

DEFENSE MECHANISM DUE TO MIA'S ANXIETY IN *PRINCESS DIARIES* USING FREUDIAN PSYCHOANALYSIS

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ABSTRACT

This study explores the psychological struggles of Mia Thermopolis in The Princess Diaries using Sigmund Freud's psychoanalytic theory. The analysis focuses on Mia's anxiety as she transitions from an ordinary teenager to the heir of the Genovian throne. Freud's model of the id, ego, and superego is used to understand the conflict between Mia's personal desires and societal expectations. Her id craves a normal teenage life, while her superego demands that she fulfill her royal duties. The ego attempts to balance these opposing forces, leading to intense anxiety and self-doubt. Furthermore, the study examines Mia's use of defense mechanisms such as repression and sublimation to cope with her psychological distress. Through a qualitative approach, this research highlights how unresolved inner conflicts shape Mia's character development, offering a deeper understanding of anxiety in young adult literature

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1. INTRODUCTION

Every person experiences some level of anxiety at some point in their lives. This is often described as the sensation of being uneasy about the future, worried, or afraid. The presence of real or perceived threats causes anxiety, which arises when one is preparing for an important presentation, taking a major exam, or facing life changes. It can be a mild worry or intense fear, and beyond. The symptoms of anxiety include a racing heart, muscle tension, sweating, restlessness, or difficulty concentrating. Anxiety also can be captured in literary works like novel.

The term novel is used to describe a narrative that incorporates various events, characters, places, themes, perspectives, and characters' viewpoints. The term is commonly known as *novel*. A novel is derived from the Italian novella, Spanish novella, French nouvelle for *new*, *news*, or *short story of something new*, and today it refers to a long narrative in literary prose. Abrams (1981: 119) says that in literature, novella means a *small brand-new thing*, and the word is then interpreted as "a short story in prose form." The use of anxiety in novels aims at making characters more appealing and moving the plot forward. By uncovering their vulnerabilities, it empowers the characters to develop and change

A novel provides many themes, and the themes of anxiety exist in novels like *The Scarlet Letter* by Nathaniel Hawthorne, where anxiety is deeply tied to themes of guilt, shame, and social judgment and it can be seen in this dialogue;

Hester: (voice trembling) "Arthur, I cannot bear this any longer. The weight of the scarlet letter is suffocating. Every glance from the townspeople feels like a dagger, piercing my heart anew."

The protagonist, Hester Prynne, is publicly humiliated for giving birth to her child outside of marriage. She fears the harsh, puritanical culture that stigmatizes her, making her a victim of social stigma and marking her with an "A" Her anxiety is heightened by her struggle to reconcile the guilt with the strength of her identity.

Another novel, *Little Women* by Louisa May Alcott, shows how the March sisters experience anxiety that extends beyond their family, social norms, and personal identity. The anxiety can be seen in this dialogue;

Jo: (*anxiously pacing*) "But at what cost? I don't want to be trapped in a life where my dreams are put aside because I'm expected to keep house and raise children. I want to write! I want to do something splendid!"

Jo March's fear of pursuing her unconventional desires stems from feeling trapped between the pressures of conforming to traditional roles and the demands of marrying, which she finds herself in. Despite the financial instability, the family struggles to cope with the challenges of their father's wartime deployment and ongoing military service. The sisters are under pressure to find their own paths in a world where women have limited opportunities, leading them to question their role in society and the future. The characters' anxiety is a major factor in shaping their experiences in both novels, impacting their relationships and decisions. It also allows the reader to explore their emotional and psychological journeys.

Meg Cabot is an American author, born on February 1, 1967, in Bloomington, Indiana. After growing up in Bloomington, she moves to Grenoble, France, and later to Carmel, Indiana. She completes her undergraduate studies in fine arts at Indiana University and then moves to New York City, where she starts her career as a writer. Meg Cabot's writing journey takes off in 1998 with the release of her debut novel, *The Princess Diaries*, which becomes a major success and is adapted into two popular Disney films. Her books resonate with both young adults and adult readers, with bestsellers such as the Mediator series, *the Heather Wells mystery series* (beginning in 2009), and *Avalon High* (2009). Cabot is now also an educator, and her works continue to have a significant impact on the young adult literature scene.

In Meg Cabot's "*The Princess Diaries*", Mia Thermopolis is a high school student who faces typical teenage challenges such as insecurity, difficulty with algebra, and feelings of unrequited love. As a normal New York teenager, her worries revolve around fitting in, making friends, and dealing with the typical difficulties of high school life. She suffers from anxiety due to her lack of self-confidence and often feels uncomfortable and isolated from her peers. However, Mia's life changes completely when she learns that she is the heir to the throne of Genovia, a small principality in Europe. This revelation, shared by her father Philippe Renaldo and her strict grandmother, Princess Clarisse Renaldo, transforms her normal life into one filled with royal responsibilities.

Mia's world is suddenly turned on its head when she discovers her royal lineage, a revelation that creates tremendous pressure and heightens her pre-existing anxieties. Out of nowhere, she is thrust into the role of a princess, where each action is closely observed, and every statement carries weight. Adapting to royal life compels Mia to learn the ins and outs of protocol, attend public engagements, and meet the expectations not just of her family, but of the whole nation of Genovia. These duties put her under significant stress, complicating her doubts and fears even more. Mia struggles with feelings of inadequacy, concerned that she may not meet the lofty standards set before her a worry that only exacerbates her anxiety. Caught in the struggle between her newfound identity and her longing for a typical life, she grapples with a growing internal conflict, particularly as her peers begin to shun her, leaving her feeling excluded and disconnected. Despite the allure of her royal position, Mia's elevated status introduces a new layer to her anxieties, as she always worries about letting others down and failing to fulfill her responsibilities. This sharply contrasts with her earlier concerns, which were primarily about trying to fit in as an ordinary teenager rather than carrying the heavy burden of leading a nation.

According to Sigmund Freud, the founder of psychoanalysis, an anxiety disorder is a manifestation of the internal emotional conflict that arises when someone suppresses experiences, feelings, or impulses that are too perilous or disturbing to be intentionally allowed to exist. This repression causes anxiety as a signal of imminent danger or an unsolved psychological issue. Freud's perspective on the unconscious suggests that it is a container for repressed thoughts, feelings, desires, and memories. The absence of recognition or integration of these repressed components into awareness results in anxiety, which functions as a protective mechanism to prevent the individual from confronting their own unacceptable thoughts or emotions.

This theory highlights the complex interaction between conscious and unconscious thoughts, emphasizing that unresolved psychological conflicts result in anxiety as a way of maintaining mental balance. According to Sigmund Freud anxiety is a response to Mia's sense of helplessness or loss of control as she struggles to adapt to her new identity and the expectations placed on her. In *The "Princess Diaries"*, Mia's anxiety aligns with Freud's characterization of anxiety as a struggle between obligation and desire, intensified by heightened vulnerability and fear of failure.

The founder of psychoanalysis, Sigmund Freud, is born in Austria and spends most of his childhood and adult life in Vienna (Gay, 2006). He enters medical school and trains as a neurologist, earning a medical degree in 1881. Soon after his graduation, he sets up in private practice and begins treating patients with psychological disorders. His colleague Dr. Josef Breuer's intriguing experience with a patient, "Anna O" who experiences a range of physical symptoms with no apparent physical cause (Breuer & Freud, 1895/2001), draws Freud's attention. Dr. Breuer finds that her symptoms abate when he helps her recover memories of traumatic experiences that she has repressed from conscious awareness.

According to Sigmund Freud, the human psyche consists of three components: the id, ego, and superego. The id represents our primitive, instinctual drives, including our desire for food, sex, and pleasure. The ego represents our rational, conscious self that mediates between the id and the external world. The superego represents our moral and ethical sense, as well as our sense of right and wrong. Together, these three components create complex human behaviour as they interact and influence each other. The id is impulsive and seeks immediate gratification, while the superego is concerned with social norms and moral values. This creates a constant internal conflict between our instinctual desires and our moral ideals. The ego tries to find a balance between the two, but this is not always easy. Furthermore, each individual's id, ego, and superego are uniquely shaped by their childhood experiences and environment. This can lead to complex variations in personality and behavior. Understanding the workings of the id, ego, and superego is a powerful tool for gaining insight into the human mind and behavior.

To navigate the tensions among the id, ego, and superego, the ego utilizes defense mechanisms unconscious psychological tactics aimed at alleviating anxiety and safeguarding the individual from emotional turmoil. For instance, through *Repression*, the ego hides painful memories or thoughts in the unconscious, protecting the conscious mind from distress. An individual who has endured a traumatic incident may not recall it consciously yet can still feel its impact. A prevalent defense mechanism is *denial*, where individuals choose to ignore an uncomfortable truth. For example, a person dealing with financial hardships might overlook rising debts as a means of evading stress. Likewise, *projection* entails ascribing one's unacceptable emotions to another, such as blaming others for dishonesty to conceal one's own deceitful tendencies. *Rationalization* permits individuals to come up with reasonable justifications for illogical or unacceptable conduct, like defending procrastination by insisting they function better under pressure. Conversely, *displacement* shifts strong emotions toward a less intimidating target; for instance, unleashing frustration on a friend rather than facing a challenging boss. When feeling overwhelmed by anxiety, people might turn to *regression*, reverting to childlike conduct for solace, such as crying or seeking comfort. In the case of *reaction formation*, an individual may display behaviors that starkly contrast their genuine feelings, such as exhibiting excessive friendliness to someone they actually resent. Finally, *sublimation* provides a healthier way to express unacceptable urges. For example, a person with aggressive inclinations might redirect their energy into competitive sports or creative pursuits, transforming their instincts into something socially acceptable. These defense mechanisms demonstrate how the ego ingeniously adjusts to sustain psychological balance, even if it involves altering perceptions of reality. In conjunction with the dynamics of the id, ego, and superego, they shed light on the intricate influences that shape human thought, emotion, and behavior.

The writer chooses to analyse the first volume of "*The Princess Diaries*" because it's related to Mia Thermopolis, the main character. Like Mia, the Writer struggles with public speaking, and her journey through anxiety in the story feels very familiar. The book's simple language makes it easy to understand, and Mia's experiences resonate with the writer's challenges, which makes the novel engaging and relevant for the analysis. Mia Thermopolis is portrayed as an introverted girl who struggles with public speaking. But by the end of it all, there is a scene where the author notices a huge change Mia starts to feel more comfortable sharing her feelings.

In Meg Cabot's *The Princess Diaries*, Sigmund Freud's psychoanalytic theory offers a perspective to analyze Mia Thermopolis's anxiety and her inner turmoil. Freud's model of the psyche composed of the Id, Ego, and Superego allows us to understand the conflict that arises between Mia's personal aspirations and her duties as a princess. The Id, symbolizing our basic instincts and desires, is apparent in Mia's instinctive responses to the overwhelming challenges she encounters. Her longing for a typical life, unburdened by the demands of royalty, clearly mirrors the Id's pursuit of instant gratification and pleasure. Conversely, the Superego, which represents societal norms and ethical standards, influences Mia's sense of obligation as a princess. She bears the burden of responsibility, continually struggling with the expectations placed upon her and the image she must maintain as a member of the royal family. Positioned between these two forces is the Ego, the logical aspect of Mia's mind, which strives to mediate the opposing desires of the Id and Superego. Mia's internal conflict between chasing her own happiness and meeting her royal duties exemplifies this interaction, where the Ego endeavors to make choices that bridge her personal wants and the expectations thrust upon her. This clash within her leads to Mia's anxiety, as she persistently wonders about her identity and the role she should occupy, both as an ordinary teenager and a princess. Freud's theory sheds light on how her variable emotions and choices are influenced by the intricate interplay of these three elements of the psyche.

Review Of Previous Study

The writer searches for articles that focus on *The Princess Diaries* and finds three studies that analyse the novel. The first article, "*Self-Actualization in Hierarchy of Needs of a Princess as Seen in Meg Cabot's The Princess Diaries*" by Rafli Achreinzia Oktaviane, explores Mia Thermopolis' psychological development using Maslow's hierarchy of needs. The study finds that Mia progresses through different levels of needs, from physiological to self-esteem, and ultimately reaches self-actualization. Initially, she struggles with low confidence due to her awkward

appearance and social isolation, but her royal responsibilities and friendships help her build self-esteem and a positive self-image.

The second article, "*Royal Subjects: Feminist Perspectives on Diary Writing and the Diary Form in Meg Cabot's The Princess Diaries Series*" by Hanna Liljeqvist, examines Mia's character from a feminist perspective. The study highlights Mia's transition from a quirky outsider to a more stereotypical feminine character, complicating the notion of the series as feminist texts. The diary format plays a crucial role in her self-expression, offering both empowerment and a space to navigate her royal duties. The study also explores themes of identity, femininity, and self-expression, noting how the series both challenges and reinforces traditional gender norms.

The third article, "*An Implicature Analysis in The Princess Diaries Novel: Pragmatic Analysis*" by Trie Cipta Budiati, uses a pragmatic approach to analyze implicatures in the novel. The study focuses on how conversational implicatures, where characters convey unstated meanings based on context, are used to reveal emotions, intentions, and relationships. This analysis highlights how implicatures help develop the plot and characters' personalities, providing deeper insight into their communication.

Different from the above previous analysis, on "*The Princess Diaries*" This study of Mia Thermopolis' character in *The Princess Diaries* is analysed through the lens of Freudian psychoanalysis, focusing on her internal conflicts and anxiety. Freud's theory of the id, ego, and superego explains how Mia's anxiety stems from the tension between her primal desires which is desire for normality and freedom (id), Balancing royal duties with personal desires. (ego), and societal expectations (superego). Mia's upbringing and societal pressures, particularly as a princess, contribute to her internal conflicts and anxieties. This analysis offers a comprehensive view of Mia's complex psychological struggles and personal growth throughout the novel.

2. RESEARCH METHODOLOGY

The qualitative methods chapter reflects my recent examination of the topic as found in Creswell (2013). These changes include an update on the characteristics of qualitative research, the types of designs available to the researcher, an extended discussion about the role of the researcher and reflexivity, and an improved section about the steps in qualitative data analysis and interpretation. Method used in this research is qualitative, Qualitative research involves collecting and analysing non-numerical data, such as text, video, or audio, to understand concepts, opinions, or experiences. This approach allows for an in-depth exploration of a problem or the generation of new ideas for further research. In this study, qualitative methods are employed to analyse the novel "*The Princess Diaries*" using Freudian psychoanalysis theory. This qualitative analysis provides insights into the characters' development and the underlying psychological principles that drive their actions and decisions.

Technique of data collecting

Data collection as a main stage in research can overshadow the quality of achieving results by decreasing the possible errors which may occur during a research project. Therefore, alongside a good design for the study, plenty of quality time should be spent in the collection of data to gain appropriate results since insufficient and inaccurate data prevents assuring the accuracy of findings (Kabir, 2016). The data collection process begins with thoroughly reading and understanding the novel "*The Princess Diaries*." This step ensures familiarity with the plot, characters, and underlying themes. Afterward, data relevant to the psychoanalytic theory is identified, focusing on passages that reflect the psychological dimensions of the characters. A random sampling of data related to the novel is conducted to ensure that various parts of the text are considered. Finally, the selected data is analysed using psychoanalytic theory to explore the psychological aspects and inner conflicts of the characters.

3. RESULT AND DISCUSSION

A. Mia's Unconfidence Due to Her Lack of Public Speaking Competence

Imagine waking up one day to discover that you're not just a regular teenager but the heir to a royal throne. In *The Princess Diaries*, Mia Thermopolis experiences this exact life-altering shift, which launches her into a whirlwind of pressure, expectations, and anxiety. Suddenly, her life is no longer about school, friends, and crushes; instead, it is filled with royal responsibilities, constant scrutiny, and the daunting expectation to behave like the perfect princess. This abrupt change thrusts Mia into a complex psychological struggle that fuels her anxiety, as she becomes torn between who she wants to be and who she is now expected to be.

Mia's new reality brings a host of challenges that deepen her insecurities and intensify her anxiety. First, the shock of learning she's the princess of Genovia shatters her normal teenage life, thrusting her into a role for which she feels unprepared. Mia's initial shock and anxiety about her new role: "*I'm not just a regular teenager. I'm a princess. A real live princess. The heir to the throne of Genovia.*" (Cabot, *The Princess Diaries*, p. 3) This abrupt transition creates an overwhelming sense of inadequacy, as Mia grapples with the sudden responsibilities now expected of her. Among the most daunting of these responsibilities is public speaking, which becomes unavoidable in her new role. Mia, who

already struggles with social interactions, finds the idea of addressing large crowds terrifying, as she fears embarrassing herself and failing to meet public expectations, Mia's fear of public speaking and growing anxiety: *"I can't even imagine what it would be like to have to stand up in front of a group of people and make a speech. I can barely get up in front of my class to give a report, let alone speak to a room full of strangers."* (Cabot, *The Princess Diaries*, p. 51). This insecurity is compounded by her grandmother, Queen Clarisse, who enforces strict standards for Mia, expecting her to embody grace, poise, and responsibility qualities that feel unnatural to Mia. As she tries to meet these exacting standards, she feels increasingly inadequate, fearing that any misstep will bring disappointment to her family and the kingdom.

Mia also wrestles with an internal conflict as she tries to reconcile her personal identity with her royal duties. She longs to maintain a normal teenage life attending school, spending time with friends, and navigating high school without the pressures of royalty. However, her obligations often clash with these desires, forcing her to choose between her personal identity and her royal role. This constant clash adds another layer to her anxiety, as Mia feels torn between who she is and who she is expected to be. Complicating matters further are the social dynamics at school, where Mia faces scrutiny from her classmates, who now view her differently. Their reactions increase her sense of alienation and self-consciousness, making it difficult for her to feel accepted and understood.

Freud's psychoanalytic framework through its concepts of the Id, Ego, and Superego provides a useful lens to analyze the psychological depth of Mia's internal struggle. Her Id represents her basic desires, particularly her yearning for a carefree teenage life without the pressures of royal expectations. Driven by the pleasure principle, the Id pushes Mia to seek enjoyment and personal happiness. Her Id resists the demands placed upon her and urges her to pursue freedom over royal obligations, creating an underlying rebellion against her new role, *"I just want to be a normal teenager... I don't want to have to go to any more royal meetings. I don't want to have to deal with the press or the public or my grandmother's crazy ideas about how to be a princess."* (Cabot, *The Princess Diaries*, p. 62). Opposing the Id, Mia's Superego represents the moral standards and expectations imposed upon her by her family and. Her grandmother's influence reinforces these ideals, pushing Mia to live up to the image of a "perfect princess" with grace, decorum, and responsibility, *"It's just so hard. One minute, I want to do the right thing and be a princess. The next minute, I just want to be me."* (Cabot, *The Princess Diaries*, p. 87) This strict standard fuels Mia's feelings of guilt and inadequacy whenever she prioritizes her own desires over her royal obligations, increasing her self-doubt and exacerbating her anxiety.

Caught between these two forces, Mia's Ego operates on the reality principle, trying to find a balance between her personal desires and societal expectations. Her Ego attempts to reconcile her desire for a normal life with the demands of her role, seeking practical compromises that satisfy both the Id and Superego. For instance, Mia's Ego tries to fulfill her duties to satisfy her grandmother and the public, while still carving out moments for herself to enjoy typical teenage experiences, *"I try to be a good princess, but sometimes I just want to scream and run away."* (Cabot, *The Princess Diaries*, p. 102). However, this balancing act is exhausting, and Mia often finds herself feeling overwhelmed as she tries to keep up with the conflicting demands of her Id and Superego. This creates a continuous cycle of tension and self-doubt, with her Ego constantly coping with the demands of both her personal desires and her royal responsibilities.

The interplay between the Id, Ego, and Superego drives Mia's internal conflict and deepens her anxiety. Her Id yearns for a simple, happy life, clashing with her Superego, which insists on her becoming the ideal princess for the sake of family honor. Her Ego struggles to mediate this clash, often feeling unable to handle the demands of her dual roles. This continuous tension shapes Mia's character development, as she gradually learns to balance her personal identity with her royal duties. Freud's theory thus explains the intensity of Mia's anxiety as a result of this internal struggle to reconcile her personal desires with societal expectations. Over time, as Mia gains confidence, she begins to navigate these forces more effectively, finding a path that respects both her personal identity and her royal obligations. Mia's journey highlights the universal adolescent struggle to find a sense of authenticity while meeting the expectations of others, making her story relatable and deeply resonant.

B. Mia's manifestation to cope with her anxiety using Freudian psychoanalysis

In *The Princess Diaries*, Mia employs various defense mechanisms to manage her anxiety, which reveal layers of psychological depth in her character as she navigates the challenges of balancing personal desires with familial and societal expectations.

One prominent defense mechanism she uses is **repression**. Mia suppresses her true feelings about attending the college her parents prefer, prioritizing their wishes over her own. Rather than openly addressing her hesitation and potential dissatisfaction with their choice, Mia avoids discussing her true feelings, fearing that confrontation might disrupt the family harmony she values deeply *"I just let my parents think I was going along with their plan, even though it was really the last thing I wanted to do. I didn't want to fight them on it, and I didn't want to disappoint them. I just... kept quiet about it"* (Cabot, *The Princess Diaries*, p. 128). This repression of her authentic desires leads to a build-up of

internal stress, which manifests in moments of emotional distress, especially when decisions about her future intensify. Mia's repression reflects her struggle to maintain peace within her family, choosing to internalize her discomfort rather than risk conflict a choice that highlights her vulnerability and her reluctance to fully assert herself. The cost of this repression, however, is a heightened sense of anxiety and internal conflict, which weighs on her as she navigates critical life choices.

Another defense mechanism Mia relies on is **sublimation**, particularly evident in her decision to attend Sarah Lawrence College. This path aligns with her creative aspirations while still meeting some societal expectations of her family. By transforming her anxiety about identity and independence into motivation for pursuing artistic goals, Mia channels her repressed desires in a positive, fulfilling direction. Her choice of Sarah Lawrence represents a form of self-assertion, as she seeks an educational experience that resonates with her personal values and independence, even though it might diverge from the traditional paths her family might envision for her, *"I decided to go to Sarah Lawrence, which is what I really wanted. It's a place where I can be me, where I can explore what I want to do with my life, and still be in a place where my parents can't say I'm doing something crazy."* (Cabot, *The Princess Diaries*, p. 141). Through sublimation, Mia is able to satisfy her desire for authenticity and self-expression while simultaneously meeting societal standards, illustrating a balance between individual needs and external obligations. This act of sublimation showcases her growth as she learns to integrate her aspirations with her responsibilities, marking a significant step in her personal development and self-definition.

Mia's **relationships** also play a crucial role in shaping her identity and providing emotional support that alleviates her anxiety. Her friendship with *Lilly Moscovitz* and her connection with *Michael Moscovitz* serves as foundations of stability, acceptance, and validation in a life otherwise dominated by royal expectations. With friends like Lilly, Mia finds a safe space where she can express her thoughts, explore her identity, and feel understood without the pressures of her royal role. Lilly's fiercely independent spirit inspires Mia to value her own individuality and challenges her to articulate her true feelings. Through her interactions with Lilly, Mia learns about the importance of authentic connections and the role that supportive relationships play in navigating her complex emotions, *"Lilly is the only one who really gets me. She's the only one who knows exactly how I feel about everything, even though I can't always express it the way I should."* (Cabot, *The Princess Diaries*, p. 112). This sense of acceptance from her friends helps Mia feel more secure in her choices, reinforcing her autonomy and allowing her to explore her own identity in ways that are unburdened by societal pressures.

These relationships also offer Mia a buffer against the expectations that weigh heavily on her, providing her with a reminder that she can be accepted for who she is, not just as a princess. This social support is essential in her journey toward self-confidence, as it empowers her to assert herself more openly and align her decisions with her true desires, rather than merely conforming to external demands. Mia's relationships become a source of resilience, helping her navigate the conflicting demands of her royal background and her aspirations for independence, thereby reinforcing her journey toward self-acceptance and emotional maturity. Through these coping mechanisms repression, sublimation, and the supportive relationships that ground her Mia gains a deeper understanding of her identity and learns to handle her anxiety with increasing confidence and resilience.

4. CONCLUSION

Mia Thermopolis's fears in *The Princess Diaries* are an expression of the inner conflict between her desires and the expectations placed on her. Using Sigmund Freud's concepts of Id, Ego and Superego in psychoanalysis, Mia's conflict becomes clear. Her Id drives her desire to live a normal and carefree teenage life. Her Ego attempts to balance these opposing forces but are often overwhelmed, leading to feelings of anxiety and self-doubt. , while her Superego demands that she meet the strict standards of royal behaviour. Mia represses her fear of failure and her desire to escape from her royal duties, which leads to increased anxiety and surface in moments of stress and self-criticism. This inner tension has a profound impact on her personality development, making her journey a complex conflict between personal freedom and society's expectations. To cope with her anxiety, Mia uses defense mechanisms such as repression, where she hides her true feelings about her royal duties, and sublimation, where she channels her frustrations into positive goals, like pursuing her creative aspirations. These coping strategies, along with the support of her close relationships, help her manage the challenges of balancing her personal freedom with her responsibilities as a princess. By examining Mia's psychological challenges through Freud's theory, this study shows how unresolved inner conflicts profoundly shape characters' behaviours and emotional experiences, providing a deeper understanding of anxiety in young adult literature.



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