

The Analysis of Agoraphobia and Defense Mechanism of Anna in Joe Wright's Woman in the Window Movie

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ABSTRACT

This study analyzes the agoraphobia and defense mechanisms of Anna Fox in Joe Wright's *The Woman in the Window*. The research aims to determine the symptoms and defense strategies Anna utilizes to cope with her agoraphobia. A qualitative method with a descriptive focus was employed, involving in-depth movie observations and relevant document analysis. The analytic process begins by identifying Anna's agoraphobia symptoms and defense mechanisms, which are then examined in light of pertinent psychological theories. The results show that Anna exhibits three types of agoraphobia symptoms: physical, behavioral, and cognitive, in accordance with the National Health Service (NHS). 2022. *Agoraphobia*. England. The causes of Anna's agoraphobia are primarily psychological factors. Furthermore, Anna employs five defense mechanisms: isolation, projection, rationalization, denial, and displacement to manage her anxiety. This study provides a comprehensive understanding of how individuals with anxiety disorders cope with their condition, offering valuable insights into the real-life application of these psychological concepts.

Key words: Agoraphobia; Defense Mechanism; Movie

INTRODUCTION

Psychological disorders have become a significant subject of research and media representation, as they provide insight into the complexities of human behavior and mental health struggles. One prominent psychological condition that has garnered attention is agoraphobia, a severe anxiety disorder characterized by a disproportionate fear of specific environments, such as open spaces or crowded places, that are perceived as unsafe or difficult to escape. As stated by Zainuri in his research, the psychological and behavioral difficulties faced by individuals

with a fear of open spaces, illustrated through a case study of a student exhibiting intense anxiety about presenting in front of classmates (Zainuri, RatnaWulandari, 2020). Aligned with Joe Wright's film *The Woman in the Window*, Anna Fox is portrayed as a character profoundly impacted by agoraphobia, offering a striking depiction of the disorder's incapacitating effects. Her actions and symptoms reflect classic traits of agoraphobia, making her an intriguing figure for exploring the disorder's manifestations and coping strategies within the cinematic narrative.

This research explores Anna Fox's struggle with agoraphobia and the psychological defense mechanisms she employs to cope with overwhelming anxiety, reflecting key aspects of psychoanalytic theory. Sigmund Freud introduced the concept of defense mechanisms as unconscious tools used by the ego to mitigate internal conflicts between the Id (unconscious desires), the superego (societal expectations), and the ego (mediator). Anna Freud further expanded on these mechanisms, emphasizing their role in adaptive responses to anxiety-provoking situations as the psyche develops (Siegfried, 2014). In *The Woman in the Window*, Anna exhibits defense mechanisms such as denial, isolation, and displacement, showcasing her efforts to maintain psychological balance amid the challenges of agoraphobia. These mechanisms reflect strategies to unconsciously reduce anxiety and protect mental health when faced with overwhelming distress (Adriana, 2020).

This study aims to analyze Anna Fox's symptoms of agoraphobia in *The Woman in the Window* using psychological frameworks like those from the National Health Service (NHS), identify the psychological factors contributing to her condition, and evaluate the defense mechanisms she employs to manage her anxiety. By exploring the psychological dimensions of agoraphobia and defense mechanisms in Joe Wright's film, the research provides a comprehensive understanding of how mental health conditions influence behavior and coping strategies. This analysis highlights the manifestations of agoraphobia and adaptive psychological tools, contributing to broader studies on human psychology and mental health awareness.

LITERATURE REVIEW

The Agoraphobia

National Health Service (NHS), an official healthcare system in England mentions agoraphobia is the fear of being in situations where escape is impossible or that aid will not be available if things go wrong. NHS has completed its information about agoraphobia with symptoms, causes, diagnosis and treatment. Many people believe that agoraphobia is merely a dread of open areas, but it is in fact a more complex disorder. Someone with agoraphobia may be afraid of taking public transportation, going to the mall, or leaving the house. When someone with agoraphobia is in a stressful environment, they may typically exhibit panic attack symptoms such as rapid heartbeat, quick breathing, and feeling hot (National

Health Service (NHS), 2022).

Yaslinda Yaunin says agoraphobia is a type of phobia that causes severe disability for patients because it makes a person unable to function well in the workplace or in social environments outside the home (Yaunin, 2012). According to Asmundson (2014), Anxiety or fear of being in public places, whether real or anticipated, is the hallmark of agoraphobia. The symptoms of this fear or anxiety are present most of the time in two or more of the following five scenarios: using public transportation, being in open spaces, being in enclosed spaces, standing in line or in a crowd, or being outside the home alone (Asmundson, G. J. G., Taylor, S., & A. J. Smits, 2014). More accurately, agoraphobia is defined as a condition in which sufferers feel helpless, frightened and hesitant to leave a place of perceived safety or when faced with situations that could lead to feelings of helplessness or humiliation resulting from the onset of panic attacks that they tend to experience.

The Symptoms of Agoraphobia

National Health Service Organization (2022) mentions that agoraphobia has symptoms can be generically classed into three categories (National Health Service (NHS), 2022):

1. Physical Symptoms

Physical symptoms of agoraphobia typically appear when a person is in an anxious scenario or place. Many persons with agoraphobia, however, experience few physical symptoms because they avoid situations that make them uneasy. Physical symptoms of agoraphobia might be comparable to those of a panic attack and may include Rapid heartbeat, Feeling dizzy, Tinnitus (ear ringing) Feeling faint

2. Cognitive Symptoms

Agoraphobia's cognitive symptoms are feelings or thoughts that may or may not be associated with the physical symptoms. Cognitive symptoms may include fear which is panic assault that make someone look silly or experience embarrassed in front of other people. A panic attack could be life threatening – as an instance, you will be involved your coronary heart will forestall or you will be unable to breathe, drop your sanity, lose control in public.

3. Behavioral Symptoms

Symptoms of agoraphobia relating to behavior include Avoiding situations that could lead to panic attacks, such as crowded places, public transport, and queues, Being housebound – not being able to leave the house for long periods of time, needing to be with someone you trust when going anywhere and avoiding being far away from home.

The Causes of Agoraphobia

National Health Service Organization (2022) explains that most cases of

agoraphobia arise as a result of panic disorder. Agoraphobia can occur when a person experiences a panic attack in a particular setting or place. They become so concerned about having another panic attack that they notice the signs of a panic attack repeating when they are in the same setting or location. This causes the individual to avoid that specific circumstance or setting. Panic disorder, like many other mental health illnesses, has an unknown source. However, most experts believe that a combination of biological and psychological variables may be at play (National Health Service (NHS), 2022).

The Biological Factors

There are several theories about the biological elements that could be implicated in panic disorder.

- a. Fight or Flight' Reflect
- b. Neurotransmitters
- c. The feat network
- d. Spatial awareness

The Psychological Factors

Psychological variables that enhance the chance of developing agoraphobia include:

- a. A tragic event that occurred in childhood
- b. A traumatic incident, like a divorce, job loss, or bereavement.
- c. A prior history of mental health issues.
- d. Alcohol or drug misuse
- e. Being dissatisfied in a relationship

The Defense Mechanism

Sigmund Freud hypothesized that the defense mechanisms were the outcome of a conflict between the human psyche and the superego. Freud argued that the human psyche consisted of three different parts. The first was the human psyche, which contains our unconscious and biological desires. The second was the superego, which expresses social needs. Finally, the Ego handles the differences between the Id and Superego. Freud thought that the Ego used defense mechanisms to reduce or obstruct the impulses of the ID (Siegfried, 2014).

In addition, Anna Freud in *The Ego and the Mechanisms of Defense* (1966), Anna began by proposing a reinterpretation of psychoanalysis. According to her, many psychoanalysts have a general predisposition toward focusing on the deep innate impulses of the id at the expense of considering the ego. However, because the id is constantly unconscious, its processes cannot be examined directly (FREUD, 1966). It may also be difficult to witness the ego's processes, but the ego does exist partially within the conscious mind. Because the ego sees both the id's urges and the superego's restrictions, and because the ego is accessible to the psychoanalyst, she concluded, "This means that the proper field for our observation is always the

ego” (FREUD, 1966). Anna Freud identified and described ten defense mechanisms that are widely acknowledged in the field of psychoanalysis:

- 1) Repression
- 2) Regression
- 3) Denial
- 4) Projection
- 5) Reaction- Formation
- 6) Identification
- 7) Displacement
- 8) Rationalization
- 9) Isolation
- 10) Sublimation

Character

According to (Mulyawan, 2015), characters in literary works represent various aspects, including their physical appearance, personal qualities, and social lives. (Gumilang Afandi Putri, W., & Setyorini, 2015) emphasize that characters are individuals within a story who are crucial to the plot, making them essential components in drama or movies. Characters typically originate from five key sources: the story itself, unconscious thoughts, inspiration from art, music, or nature, real-life individuals, and composite characters. Each source contributes unique strengths, and combining them helps address limitations inherent in a single approach. In conclusion, characters drive the progression of a film’s story. Their appearance, behavior, and style are crafted to align with the film's themes, making them integral to the storytelling process.

Movie

Movies serve as both a form of entertainment and a source of valuable information, offering insights into different cultures and historical contexts. According to (Manesah, D., Minawati, R., 2018), movies are both aesthetic creations and tools for sharing information, capable of entertaining and educating audiences. As a powerful medium of communication, movies effectively reach large audiences through their audio-visual elements, including vivid imagery and sound. These features allow films to convey complex ideas in a short time, enabling viewers to transcend time and space while engaging with stories that reflect life. Regardless of their approach, all movies aim to capture audience attention and communicate meaningful content, catering to either niche or broad audiences. In addition to providing knowledge and information, movies document societal realities as they evolve. A key element often embedded in films is the moral message, which is communicated through various forms of expression, including dialogue, sound, and imagery. (Ridho, 2020) emphasizes that movies not only entertain but also address social issues relevant to their time, serving as comprehensive tools for societal reflection.

METHOD

Design and Sample

This study employs a descriptive qualitative approach, utilizing content analysis as the research design. The subject of analysis is *The Woman in the Window*.

Instrument and Procedure

The approach focused on interpreting Anna Fox's experiences with agoraphobia and defense mechanisms through an in-depth movie observation and its narrative. The research first involved library research, where relevant theoretical frameworks were explored, drawing from scholarly books, journals, articles, and credible online resources on agoraphobia and psychological defense mechanisms. The second step was data collection, which established an analytical framework aligning psychological theories with Anna's character portrayal. Observations included watching the movie multiple times to understand character development, analyzing the screenplay to identify pivotal moments, and taking detailed notes on key scenes and behaviors. For data analysis, the documentation method was used to identify patterns and correlate Anna's psychological symptoms and defense mechanisms with National Health Service (NHS). The findings were synthesized into a structured report to illustrate the interplay between agoraphobia symptoms and defense mechanisms in the context of the movie.

Data Analysis

The researchers organized the data relevant to the research topic. This process involved watching, identifying, and extracting key details that align with the study's focus on the representation of agoraphobia and the defense mechanisms of the main character in the movie. The data were then analyzed using the selected theoretical framework to address the research questions. Finally, the collected data were compiled, refined, and presented as a comprehensive research report.

RESULT AND DISCUSSION

The symptoms of agoraphobia in the main character

Three types of symptoms are found in *The Woman in the Window* movie. They are Physical Symptoms, Behavioral Symptoms and Cognitive Symptoms

Physical Symptoms

This symptom is apparent in the character when Anna protects herself in an open environment by using an umbrella to cover her body so that it does not have direct contact with the open space. It proved in the scene from 1:25:29 to 1:25:30. The night Ethan attempted to kill him; Anna fled upstairs with Ethan after her with a

knife. Anna tried to open the door to her house's roof and suffered rapid breathing until she attempted to crawl to the roof. Agoraphobia causes people to be afraid of open settings like parks and streets. Panic attacks can occur even when there are no individuals present. Anna as the main character shows physical symptoms of agoraphobia, which have characteristics such as rapid heartbeat, rapid breathing, feeling hot and sweating, trembling, and feeling faint. Anna said Help me! Help me! Jane. I'm coming, I'm coming Jane. I'm coming Jane. This scene depicts physical symptoms of agoraphobia, which have characteristics such as: rapid heartbeat, rapid breathing, feeling hot and sweating, trembling and feeling faint. Anna's panic after witnessing Jane being stabbed,

Behavioral Symptoms

Based on the scene from 00:04:57 to 00:05:12 in the living room with this dialogue between Dr. Karl and Anna. Dr. Karl said curiosity is evidence of a decreased depression pattern. Anna replied that people who snoop on their neighbors don't kill themselves. And then Dr. Karl answered, Let's try this. People who attempt suicide lose the right to joke about it. I have a review with Dr. Kenner this week. Seeing as I've been unable to get you out the front door for the last 10 months, she's going to wonder about the source of my optimism. The expression above shows that Anna never left her house for almost a year. This is not an easy thing to do for ordinary people; for quite a long time, Anna spent just at home. For Anna, not leaving the house is natural because she suffers from agoraphobia, or a disorder in which a person cannot leave the home alone. Anna has a mental disorder, and every week she has counseling with a psychologist. Dr. Karl will ask for an update on what's going on with Anna's environment. People with agoraphobia disorder cannot leave the house, as well as what Anna did is evident from figure 2 from what Anna told her neighbors that she could not leave the house. From the data above, Anna, as the main character, shows behavioral symptoms of agoraphobia, which has characteristics such as avoiding situations that can cause panic attacks, being indoors unable to leave the house for a long time, having to always be with someone, and avoiding being away from home.

Cognitive Symptoms

The type of this symptom is proved in scenes 00:14:43 when Anna is behind the door. Anna spends her time at home, viewing her neighborhood from her window. On Halloween night, Anna chooses to turn off all the lights in her house and not sell candy or fruit to trick-or-treaters. That night, Anna is awakened by the ruckus outside her house, and she looks out the window to see a group of children tossing eggs at her house. When she gets to the door, she is in a panic and faints, and her neighbor, a fictitious Jane Russell or Katherine Melli, approaches her. According to the National Health Service, cognitive symptoms of agoraphobia include the belief that a panic attack will make you look stupid or feel embarrassed in front of other people, that a panic attack will be life threatening—for example, you may be worried your heart will stop or you will be unable to breathe, losing your sanity,

and lose control in public, and people may stare at you. In the data above, Anna, as the main character, has the same symptoms, namely experiencing panic attacks that make it difficult for her to breathe when she is about to leave her house to scold the children who are throwing eggs at the entrance of her house.

Defense Mechanisms of the Main Character

There five defense mechanisms that showed by Anna in this movie. They are Denial, Projection, Isolation, Rationalization, and Displacement

Denial

This dialogue from the scene 00:05:22 to 00:05:47 in the bedroom, when Anna is as if talking to her husband who had died, proves that Anna is in denial.

Dialogue

- Man : I think you're reading into it.
 Anna : I've been a shrink for 15 years. I know a threat I hear one.
 Man : He's on your side, Slugger. He's the reason you're still here.
 Anna : It's not really therapy if there's a knife at your back.
 Man : He comes every week, rain or shine. He's been there all the way through.
 Anna : No, he's getting off on controlling me.
 Man : Really?
 Anna : Yes. Did you read about Evan? Take a look at the side effects.
 Man : I know you're not supposed to drink on it.
 Anna : They always say that.

From the dialogue and the data above, Anna talks on the phone with her husband and daughter as if they were still alive. It is clearly proved that Anna's denial is evident in her inability to confront the loss of her family. The devastating car accident that claimed her husband and daughter acts as the psychological root of her agoraphobia, yet she refuses to fully accept their absence, often acting as though they are still part of her life. For instance, Anna engages in one-sided conversations with them or behaves as though they could reappear, which highlights her difficulty in embracing the finality of her loss. This refusal to accept reality exacerbates her isolation and mental health struggles, anchoring her deeper into her agoraphobia. Throughout the film, as Anna unravels the mystery surrounding her neighbor's disappearance, she gradually confronts the truth about her life and her trauma. The narrative intertwines her journey of unraveling external events with her internal process of coming to terms with her denial, symbolizing her slow path toward self-awareness. This dynamic reflects how denial, while initially protective, ultimately hinders healing and must be confronted to progress psychologically. Anna's struggle with denial vividly portrays how individuals with mental health challenges may cope through avoidance, and how facing these deeply ingrained mechanisms is crucial for overcoming her fears.

Projection

In this dialogue below from the scene 00:38:14 to 00:38:39 in the living room, Anna shows projection that entails assigning her own undesirable impulses to another individual.

The dialogue

Anna : What is this?

Detective : Ma'am, you all right?

Anna : No, why is he here?

Detective : Mr. Russell believes that you made a mistake.

Alistair : You have never met my wife.

Anna : She helped me one night. We spent the evening together.

Alistair : No, no. No, I don't think so.

Anna : In fact, he came here looking for her.

Alistair : I was looking for my son, not my wife.

Anna Fox demonstrates the defense mechanism of projection from this dialogue, a psychological response where she attributes her own thoughts, emotions, or traits onto others. This defense emerges prominently as Anna copes with the intense anxiety caused by her agoraphobia. Confined within her home, Anna becomes increasingly mistrustful of those around her, projecting her fears, insecurities, and unresolved trauma onto others. A key example of this projection is evident in Anna's interactions with her neighbors, particularly the Alistair Russell family. Anna becomes fixated on their lives, attributing her inner turmoil and fractured perception of reality to their actions. She suspects them of hiding dark secrets, seeing conflict and danger in their behavior—a reflection of her own disordered and fragmented state of mind. Her distrust of external situations serves as an unconscious strategy to shift focus away from her struggles and channel them outwardly. This projection provides insight into how deeply Anna's agoraphobia affects her. Unable to reconcile her feelings of fear and helplessness, she perceives external threats that reinforce her need to isolate herself further. Through projection, the movie explores the interplay between Anna's psychological defenses and her struggle with agoraphobia, offering a profound portrayal of mental illness.

Isolation

Based on the dialogue between Anna and her psychologist, Dr. Karl in scene 00:04:57 to 00:05:12 in the living room proved that Anna does isolation to herself

Dialogue :

Dr. Karl : Curiosity is evidence of a decreased depression pattern.

Anna : People who snoop on their neighbors don't kill themselves?

Dr. Karl : Let's try this. People who attempt suicide lose the right to joke about it. I have a review with Dr. Kenner this week. Seeing as I've been unable to get you out the front door for the last 10 months, she's going to wonder about the source of my optimism.

Anna Fox exhibits the defense mechanism of isolation, a psychological strategy where she separates emotions from thoughts or experiences to cope with distressing events. Anna's agoraphobia reinforces this mechanism, as her fear of the outside world compels her to withdraw entirely from social interactions and confine herself within her home. This condition shows in this dialogue when Dr. Karl said he rarely gets Anna out the front door for the last 10 months. Anna's isolation manifests both physically and emotionally. She refuses to step outside, severing connections with the external world, and relies on fleeting, superficial interactions, such as conversations with her tenant or spying on neighbors, to maintain a semblance of engagement. This detachment allows her to shield herself from overwhelming emotions linked to her traumatic past, including the loss of her family. Isolation, while offering Anna temporary reprieve, amplifies her anxiety and perpetuates her agoraphobia. The movie highlights how this defense mechanism complicates her recovery, trapping her in a cycle of fear and avoidance.

Rationalization

In the scene 00:11:53 shows. Anna drinks alcoholic drink excessively every day. Anna Fox demonstrates rationalization as a defense mechanism to cope with her agoraphobia and traumatic past. Rationalization involves justifying unacceptable thoughts, feelings, or behaviors with logical but often self-serving explanations to avoid confronting deeper emotional truths. Anna's agoraphobia keeps her confined to her home, and she rationalizes this behavior by attributing it to her need for safety and comfort within familiar surroundings. She convinces herself that staying indoors allows her to focus on her interests, such as photography or observing neighbors, and avoids acknowledging the fear underlying her avoidance of the outside world. Additionally, Anna rationalizes her excessive drinking and dependency on medication by viewing them as necessities to manage her anxiety, even as they exacerbate her condition. While these rationalizations offer Anna temporary psychological relief, they prevent her from facing her fears directly and hinder her path toward recovery. This mechanism illustrates the complex interplay between her behavior and emotional struggles.

Displacement

In this dialogue below from the scene 00:39:43-00:40:00 between Anna and Ethan in the living room. When Anna is unable to respond directly to negative conditions, she redirect her impulses to another object.

Dialogue

Anna : Get Ethan.
 Ethan : Are you okay Dr. Fox?
 Anna : Tell them.
 Ethan : You've never met my mother

Anna Fox exhibits displacement as a defense mechanism, redirecting her pent-up anxieties and frustrations from her agoraphobia and emotional trauma to safer

targets. Displacement occurs when Anna's emotions or reactions toward substitute objects or individuals, typically because confronting the actual source of distress feels overwhelming or threatening. In the dialogue above Anna, in a short time, becomes angry because Ethan does not trust her when she tells him about someone who killed his mother. Anna's agoraphobia confines her to her home, where her fear of the outside world remains unaddressed. Unable to cope directly with her psychological trauma stemming from the tragic loss of her family, Anna displaces her anxieties onto those around her, including her new neighbors. For instance, she becomes excessively preoccupied with watching their activities through her window, projecting her emotional turmoil into a pseudo-investigative obsession. Her fixation on their lives becomes a substitute for facing her own unresolved grief and fears. Furthermore, Anna's interactions with others, such as her therapist and acquaintances, often display irritability or misplaced anger. These reactions indicate an unconscious effort to divert focus from her inner struggles. Displacement provides Anna with temporary emotional relief, but it prevents her from confronting the deep-seated pain fueling her agoraphobia. This mechanism highlights the complex ways individuals cope with trauma and anxiety while delaying meaningful recovery.

Several studies have explored agoraphobia and defense mechanisms, utilizing various approaches and focusing on different characters. Warkey examined Moses' anxieties in *Exodus: Gods and Kings*, identifying neurotic, moral, and realistic anxieties alongside defense mechanisms such as repression and denial (Warkey, Esternita, Surya Sili, 2020). Similarly, Tarigan analyzed Big Mike's self-defense mechanisms in *The Blind Side*, highlighting his coping strategies to manage emotional instability and protect his family (Tarigan, Agita Br, Bima Prana Chitra, 2022). Meanwhile, Zainuri investigated the behavior of school students with agoraphobia, identifying symptoms like constant fear, trembling, and difficulty concentrating, supported by observations from teachers and counselors (Zainuri, RatnaWulandari, 2020).

Further expanding the scope, Yaunin documented a clinical case of panic disorder with agoraphobia in a young woman. This research linked childhood traumas, such as parental divorce and an emotionally stressful environment, to the development of the disorder (Yaunin, 2012). Pamungkas analyzed the agoraphobia symptoms in Anna, the protagonist of *The Woman in the Window* novel, categorizing her physical, behavioral, and cognitive manifestations (Pamungkas, 2019). In contrast, this present study distinguishes itself by examining both agoraphobia and defense mechanisms together in *The Woman in the Window* movie. Unlike previous research that focused solely on agoraphobia or defense mechanisms, this dual analysis offers a more holistic understanding. Additionally, studying the film adaptation provides a vivid visual perspective that complements earlier textual analyses. These combined insights contribute to advancing both psychological theory and the practical comprehension of mental health challenges, emphasizing the role of multidimensional analysis in addressing such complex issues.

CONCLUSION

In Joe Wright's *The Woman in the Window*, the protagonist, Anna Fox, grapples with agoraphobia and employs various defense mechanisms to cope with her psychological distress. Anna, a child psychologist, experiences profound trauma after a car accident that claims the lives of her husband and child. This catastrophic event triggers her agoraphobia, confining her to her home as the only environment where she feels safe. Throughout the narrative, Anna displays a range of agoraphobic symptoms, including panic attacks, intense fear of leaving her house, and avoidance of open spaces. Based on analysis, Anna's agoraphobic symptoms can be categorized into three types, as outlined by the National Health Service (NHS). Physical symptoms include rapid breathing, sweating, nausea, dizziness, tinnitus, chest pain, and shaking. Behavioral symptoms are evident in Anna's avoidance of crowded areas and public transportation, her tendency to remain housebound for extended periods, and her reliance on a trusted companion when venturing outside. Cognitive symptoms manifest in her anxiety about appearing foolish or embarrassing herself during panic attacks.

The psychological factors contributing to Anna's agoraphobia include a traumatic past, acute stress from events like bereavement, unresolved childhood trauma, a history of mental health challenges, substance abuse, and an unhappy relationship. Together, these elements underline the psychological depth of her condition. Anna's defense mechanisms further illuminate her response to trauma and agoraphobia. She exhibits five key strategies: denial, avoiding the reality of her circumstances; projection, attributing her insecurities to others; isolation, distancing herself emotionally from her pain; rationalization, creating justifications for her behavior; and displacement, redirecting her emotions to safer targets. These mechanisms not only aid her in managing her emotional pain but also highlight the profound impact of trauma on behavior and mental health. Anna's character offers a compelling exploration of the interplay between agoraphobia, defense mechanisms, and trauma. Through an in-depth analysis of her symptoms and coping strategies, the film presents a poignant understanding of how psychological conditions shape an individual's life.

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