism

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Throughout lives, everyone experiences various issues that can potentially lead to mental health problems, especially anxiety. These psychological issues motivated the researcher to explore Persephone Fraser, the main character in Carley Fortune's novel *Every Summer After*. As the protagonist of the novel, Persephone Fraser expresses her emotional suffering through textual representations within the narrative. She also manages her anxiety by making various efforts. Therefore, this research has two main objectives. First, to explain the types of anxiety, such as Realistic, Neurotic, and Moral Anxiety experienced by the main character in Carley Fortune's novel *Every Summer After* based on Sigmund Freud's psychoanalytic theory, as well as analyze the factors causing the main character's anxiety in Carley Fortune's novel *Every Summer After*. Second, to describe how defense mechanisms are used by the main character to manage her anxiety using Anna Freud's defense mechanism theory in Carley Fortune's Every Summer After. This study applies Sigmund Freud's anxiety theory and Anna Freud's defense mechanism theory as the most relevant theories for analyzing the psychological aspects of the main character in the novel *Every Summer After*. The results reveal that Persephone Fraser experiences three types of anxiety: realistic anxiety, neurotic anxiety, and moral anxiety. This is based on the sources of threatening situations facing the main character. After that, the researcher identified the causes of the anxiety experienced by the main character, Persephone Fraser, such as frustration, conflict, and threats. Lastly, the researcher describes the types of defense mechanisms used by Persephone Fraser to manage her anxiety, such as repression, denial, rationalization, regression, sublimation, and displacement. Overall, these defense mechanisms serve as effective tools for the main character to regulate the intensity of her anxiety.

مستخلص البحث

عزيز، محمد عبدول (٢٠٢٦) «استكشاف القلق وآليات الدفاع لدى شخصية بيرسيفوني فريزر في رواية «كل صيف بعد ذلك» للكاتبة كارلي فورتشن». أطروحة البكالوريوس، قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية في مالانج. المشرفة: ويدا روسيتاما، ماجستير في الآداب.

الكلمات الأساسية: بيرسيفوني فريزر، كل صيف بعد ذلك، القلق، آلية الدفاع

يواجه كل شخص، على مدار حياته، مشكلات متنوعة قد تؤدي إلى اضطرابات في الصحة النفسية، ولا سيما القلق. وقد دفعت هذه المشكلات النفسية الباحث إلى دراسة شخصية بيرسيفوني فريزر، البطلة الرئيسية في رواية كل صيف بعد ذلك للكاتبة كارلي فورتشن. وبصفتها بطلة الرواية، تعبر بيرسيفوني فريزر عن معاناتها العاطفية من خلال التمثيلات النصية داخل السرد. كما أنها تتعامل مع قلقها من خلال بذل جهود متنوعة. لذلك، فإن لهذا البحث هدفين رئيسيين. أولًا، شرح أنواع القلق، مثل القلق الواقعي والعصابي والأخلاقي، التي تعاني منها الشخصية الرئيسية في رواية كارلي فورتشن كل صيف بعد ذلك استنادًا إلى نظرية التحليل النفسي لسيغموند فرويد، بالإضافة إلى تحليل العوامل المسببة لقلق الشخصية الرئيسية في رواية كارلي فورتشن كل صيف بعد ذلك. ثانياً، وصف كيفية استخدام الشخصية الرئيسية لآليات الدفاع للتحكم في قلقها باستخدام نظرية آليات الدفاع التي طرحتها آنا فرويد في رواية كارلي فورتشن كل صيف بعد ذلك. تطبق هذه الدراسة نظرية القلق التي وضعها سيغموند فرويد ونظرية آليات الدفاع التي طرحتها آنا فرويد باعتبارهما النظريتين الأكثر صلة بتحليل الجوانب النفسية للشخصية الرئيسية في رواية كل صيف بعد ذلك. وتكشف النتائج أن بيرسيفوني فريزر تعاني من ثلاثة أنواع من القلق: القلق الواقعي، والقلق العصابي، والقلق الأخلاقي. ويستند ذلك إلى مصادر المواقف المهددة التي تواجه الشخصية الرئيسية. بعد ذلك، حدد الباحث أسباب القلق الذي تعاني منه الشخصية الرئيسية، بيرسيفوني فريزر، مثل الإحباط والصراع والتهديدات. وأخيرًا، تصف الباحث أنواع آليات الدفاع التي تستخدمها بيرسيفوني فريزر للتعامل مع قلقها، مثل الكبت، والإنكار، والتبرير، والرجوع إلى مرحلة سابقة، والتسامي، والإزاحة. وبشكل عام، تُعد آليات الدفاع هذه أدوات فعالة للشخصية الرئيسية لتنظيم شدة قلقها.

ABSTRAK

Aziz, Muhamad Abdul (2026)**.** *"Mengeksplorasi Kecemasan dan Mekanisme Pertahanan Persephone Fraser dalam Every Summer After Karya Carley Fortune". Skripsi Sarjana, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Whida Rositama, M.Hum.*

Kata Kunci: Persephone Fraser, Every Summer After, Kecemasan, Mekanisme Pertahanan

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Sepanjang hidup, setiap orang mengalami berbagai masalah yang berpotensi memicu gangguan kesehatan mental, terutama kecemasan. Masalah-masalah psikologis inilah yang mendorong peneliti untuk mengkaji Persephone Fraser, tokoh utama dalam novel karya Carley Fortune berjudul *Every Summer After*. Sebagai tokoh utama dalam novel tersebut, Persephone Fraser mengungkapkan penderitaan emosionalnya melalui penggambaran tekstual dalam narasi. Ia juga mengatasi kecemasannya dengan melakukan berbagai upaya. Oleh karena itu, penelitian ini memiliki dua tujuan utama. Pertama, menjelaskan jenis-jenis kecemasan, seperti Kecemasan Realistis, Neurotik, dan Moral yang dialami oleh tokoh utama dalam novel *Every Summer After* karya Carley Fortune berdasarkan teori psikoanalitik Sigmund Freud, serta menganalisis faktor-faktor yang menyebabkan kecemasan tokoh utama dalam novel *Every Summer After* karya Carley Fortune. Kedua, mendeskripsikan bagaimana mekanisme pertahanan digunakan oleh tokoh utama untuk mengelola kecemasannya dengan menggunakan teori mekanisme pertahanan Anna Freud dalam novel *Every Summer After* karya Carley Fortune. Penelitian ini menerapkan teori kecemasan Sigmund Freud dan teori mekanisme pertahanan Anna Freud sebagai teori yang paling relevan untuk menganalisis aspek psikologis tokoh utama dalam novel *Every Summer After*. Hasil penelitian menunjukkan bahwa Persephone Fraser mengalami tiga jenis kecemasan: kecemasan realistis, kecemasan neurotik, dan kecemasan moral. Hal ini didasarkan pada sumber-sumber situasi mengancam yang dihadapi tokoh utama. Selanjutnya, peneliti mengidentifikasi penyebab kecemasan yang dialami oleh tokoh utama, Persephone Fraser, seperti frustrasi, konflik, dan ancaman. Terakhir, peneliti mendeskripsikan jenis-jenis mekanisme pertahanan yang digunakan oleh Persephone Fraser untuk mengelola kecemasannya, seperti represi, penyangkalan, rasionalisasi, regresi, sublimasi, dan pemindahan. Secara keseluruhan, mekanisme pertahanan ini berfungsi sebagai alat yang efektif bagi tokoh utama untuk mengatur intensitas kecemasannya.

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CHAPTER I

INTRODUCTION

This chapter provides a concise explanation of the research. This chapter consists of sub-chapters that explain important things, the background of the research problems to be solved, the significances of the research, and the scope and limitations**.**

A. Background of the Study

Anxiety has become an integral part of modern life, as seen in human relationships. Economic problems, the influence of digital communication, broken friendships, and changing perceptions of gender roles have altered the definition of openness, renewing bonds in both exciting and frightening ways (Abed & Salman, 2025). Literature has always functioned as a mirror for human emotions, reflecting the essence of pleasure, grief, love, rage, and terror through textual representation (Saji, 2025). Psychologically, humans often face situations in their daily lives that trigger anxiety. To deal with these situations, they use unconscious strategies referred to as defense mechanisms (Cramer, 1991). Defense mechanisms are often depicted in modern literature through the anxiety of fictional characters. In novels, romantic love stories can be used as a platform for portraying unresolved psychological conflicts from the past. The characters' unconscious struggles with hidden anxiety can show that destructive behavior can be driven by unresolved unconscious issues (Tyson, 2006). One such work is *Every Summer After* by Carley

Fortune. It chronicles the emotional journey of Persephone Fraser while investigating the complications of her relationship. In several situations, defense mechanisms become important psychological tools. Denial keeps people from embracing painful truths, repression lets them bury upsetting memories deep in the unconscious, and displacement lets them distribute their bad feelings toward a less dangerous or non threatening target (Cramer, 1991).

Defense mechanisms are crucial as a form of psychological protection against serious threats, but their prolonged and unresolved nature often shapes reality and hinders emotional development (Cramer, 2015). The novel *Every Summer After* is more than just a conventional romance; it depicts the vulnerability of its protagonist, Persephone Fraser, whose complex inner conflicts and persistent mental distress require in-depth psychoanalytic analysis. This is significant from a scientific perspective because contemporary fiction often reflects complex anxieties, repressed guilt, and emotional alienation in modern interpersonal relationships. Romance novels serve as an ideal medium for communicating psychological defense mechanisms and unresolved emotional journeys, and examining the unconscious strategies embedded within them provides significant academic insight into how literary narratives represent the ways in which humans cope with problems.

This research explains how anxiety and defense mechanisms can be analyzed in the novel *Every Summer After* by Carley Fortune which refers to the main character Persephone Fraser. In the novel, the main character Persephone Fraser has meaningful experiences. This is based on a relationship with her lover,

Sam. This is suitable using psychoanalytic theory, specifically anxiety and the use of the defense mechanism perspective. This study is important because it not only suggests the cause of the main character's internal conflict (anxiety), but also explains the resolution used in the novel.

In this research there are several terms that need to be understood, namely id, ego and superego. In psychoanalytic theory, there is a structural model of personality, namely the id, ego, and superego. Defense mechanisms are currently understood as a force of resistance to any urge to escape (Freud, 1923). These theories explain how personality can occur and what lies behind how humans can develop new ideas. Freud stated that every person has an id, which is a desire that contains desires and traits that have been present since birth. On the other hand, every human psyche has a superego, namely traits or thoughts that contain morality or consequences if the id dominates. In contrast, The ego is the rational decision-maker and mediator of the personality; it uses the reality principle to effectively satisfy the basic needs of the id while fulfilling the moral demands of the superego. (Mutyarani et al, 2024).

Even though this novel is quite famous, a review of previous research, there is no research that applies psychoanalysis to *Every Summer After*, especially in analyzing anxiety and defense mechanisms. The character that Persephone Fraser as the central character in *Every Summer After* has an emotional journey that is greatly impacted by unconscious defense mechanism systems. For instance, her resistance to facing her emotional anguish and past misdeeds is a sign of repression, a process that buried traumatic memories in the subconscious. Her need to justify

her choices also illustrates her inability to keep a positive view of herself in spite of her anxiety. Defense mechanisms such as denial, repression, distraction and others are important studies in this novel. The anxiety and defense mechanism theoretical framework is suitable because this novel tells about the dramatic and emotional journey of Persephone Fraser as the main character. Persephone Fraser's ways and strategies in suppressing her traumatic memories and avoiding facing the painful truths from her past journey. This can be seen as a manifestation of Persephone Fraser's unconsciousness in dealing with her anxiety.

This research also provides a few previous studies of other novels that discuss the research of anxiety and defense mechanisms. Ten previous studies have identified and classified various defense mechanisms used to cope against anxiety, such as Salsabilla (2023) who conducted research on Matt Haig's novel, *The Midnight Library*, and found that the main character, Nora Seed, presented neurotic, realistic, and moral anxiety. Defense mechanisms such as denial, repression, and sublimation are used to reduce anxiety. Similarly, Puspito and Widyaningrum (2020) analyzed the work of American novelist Chuck Palahniuk, *The Fight Club*. According to the study, the main character's inner conflict arises from anxiety. This activates the main character's defense mechanisms, such as displacement and reaction formation.

Syahidah and Laksono's (2021) study of Karin Slaughter's novel *The Good Daughter* revealed objective and neurotic anxiety in the main character, which resulted in the use of defense mechanisms. Rima (2021), in her study titled *The Defense Mechanism of Repression in Robert Louis Stevenson's The Strange Case*

of Dr. Jekyll and Mr. Hyde: A Freudian Psychoanalysis of the Protagonist, discovered that the main character experienced anxiety and responded with defense mechanisms. Similar to this, in a study titled Main character ego defense mechanisms in novel *Maryam* by Okky Madasari: Study of literary psychology, Harahap, Rahmat, and Septia (2022) evaluated the main character utilizing nine defense mechanisms to overcome the emotional turmoil of the novel's main character.

Other studies examined anxiety and trauma in modern fiction novels. Palarani and Hadiyanto (2022) researched John Green's work *Turtles All the Way Down* and discovered that the main character, Aza Holmes, suffered anxiety. She then used defense mechanisms. Maghira and Pandin's (2022) study, titled A psychoanalytic approach on Marayo's behaviour as the impact of childhood trauma in Yejide Kilanko's Daughters Who Walk This Path. According to the study, childhood trauma causes anxiety, which is later countered by defense mechanisms. Hassoon and Rasheed's (2021) study, titled *Social isolation and Loneliness: A Psychoanalytic Reading of Jojo Moyes' Me Before You*, focuses on how the main character, Will Traynor, uses isolation as a defense mechanism against loneliness and his trauma.

Research conducted by Chahyawati, Adam, and Jannah (2019–2022) to Kana Akatsuki's work Violet Evergarden (Vol. 2). This study observed anxiety and the use of defense mechanisms. And the last, Riawandono's (2018) titled, Anxiety and defense mechanisms of Anne Frank as depicted in *Diary of a Young Girl*,

discovered that she experienced anxiety and employed defense mechanisms against it. Therefore, the researcher wants to analyze Carley Fortune's novel *Every Summer After* by analyzing the anxiety experienced by Persephone Fraser. Where Persephone Fraser falls in love with Sam during six summers at a lake in Ontario, Canada. Before an undesirable event finally happens to the main character, causing anxiety and prompting Persephone Fraser to use defense mechanisms to cope with that anxiety.

Therefore, this study uses the perspectives of anxiety and defense mechanisms with the title *Exploring Persephone Fraser's Anxiety and Defense Mechanisms in Carley Fortune's Every Summer After.* A comprehensive review of previous studies and a literature search through academic databases such as Google Scholar and relevant scholarly journals reveals that no research has yet analyzed Carley Fortune's novel *Every Summer After* from Sigmund Freud's psychoanalytic perspective. This research gap presents an opportunity to investigate the application of psychoanalysis to contemporary romantic novels. As a result, the purpose of this study is to fill this gap by examinin Persephone Fraser's experiences with anxiety and her use of defense mechanisms in *Every Summer After.* As a result, the research could help to provide a more thorough knowledge of anxiety and defense mechanisms in this character.

B. Problems of the Study

Based on the research background described above, the researcher can develop the research problems into two questions as follows:

1. What types and causes of anxiety are experienced by Persephone Fraser in Carley Fortune's *Every Summer After*?
2. How are defense mechanisms used by Persephone Fraser to manage her anxiety in Carley Fortune's *Every Summer After*?

C. Significance of The Study

This research is important because it contributes to the study of psychoanalysis, especially on anxiety, the causes of anxiety and defense mechanisms to manage the anxiety. This study contributes to our understanding of how female main characters in modern romantic fiction represent psychological issues through defense mechanisms. This research also fills a void in the literature study on psychoanalysis in the novel *Every Summer After* and this research can be a foundation for further research in the future for researchers and readers as a whole. Practically, this study helps readers in identifying types of anxiety, causes of anxiety and the underlying psychological defense mechanisms individuals commonly use to deal with anxiety, as demonstrated by Persephone's the journey. Readers can develop more emotional awareness and self-understanding by recognizing these anxiety and defense mechanisms, which will help them understand their own behaviors and feelings. Lastly, this study not only addresses the psychological aspects of other contemporary literary works, but provides knowledge on how literature correlates in an individual's psychological experience.

D. Scope and Limitation

This research only focuses on the discussion of psychoanalytic studies, especially the anxiety and defense mechanism of the main character Persephone Fraser in the novel. The use of anxiety and defense mechanism theory in this novel is a limitation of the research method. This research will not discuss other theories than anxiety and defense mechanisms on Persephone Fraser character and only focuses on deepening the discussion of anxiety on Persephone Fraser character.

E. The Definition of Key Terms

1. Anxiety is the body's natural response to stress, fear, or worry about upcoming events (Ally & Aloka, 2024).
2. According to Freud's in (Cramer, 2015), a defense mechanism is a mental function that has the ability to block out or conceal other memories in the mind.
3. Carley Fortune's *Every Summer After,* published in 2022, became a Nominee for Readers' Favorite Debut Novel in 2022.

CHAPTER II

REVIEW OF RELATED LITERATURE

This research focuses on the analysis of exploring Persephone Fraser's anxiety and defense mechanisms in *Every Summer After* novel. The theoretical framework of this research is based on Sigmund Freud's Psychoanalytic Theory, Freud's theory emphasizes the structure of the human mind, the dynamics of anxiety, and the defense mechanisms that individuals use to manage the anxiety. The theoretical framework was created to gain an in-depth understanding of the overall concept of this research.

A. Psychoanalysis

Psychoanalysis, specifically as developed by Freud, highlights the symbolic and narrative aspects of human experience, which are strongly related to the structure of literature. Freud saw literature as a collection of unconscious drives and conflicts (Çakırtaş 2018). The research will apply Freud's theories to understand Persephone's anxiety and defense mechanism. His theories not only adapted the field of psychology, but also had a significant impact on literary studies. Freud developed the concept of "psychoanalysis" in 1896 and spent forty years developing its concepts, methods, and tactics. The dream interpretation, structural model theory of mind, and psychoanalytic techniques Psychoanalysis eventually gained popularity, and by 1925, it had become a thriving global movement. Despite being viewed as a maverick by some in his industry, Freud quickly became a globally recognized specialist in psychoanalysis (Niaz, 2019).

Freud believed that the unconscious, which contains repressed impulses, conflicts, and memories, frequently emerges through dreams, symbols, and narratives. This technique makes psychoanalysis a valuable tool for literary interpretation. According to Schultz (2013), Freud's original concept categorized personality into three levels: conscious, pre-conscious, and unconscious. The conscious, as Freud conceived it, conforms to its common everyday meaning. It encompasses all conscious sensations and experiences. According to Freud, conscious awareness only encompasses a small percentage of our thoughts, sensations, and memories at any given time. Freud created essential concepts the id, the ego, and the superego to characterize human psychological processes. The id is the most primal and unconscious aspect of the personality, guided by the pleasure principle. (Freud, 1920). The ego, governed by the reality principle, evolves to mediate between the id's unreasonable desires and the outside world. The superego represents internalized moral standards and ideals learned from parents and society.

In literature, the battle between innate desires (id), moral restraint (superego), and rationality (ego) is frequently important to the plot's development. He compared the mind to an iceberg. The iceberg explains that some go into the unconscious and some into the conscious. According to Schultz (2013) also explains ‘the consciousness’ represents a portion of the iceberg, located above the water's surface. More essential, according to Freud, is the unconscious, which is a greater, invisible element under the surface. This is the focus of psychoanalytic theory. The unconscious is where our impulses reside, guiding our actions. The

unconscious is a repository of uncontrollable forces that drive all conduct. The preconscious exists in between these two levels. The unconscious mind contains memories, perceptions, and concepts that can be easily recalled to consciousness. This makes it clear that the subconscious can explain the behavior of the novel's characters. Freud also emphasized the importance of language in the expression of the unconscious. He believed that storytelling, dreams, and even mispronunciation might help people discover their own hidden thoughts. This viewpoint sees literature as a ‘mirror representation’ of the unconscious, where stories and characters can reflect inner psychological problems and traumas (Schultz & Schultz, 2013). This can be related to the character analysis in *Every Summer After* by Carley Fortune.

B. The Structure of Personality

Sigmund Freud constructed the structural personality theory, which became the foundation of modern psychoanalysis. In this framework, Freud classified human personality into three parts: the id, ego, and superego. Each component has distinct duties and functions, which interact to shape an individual's behavior and psychological experiences. According to Schultz (2013), the concept of the id corresponds to Freud's earlier concept of the unconscious. The id stores impulses and libido (psychic energy manifested by instincts). The id is a powerful personality structure since it provides all of the energy to the other two components. The id implies Freud's pleasure principle, which involves reducing tension to promote pleasure and avoid pain. The id seeks quick gratification of its demands and will not tolerate delay or postponement of satisfaction for whatever reason. Our desire

for rapid fulfillment leads us to prioritize our own needs over those of others. Thus, the concept of id is simply defined as a desire that exists in humans and does not consider moral values of norm society (Schultz & Schultz, 2013).

Next is the concept of the ego, it cannot be denied by anyone that the ego is defined as a decision maker in each individual. According to Schultz (2013), explains that the ego is the rational master of the personality. Its function is not to inhibit the id's impulses, but rather to assist the id in achieving the tension reduction it seeks. Because it is aware of reality, the ego determines when and how the id instincts are most gratified. It selects appropriate and socially acceptable times, locations, and objects to satisfy the id impulses. The ego does not hinder id pleasure. Instead, it attempts to postpone, delay, or deflect it in order to meet the demands of reality. It observes and manipulates its surroundings in a practical and realistic manner, and thus is considered to work in accordance with the realism principle. Thus, the ego can be the mediator between the id and superego in human decision-making (Schultz & Schultz, 2013).

Lastly, the concept of superego. Superego is simply defined as the thing that considers moral values in society. According to Schultz & Schultz (2013) it is explained that the superego is the core of this moral component of personality that is typically learned by the time we are five or six years old, and it first consists of the behavioral guidelines that our parents have established. Children learn whether behaviors are deemed good or harmful by their parents through example, punishment, and praise. The conscience, a component of the superego, is formed

by the actions for which kids receive punishment. The ego-ideal, the second component of the superego, is made up of morally admirable or righteous actions that kids have been commended for. The superego, that evaluates morality, pursues moral perfection with ruthlessness and even cruelty. It is similar to the id in intensity, irrationality, and demand on compliance. Its goal is to totally suppress the id's pleasure-seeking desires, especially those related to aggressiveness and sex, rather than just delaying them like the ego does (Schultz & Schultz, 2013).

The id and the superego both aim for pleasure, but the superego does not pursue achieving practical objectives. Its only goal is moral perfection. The superego demands morality above all else, the ego seeks to postpone it, and the id pushes for fulfillment. The superego, like the id, refuses to let its demands be compromised. At its simplest, Freud's structural personality theory separates human personality into three primary components: the id, ego, and superego. The id concentrates on fulfilling innate desires based on the pleasure principle, the ego acts as a rational decision-maker that matches the id's desires with reality, while the superego internalizes moral standards and cultural conventions to evaluate action. A person's behavior and psychological experience are shaped by the dynamic interactions between these three elements (Schultz & Schultz, 2013).

C. The Concept of Anxiety

In definition, Freud (1933–1964) characterized anxiety as an emotive, unpleasant condition accompanied by physical sensations that alert the individual to a serious threat. In another perspective, Anxiety is a feeling of uncomfortable

tension and tight, disturbing anticipation of a threatening but undefined occurrence. It is a negative emotion (feeling) that is so closely associated with 'fear' that the phrases are frequently used interchangeably (Rachman, 2013). When someone is experiencing anxiety, they may find it difficult to pinpoint the source of their uneasiness or the type of incident or tragedy they are expecting. For the individual experiencing the emotion, it may be perplexing. Anxiety in its most basic form is diffuse, objectless, disagreeable, and enduring (Rachman, 2013).

1. The Types of Anxiety

According to Schultz (2013), Freud classifies three types of anxiety as follows:

a) Realistic Anxiety

Realistic anxiety is described as an unpleasant and nonspecific feeling associated with the possibility of danger, and is closely related to fear (Feist & Feist 2008). Realistic anxiety is closely related to and is often used interchangeably with the concept of fear, as it involves a real and specific threat that endangers a person's physical safety. For example, a person experienced realistic anxiety when faced with objective environmental risks, such as driving at high speeds, facing physical heights, or encountering highly threatening situations. In such situations, fear is a natural ego reaction grounded in reality regarding external dangers. Consequently, realistic anxiety functions as a survival mechanism, signaling the ego to accurately identify external threats and initiate an appropriate behavioral response to prevent danger. (Feist & Feist, 2008).

b) Neurotic Anxiety

Neurotic anxiety is a feeling of worry about dangers that are not yet clearly known. According to Feist & Feist (2008), neurotic feelings themselves exist in a person's ego, but their origin comes from the unconscious mind from the id's impulses. Neurotic anxiety occurs because it is an uncontrollable human instinct. This causes a person experiencing neurotic anxiety to do something that makes them feel punished. Feist & Feist (2008) also explain that a person experiencing neurotic anxiety appears without any real threat, but is caused by subconscious pressure experienced by the ego. This is caused by id impulses (Freud, 1926–1959). For example, when someone approaches a lecturer about an academic issue, they feel physically tense and unable to speak clearly. Even though the lecturer has never shown any harshness towards it. This can happen because of id impulses; in the past, they were not allowed to make even the smallest mistake. This neurotic anxiety does not disappear and remains in a person's unconscious.

c) Moral Anxiety

Moral anxiety originates from an internal conflict between the ego and the superego. It may also manifest when an individual fails to adhere to their societal beliefs and values (Feist & Feist, 2008). Moral anxiety is a reflection of an individual's fear of the moral values embraced by a society. These moral values have been internalized since childhood. Moral anxiety is usually a feeling of guilt and regret in one's mind over actions or behaviors that are contrary to personal moral values that have grown from the morals of society. (Schultz & Schultz, 2013). For example, when someone experiences sadness due to academic grades that do

not meet their own expectations and those of their environment, they may feel moral anxiety. In another case, when someone feels unsure of their ability to take an exam, they may cheat in order to get a good grade. In the end, they feel guilty because cheating is an act that is not justified by society.

2. The Causes of Anxiety

Anxiety can be felt and experienced by everyone. Freud (1923) defined anxiety as a physical sensation that signals impending danger and is perceived as unpleasant. In general, anxiety can arise when a person experiences stress. Furthermore, anxiety is an important aspect to study in a person's personality, especially in relation to the psychoanalysis proposed by Freud. Fear, anxiety, and worry aren't just reactions to tragic events such natural disasters, horrific tragedies, or life-threatening encounters. These unpleasant feelings frequently appear gradually in response to varying levels of pressure, demands, and stress in daily routines (Clark & Beck 2010). Tight work deadlines, never-ending financial troubles, personal relationship disputes, and even high social expectations can all cause persistent anxiety.

According to Suryabrata (2021), Freud explained that there are several causes of anxiety. These factors are frustration, conflict, and threats. Anxiety can arise because the id, ego, and superego have not fully processed something. The ego acts as a mediator in decision-making when dealing with anxiety. In some cases, anxiety persists for a prolonged period. In this case, Persephone Fraser experienced some of these traumatic experiences in the novel *Every Summer After.*

a) Frustration

Freud (1926–2002) explains that feelings of frustration can stimulate anxiety, which occurs when the ego attempts to control impulses from the unconscious id that cannot be immediately satisfied. These feelings cause frustration, which is a condition in which a person feels disappointed when their desires are not fulfilled. This ultimately leads to anxiety.

b) Conflict

Conflict is one of the causes of anxiety, usually occurring due to friction between personality structures, namely the id, ego, and superego. According to Christian, et al, (2017) In general, Conflict is the root cause of human misery, disputes between families, belonging and alienation, violence, and war, as well as clarity, contextualization, enlightenment, celebration of differences, resolution, and peace.

c) Threats

Threats are one cause of anxiety. In this case, they can make others feel harmed as a result of the threat. Anxiety is strongly linked to threats. Threats are a powerful influence in causing a person to experience anxiety. Threats usually come from external sources. These external factors are things that cannot be controlled by oneself (Clark and Beck, 2010). Furthermore, within the Freudian perspective, threats are not restricted to external sources. According to Freud (1926), the ego must deal with dangerous scenarios that arise from three sources: the external

world, the id's natural urges, and the superego's moral demands. In this setting, a threat may show as signal anxiety, in which the ego feels an internal danger.

D. The Concept of Defense Mechanism

Defense Mechanism arises as a result of responding to threats from internal conflict or from external as a way of psychological response from humans. The basic principle of psychoanalytic theory is the idea of the defensive mechanism. This characteristic of the mind allowed any kind of mental material to "screen," or hide, other stuff. Freud first described it as a mental function in his early writings (1894). Patients engaged in this defense mechanism in order to prevent unpleasant emotions and effects (Cramer, 2015). Freud introduced the theory of defense mechanisms as a means by which the unconscious defends individuals from psychological conflict and discomfort. The defense mechanism works to reduce the emotional pain or anxiety that arises from inner conflict. While useful, the use of defense mechanisms that are excessive or unhealthy can cause psychological distress. In the short term, defense mechanisms can help people deal with psychological distress, but if they are used excessively or unhealthy, they can cause psychological issues like persistent reality distortion or problem avoidance. In order for people to better identify and control their emotional reactions, it is crucial to comprehend how these systems work. There are various forms of defense mechanisms in psychoanalysis proposed by Freud. These mechanisms will be applied as analytical tools to investigate Persephone Fraser's psychological issues.

a) Repression

Repression describes the involuntary removal of something from conscious awareness. It is the most basic and commonly employed defense mechanism, consisting of an unconscious memory of the existence of something that causes us discomfort or anxiety. Repression can affect memories of incidents or persons, as well as perception of the present, causing someone to miss an obviously painful event. As an example, a man can become impotent by severely repressing his sex drive (Schultz and Schultz, 2013).

b) Denial

The denial defense mechanism, which is associated with repression, entails rejecting the reality of an external danger or traumatic incident. A terminally ill person, for instance, might reject that death is imminent. Keeping the child's room the same can help parents continue to reject the loss of a deceased child. Psychoanalytic theory identifies denial as one of the most basic defense mechanisms. It works by denying the existence of a reality or experience that causes anguish or anxiety. This system helps shield people from intense feelings by preventing them from consciously realizing negative facts. For instance, in order to avoid experiencing emotional anguish, a person may downplay the seriousness of a medical diagnosis or the breakup of a relationship (Schultz and Schultz, 2013).

c) Reaction Formation

Reaction formation, expressing the opposite of an unpleasant impulse might be a defense mechanism. This is known as reaction formation. Someone who is strongly motivated by threatening sexual desires may suppress such impulses and

substitute them with more socially acceptable activities. For example, a person who is intimidated by sexual longings may overcome them and become a fervent opponent of pornography. Extreme aggression might cause someone to become too nice. This mechanism transforms passion into morality and anger into love in an individual's unconscious mind. This mechanism is used to maintain emotional balance by reversing dangerous impulses. For example, someone who is resentful of another person may instead show excessive attention or friendliness to that person. Another example is a person who has sexual desires that are deemed taboo taking a strong stance against such behavior, such as being a prominent proponent of specific moral principles (Schultz and Schultz, 2013).

d) Projection

Projection, one defense mechanism that reduces disturbing impulses to others is another approach to cope with them. This defensive strategy is known as projection. Lustful, violent, and other unpleasant urges are viewed as belonging to others rather than oneself. The person may be distrustful or paranoid, but they project those sentiments onto others, accusing them of being distrustful in the process. Projection frequently occurs unconsciously. This means that the person performing it is unaware that they are projecting their feelings or urges onto someone else. In this way, people can avoid the unpleasant feelings caused by their internal conflict. Although projection can protect the ego in the short term, it frequently has a negative impact on interpersonal relationships. The projection's target may feel confused or unfairly treated. (Schultz and Schultz, 2013).

e) Regression

In regression, regression happens when a person retreats or regresses to a happier, less stressful time in their life. A protective technique that requires going back to an earlier, less stressful era of life and engaging in the typically childlike activities associated with that more secure time. Regression typically involves returning to one of the psychosexual stages of childhood development. The individual returns to this more stable period of life by exhibiting behaviors associated with that time, such as childlike and dependent behaviors. For example, someone suffering serious anxiety may begin acting like a child, such as crying for no apparent reason, relying excessively on others, or avoiding responsibilities, in order to avoid confronting a more complex reality. In overall, regression is a technique of escaping reality or the challenges of life by "reverting" to simpler ways of thinking or doing, which can provide a short sense of security. While regression may provide short relief, it does not address underlying issues and, if used excessively, can typically exacerbate long-term problems (Schultz and Schultz, 2013).

f) Rationalization

Rationalization is a mechanism that involves reinterpreting our actions to make them appear more sensible and acceptable to us. We excuse or justify threatening thoughts or actions by convincing ourselves that there is a legitimate explanation for them. Employees who are fired may justify their dismissal by claiming the employment was unsatisfactory. The loved one who rejects you suddenly appears to have numerous flaws. Blaming others for our mistakes is safer

than blaming ourselves. Another example of rationalization is when someone fails a test and instead of recognizing their lack of preparation or effort, the individual produces an external reason to alleviate the shame or worry connected with the failure, rather than confronting the truth that they may not have put up enough effort (Schultz and Schultz, 2013).

g) Displacement

Displacement, If an object that meets an id impulse is not available, the individual can redirect the impulse to another object. This is known as displacement. For example, children who despise their parents or adults who despise their bosses but are unwilling to express their rage for fear of being penalized may shift the aggressiveness on someone else. The child may hit a younger brother or sister, while the adult may yell at the dog. In these situations, the initial target of the aggressive impulse has been substituted by a non-threatening object. However, the substitute object will not relieve tension as effectively as the original thing. While displacement may bring brief comfort or release, it fails to fix the underlying issue (Schultz and Schultz, 2013).

h) Sublimation

Sublimation needs to modify the id impulses. The innate force is channeled into various forms of expression that society accepts and admires. Sexual energy, for example, can be directed or sublimated into artistically expressive activities. Freud argued that a wide range of human activities, particularly creative ones, were manifestations of id urges that had been diverted into socially acceptable outlets. Sublimation, like displacement, is a tradeoff. As a result, it does not provide

complete satisfaction but rather accumulates unresolved tension. Contrary displacement, which just moves the urge or sensation to a safer object, sublimation entails transforming or redirecting the impulse into a more constructive and useful expression for the person and society (Schultz and Schultz, 2013).

CHAPTER III

RESEARCH METHOD

This chapter describes the research methods, including the research design, data sources, data collection techniques, and data analysis.

A. Research Design

This research analyzes the novel Carley Fortune's *Every Summer After* by applying psychoanalysis initiated by Sigmund Freud. To achieve this, this research uses literary criticism. Literary criticism is the examination, synthesis, interpretation, and analysis of a literary work. This method conducts a comprehensive analysis of the textual elements in the novel, including Persephone Fraser's dialogues with other characters, her inner monologues, and the narrative descriptions that depict her experience of anxiety and her ways of dealing with it.

B. Data Source

The primary source is the novel *Every Summer After* by Carley Fortune, consist of 320 pages and published on May 10th 2022, by Berkley Books. The data taken from primary sources consists of dialogues, monologues, and story descriptions that clearly describe Persephone Fraser's emotional journey. Additionally, the researcher used supporting sources that supported the research findings. These supporting sources included scholarly publications, theses, and books on Sigmund Freud's and Anna Freud's theories.

C. Data Collection

The data collection approach begins with an intense and interpretative reading of the novel *Every Summer After*. According to Endraswara (2013), the close reading technique is primarily concerned with analyzing the inner dynamics, behaviours, and mental situations of a fictional character as they are depicted in literary work. The specific procedures were carried out using the following steps. First, reading Carley Fortune's *Every Summer After* novel several times to obtain a thorough comprehension of the plot, characters, and psychological difficulties. Second, highlighting and identifying textual evidence in the novel, such as dialogs, inner monologs, quotations, and narrative descriptions, that show Persephone Fraser's psychological suffering, anxiety symptoms, and coping strategies. Finally, organizing the marked quotations into a systematic data inventory sheet with accurate page references, then classifying them according to the research questions.

D. Data Analysis

After collecting the data, the researcher uses several steps to analyze the novel. First, the selected textual data are divided into three theoretical categories: the types of anxiety, causes of anxiety, and defense mechanisms used to manage anxiety. Second, analyzing the selected data based on Sigmund Freud’s anxiety theory and Anna Freud’s defense mechanisms framework. Finally, conclusions are drawn from the analytical findings to address the research questions comprehensively.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This section of the chapter presents answers to the problem of the study about anxiety that is experienced by main character Persephone Fraser which consist of three kinds of anxiety, namely realistic, neurotic, and moral anxiety. Then, the causes of anxiety include conflict, frustration, and threats. Finally, how does the main character Persephone Fraser manage her anxiety with the kinds of defense mechanisms based on Anna Freud's theory.

A. The Types of Anxiety experienced by Persephone Fraser

The experience of anxiety by the main character, Persephone Fraser, has three types of concepts proposed by Sigmund Freud, namely realistic anxiety, neurotic anxiety, and moral anxiety.

1. Realistic Anxiety

According to Freud (1933–1964), anxiety is an emotional, unpleasant condition associated with physical sensations that signal the individual to an unsafe situation. Realistic anxiety, as defined by Feist (2008), is an unpleasant and nonspecific feeling connected with the probability of danger that is closely related to fear. Because realistic anxiety is linked to specific and tangible threats that endanger a person's physical safety, it is closely related to the concept of fear and is often used synonymously with it (Feist & Feist, 2008).

In this case, Persephone Fraser experienced realistic anxiety while standing on the diving board. Persephone Fraser and her friends were at the cliff to jump into the lake, as shown in the following evidence:

> *"I had been too distracted to notice the rocky cliff we'd pulled in front of. I blanched."* (p.64)

According to the quotation above, Persephone Fraser felt afraid when she was on top of the cliff and wanted to jump. She felt pale when she was on top of the high cliff. The word "I blanched" shows that Persephone Fraser felt pale. Then Persephone Fraser felt her stomach churning. The reaction of her stomach churning was a continuation of Persephone Fraser's reaction while she was still on the cliff. The word 'pale' and the sensation of a churning stomach are not normal fear responses, but rather nonspecific danger signals issued by the ego to alert the individual of a potential objective possibility (drowning). In the end, Persephone Fraser jumped off the cliff despite her concerns about the potential of drowning.

The second evidence of realistic anxiety in the main character Persephone Fraser occurs when she is alone in the cottage at night. At that time, there is a storm outside and Persephone Fraser is watching the horror movie The Blair Witch Project. While watching the movie, Persephone Fraser felt very scared. At that moment, Sam Florek comes to see Persephone Fraser to go together to Florek's house. This is shown in the following evidence:

> *"I almost screamed when I heard rustling in the bush and then the snap of a twig, and I wrapped my free arm around Sam's waist, gluing myself to his side."* (p.138)

The quotation above shows that Persephone Fraser was very frightened. The words *"I almost screamed"* indicate that Persephone Fraser felt very frightened

when walking with Sam Florek to the Florek house. At that time, there were rustling sounds and broken branches, which frightened Persephone Fraser. According to Persephone Fraser, these sounds were a real potential danger, which could have put her in harm's way. This danger could have taken the form of another person with malicious intent or a wild animal that could have harmed Persephone Fraser.

2. Neurotic Anxiety

Neurotic anxiety is defined by fear of unknown risks. According to Feist and Feist (2008), neurotic feelings exist in a person's ego, but they originate in the unconscious mind as id impulses. Neurotic anxiety is caused by a natural human desire that cannot be controlled. This causes a person suffering from neurotic anxiety to engage in behavior that makes them feel punished. According to Feist and Feist (2008), a person suffering from neurotic anxiety looks to be in no danger but is actually the result of unconscious ego pressure.

In this case, the main character Persephone Fraser experiences neurotic anxiety while on the phone with Charlie. Charlie's voice, which resembles that of Sam Florek, causes Persephone Fraser to experience neurotic anxiety. This is characterized by unusual or disproportionate physical reactions to Persephone Fraser's memories of Sam Florek in the past. This is shown in the following evidence:

> *"Blood rushes hot to my face with a whoosh, and the steady, thick pumping of my heart invades my eardrums. I take a shaky breath sit, stomach muscles seizing."* (p.10)

The evidence above shows that Persephone Fraser experienced neurotic anxiety characterized by strong physical reactions. The narrative describes Persephone Fraser experiencing physical reactions such as rapid blood flow, a pounding heart that rushed to her eardrums, trembling breath, and tense muscles. In this case, Persephone Fraser experienced neurotic anxiety. The neurotic anxiety that Persephone Fraser experienced when calling Charlie was such that instead of hearing Charlie's voice, she heard Charlie's voice as Sam Florek's voice. In the end, Persephone Fraser felt neurotic anxiety and Charlie helped explain that the person she was calling was Charlie, not Sam Florek.

The second evidence was shown when the news of Sue Florek's tragic death came. Sue Florek was Persephone Fraser's second mother, and the news of Sue Florek's death caused Persephone Fraser to feel shocked and devastated. Sad news enveloped Persephone Fraser, who was deeply grieved by Sue Florek's passing. In this case, it triggered id impulses related to grief, sadness, and the loss of a loved one. The id impulse to cry was a manifestation of neurotic anxiety. In this section, Persephone Fraser revealed the following evidence:

> *"I'm so, so sorry," I begin. "I . . . I don't know what to say. Your mom was . . . she was . . ." I sound panicked, I can hear it."* (p.11)

In this case, Persephone Fraser said she felt *"panicked."* This phrase represents her traumatic experience upon hearing the sad news that Sue Florek had passed away. This signal of neurotic anxiety is a signal from the ego when it feels threatened by Sue Florek's death. This sentence fragment is clear evidence of the internal conflict occurring within Persephone Fraser. In this case, the id is trying to

vent its emotions, but on the other hand, the ego is trying to hold back from expressing the emotions.

Further evidence is shown when Persephone Fraser feels happy yet frightened. At this moment, Persephone Fraser is reunited with Sam Florek after being apart for so long. This is shown in the following evidence:

> *"As if drawn by a magnetic force, I head around to the back of the building. The heavy steel door that leads into the kitchen is propped open a few inches. The butterflies become a flock of flapping gulls. I pull the door wider and step inside. And then I freeze."* (p.46)

In this narrative evidence, Persephone Fraser finds herself in a moment that is both frightening and exciting. Persephone Fraser has just arrived at Barry's Bay, then enters the funeral home to attend Sue Florek's memorial service for the first time. In the crowded room, she sees Sam Florek for the first time in a long time when they parted ways. Persephone Fraser and Sam Florek had been separated since they were teenagers, and she was left traumatized after the breakup.

The phrase *"I freeze"* indicates that Persephone Fraser feels frozen, which is a physical manifestation of neurotic anxiety caused by uncontrollable human desires (Feist and Feist 2008). According to Persephone Fraser, Sam Florek is not just an ex-lover, but also a representation of love and trauma buried deep within Persephone Fraser. After becoming rigid in Sam Florek's presence, she realized that she should be strong and able to think clearly. Thus, neurotic anxiety occurs when an individual is in a difficult situation where they cannot control themselves.

Further evidence is shown when Persephone Fraser felt she was losing control as she was about to meet Sam Florek, her true love. This is shown in the following evidence:

> *"MY HANDS ARE shaking so badly when I fill out the forms at the rental car counter that I'm surprised the clerk hands over the keys."* (p.26)

In that instance, Persephone Fraser felt her hands trembling as she prepared to meet Sam Florek. At that moment, she was standing in front of the car rental agent. She had just realized that she had to meet Sam Florek immediately. This was a manifestation of neurotic anxiety, which occurs when Persephone Fraser's ego is unable to control her unconscious impulses or urges.

3. Moral Anxiety

Moral anxiety, according to Schultz and Schultz (2013), is caused by an internal struggle between the ego and the superego. Moral anxiety occurs when a person is motivated to act based on instinctive urges that conflict with the morals of society, and the superego responds by making them feel ashamed and guilty (Schultz & Schultz, 2013). Another definition of Moral Anxiety is based on feelings of impending moral concessions or fears of self-punishment for behaviors that contradict personal beliefs (Ally & Aloka, 2024). In this case, the ego acts as a mediator between the id and the superego. Based on the reality principle, the ego is tasked with satisfying the id's demands realistically and safely, thus achieving social acceptance. When the id's demands are met but not socially acceptable, the individual may experience moral anxiety.

Persephone Fraser experiences some moral anxiety, which occurs when she begins an affair with Charlie Florek, Sam Florek's older brother. This is shown in the following evidence:

> *"I inhaled raggedly, seeking oxygen, feeling my pulse, fast and uncomfortable, all over my body."* (p.237)

The evidence above shows that Persephone Fraser felt moral anxiety. In that case, she experienced a panic attack, difficulty breathing, and a rapid heartbeat as an acute physical reaction to the incident. When she realized that she had slept with Charlie Florek that night, her superego filled her with guilt and began to punish her for betraying Sam Florek. The punishment from the superego came from within. This shows that moral anxiety can cause individuals to experience acute physical tension even though there is no actual external threat.

The second piece of evidence was shown when Persephone Fraser lived her days filled with regret, feeling she had cheated on Charlie Florek. Here's evidence that Persephone Fraser regretted her actions:

> *"I MOVED THROUGH the final days of summer in a fog of self-loathing, trying to figure out why I'd done what I'd done and how I could possibly tell Sam about my betrayal. After the panic attack subsided, I kicked Charlie out of the cottage, but he'd come back in the afternoon to check on me. I yelled and screamed at him through hot tears, telling him it was a huge mistake, telling him I hated him, telling him I hated me."* (p.238)

In the evidence from the narrative quote, Persephone Fraser feels that she has betrayed Sam Florek by sleeping with his brother, Charlie Florek. The word "*self-loathing*" shows that Persephone Fraser feels guilty and hates herself for her infidelity. She considers herself to be no longer the good woman she used to be, but a traitor. Her superego punishes her with fear of things that did not happen afterwards, but rather she feels disgusted and has defiled herself. This shows that

Persephone Fraser experiences moral anxiety after the disgusting act she committed.

After feeling afraid and guilty about her disgusting actions, Persephone Fraser kicked Charlie Florek out of her cottage. Charlie Florek then returned to check on Persephone Fraser and apologized to her repeatedly. Although Persephone Fraser scolded and cursed Charlie Florek when he tried to return to the cottage, Charlie continued to apologize for their actions in the cottage. After the incident, Charlie and Percy kept their experiences in the cottage a secret from Sam Florek for quite a long time. The incident experienced by Persephone Fraser strained her relationship with Sam Florek due to the intense struggle between her ego and superego. Thus, Persephone Fraser experienced moral anxiety, which is when she violated the morals that exist in society and that she possesses within herself.

The next piece of evidence of moral anxiety came when Persephone Fraser was proposed to by Sam Florek on Thanksgiving Day. This is shown in the following evidence:

> *"I stood in silent shock for five long seconds, my mind racing. How could I tell him about Charlie now? When he was down on one knee, holding his grandmother's ring? But how could I accept without telling him? I wouldn't. I couldn't. Not when he thought I was good enough to marry. There was only one option."* (p.241)

The evidence shows that Persephone Fraser was then proposed to by Sam Florek on Thanksgiving Day. In this piece of evidence, Persephone Fraser was forced to cover up the lie about her affair with Charlie Florek at his cottage some time ago. This intense internal conflict stems from the anxiety of breaching her moral norms, which increases by the Superego's pressure to admit the truth. The

line *"Not when he thought I was good enough to marry"* emphasizes that her moral anxiety derives from internal sentiments of unworthiness and moral impurity; she believes that it is more than just an external result of Sam Florek's knowledge of the occurrence. This verifies Persephone Fraser's experience with moral anxiety, in which the Ego strives to arbitrate between the Id's desire for a proposal and the Superego's requirement for moral purity within Persephone Fraser.

The next evidence of moral anxiety came when Persephone Fraser felt she had lost everything in her relationship with Sam Florek. This is shown in the following evidence:

> *"It's been twelve years since I've seen Charlie. Twelve years since that catastrophic Thanksgiving weekend when everything between Sam and me fell apart. When I tore everything apart."* (p.10)

In this evidence, Persephone Fraser feels guilty about her betrayal of Sam Florek. This is reflected in a line from her monologue *"When I tore everything."* She realizes that she has destroyed everything. Her superego judged her with the guilt she has felt for twelve years since she met Charlie Florek. This represented a moral anxiety, as Persephone Fraser's conscience attempted to punish her with guilt over her dirty past relationship with Charlie Florek.

The next evidence of moral anxiety in the main character, Persephone Fraser, occurs when she feels guilty about her betrayal of Sam Florek while attending Sue Florek's funeral. As a result, she fears being judged. This is shown in the following evidence:

> *"I hear an awful wheezing gasp and realize it's coming from me. I bend over, trying to catch my breath, then crumple onto my hands and knees."* (p.193)

In that case, Persephone Fraser was afraid of being judged for her affair with Charlie Florek. In a passage from her monologue, Persephone Fraser described an *"awful wheezing gasp"*, she heard a breathing sound that terrified her, and it came from within herself. At that moment, she was afraid that news of her affair with Charlie Florek would be exposed in front of a crowd. This represents moral anxiety, specifically Persephone Fraser's fear of being judged if news of her affair were to come to the surface.

B. The Causes of Anxiety experienced by Persephone Fraser

The anxiety experienced by Persephone Fraser, the main character in the novel *Every Summer After*, arises when she feels guilty about betraying Sam Florek. Persephone Fraser navigates her transition from adolescence to adulthood while carrying that guilt. As an adult, Persephone Fraser tries to avoid the trauma of that guilt by starting a career in Toronto. There. Persephone Fraser is overwhelmed by her busy schedule. She does this as a form of positive escape rather than having to bear the burden of memories of guilt from the past. In this case, there are several factors that cause Persephone Fraser to experience anxiety, such as frustration, conflicts, and threats.

1. Frustration

Frustration is what causes someone to experience anxiety. Persephone Fraser felt frustrated when she lost contact with Sam Florek after he decided to focus on becoming a doctor. Sam Florek set boundaries with Persephone Fraser, causing her to lose contact with her true love, Sam Florek. It was this frustration that caused Persephone Fraser to experience anxiety.

The primary cause of Persephone Fraser's anxiety was frustration. Persephone Fraser felt this frustration shortly after breaking up with Sebastian. At that time, she received a phone call from Charlie Florek, Sam Florek's older brother. This is shown in the following evidence:

> *"But I do. I know exactly how long. I keep count. It's been twelve years since I've seen Charlie. Twelve years since that catastrophic Thanksgiving weekend when everything between Sam and me fell apart. When I tore everything apart."* (p.10)

In that excerpt of the evidence, Persephone Fraser is heard saying in her monologue, *"I know exactly how long; I keep count."* This is no ordinary statement; she is saying that she counts the number of regrets Persephone Fraser feels following her betrayal of Sam Florek. Persephone Fraser still remembers the panic attack she experienced while in the bathroom, which made her sad and caused her to cry. This is because she bore an emotional burden during her separation from Sam Florek. In this case, Persephone Fraser experienced frustration, which later caused her to experience anxiety.

Further evidence that the cause of anxiety is frustration comes when Persephone Fraser realizes that she has failed to resolve the secret of her betrayal of Sam Florek. This is shown by the following evidence:

> *"I'm frustrated with myself for not recognizing the signs early enough to find a quiet place to fall apart instead of what I did: jump to the conclusion that my heart was about to peace out on me, amping my panic up to one thousand."* (p.208)

In this evidence, Persephone Fraser said in her monologue that she felt frustrated because of her regret over betraying Sam Florek. Persephone Fraser felt that the secret of her betrayal of Sam Florek had not been fully resolved; the issue had merely been suppressed, yet it continued to resurface as a sense of guilt. This

can cause her frustration and serve as a form of humiliation. This was a form of anxiety caused by frustration.

2. Conflict

Conflict is one of the causes of the anxiety experienced by Persephone Fraser. The most significant conflict Persephone Fraser faced occurred after she slept with Charlie Florek. This led to prolonged feelings of guilt, which in turn became a source of anxiety for Persephone Fraser.

In this case, the conflict she faced arose after she betrayed Sam Florek. At that time, she had slept with Charlie Florek, Sam Florek's older brother. This is shown by the following evidence:

> "*After the panic attack subsided, I kicked Charlie out of the cottage, but he'd come back in the afternoon to check on me. I yelled and screamed at him through hot tears, telling him it was a huge mistake, telling him I hated him, telling him I hated me."* (p.238)

In that excerpt of the evidence, Persephone Fraser had slept with Charlie Florek. At that time, Persephone Fraser was experiencing an internal conflict because she had betrayed Sam Florek. The statement *"I kicked Charlie out"* reflects the action Persephone Fraser took as a result of her internal conflict. The act of kicking Charlie Florek out was a manifestation of the value of loyalty that Persephone Fraser held dear. Then Persephone Fraser cried and said, *"I hated me,"* as a way of expressing her self-loathing for what she had done the night before with Charlie Florek. This was a form of anxiety caused by conflict, particularly the conflict within herself.

3. Threats

Threats are one of the causes of anxiety. Threats can be internal or external. The threat faced by Persephone Fraser was rooted in her betrayal of her true love, Sam Florek. After sleeping with Charlie Florek, Persephone Fraser felt guilty. Her superego punished her for years with persistent feelings of guilt. This was the greatest threat Persephone Fraser experienced, and it became the cause of her anxiety.

In this case, Persephone Fraser faces threats, primarily internal threats from within herself. The threats faced by Persephone Fraser are moral threats that seek to judge her. This is demonstrated by the following evidence:

> *"I still love him," I whisper. "I screwed everything up. And I love him. And I'm worried that even if I can get him to forgive me, I'm still not good enough for him."* (p.250)

In this evidence, Persephone Fraser faces a threat that does not come from the outside, but from within herself. The statement, *"I'm still not good enough for him,"* is an expression of her inner monologue when she feels she is not good enough, especially in relation to Sam Florek. Her superego seems to punish her with the notion that she is not a good person. The betrayal she experienced in her past is the root of Persephone Fraser's problems. This is what causes Persephone Fraser to experience anxiety, namely the internal threat within herself. This internal threat serves as a signal anxiety that alerts her ego to the possibility of Sam abandoning her in a terrible way.

Further evidence that the cause of anxiety is a threat is when Persephone Fraser held a sleepover at her house. At that time, Persephone Fraser played a horror

movie. However, while her friends found the movie terrifying, it caused Delilah Mason to wet herself on Persephone Fraser's sofa. This is demonstrated by the following evidence:

> *"I had some"—I made air quotes with my fingers—" 'issues' with a few of the girls at school this year. They don't like me anymore." I fidgeted with the bracelet on my wrist while Sam pondered this. When I peered up at him, he was looking right at me, brows drawn like he was working out a math problem."* (pp.30–31)

In this piece of evidence, Persephone Fraser was bullied by Delilah Mason because of that previous embarrassing incident. Delilah Mason bullied Persephone Fraser for several months. At the same time, she isolated Persephone Fraser as a form of defense. The bullying Persephone Fraser experienced caused her to suffer from anxiety. Persephone Fraser felt anxious and afraid when she wanted to go to school. Later, after school ended, Persephone Fraser arrived at Barry's Bay and met Sam Florek. Persephone Fraser told Sam Florek that she had been bullied while playing with a bracelet on her wrist. The incident Persephone Fraser experienced was the cause of her anxiety, specifically an external threat, as the bullying was carried out by Delilah Mason.

Further evidence of the cause of anxiety, namely a threat, occurs when Persephone Fraser is swimming with Sam Florek in the lake. At that moment, Persephone Fraser experiences severe tension and cramps. This is shown in the following evidence:

> *"I'm in a mindless rhythm when a cramp seizes my big toe. I slow down and try curling it up to ease the muscle, but an agonizing pain shoots up my calf. I try to keep kicking but the spasm gets worse, and I have to stop swimming. I grit my teeth trying to tread water and yelp when the cramp doesn't release. I can barely hear Sam shouting until I see the side of the boat right next to me."* (p.123)

In this evidence, Persephone Fraser felt she was in danger of drowning because her muscles were tense and her legs were cramping. In her statement, *"but an agonizing pain shoots up my calf,"* Persephone Fraser tried to move her big toe, but the pain began to spread to her calf. As a result, she found it difficult to stay above water. In the end, she was rescued by Sam Florek, who pulled her onto the boat despite her tiredness, pain, and the very real threat of drowning. This incident is an example of a cause of anxiety: an external threat. A threat that comes from outside and is beyond her control.

C. The Defense Mechanisms Used by Persephone Fraser

The defense mechanism is a strategy to manage anxiety. Anna Freud (1937) defined defense as the ego's struggle against painful or unbearable concepts or triggers. In *Every Summer After*, Persephone Fraser uses defense mechanisms for several reasons: an inability to cope with emotions, guilt over her betrayal of Sam Florek, fear of uncertain future events, and a way for Persephone Fraser to feel safe from negativity. In this case, Freud believes that the purpose of self-defense is to avoid painful feelings and influences (Cramer, 2015).

1. Repression

Repression is a defense mechanism in which the ego unconsciously puts memories of traumatic events and painful, unpleasant experiences into the unconscious as a means of isolating them from consciousness. Repression is the ego's instinctive response to protect the person and manage anxiety. Repression is defined as the unexpected detachment of something from consciousness. It is the most fundamental and widely employed defense mechanism, characterized by an

unconscious condition of something that causes discomfort or pain to the individual (Schultz & Schultz, 2013).

In the case of Persephone Fraser, she unconsciously pushed her traumatic experiences into her unconscious. She did this unconsciously, which is a form of defense mechanism called repression. The following is an excerpt from the novel:

> *"I used to count the number of days until my family would head up to the cottage so I could see Sam again. Now he's a painful memory I keep hidden deep beneath my ribs."* (p.10)

The above statement shows that Persephone Fraser uses repression as a way to bury her trauma of regret and guilt towards Sam Florek. In this case, the narrative that Persephone Fraser is a *"painful memory"* shows that she has lost someone, namely Sam Florek. Then the statement *"hidden deep beneath my ribs"* is a way for Persephone Fraser's ego to push those painful memories into the unconscious. For Persephone Fraser, repression is used in shaping her character, so that in the end she can continue her life in the city of Toronto.

Repression was also used by Persephone Fraser when she tried to repress unconsciously her thoughts so as not to speak spontaneously about her betrayal of Sam Florek. Persephone Fraser did this to keep that negative experience in her unconscious mind. This is reflected in the following evidence:

> *"I'd long ago learned to tamp down my tendency to let random thoughts spew unfiltered from my mouth. I thought I was doing a good job of giving the relationship a real chance, but in the end Sebastian recognized my indifference, and he was right. I didn't care about him. I didn't care about any of them."* (p.9)

In that excerpt, Persephone Fraser tried to keep the negative experience of her betrayal of Sam Florek buried in her unconscious. The phrase *"tamp down"* indicates that Persephone Fraser is curbing her tendency to speak carelessly while

revealing the truth about her affair with Sam Florek. Persephone Fraser employs repression to ensure that the repressed matter remains in the unconscious. Furthermore, she uses repression to feel secure, hoping that something she does not want will not occur in the future.

2. Denial

The ego uses denial as a form of defense when it refuses to acknowledge or accept a terrible fact or event that has truly happened but is unpleasant for the person. Denial is a type of defense mechanism in which facts are disregarded as though they never occurred. This is how individual desires overcome anxiety. By definition, the defense mechanism of denial is associated with repression and entails a traumatic event or external threat. A person with a chronic illness, for instance, might not acknowledge that death is close (Schultz & Schultz, 2013).

In Persephone Fraser's case, she used denial as a form of defense mechanism against her true feelings. She denied her feelings for Sebastian, even though their relationship has been going on for quite some time. This is shown in the following evidence:

> *"It's not that I'm still in love with my ex; I'm not. I never was."* (p.8)

The above statement shows that Persephone Fraser denies her feelings for Sebastian. The phrase *"I'm not. I never was"* shows that Persephone Fraser is trying to deny her feelings for Sebastian. Furthermore, Persephone Fraser expands this denial to become even more apparent, while maintaining her intimacy with Sam Florek. Persephone Fraser made this statement because she was unable to love another man, such as Sebastian, as she was still emotionally attached to Sam Florek.

The second example of the defense mechanism of denial is when Persephone's denial shifts from a specific action to something more general.

> *"I didn't care about him. I didn't care about any of them. There was only the one. And that one is long gone."* (p.9)

In that evidence, her ego tried to depict her failure to develop relationships with men as a common personality trait. She went on to say that the word *"the one"* indicated that Persephone Fraser emphasized Sam Florek's place in her heart. This was a type of denial defense mechanism. She did this by unconsciously substituting unpleasant or emotional events with desired feelings.

The third evidence of denial is when Persephone Fraser tried to resist becoming emotionally attached to other men, such as Sebastian. Persephone Fraser deliberately chooses partners solely to amuse herself and have a good time. This is shown in the following evidence:

> *"I like making men laugh, I like having company, I like taking a break from my vibrator once in a while, but I don't get attached, and I don't go deep."* (p.9)

In that sentence, Persephone Fraser tries to resist becoming emotionally attached to other men, especially Sebastian. Persephone Fraser's statement, *"I don't go deep,"* is a manifestation of the defense mechanism known as denial. Persephone Fraser consciously tries to deny this to avoid conflict related to her past memories of Sam Florek. Thus, the denial experienced by Persephone Fraser makes her feel safe from the worst possible outcomes in the future, especially regarding Sebastian.

3. Rationalization

Rationalization is a defense mechanism in which the ego deliberately constructs logical arguments to defend an action or decision. Rationalization

usually occurs when someone finds an occurrence undesirable and employs the rationalization technique to protect themselves from anxiety. Schultz (2013) defines rationalization as a defense process in which a person's behavior is reinterpreted to appear more sensible and socially acceptable. A person aims to excuse or defend threatening ideas or actions by convincing themselves that there is a rational explanation for them.

In the case of Persephone Fraser, she used rationalization as a shield when her actions were unacceptable and irrational, namely dating and having sex. This is shown in the following evidence:

> *"So I enjoy spending time with men, and I appreciate how sex gives me an escape ladder out of my mind."* (p.9)

The above statement shows that Persephone Fraser justified this unacceptable and negative behavior. Persephone Fraser said that she *"escaped the ladder out of my mind,"* rationalizing sex as an escape from her heartache. Persephone Fraser then considers that she did these negative things as a way to fill the void caused by the loss of Sam Florek and to avoid intimacy with Sam. The reasons given by Persephone Fraser are considered logical because she has not been able to overcome her past trauma. Thus, this is a form of the defense mechanism of rationalization, where a person justifies unacceptable and irrational actions as something logical.

Further evidence of the rationalization defense mechanism experienced by Persephone Fraser is seen when she feels threatened and insecure. This is shown in the following evidence:

> *"Taylor leads the way out the kitchen door, and Sam holds it open for me to pass through. I wait for him to lock up while Taylor slides into her white BMW. I notice that her handbag and loafers are also white. This woman probably shits white."* (p.93)

In that evidence, Persephone Fraser felt inferior to Taylor. Persephone Fraser said, *"This woman probably shits white,"* which was Persephone Fraser's way of rationalizing her actions. Her remark implied that everything about Taylor was associated with the color white. The defense mechanism she employed helped Persephone Fraser feel superior to Taylor. As a result, Persephone Fraser felt superior in front of Sam Florek.

4. Regression

Regression is a defense mechanism whereby the ego deals with anxiety by reverting to childhood behavior patterns. This is done because the ego considers it safer. It can manifest itself in impulsive, immature, or self-destructive behavior. Regression is the ability to cope with anxiety by reverting to behaviors and defense mechanisms similar to those of earlier stages of development, thereby making the individual feel safe and comfortable.

Persephone Fraser uses this defense mechanism upon her return to Barry's Bay after a decade of self-imposed removal. When confronted with the overwhelming grief of Sue Florek's death and emerging guilt over her prior betrayal of Sam Florek, her adult emotional shields collapse. Instead of confronting Sam with adult maturity, Persephone's ego automatically finds refuge in the familiar emotional and physical patterns of their adolescent summers, reverting to childhood

weaknesses and habits to escape the crushing weight of her current guilt. This is shown in the following quotation:

> *"I also know I've gone more years without Sam than I spent with him. The Thanksgiving that marked seven years since I'd spoken to him, I had a panic attack, my first in ages, then drank my way through a bottle and a half of rosé. It felt monumental: I'd officially been without him for more years than we'd had together at the lake. I'd cried in ugly, heaving sobs on the bathroom tiles until I passed out. Chantal came over the next day with greasy takeout and held my hair back as I puked, tears streaming down my face, and I told her everything."* (pp.10-11)

The evidence shows that Persephone Fraser used the defense mechanism of regression when she needed intensive physical care from another person, namely Chantal. This shows that Persephone Fraser appeared like a child who was dependent on her parents. The statement *"I'd cried in ugly, heaving sobs on the bathrooms"* shows that Persephone Fraser cried quite heavily and was unable to take care of herself as a form of defense mechanism regression. Persephone Fraser also used this form of regression as a way to manage her anxiety.

5. Sublimation

Sublimation is a defense mechanism where negative urges or behavior that are morally unacceptable, such as sexual urges and hurtful behavior, are then channeled into productive activities that are socially acceptable. Freud explained that many human behaviors, particularly those of an artistic character, are manifestations of id impulses that have been channeled into socially acceptable channels (Schultz and Schultz, 2013). According to Anna Freud (1937), the sublimation mechanism is described as the displacement of instinctual goals in favor of higher social ideals, assuming acceptance or at least understanding of those values, which implies the presence of the superego. Anna then stated that

sublimation is similar to displacement, but it happens when people effectively change undesirable unpleasant feelings into socially acceptable conduct.

Persephone Fraser manifested the defense mechanism of sublimation through writing and her career. This is shown in the following evidence:

> *"Writing in the journal quickly became my favorite part of ninth grade—sometimes Ms. George gave us a theme to explore; other times she left it up to us. It felt good to give shape and order to my thoughts, and I liked using words to paint pictures of the lake and the bush. I wrote a full page about Sue's pierogies, but I also imagined terrifying tales of vengeful ghosts and medical experiments gone wrong."* (p.76)

This statement shows that as a teenager, Persephone Fraser wrote horror stories as an expression of her chaotic thoughts. In this case, Persephone Fraser channeled her chaotic thoughts and energy into her artwork. Furthermore, Persephone Fraser employed the defense mechanism of sublimation when she was a senior editor at a design magazine in Toronto. However, she also endured loneliness due to her excessive workload as a magazine editor, specifically writing and composing stories. This defense mechanism was a form of sublimation. She did this simply to channel the energy she was avoiding into achieving a socially acceptable career. This is shown in the following evidence:

> *"I'm happy for him—it's what he was always working toward. But somehow it also hurts that his life continued without me as planned. I made my way through my first year of university in a fog, struggling through my creative writing classes, not able to focus on much of anything, let alone character development. Eventually a professor suggested I give journalism a shot. The rules of reporting and story structure made sense to me, gave me an outlet that didn't feel so personal, so connected to Sam. I abandoned my dream of being an author, but I eventually set new goals. There's speculation that when it's time for a new editor in chief at Shelter, I'll be at the top of the list. I created a different path for myself, one that I love, but it stings that Sam managed to follow his original one."* (p.53)

In this piece of narrative evidence, Persephone Fraser channels her energy into something positive. In this case, Persephone Fraser was heartbroken with Sam

Florek and found it difficult to write fiction. She then turned to journalism, which was a positive and perfect form of sublimation. Persephone Fraser channeled her energy into writing stories and pursued a career as a senior editor so that she could distance herself from her emotional trauma. Journalism and a career as a senior editor, according to Persephone Fraser, are positive and socially acceptable activities. On the other hand, this approach effectively avoids emotional intimacy with Sam Florek, and sublimation allows Persephone Fraser to build a successful role for herself in the city of Toronto.

Further evidence of the defense mechanism of sublimation is seen in the fact that Persephone Fraser felt happy as she pursued her career in Toronto with a fairly busy schedule. This is demonstrated by the following evidence:

> *"The truth is, the city hasn't really felt like home since I was thirteen and fell in love with the lake and the cottage and the bush. Most of the time, though, I don't let myself think about that. I don't have time to. The world I've built for myself bursts with the trappings of urban busyness—the late hours at the office, the spin classes, and the many brunches. It's how I like it. An overstuffed calendar brings me joy. But every so often I catch myself fantasizing about leaving the city—finding a small place on the water to write, working at a restaurant on the side to pay the bills—and my skin starts feeling too tight, like my life doesn't fit."* (p.22)

In this evidence, Persephone Fraser feels happy when she is kept busy with a busy schedule in Toronto. In Toronto, Persephone Fraser uses her busyness to escape the memories she holds of her relationship with Sam Florek. Persephone Fraser expresses her happiness with the phrase *"brings me joy."* Her happiness is manifested in her busy schedule, allowing Persephone Fraser to channel her anxiety into positive activities. The defense mechanism of sublimation, in this case, serves as a form of channeling her memories of her past relationship into positive activities.

6. Displacement

Displacement is a defense mechanism in which impulses are directed from a dangerous or unavailable object to an available object. However, the substitution will not reduce pressure as well as the original. A person employs a defense mechanism when they perceive the target as non-threatening. This allows them to divert their pain with consequences that are almost felt to be non-existent. (Schultz and Schultz, 2013).

In this case, Persephone Fraser employed the defense mechanism of displacement when she felt socially anxious due to an embarrassing incident at a party, which led to her being isolated as a result of that incident. This is shown in the following evidence:

> *"At first, I just loved getting a reaction from the girls, loved being the center of attention but with the safety net of someone else's words as the entertainment. But the more horror I read, the more I grew to love the writing behind the story—how the authors made impossible situations believable. I liked how each book was both predictable and unique, comforting and unexpected. Safe but never boring.* (pp.15-16)

In that excerpt, Persephone Fraser felt the need to transform something threatening into something non-threatening. In her statement that she enjoyed eliciting reactions from other women and receiving attention, she reframed a previous embarrassing incident as reading a story from a horror book. This made Persephone Fraser feel that her ego was under control. When she read the story from the horror book, she felt safe. This is because what she read from the horror book was not her own writing but someone else's. Persephone Fraser used the defense mechanism of displacement when she felt the need to transform something

threatening into something that felt less threatening. In this instance, reading the horror book served as a safe substitute for Persephone Fraser.

The next piece of evidence regarding the defense mechanism of displacement is when Persephone Fraser goes on a date with Mason. During the party in Yorkville, Persephone Fraser imagines Sam Florek's body even though she is with Mason. This is shown in the following evidence:

> *"Images of Sam flashed through my mind, and when Mason ran his tongue over the seam of my lips, my knees felt as though they might buckle, and I grasped his biceps. He placed a string of light kisses on the corner of my mouth, then my nose, and then back on my mouth, and ran his tongue over my lips again. This time I opened to him, and I imagined it was Sam's tongue swirling with my own. Mason groaned and moved his hands down to my backside, pressing himself against my hip. I pulled away."* (p.115)

In that piece of evidence, Persephone Fraser went on a date with Mason at a party in Yorkville. At the party, Mason took Persephone Fraser to his bedroom. Mason then began kissing Persephone Fraser while complimenting her. However, Persephone Fraser closed her eyes while kissing Mason; she imagined that she was kissing Sam Florek. At that moment, Persephone immediately pulled away and went home with Delilah. Persephone Fraser used the defense mechanism of displacement because her heart was still emotionally attached to Sam Florek, even though she was dating Mason at the time.

CHAPTER V

CONCLUSION AND SUGGESTION

The chapter is divided into two primary sections. The first is the conclusion of the issue statement in research and analysis using data from Carley Fortune's novel *Every Summer After*. The second is a suggestion for further research.

A. Conclusion

Following data research, a conclusion was reached regarding Persephone Fraser's anxiety in Carley Fortune's *Every Summer After*. Persephone Fraser suffered anxiety that was described by Sigmund Freud as realistic anxiety, neurotic anxiety, and moral anxiety. The first type of anxiety is realistic anxiety, which is caused by objective external threats such as her fear of heights when cliff-jumping and the physical danger of falling in the water. The second type of anxiety is neurotic anxiety, which is caused by uncontrollable id impulses related to her past emotional trauma and manifests itself as intense physical responses such as freezing, shaking, and panic attacks when she meets or recalls memories of Sam Florek. The last anxiety is moral anxiety, which is caused by a significant conflict between her ego and superego resulting from her sexual betrayal with Charlie Florek, punishing her conscience with constant self-loathing and a twelve-year take of feelings of shame.

There are several things that cause by anxiety such as frustration, conflict, and threats. Frustration from her forced separation and loss of intimacy with Sam, internal and external conflicts about her loyalty to Sam Florek, and threats from her

peers and herself, including moral concerns of low self-worth. To manage with these significant psychological sufferings, Persephone Fraser employed six various ego defense mechanisms based on Anna Freud's theory such as repression, denial, rationalization, regression, sublimation, and displacement. She employed repression and denial to bury painful memories and avoid deep emotional connection with different men. She rationalizes harmful sexual interaction as a safety mechanism and regresses into dependency similar to that of a kid during significant anxiety symptoms. In the end, sublimation was the most effective way for her to cope with her problems, as it allowed her to channel her inner pain effectively into her career in professional journalism and her urban life in Toronto. On the other hand, she used displacement, such as imagining Sam Florek when she kissing another man, which showed that while these coping mechanisms provide temporary psychological comfort, they essentially distort reality and hinder true healing from the traumatic events she experienced in the past.

B. Suggestion

In this research, the researcher proposes that future research should analyze the psychological dynamics of anxiety and defense mechanisms and encourages the application of this same theoretical framework to contemporary romance novels or other popular fiction. Thus, this research is hoped to contribute to a better understanding of anxiety and defense mechanisms in modern life today. Furthermore, this study is hoped to be useful for readers in managing anxiety in their daily life. The researcher also hopes to read the novel *Every Summer After* in its entirety to understand the storyline, as well as the problems presented and how

to resolve them. Finally, the researcher hopes this study will contribute to the field of literature and serve as a foundation and reference for other research.

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