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The Unrelenting Suicidal Idealism in Jay Asher's *Thirteen Reasons Why*: a Psychoanalysis Reading

Dissertation submitted as partial fulfilment of the requirements for the degree of *Master* in Literature and Civilisation.

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Declaration of Originality

I hereby declare that this submission is my work and that, it contains no material previously published or written by another person nor material which has been accepted for the qualification of any other degree or diploma of a university or other institution.

Date: 02/09/2021

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Dedication

This work is dedicated to my beloved parents, to my dear sister and brothers, to my lovely fiancée, and to all those who encouraged me during these years.

Acknowledgements

Abstract

Suicide is the second most prevalent death case among young adults and school students, overpassing traffic accidents and homicides. It continues to be a fatal problem because most teenagers who commit suicide have severe psychological crises, mainly depression. In this vein, the current research aims to provide an in-depth look into the reasons leading to suicidal ideation among high school students in Jay Asher's novel *Thirteen Reasons Why*, relying on Freudian literary criticism. Therefore, this study is conducted to reveal the main characters' psychological shift, discuss their ability and inability to cope with anxiety, and interpret Hannah's types of anxiety and defence mechanisms that drove her to commit suicide. To this end, the results show that high school students suffer from being overly harassed by their peers at school, and thus they see suicide as a perfect solution to their problems, but it only causes suffering and failure to their friends and families.

Keywords: Anxiety, harassment, high school students, suicide, *Thirteen Reasons Why*.

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General Introduction

All people have encounters that may negatively impact their mental health. Problems and conflicts are normal parts of human life that occur within a person due to external forces. Some individuals are tormented by the anxiety, terror, distressing memories and conflicts that arise within their minds. Thereby, they may reveal unpleasant or undesirable reactions and emotions to small arguments. These feelings can shift their psyche through factors that affect their perception and judgement towards others. To overcome external threats and those overwhelmed feelings, people resort to ego defence mechanisms. Some can handle the anxiety while others cannot, and apparently, not everybody is strong enough to break through the traumatic events. Jay Asher's novel *Thirteen Reasons Why* attempts to reveal verbal, physical and sexual harassment effects on young adults' mental well-being. Indeed, the novel's characters strive to live a comfortable school life without being harassed and humiliated, but it is almost impossible to achieve this goal.

Moreover, the author describes the main characters' suffering in causing the death of a classmate and depicts the consequences of hurting her. He uses *Thirteen Reasons Why* to portray the impact of bullying on adolescents' mental health and the attempt to end their misery by committing suicide. Therefore, Asher discusses high school students' psychological problems and raises awareness about suicide to prevent other self-destructive behaviours.

This research aims to establish a Freudian psychoanalytic interpretation of the psychological shift in the characters' mindset and the main reason for succumbing to suicidal ideation. It seeks to present the origins and the theoretical context of Freudian psychoanalysis by defining concepts related to psychoanalysis to have therapeutic insights and justification into the case of suicide that Jay Asher alluded. Additionally, it attempts to explain the cause of anxiety and defence mechanisms that the characters did to relieve the anxiety.

In this regard, the main research question, which comes to the mind, attempts to discover how do teenagers obtain such suicidal thoughts?

The following research questions are presented to get answers to the research problem mentioned above:

➢ How does Sigmund Freud explain the structure of personality?
➢ To what extent Does Freudian psychoanalysis help in assessing the main characters' causes of anxiety and defence mechanism?

➢ What are the effects of anxiety on the characters' lives?

In this respect, the following research hypotheses are formed based on the above research questions:

➢ Psychoanalytic theories may offer a strong perception and awareness of the suicide crisis among adolescents.
➢ The use of psychoanalytic literary criticism can reveal the real reason behind the characters' anxiety and defence mechanism to repress unpleasant events.
➢ Anxiety can be the primary cause of the characters' self-destruction.

A psychoanalysis approach has been used to answer the research questions and prove the accuracy of the research hypotheses above. Books, journals, documents, dissertations, and websites have been used to collect data on the works of scholars and theorists in the field of psychoanalysis.

This research work contains three chapters to present a detailed analysis of suicide among high school students. The first chapter gives a historical background of the origins of psychoanalysis. It introduces the role of the super-ego, ego and id on the human personality and their function on the consciousness levels. It also contains the enigma of exploring unconsciousness through Freud's interpretations of dreams.

The second chapter includes the theoretical foundation of anxiety and defence mechanisms. It explains the ego's functioning when endangered by external threats and uncovers the secrets of sexual development in childhood and its relation to adulthood. It also exposes the myths surrounding the tendencies towards rape and suicide by revealing human instincts and impulses.

The final chapter analyses the plot and characters of *Thirteen Reasons Why* based on Freudian theories. It shows the psychological shift of Hannah Baker, Clay Jensen, and Alex Standall and demonstrates the characters' ability and inability to cope with anxiety. It interprets Hannah's types of anxiety and the cause behind her suicide. It also reveals the defence mechanism applied by Hannah to diminish her anxiety.

Chapter One

Human Disciplines:

The Evolution of Freudian

Psychoanalysis

Chapter One: Human Disciplines: The Evolution of Freudian Psychoanalysis

1.1. Introduction

Psychoanalysis theory is one of the sources of this study of human psychics. It was one of the twentieth century's most impressive ideas and had a unique opportunity to advance the theory because the originator of psychoanalysis, Sigmund Freud, was introduced to the psychiatric world. There are various meanings for the concept of psychoanalysis. First, it is a school of thought in psychology that emphasises mental dynamics, childhood interactions, adult behaviour, and personality. Then, it is a process for the interpretation of unconscious psychic function. Ultimately, psychoanalysis is a clinical practice for mental diseases, specifically neurotic illnesses, to be treated.

The chapter opens with a brief background of psychology and the idea of psychology as a literary perspective focusing on literary psychoanalysis. Next, it sheds light on how Sigmund Freud managed the psychological theories' development and emergence, including the different sorts of the human mental triangle: id, ego, super-ego. It continues with Freud's principles, reality and pleasure principles. The part also covers the prime concepts of Freud's levels of consciousness, and finally, it concludes with the notion of psychoanalysis on the interpretation of dreams.

1.2. The History of Psychology

Psychology is the experimental and therapeutic process of human mental mechanisms and behaviour. The term "psychology" came out from the Greek terms: psyche, which signifies "mind", and logia, which represents "the study of"—simply related to the scientific investigation of the individual's mentality. It studies the human's mental part, derived from consciousness and unconsciousness that became the source of the psyche's primary function (Bradbury, 2017, para. 2).

Psychology's ultimate purpose is to comprehend human behaviour, mental functions, and cognitive processes by focusing on a better perception of mental wellness and mental disorder. In its early history, psychology was not a definite discipline until the late 19th century; its earliest roots can be followed back to ancient Greek times. In the 1600s, Rene Descartes, the French theoretician and scientist, introduced Dualism theory, where the body and psyche are two interactive entities that shape people's experience (Schultz & Schultz, 2016, p. 29).

However, the mid-19th century sparked the beginning of psychology when Wilhelm Wundt, the German physiologist and philosopher, used scientific research methods to study reaction times. "It has been said that before Wundt there had been plenty of psychology, but no psychologists" (Kendler, 1963, p. 40). His works highlighted several primary links between physiological science, human perception and behaviour. Later, he opened the first psychological laboratories in 1879 in Leipzig, Germany, officially starting psychology.

Subsequently, Wundt established structuralism, the first school of thought in psychology. He used the Introspection method by looking to the patient's inner state to examine his emotions and thoughts in a structured way to develop a theory of conscious thought (Lopez-Garrido, 2021, para. 7). One of his students named Edward Titchener, formally established and raised structuralism, even though he deviated from many of Wundt's ideas and often misrepresented his mentor's lessons. Almost instantly, different theories started to emerge and strive for dominance in psychology (Schultz & Schultz, 2016, p. 89). In reaction to structuralism, philosophers including William James and James Angell have developed an American perspective known as functionalism, derived from Charles Darwin's theory on the fittest's evolution and survival. Both competing schools, structuralism and functionalism, were not so different since they were primarily involved with the self-conscious. Eventually, both failed to maintain dominance in psychology, superseded by the rise of psychoanalysis, behaviourism**,** humanism**,** gestaltism, and cognitive psychology (see Figure one) in the early and middle part of the 20th century (Dewey, 2017).
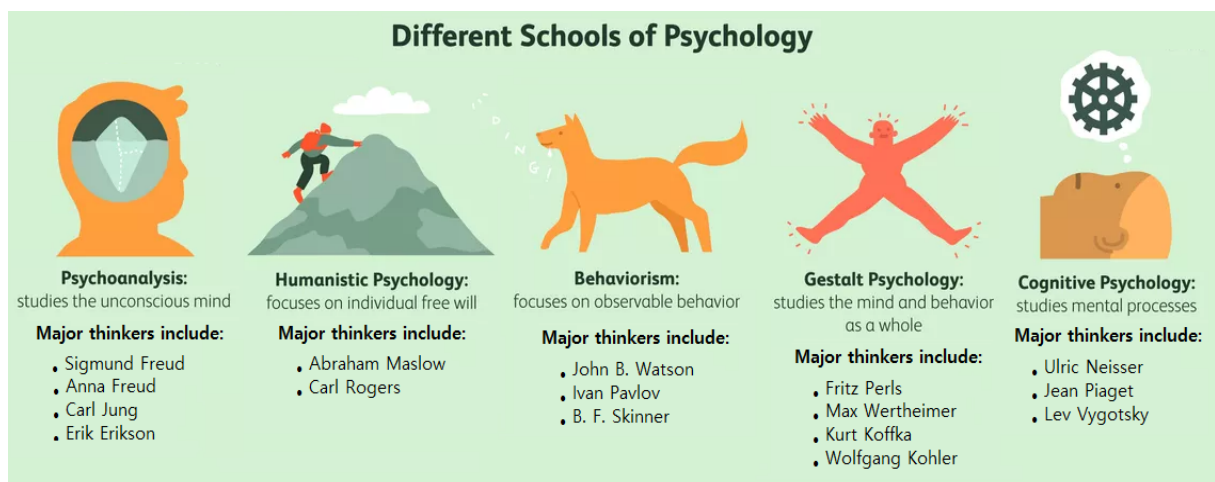

Figure 1.1. Major Schools of Thought in Psychology (Adapted from Cherry, 2020a)

Chapter One: Human Disciplines: The Evolution of Freudian Psychoanalysis

Psychology is a scientific study based on experimental observation and investigation. Its primary focus is on behaviour, and its objective is to understand human activity and adaptation mechanisms to improve humankind.

1.3. Basic Overview of Psychoanalysis

Psychoanalysis is a combination of psychological theories of the individuals' psyche and psychiatric treatment developed by many psychoanalysts worldwide, where Sigmund Freud founded it from 1885 to 1939. It emerged first in Europe and then grew to other areas (Daniels, 2020). In different applications, psychoanalysis was adopted as a philosophy of the mind's functioning, a therapy practice for psychiatric disorders, or a tool of social phenomena, arts and literary works.

According to Freud's lecture at Clark University's twentieth anniversary, the concept of psychoanalysis evolved through various stages of treating a hysterical patient (Freud, 2014). Breuer, a physician from Austria and Freud's mentor, had a significant influence on the foundation of psychoanalysis by taking an exciting case of hysteria entitled 'Anna O' of a patient called Bertha Pappenheim, which was treated by a variety of psychotherapists all over Europe. She was a young woman who lived a healthy life and was intelligent. Anna's father caught a deadly disease while she dedicated herself to caring for him. Sadly, the disease of her father was fatal, and he died (Boeree, 2017).

Anna experienced a set of mental and physical disorders reflected in symptoms as hydrophobia, paralysis, involuntary eye movements, and inability to eat, drink, speak or recognise her native language. Breuer showed compassion and concern towards her. He resorted to hypnosis in his sessions with Anna by letting her talk about her thoughts, feelings, and memories. In this way, Anna's treatment revealed promising results in disposing of the symptoms. 'Anna O' felt better and loved the treatment, which she named 'The Talking Cure' (Boeree, 2017, p. 7).

A few years later, both psychiatrists Breuer and Freud established a framework of hysteria and brought up their classical work *Studies on Hysteria* in 1895 and called this therapeutic tool 'Cathartic Method' where the hypnotised patient can recollect the traumatic incidents at the source of a specific symptom and remove the related pathogenic memory through catharsis (Lapsley & Stey, 2012).

Long after that, Freud has discarded hypnosis as a therapeutic technique. As he stated that: "I discovered that, in spite of all my efforts, I could not hypnotise by any means all of my patients, I resolved to give up hypnotism and to make the cathartic method independent of it" (2014, p. 17). According to him, the forgotten memories are in the patient's mind, ready to emerge in the conscious part but forced to stay in the unconscious and completely repressed by some resistive force that kept him from the most significant and traumatic memories. Freud realised that the symptoms' changes were more dependent on the patient-analyst relationship's nature because some patients could not be hypnotised; the symptoms reappeared as this relationship was disrupted (Freud, 1955, p. 33).

Afterwards, the hypnotic method was replaced by a new technique named 'Free Association', where the neurotic patient can read his conscious perceptions and memories without embarrassment or judgment. The strategy assumed that all memories are organised in one associative network, and the discussion would stumble upon the crucial memory sooner or later to decode their purpose, which was hidden by censorship effectively. To differentiate between the new method and the Cathartic technique, Freud introduced his new therapy under the name of 'Psychoanalysis'. He argued that the change from them reveals the dilemmas that endured in normality and that children's sexuality was essential for comprehending neurosis' aetiology (Lapsley & Stey, 2012, p. 3).

Freudian psychoanalysis was established from the observation and the study of patients' cases in his analytic practice. On this account, many practitioners have inspired Freud's theories, including Charcot (1825-1893) and Breuer (1842-1925).

1.4. The Human Psychic Triangle

Freud believes that we have so much confusion and pain in our lives and relationships when our mind conflicts. His patients' examination and analysis brought him to a final division of the human psyche into three subdivisions: the id, super-ego, and ego, which operate at distinct consciousness levels. Freud's principle is based on the interplay between the mind's three functions representing a constant movement between the levels (Stevenson, 1996, para. 1).

The *id* is a significant personality part of our primitive desires as thirst, rage, hunger, and the need for immediate satisfaction or release. We were born with our id, Freud argues; the id is an integral section of our personality based on our pleasure principle because it helps

us as newborns to gratify our essential requirements. The id desires anything that feels good careless of the conditions of the situation at the moment. It asks the ego to behave basically on getting only self-pleasure (Dewey, 2017).

The *super-ego* is the ultimate form of the ego that reflects the conscience founded during World War I in Freud's thoughts about narcissism. The super-ego grows because of the moral and ethical constraints that existed in us. In conflict with the id, where human lives only seek pleasure fulfilment, the super-ego permits the human race to meet the community's demands and be responsible for others (Thurschwell, 2000, p. 91).

The *ego* is the logical and rational side of our psyche that balances our conscience and instinctive urges. It takes into consideration people's interests and that our selfish needs and desires can harm us. The ego has to fulfil the id's needs and keeps the reality principle into account (Cherry, 2019). Freud, in his study on the human psychological forces on personality, noted that:

> The poor ego has a still harder time of it; it has to serve three harsh masters, and it has to do its best to reconcile the claims and demands of all three...The three tyrants are the external world, the super-ego, and the id. (As qtd in Zax & Stricker, 1964, p. 104)

The *ego, super-ego* and *id* function together to manage behaviour. The id transmits instinctual demands, the ego sets the necessity of reality, and the super-ego gives moral value to the action that is taken.

1.5. Pleasure Principle versus Reality Principle

One of Freud's theories originated in his earliest works is to complement the pleasure principle with the principle of reality, which implies the birth of an active consciousness in the subject, capable of intentionally ruling the subjectivity processes considering the external reality (Espinosa, 2015).

In the psychodynamic aspect of the individuals' psyche, the pleasure principle is the id's leading force that seeks to satisfy needs and urges immediately. It strives to gratify our essential and primitive impulses, including thirst, hunger, and sex. When those requirements are not fulfilled, anxiety or stress will arise. The pleasure principle helps drive behaviour, but it requires immediate gratification. Some demands obviously cannot be fulfilled whenever they are experienced. If we satisfy our needs anytime we felt hungry or thirsty, we may find

ourselves acting in a not decent manner for the specific moment (Moccia, Mazza, Nicola & Janiri, 2018, p. 4).

In early infancy, the id governs most children's activities and behaviours driven by their needs for eating, drinking, and different kinds of pleasure. Sigmund Freud has found that young children always try to serve these biological needs immediately, with little or no consideration of whether the behaviour is acceptable or not. As the children grow, the progression of the Reality Principle makes their childish behaviour less acceptable. After infancy, the ego grows to suppress the id's urges, whose basis is associated with reality. It assists in assuring that the id's desires are satisfied but agreeable in the actual world. The ego works with what Freud pointed to as the principle of reality; it seeks to meet the moral and social appropriate needs, where the reality principle pushes the ego to look for more rational and allowable ways to accomplish these demands (Moccia et al., 2018, p. 7). In this regard, Freud more justified:

> An ego thus educated has become 'reasonable'; it no longer lets itself be governed by the pleasure principle, but obeys the reality principle, which also at bottom seeks to obtain pleasure, but pleasure which is assured through taking account of reality, even though it is pleasure postponed and diminished. (as qtd in Thwaites, 2007, p. 21)

From this perspective, Freud considered that the two main interactive principles govern the mind: on the one hand, the pleasure principle directs the id to meet our essential needs to ensure survival. On the opposite, the reality principle helps ensure that our requirements are met safely and socially acceptable. Mutually, these principles describe the human subject as an entity balanced between the long-term practicalities of species survival and the instant pleasures of libidinal gratification, where these two trends could account for all experiences of suffering and pleasure, frustration and enjoyment (Moccia et al., 2018).

1.6. Consciousness Levels

As Freud explained, the mind is separated into three sections: the conscious, which is correlated with the full awareness of the self, including sentiments, thoughts and events. The unconscious part, which is the essential aspect of Freudian philosophy, and the preconscious level, includes all past events that can be recalled (Walinga, 2010).

1.6.1. The Conscious Mind

The conscious is the self-awareness in time and space. It occurs when the details on the current situation are treated. The conscious mind has a significant role in defending the subconscious from misunderstandings (Haanel, 1916). In this vein, Freud metaphorically explained: "The conscious mind may be compared to a fountain playing in the sun and falling back into the great subterranean pool of subconscious from which it rises" (as qtd in Marx, 2015, p. 39). The conscious is an easy transition of receptions from the outside world into the mind. It gathers all types of perceptions that the mind collects and differs from one individual to another. Freud often uses an iceberg metaphor to reflect the conscious on the iceberg's top that extends the sea's surface (see Figure two); the much bigger piece of the iceberg is beneath the sea, representing the unconscious (Cherry, 2020b).
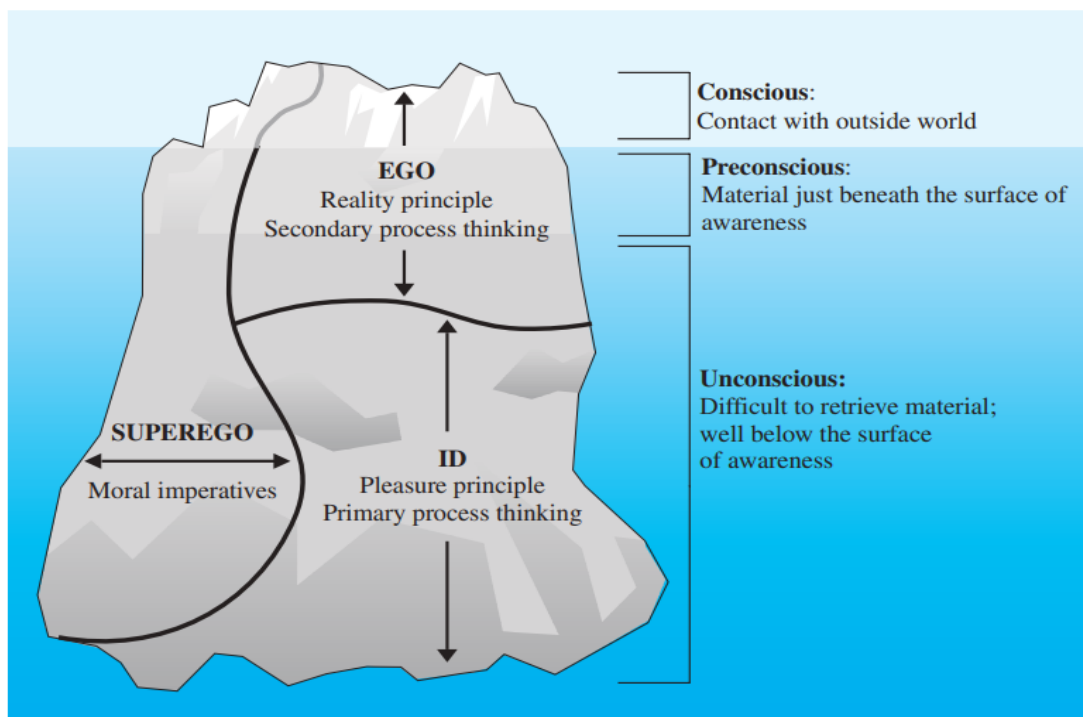
Figure 1.2. Freud's Levels and Structures of Personality (Adapted from Schultz & Schultz, 2017)

1.6.2. The Preconscious Mind

The Preconscious mind is a component able to be recalled, even when it is not in use. It includes events, thoughts and feelings that can be used in the future and easily recalled as needed (Freud, 2010). Freud assumed that most of the consciousness process is conscious for a short period, and then it turns latent. Nevertheless, it can be recalled depending on one

condition; it must be psychical. Often the preconscious mind is called the subconscious mind; it corresponds to the ordinary memory, where these memories will still be taken to consciousness at any moment. Freud further clarified the difference as follows:

> Two kinds of unconscious: one which is easily, under frequently occurring circumstances, transformed into something conscious, and another with which this transformation is difficult and takes place only subject to a considerable expenditure of effort or possibly never at all (...) We call the unconscious which is only latent, and thus easily becomes conscious, the preconscious and retain the term unconscious for the other. (as qtd in Deutsch, 2001, p. 95)

Therefore, the preconscious involves all that is unconscious and can, at the same time, be conscious.

1.6.3. The Unconscious Mind

The unconscious mind is the fundamental principle of the Freudian theory. It is the hidden storage of memories, suppressed feelings, anxiety, and traumas. In comparison to an iceberg, the conscious mind is the tiny section above the sea, unknowing the unconscious's massive dynamics beneath the surface that controls the individual's behaviour. Hence, one's acts are the result of unrecognisable motives (Dobie, 2011, p. 50).

Moreover, the unconscious comprises wishes, urges, and energies that occur there. Its contents experience painful events or forbidden desires. As Freud (1921) revealed:

> Properly speaking, the unconscious is the real psychic; its inner nature is just as unknown to us as the reality of the external world, and it is just as imperfectly reported to us through the data of consciousness as is the external world through the indications of our sensory organs. (p. 486)

Thereby, these repressed wishes and unpleasant events are wholly hidden from the conscious by reducing anxiety, guilt, or unpleasant memories by which individuals reveal their feelings or thoughts in indirect unique or symbolic ways like tongue slips, dreams manifestation, and mental or physical actions where the unconscious interferes with a suppressed wish or internal train of thought (Brill, 1949).

The free association unsealed a larger part of the unconscious mind where Freud's patients kept all their sad, gloomy thoughts and desires concealed and repressed from

preconscious and conscious in a fixation process, which is dynamic and not static. Psychoanalysts can explore and explicate the unconscious only by hypnosis because it cannot be recalled intentionally (Brill, 1949).

In psychoanalysis's literary perspective, the unconscious holds great interest and has an inherent representation that gives the literary artist strong viability. Freud personally stated that the unconscious was found by poets long before he did. He insists that literary texts, much like dreams, reveal the writer's secret unconscious wishes and anxieties, where a literary composition exposes the author's neuroses (Freud, 2010, p. 1074).

1.7. Literature and Psychology

The expansion of multidisciplinary literary works assembled the literary sciences with other scientific fields such as anthropology, sociology, psychology, history, and gender. The assemblage created various approaches in exploring the psychology of literature as a literary analysis used to read and clarify literary productions, literary writers, and readers applying different principles and theoretical frameworks of psychology (Kagan & Havemann, 1976).

Psychology and literature are two distinctive notions. Literature is a fictional theory with multiple forms and constantly changing (Wellek & Werren, 1956, p. 81). In contrast, psychology is the study of the mind, behaviour, and expression. It is the science that searches for answers to the soul's problems and looks for the image of how the individual's psyche would influence his responses (Kendler, 1963, p. 16).

As declared by Wellek and Warren (1956), psychology can merge in literature in terms of four traits by interpreting: the character's psychology, the author's psychology, especially in the process of creation, the kinds of psychological theories that appear in a literary piece, and finally the effect of a literary composition on its audience (p. 90).

Psychology of literature has a fundamental function in interpreting literature as many advantages provide researchers with guidance and more in-depth examining concerning the aspects of characterisation about the character's development. Hence, this kind of psychological investigation aims to examine socially complex literary works (Farzaneh, Razmjoo & Salehi, 2012).

Literature and psychology share the same function in life, where both deal with human obstacles as an individual or a social being and use the same principles, making the study's

central aspect based on the human experience (Farzaneh et al., 2012, p. 9421). For these reasons, psychology in the field of research and literary criticism is regarded as necessary. In this vein, the psychological approach can be employed in literature as an analytical tool, like applying the psychoanalytic approach originated by Sigmund Freud.

1.7.1. Psychoanalytic Literary Criticism

Literature and psychoanalysis have a paradoxical interconnection and become interdependent. As long as literature dives into the psychoanalytic substance, the psychic also dives into the literature's logic and realm. Therefore, these two divisions' paradox means that they all investigate the hidden self; the literary work reveals the unexposed self, while the psychic is the approach to examine it (Felman, 1977, pp. 7-9).

Psychoanalysis in literary criticism has a vital role in analysing a literary work psychologically, where the writer employs the psychoanalytic theories formed by Freud and reflects his own experiences imaginatively into literary texts. Freud (2010) argued that psychoanalysis aims to perceive and understand the unconscious mind's concept in mental health. Literature cannot afford any practical or theoretical basis to comprehend and deal with abnormal behaviour's motives. Thus, psychology's role is to give distinctive sets of such behaviour for much comprehending on personality development and mental disturbance or the personal incidents of those who have such dysfunctions (Coleman, 1984, p. 634).

Many psychoanalytic concepts influence authors' psychic and writing styles, such as the unconscious, psychic theory, dream's interpretation, and the relation between creativity and neurosis. Freud (2010) affirmed that novelists, poets, and artists use their creativity to express neurotic pressure through creative work, which gives perspicacity into reality and psychoanalysing a literary work that helps the audience grasp the authors' unconscious (pp. 1883-1885). For this reason, Freudian theories can be applied in the literature to analyse the characters and their behaviour regarding the narrative or poetic production and give us a theory or an approach of psychic literary criticism.

Literary most prominent authors as Thomas Stems Eliot and Marcel Proust explored the psyches' realm by employing symbolism, allusion, metaphor and many other psychoanalytic influences (Trilling, 1957). Abrams (1999) assumed that William Shakespeare's *Hamlet* proves people's perception of the complexities of individuals' minds. Hamlet was under the mercy of the Oedipus complex due to his hesitation to take revenge and

repressed psychosexual affection and fixation towards his mother, which led Freud to explain the indecisiveness, mental torture, and lack of will in Hamlet. Moreover, Abrams (1999) further clarified:

> Freud asserted that many of his views had been anticipated by insightful authors in Western literature, and he himself applied psychoanalysis to brief discussions of the latent content in the manifest characters or events of literary works including Shakespeare's Hamlet, Macbeth, A Midsummer Night's Dream, and King Lear. He also wrote a brilliant analysis of Fyodor Dostoevsky's The Brothers Karamazov and a full-length study, Delusion and Dream (1917), of the novel Gradiva by the Danish writer Wilhelm Jensen. (p. 250)

Psychoanalysis distinguishes literary productions as reflections of the mind, where the author casts the psychiatric symptoms in his writing. Freud's theory focuses on the psyche's consciousness and unconsciousness that shapes personality, impulses, and frustrations. It aims to reveal the unknown reasons behind neurosis to relieve the patient from the symptoms of anxiety.

1.7.2. Interpretation of the Dream

Psychoanalysis holds attentiveness in many fields concerned with dream's formation. The dream image includes experienced actual events, waking thoughts, ideas, feelings, and body sensation memories from the former or distant days and even from the infantile period (Freud, 2014). Accordingly, Freud (1921) asserted that the interpretation of dreams is the imperial path to an understanding of the human psyche's unconscious actions.

Dream Interpretation is a process of reading a dream as the patient expresses his dream and free-associate with the analyst over memories, recent events and words he recalls originated by Sigmund Freud. Irma's Injection dream was the first dream explained using the new approach, Dream Interpretation. Freud concluded that any dream could be analyzed and interpreted in actual life in the same way as his patient Irma (Freud, 1921).

In his famous work *The Interpretation of Dreams*, Freud explained that each dream is a hidden satisfaction of a repressed or suppressed desire. The dream outlets must assume a disguise to reach consciousness and its purpose (Bhuvaneswari, 2017). Furthermore, he reported that the parapraxes of mental life and dreams and the symbolic role of neurotic free

associations are included in the perception of mental determinism. These two signs convey importance in analytical interpretations similar to neurotic symptoms (Lapsley & Stey, 2012).

According to Freud, the dream carries two distinct sorts of content, the latent and manifest content—the process of translating feelings, thoughts, and urges in a dream. The manifest part is that the recalled dream usually is strong and bizarre. On the other hand, the latent content in a dream, the insight is distorted and blurred; it is the former day's residues. Freud argued that the unconscious mind is the central part that stimulates the manifestation of a dream for attaining gratification and wish satisfaction in the form of latent dreams (Lapsley & Stey, 2012).

Freud's dream interpretation theory gave the literary critic a much broader perspective while analysing the text. Therefore, literature is much like dreams manifests figuratively and symbolically. The authors' unconscious mind is often partly or entirely exposed within the characters of their production; they found the means through which latent fantasies, wishes and obsessions are gratified or expressed in their literary works and dreams (Bhuvaneswari, 2017, pp. 50-51).

The literary work is an analogy to a fantasy treated as the writer's symptom while the character is treated as a living being inside the fantasy (Bhuvaneswari, 2017, p. 51). It is similar to Lewis Carroll's novel *Alice's Adventures in Wonderland,* where the central figure is a young girl called Alice, who uses her ability to get lost in the dream state and make connections and observations in her real life. Carroll's work is much like we all do while dreaming (Turner, 2021, para. 2).

Conclusively, dreams are not of triviality, so dreams reflect the struggle to meet the unconscious wish. Besides, a dream's interpretation provides an essential clue to the unconscious nature and the symptom forming process (Lapsley & Stey, 2012, p. 3). For this regard, psychoanalytic criticism gave a broad invitation to the critics who judge the literary works by examining the authors' and the characters' psychology.

1.8. Conclusion

The current chapter presented psychoanalysis as a therapeutic practice that reformed the modern sciences and disciplines. Its presence expands to literary studies to uncover the hidden about the author, characters, and readers to more profoundly understand writing skills. For this reason, the research makes a psychoanalytical study of the novel: *Thirteen Reasons*

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Why by Jay Asher in understanding human psychology's nature to mediate between psychoanalysis' approaches and the novel by viewing the psychological devastation that inflicts the characters. Hence, Freud's theories are suitable for inspecting the individuals' psyche and behaviour to possess a piece of knowledge about human instincts and the motives behind people's self-destroying.

Chapter Two

Personality Development:

Human Instincts and

Self-destructive Behaviours

Chapter Two: Personality Development: Human Instincts and Self-destructive Behaviours

2.1. Introduction

The mystery of suicide has been a matter of concern for the philosophical, clinical and scientific domains for many years. Sigmund Freud had strived to clarify the paradox between the death wish and its association to childhood traumatic events of deprivation and loss. Freud had endeavoured to explain the effective defence mechanisms through which individuals attempt to reduce extensive anxiety and pressure to avoid self-destructive behaviours. These intrapsychic mechanisms revealed by psychoanalytic approaches are shaped from early life events to influence human functioning throughout life.

The chapter explores psychosexual development and its libidinal fixation from childhood. Next, it uncovers the fundamental aspects of rape and the explanation of masculine sexual assault on women. Finally, it examines deleterious early experiences associated with deprivation, trauma, anxiety, and suicidal tendencies in young adulthood.

2.2. Freud's Psychosexual Stages Development

Freud (2011) assumed that most people's personality forms during the early childhood years. In the early 20th century, he outlined a set of psychosexual stages on childhood sexual development. Each phase is marked by a unique characteristic that gives the child sexual gratification.

2.2.1. Oral Phase

The Oral Phase happens from the child's birth until 18 months. This stage's libido is reflected in the baby's mouth from the act of feeding and sucking on the breast or bottle. The infant is fed and satisfied by the breastfeeding or sucking activity. The oral eroticism of the infant is used for sucking the thumb and even other tangible things (Schultz & Schultz, 2017). From this angle, Freud stated:

> The first organ to make its appearance as an erotogenic zone and to make libidinal demands upon mind is, from the time of birth onwards, the mouth (…) The baby's obstinate persistence in sucking gives evidence at an early stage of a need for satisfaction which, although it originates from and is stimulated by the taking of nourishment, nevertheless seeks to obtain pleasure independently of nourishment and for that reason may and should be described as 'sexual' (as cited in Sofroniou, 2011, p. 35).

The baby relies on his parents, who feed and help him to develop a sense of trust and fulfilment through his mouth, resulting in pleasure.

The oral phase achieves its high point in the primary conflict of weaning, where it precludes the child's nursing sensory pleasures and the psychic pleasure of being gratified. Some deprivations may result in an oral personality and fixation, which is defined by an amusement with oral activities. This type of personality may have habits like overeating, biting nails or smoking. Typically, they grow enormously naive, following others and never lead or take a decision (Schultz & Schultz, 2017).

2.2.2. Anal Phase

It occurs between eighteen months and three years old, separated into two sub-stages: anal sadistic or expulsive stage and anal erotic or anal-retentive stage. Freud considered that the result of the child's pleasure is the disposing of faeces. During the parent's watch, the child is obliged to discover how to control his anal stimulation through using potty training or the toilet (Fleming, 2020).

The effects of anal fixation may lead in two types: the first is when the parents are lax, the outcome would be anal expulsiveness (messiness) where the child's personality will be wasteful, improvident, and chaotic; while the second is when the parents' responses are severe, the child becomes anally retentive (controlling), and he seeks perfection and cleanliness (Fleming, 2020). This stage aims to properly use the toilet, permanently affecting the person's efforts of possession and manners towards the authority, besides building personality values.

2.2.3. Phallic Phase

This stage is the most significant in the sexual development stages of the Electra complex in girls and the Oedipal complex in boys. It starts from three to five years old, where libido is centred on the genitals in both genders. Freud declared that children unconsciously develop a sexual attraction with the genital organs as the pleasure zone towards the parent of the other sex at this phase (Philip, 2010).

In this phase, the sexual feelings are related to the performance of genitals and libido is obtained when urinating. The child discovers the sexual difference where boys have a penis (phallus) and girls do not. Fears of castration threaten the boy because he notices that females

do not have a penis. Also, girls notice that boys have penises, but they do not. "Girls hold their mother responsible for their lack of a penis and do not forgive her for their being thus put at a disadvantage" (Freud as qtd in Irigaray, 1985, p. 46), resulting in penis envy, and mothers are blamed for it (Philip, 2010).

2.2.4. Latent Phase

The Latency Stage starts from six to 12 years old. Freud considered children's puberty to be paused in this phase. The parents restrict their child's sexual desires in which they are repressed. The ego and super-ego begin to grow and start adapting to the environment. The child proceeds through his stages of development and his defence mechanism (Fleming, 2020). The latent stage is characterised by the feeling of shame, guilt and politeness. Moreover, children become more sociable in expanding same-sex and opposite-sex friendships. The sublimated libido in latency aims to gain social and cultural accomplishments, such as school assignments and friendships (Fleming, 2020).

2.2.5. Genital Phase

In the teenage years, libido returns in full force because of the physical changes that occur with sexual maturity. It is the time of sexual reawakening, characterised by strong sexual impulses and desires (Philip, 2010). The child desires independence from his parents and seeks sexual relationships with the opposite sex, but the social restrictions prohibit such relation before the legal age of consent. This stage is difficult for the teen because hormonally driven sexual desires often control him (Fleming, 2020).

The individual transforms into a young adult at adolescence's end, where the self-love and pleasure-seeking infant becomes a reality-oriented and socialised adult. Thus, reproduction is the primary biological function of the genital stage (Philip, 2010).

2.3. Libido: Freud's Instinctual Theory

The fundamental goal of psychoanalysis is to bring the id's forces into awareness, which can be met directly to reduce the patient's dependency on ego defences. The overuse of ego defences creates neurosis in which the libidinal energies conflict with the social behaviour standards reflected in a person's psyche by the super-ego (Reber & Reber, 2001).

Libido is the individuals' sexual desire for a sexual encounter and "the energy, regarded as a quantitative magnitude (though not at present actually measureable), of those

instincts which have to do with all that may be comprised under the word love" (Freud as qtd in Scheidlinger, 1971, p. 11). In psychoanalysis, libido is the instinctual force or energy included in Freud's theory on the id, the mind's strictly unconscious part. Also, he explained that it is similar to hunger and the desire for power, asserting that it is an essential impulse that is an inborn and natural drive in all humans (Klages, 2017).

Freud brought up a set of developmental psychosexual stages where the libidinal force is fixated on distinct erogenous zones. Firstly, libido in the oral phase is in the infant's pleasure in sucking and nursing. Secondly, the anal phase is illustrated by the toddler's pleasure to manage his bowels through defecation. Then, the phallic phase with the oedipal complex and across the latency phase, the libido is latent to its awakening at puberty, known as the genital phase (Thornton, n.d.). Any failure to fulfil and adapt to these stages' demands could cause the libidinal drive to become fixated at the level of a particular stage, resulting in a kind of pathological personality trait in adult years. Abrams (1999) more clarified that the fixation of libido is:

> Present in the unconscious of every individual, according to Freud, are residual traces of prior stages of psychosexual development, from earliest infancy onward, which have been outgrown, but remain as "fixations" in the unconscious of the adult. When triggered by some later event in adult life, a repressed wish is revived. (p. 249)

Therefore, the psychopathological characters for Freud are immature, and psychoanalysis aimed to take these fixations to consciousness for the release of the sexual energy and be usable in a beneficial sublimation (Thornton, n.d.).

Libido is affected by biological, psychological and social features. Biologically, libido is regulated in individuals by the sex hormones, testosterone first and then dopamine, and neurotransmitters related to it, which operate upon the nucleus accumbens (Fisher, Aron & Brown, 2006). According to Silverman (1982), libido can be affected by internal psychological influences like mental tension, personality, and social factors like family, religion and work. Infirmity, medicines, lifestyle, relationship problems, and age can affect libido's force. However, an individual with an excessive or sudden increased sex drive may face hypersexuality, which may require treatment because it can lead to a loss of self-control (Stein, 2008).

The individual would need a sexual activity but may not have the chance to satisfy that need based on religious, moral, or personal reasons that oblige him to refrain from serving the urge (Baumeister, Catanese & Vohs, 2001). As stated by Freud (1922):

> The pleasure-principle however remains for a long time the method of operation of the sex impulses, which are not so easily educable, and it happens over and over again that whether acting through these impulses or operating in the ego itself it prevails over the reality-principle to the detriment of the whole organism. (p.5)

The individual's impulses can be repressed or sublimated. Thus, he can involve in a sexual encounter without a natural desire for it. Various causes harm human libido, including anxiety, weakness, pregnancy, and others (Baumeister et al., 2001).

In the development and continuation of devoted relationships between men and women, sexual urges are vital influences, and any decrease or loss of sexual desire can impact the relationship adversely. Deficiency in a partner's sexual desire will create complications if they are continued and unsolved. The partner's unfaithfulness could mean that the shifting sexual needs of a partner cannot be fulfilled any longer in the current relationship. Problems may result from a disagreement between partners' sexual interests or inadequate coordination between sexual needs and the partners' expectations (Mayo Clinic Staff, 2020).

In the end, Sigmund Freud originated libido to signify the instinctual psychical or physiological drive related to sexual impulses. It is crucial for human beings' endurance but supervised by the ego responsible for controlling the id's libidinal impulses and ensuring that these desires are served in acceptable forms.

2.4. Rape and Psychoanalysis

Sexual assault has numerous and severe consequences for the wellness of women's psyche. It leads to radical changes in the victim's image, especially within her social circle. It negatively impacts her perception of herself for the events she experiences. Rape disgraces the victim and deprives her of any intrinsic value or social rank as a person (Josse, 2010). Therefore, the feminist movement blamed psychoanalysis for neglecting the consequences of rape on the victim and focusing instead on fantasies and seductions, but it was out of Freud's control to provide help (Gardiner, 1992).

Chapter Two: Personality Development: Human Instincts and Self-destructive Behaviours

There is a durable myth on the causes that drive men to sexually attack women in which they cannot resist women's attraction, and they are sexually excited from sexual craving and deprivation. Men lose control of their sexual desires in the presence of unprotected women. Moreover, rape is a typical manifestation of masculine desire, and women enjoy being raped because they can easily resist rapists if they needed to. According to the hydraulic theory, the victim is the real culprit, and the man was completely powerless as he sexually forced her (Newman, 2017).

However, the feminist perspective rejects the concept that rape is the outcome of sexual impulses, arguing that it is "nothing more or less than a conscious process of intimidation by which all men keep all women in a state of fear" (Brownmiller as qtd in Wilson, 1980, p.3). Later, different studies discovered that the testosterone rate among rapists is not higher, and rape has no correlation with sexual deprivation. Each rapist has one of three motives: anger, sadism or the desire for dominance. Rape was never about a psychically healthy individual, but it was always a manifestation of psychiatric dysfunction, either transitory or persistent in sexual behaviour for non-sexual needs (Newman, 2017).

Selfishness, sexism, and callousness can transform a man into a rapist. Rapists are less empathetic, self-centred and manipulative, with disrespectful attitudes towards women. Most women do not report rape, and therefore men will not stop doing it. Men would cease sexual harassment and assault if they were severely punished by the law (Newman, 2017). Victims of rape with a frightening experience usually fear for their lives and pay for their freedom and safety in a sexual act. Anxiety and excessive fear from people's judgments are the primary responses after rape, and it can reaffirm assumptions about the victims as devalued persons (Notman & Nadelson, 1976).

Sexual abuse causes severe mental trauma, which has long been affecting a woman's life. Losing trust in people is one of the inevitable signs of such behaviour. The victim needs time to get over fear, stigma and distrust to seek help. Sexually forced women often do not share their feelings with anyone. They feel guilt and isolate themselves from their everyday activities. Victims of rape should attend psychotherapy sessions to overcome their unpleasant emotional experiences and regain their life's control (Chaudhury, Bakhla, Murthy & Jagtap, 2017).

Psychoanalysis began as depth psychology, a long-term treatment heavily based on patients' sexual experiences and memories, using a free association method. Freud was the

first to identify and investigate the sexual assault phenomena. He discovered that his hysterical female patients were sexually abused during their childhood and that their souls died while being sexually forced by men resulting in a self-hatred character (The Irish Times, 2003). Herman (2013) stated: "It results in the protean, dramatic, and often bizarre symptoms of hysteria which Freud recognised a century ago as disguised communications about sexual abuse in childhood" (As qtd in Dayton, p.155). Freud uncovered much legal, clinical and personal evidence that showed countless children were sexually molested, often by their fathers (The Irish Times, 2003).

In early 20th century Europe, Freud had his therapeutic practice in Vienna. He believed that child sexual abuse is a form of neurosis, clarifying that it is "someone who is cowardly or has become impotent and adopts children as a substitute, or when an urgent instinct (one which will not allow postponement) cannot at the moment get possession of any more appropriate object" (Freud as qtd in Mitchell, 1995, p. 43). His disclosures on rape received aggressive feedbacks because he disturbed the perpetrators.

The real offenders were several of his closest friends and fellow men. They strongly criticised him with outrage and accused him of insanity, where only the guilty would respond in this manner. The pressure was intense that he had to retreat his sayings on rape reports and declare that patient's traumatic memories were nothing but a mind's fabrication created by frustrated Oedipal motives and children's sexual assault has no basis in reality (The Irish Times, 2003).

To conclude, sexual offence awakens a woman's psychical defences and thus arouses feelings of guilt, anxiety, and inadequacy, leading to self-destruction and suicide. Freud's acumen into psychic abilities and traumatic experience showed that countless rape victims tend to undergo guilt, shame and uncertainty over what happened. For that reason, Freud had to deal with backlashes from the sexual offenders and save his career in which he retreats on his declarations on rape; this became the curse that hunted the legacy of psychoanalysis.

2.5. Anxiety: The Ego's Dilemma

Anxiety is a state that threatens the individual's comfort, triggered by forms of conflicts, tensions and frustrations. The roots of anxiety can be reflected in physical, psychological symptoms and other different anxiety-related pressures. Anxiety symptoms are

accompanied by feelings of discomfort and nervousness, characterised by distress, panic, and depression (Hilgard & Bower, 1975).

Psychically, Freud believed that anxiety emerges from a conflict between the id's desires and the defence of the super-ego, provoked by conflicting personal morals that favour society's principles. Freud considered anxiety a necessary part of the personality system (Spielman, Jenkins & Lovett, 2020). However, when individuals cannot cope with their anxiety, it is regarded as traumatic, resulting in neurosis and psychosis, where anxieties are divided into three sections: realistic, neurotic and moral anxiety (Freud, 2013).

2.5.1. Reality Anxiety

It originates in fear of danger or threats from real-world events. This type of anxiety can manifest in fear of wild animals, tornadoes, earthquakes, or fire. It drives us to behave in a way that deals with the threat. For example, an individual near a dog might fear his bite. The best way to reduce this anxiety is to avoid the stimulative object. Not surprising that the fear from this reality might be extreme since an individual might be frightened from leaving his home for fear of an accident or scared of lighting a match for fear of burning something (Freud, 2013).

2.5.2. Neurotic Anxiety

It has its roots in early life, in the conflict between reality and instinctual pleasures. Back in childhood, a kid is punished by a parent multiple times for an id's fulfilling, specifically impulsive related to sexual gratification or an aggressive impulse. Usually, children over-express their sexual and aggressive instincts; therefore, they get punished for it. The unconscious worry will result in neurotic anxiety and fear of getting punished over showing inappropriate behaviour driven by the id. The fear is not about the instinct itself but the results if the impulse is fulfilled, which arises a conflict between the id's desire and the ego's defences (Freud, 2013).

2.5.3. Moral Anxiety

It occurs from a conflict between the ego and the super-ego that reveals the fear of the individual's conscience. It refers to a person's motivation to express instinctual urges contradictory to moral values. Eventually, he will feel guilty, ashamed and find himself conscience-stricken (Freud, 2013).

Moral anxiety demonstrates the development of the super-ego. Usually, people with a puritanical and solid conscience will have increased conflict than someone with a lax condition of moral tolerance. Like neurotic anxiety in the child's punishment, adults will also take the punishment (penalty) if they break the norms in society in which guilt and shame follow moral anxiety. The cause of anxiety, one might say, is the person's conscience (Freud, 2013).

2.5.4. Anxiety Factors

According to Freud (2013), anxiety is frequently caused by uncertainty existed in someone's psyche or a problem faced that urges anxious feelings. Adler and Rodman (1988) assert that there are leading factors causes of anxiety: a terrifying experience, which is an unpleasant situation that could be re-experienced in the future if the person is in the same position; or an irrational thought where anxiety arises not because of an occurrence but because of the belief and the idea that is stimulative of anxiety.

Moreover, anxious individuals have excessive concerns from pessimistic thoughts. Freud explained that anxiety could be checked because of incompatibility between the id, ego, and super-ego. External problems can also cause anxiety, where it has five factors followed in conflict, frustration, environment, threats, and age (Freud, 2013).

To sum up, anxiety is the caution sign that causes pressure on individuals. It results from the ego's failure to mediate between the super-ego and the id's conflict. Anxiety warns a person that the ego is at risk, and if the reaction does not arise, the ego will be lost altogether. Humans' unconscious mind resorts to ego defence mechanisms to restore balance and reduce impulses, feelings, or events that cause anxiety and prevent the ego from being destroyed by pessimistic thoughts.

2.6. Ego Defence Mechanisms

Every person has difficulties dealing with feelings, thoughts, memories and impulses that can affect his everyday life. The individual's unconscious processes defend the ego against anxiety. The ego does its best to meet reality's demands, the id and the super-ego. However, when anxiety grows enormously, it defends itself by blocking the impulses unconsciously or reformulating them into a less threatening and more acceptable form using a technique known as the ego defence mechanisms (Boeree, 2009).

According to Freud (2010), people are simultaneously using many defensive strategies. The defence mechanisms have two essential characteristics. Firstly, it is a sort of interference and rejection of reality. Secondly, it goes unnoticed where individuals lie to themselves unconsciously for the defence mechanism to work sufficiently and hold all threats out of their awareness to fight anxiety in some steps, including:

2.6.1. Denial

Denial means preventing external events from awareness. It is a complete refusal to admit or realise that something has happened or is happening at the moment. People try to avoid anxiety, painful feelings and traumatic events, but no one escapes reality for eternity (Boeree, 2009). Denial may signify an outright denial of the certainty of a fact. Additionally, it implies the admission of something real, yet its importance is minimised. In another occurrence of denial, people often take the reality of the fact seriously, but instead, they reject their responsibility towards it and blame others (Malle, Guglielmo & Monroe, 2014). For example, individuals with alcohol or drug addiction frequently deny that they have an issue, whereas victims of traumatic experiences may deny its existence.

2.6.2. Repression and Suppression

Repression works to keep information out of consciousness. It is reflected in unpleasant thoughts, painful experiences, or wrong beliefs that upset the individuals. Rather than facing them, people tend to hide unwittingly in the hope of completely forgetting about them. However, these experiences do not just fade; they continue to shape our behaviour (Corey, 2009). For example, an individual with repressed memories of sexual abuse in childhood may find difficulties in having a relationship when he grows up.

Occasionally, we do this intentionally by taking the undesired events and feelings out of consciousness, known as suppression. Nonetheless, this anxiety removal of awareness is considered to be done unconsciously (Anderson & Huddleston, 2011).

2.6.3. Avoidance

Avoidance is a convenient choice that urges the individual to avoid particular situations, persons or thoughts by escaping from the cause of the unpleasant event. It serves as a dismissal of distressing feelings related to the increase of anxiety. For example, a person

with a traumatic car accident might avoid the place or avoid driving altogether (Bailey & Pico, 2021).

2.6.4. Projection

Projection involves the tendency of people to see and attributes their unacceptable thoughts or feelings to other individuals. Projection works so that the ego cannot recognise the manifestation of the impulse, which reduces anxiety (Boeree, 2009). For example, an individual has a deep hatred for someone, and he assumes that this person indeed has the same feeling.

2.6.5. Sublimation

Sublimation is a positive strategy to release negative energies. It enables individuals to redirect strong emotions and unacceptable urges by transforming these behaviours into more tolerable forms. Freud considered sublimation an indication of maturity that permits people to engage in socially supportive behaviours (Corey, 2009). For example, an individual who has anger issues might engage in kickboxing to release frustration.

2.6.6. Regression

Regression involves returning to the phases of sexual development and former objects while encountering a traumatic event. Sometimes, individuals revert to patterns of behaviours used previously during childhood and neglect coping strategies. Behaviours of regression vary significantly from one individual to another depending on which stage the individual is fixated. For example, a person may return to sleep with a stuffed animal, overeating or begin smoking excessively for comfort (Boeree, 2009).

2.6.7. Rationalisation

Rationalisation involves explaining feelings or behaviour of disappointment rationally or logically and avoiding the behaviour's actual reasons. It intends to make an impulse or an event less threatening by providing ourselves with excuses. Additionally, it may protect the individual's self-esteem and self-concept (Corey, 2009). For example, an individual fired from his job might rationalise that the work was unsuitable for him anyway.

2.6.8. Reaction Formation

Reaction Formation means behaving in the opposite manner of their senses. It reduces anxiety by hiding the real instincts and acting consciously in opposition to the impulse. For example, an individual might express kindness to someone he hates instead of revealing his true feelings of anger and frustration (Corey, 2009).

2.6.9. Aggression

Aggression involves feelings of anger related to tension and anxiety that lead to physical or psychological harm to the individual and his surroundings. This behaviour can be physical, verbal, mental and emotional. People resort to aggression as a reaction to the anxiety and pressure they are exposed to by others (Cherry, 2020c). For example, a person who experiences frustration and anger but cannot express it maturely might resort to aggression as a response to anxiety.

2.6.10. Displacement

Displacement means taking out a person's feelings, frustrations, and urges on less threatening people, family members, or objects. It deals with anxiety by discharging impulses and moving from a threatening object to a harmless target. It is safer for a person to argue with someone who poses no threat than arguing with another, leading to negative consequences. For example, a father got angry at his children or wife because he had a bad day at work (Boeree, 2009).

Another representation of displacement is *turning against the self*, where the individual becomes his substitute target for anxiety reduction. It refers to anger, hatred, and aggression towards the self and reflects our feelings of guilt, inferiority and depression (Boeree, 2009). For example, a wife might state clearly that she is responsible for her husband's infidelity as she did not communicate enough with him.

In conclusion, anxiety is a cautious indication of external danger that threatens the ego. People will endeavour to diminish or remove the ominous threat through different modes of defence mechanisms. Some defence mechanisms require to work together to deal with anxiety because they might not function by themselves. All these defence systems aim to relieve the person from pressure to live his life more efficiently.

2.7. Suicide: Freud's Life and Death Theory

Suicide is the intention to self-injure, committed by the individual to cause his death. The factors contributing to this phenomenon are reflected in nihilistic beliefs, physical and psychiatric disorders, and substance use disorders. Most suicides are impulsive stress acts, such as academic or financial difficulties, harassment or bullying, relationship problems like a breakup or the death of a close person (Hawton & Van Heeringen, 2009). In this respect, Freudian theorising on the conflicting drives of death and life instincts provided distinct evidence on the subject of suicide that made numerous philosophers and scientists expand upon it.

In the Freudian sense, the death instinct is the urge towards destruction and death, usually manifested through behaviours such as repetition compulsion, aggression, and self-destructiveness. It was proposed in Freud's essay *"Beyond the Pleasure Principle"* (1922). The death drive contradicts Eros (see Figure three), the tendency towards sexual encounters, reproduction, survival, and other life-producing energies. In post-Freudian thinking, the death drive is often called Thanatos, complementing Eros (Scarfone, 2017).

Figure 2.3. Freud's Theory on Death and Life Instincts (Adapted from Cherry, 2020d)

The first driving theory of Freud was related to the dynamics of the pleasure principle and the reality principle. The frustration arising from the external world changes the elements of the pleasure principle to correspond to the reality principle. In this theory, Freud emphasises that ego forces are instinctual in self-preservation and that sexual impulses are fatal. After the drive theory had changed, two distinct drives emerged: life and death forces of

those who desire to live and those who desire to die. The ego desires became death drives, whereas sexual energies are now on the life side (Duric & Matijasevic, 2019).

Freud's second drive theory began while developing his theories on melancholy and narcissism as he discovered that the ego is filled with death urges in the states of melancholy and mental torture where the super-ego is extremely painful on the weak ego. Freud saw that individuals with traumatic experiences frequently re-enact these events (Duric & Matijasevic, 2019). On the other hand, life impulses involve survival instincts, pleasure, and sexual energy, vital for sustaining humankind and the species' endurance. As Ricoeur affirmed:

> (…) The desire of the other is directly implied in the emergence of Eros; it is always with another that the living substance fights against death, against its own death (…) Freud does not look for the drive for life in some will to live inscribed in each living substance: in the living substance by itself he finds only death. (As qtd in Mikhailova, 2006, p. 22)

From this point, Freud asserted that people possess an unconscious wish to die, but life energy largely holds this desire. Hence, drives of death impact individuals internally, resulting in self-torture and suicide.

Suicidal ideation that began in adulthood derived from unpleasant deprivations and frustrations in childhood. They occurred from childhood sexual abuse or molestation, especially abuse done by family members. It is evidence of increased suicidal tendencies and previous suicidal attempts in comparison to the non-abused counterparts. Various studies have shown intolerance for autonomy, disorganisation, violence, ambivalence, and rejection among families of suicidal persons. Unsurprisingly, parents of suicidal young adults also showed to be highly suicidal depressed (Vivona, 1996, pp. 8-9).

In the empirical and theoretical literature, suicide and depression have been repeatedly associated. Numerous youth suicides noted significant signs of depression. Moreover, aggression stimulates external control by antipathy and hostile thoughts as it brings deadly drives towards the self and others. According to Menninger (1938): "Injustices perpetrated upon a child arouse in him unendurable reactions of retaliation which the child must repress and postpone but which sooner or later come out in some form or other" (p. 181). Therefore, aggressive acting includes self-destructive behaviour, belies depression and imports the hope that society can contain the destructive impulses (Vivona, 1996).

In post-Freudian theories on suicide, many therapeutic approaches to prevent self-harming proved a clear improvement in the psyche of the suicidal tendencies. Psychodynamic psychotherapy is one of several therapeutic interventions available to psychiatrists for the treatment of self-destructive patients. A psychodynamic perception of the patient's unconscious mind and its motives may provide clinical guidance to develop effective methods to eliminate the risk of self-injury and suicide (Yakeley & Burbridge-James, 2018).

In the end, suicide manifests in one personality, the murdered and the murderer. The suicidal characters carry three unconscious wishes: the desire to die, kill, and be killed. The torture inflicted by the super-ego brings suffering to the person and pleasure in pain. Thus, Freud's described a second mechanism for suicide where the super-ego becomes so harsh in its attack on the ego that it abandons the ego and leaves it to die. Besides, it opened up the possibility for understanding sadism, masochism, and self-attacks.

2.8. Conclusion

The current chapter provided detailed information about psychoanalysis as a tool to analyse Asher's novel *Thirteen Reasons Why*. The researcher saw that a theoretical framework about these evident pieces of information is essential to equip the research work with the required diction to strongly analyse the literary work and provide its readers with the essential features of psychoanalysis. Hence, the present chapter is the foundation of the practical chapter. The theoretical basis that forms the novel's analysis to measure and assess the characters' psychological shift.

Chapter Three

The Psychoanalytical Reading of the Novel Thirteen Reasons Why

Chapter Three: The Psychoanalytical Reading of the Novel *Thirteen Reasons Why*

3.1. Introduction

Thirteen Reasons Why by Jay Asher talks principally about adolescents' psychological problems experienced by numerous young adults attending high school. The novel's analysis depends on Freudian psychoanalytic interpretation to expose the prevalence of verbal and physical harassment among high school students. These forms of harassment are the main reason why students intend to commit suicide.

This chapter analyses the characters' psychological shifts, notably Hannah Baker, Clay Jensen, and Alex Standall. Moreover, it discusses Hannah's anxiety that affects her psychological wellness and explains her tendency towards suicide. Finally, it reveals the defence mechanism performed by Hannah's ego to minimise her traumatic experiences.

3.2. The Characters' Psychological Shift

All people are looking for the elusive elixir that helps them improve their wellness, comfort and peace of mind. They do their best to achieve pleasurable mental health and live a life free of anxiety; however, their psychological shift can turn delightful or obnoxious. The novel's characters strive from distressful events that cause them to suffer massively from a mental shift that negatively impacts their lives. They are diagnosed as follows:

3.2.1. Hannah Baker

Hannah is a young adult that suffers from traumatic events in her life. These distressing experiences make her vulnerable to psychological problems. She is the kind of person who can quickly grow neurotic because she always has negative emotions such as sadness, disappointment, and anger, which are illustrated in the quotation below:

> I circled your name first, Justin. And I drew a line from you to Alex. I circled Alex and drew a line to Jessica, bypassing names that didn't connect—that just floated there—incidents all by themselves. My anger and frustration with all of you turned to tears and then back to anger and hate every time I found a new connection. (Asher, 2007, p.117)

From the beginning till the end of the story, Hannah's happiness events are rare and feelings of anger, frustration, anxiety, fear, and sadness are the dominant side of her daily life. Hannah is very sensitive and affectionate. People around her may not realise that they negatively affect Hannah's psychological wellness, and thus her disappointment with them is revealed

through the tapes. Hannah feels comfortable when she isolates herself from people. She does not like to speak to other people because Hannah records every moment of her life, revealing things she never told before when she was alive. Hannah is emotionally devastated, and her psyche shifts severely. She suffers from intractable depression that makes her wish to die. Hannah encounters many unrelenting situations in her school. She is sexually harassed and has no friends. She starts recording seven cassettes containing the people she is disappointed with and contributes to her self-murder. As she finishes taping, she goes to the bathroom and kills herself by swallowing a bottle of pills.

In the end, Hannah does not like to communicate and feels comfortable being alone. She is a neurotic kind of person whose feelings can easily get hurt. Hannah experiences traumatic incidents of sexual assault, which make her, feel helpless and worthless. She commits suicide because she lacks the human needs that her psyche requires.

3.2.2. Clay Jensen

Clay is a friendly and courteous young man. He undergoes low self-esteem and anxiety, and he fails to play his role in helping a friend. Clay is not sociable because he appears to be angry at people for their attitudes and previous mistakes. However, he does not express his dissatisfaction with aggression or violent deeds. His anxiety rises as he listens to the tapes, and it is evident in the excerpt below:

> I fight every muscle in my body, begging me to collapse. Begging me not to go to school. To go anywhere else and hide out till tomorrow. But no matter when I go back, the fact remains, eventually I need to face the other people on the tapes. (p.153)

Hannah's voice, recorded in a set of cassettes, causes Clay to remain troubled about what he did to drive her to kill herself. She said that the reasons why she murdered herself were because of those who received the tapes. The persons called on the cassettes are mostly her fellow students and the school's counsellor. The tapes highly progress Clay's anxiety, increasing it intensely as he gets deep into the story. Hilgard and Bower (1975) affirmed that anxiety is a situation that endangers the individual's comfort, and its roots can be reflected in physical and psychological symptoms. Clay's psyche becomes fragile, shifting into more emotional and physical manifestations like sadness, anger, nausea, muscle tension and shortness of breath. Furthermore, Clay still has anxious traits at the novel's end, but he develops strong ego defences by confronting his anxiety triggers bravely. Hence, the most

evident psychological shift sign is in Clay's ability to handle his anxiety. He is still listening to the cassettes and goes to Liberty High School, where the villains meet.

Another remarkable psychological shift in Clay is losing self-confidence and self-esteem due to his inability to cope with people. Clay could not defend his friend before her tragic suicide. His failure to communicate with her is shown in the section below:

> I wanted to talk to Hannah so many times after Kat's going-away party, but I was too shy. Too afraid. Watching Justin and his friends that day, I got the sense that there was more to her than I knew. Then, later, I heard about her getting felt up at the rocket slide. And she was so new to school that the rumors overshadowed everything else I knew about her. (p.16)

Clay suffers from low self-esteem caused by the rumours that surround Hannah's dignity. It impacted him to have low self-belief in reaching her because every time Clay wants to get closer to her, he becomes afraid that the suspicions turn out to be accurate. He is scared to get hurt if the rumours are true. In consequence, he is less sure about reaching her. However, Clay blames himself for Hannah's suicide because he could have defended her against the harassment she had encountered. Clay knows that he is blameworthy for Hannah's suicide. He feels guilty, confused, paranoid, and willing to get crushed at any moment because his super-ego makes him believe that he let his friend die. Clay's super-ego grows overwhelming with the fact that he is one of the reasons she killed herself. As asserted by Thurschwell (2000), the super-ego is the ultimate form of the ego that reflects the individual's conscience. It arises because of the moral and ethical constraints that existed in us. Clay's psyche shifts weakly; his ego does not bear the blame that comes from the super-ego's conscience about guilt and regret. He cannot look at people in the eye, and he assumes that people gossip about him when they are not. He cannot even do a single activity of getting on the school's bus.

Moreover, Clay wishes to finish the cassettes without making his parents worried. Clay cares for his parents, but he does not share his adventures with them, wherefore he lies. His mother used to distract his attention from listening to the recordings. Therefore, Clay goes outside home to concentrate on reaching his intention of listening to Hannah's story. He changes his circle of trust from parents to peers, especially to Tony. This shift is manifested in the following conversation:

> Mom, you scared me," I say. "It's nothing. A school project."My go-to answer for anything. Staying out late? School project. Need extra money? School project. And now, the tapes of a girl. A girl who, two weeks ago, swallowed a handful of pills. School project. "Can I listen?" she asks. "It's not mine," I say I scrape the toe of my shoe against the concrete floor. "I'm helping a friend. It's for history. It's boring. (p.9)

Clay's psychological shift here can be seen in the friendship that has grown between him and Tony. They frequently speak about Hannah, her self-destructive indications, how the cassettes existed, and Clay's love for her. These discussions served Clay to be highly relieved, where he and Tony found things that made them laugh during the conversations. Bucher and Hinton (2014) see that friendship develops social interaction, which improves individuals' self-confidence. It contributes to anxiety reduction and boosts self-esteem. Clay feels appreciative of Tony's support because talking with him promoted Clay's self-confidence to achieve his aim in understanding Hannah's motive towards death. Tony has encouraged Clay to overcome his anxiety and obtain more confidence in other life aspects, including friendship within school life.

Clay succeeds to play his role in being a friend by supporting his comrades as an act of his social responsibilities. Clay grows his sympathetic aspect, which represents the improvement of a character. This attainment is revealed in the statement below:

> Skye's walking down the same stretch of hall where I watched Hannah slip away two weeks ago. On that day, Hannah disappeared into a crowd of students, allowing the tapes to say her good-bye. But I can still hear the footsteps of Skye Miller, sounding weaker and weaker the further she gets. And I start walking, toward her (...) a flood of emotion rushes into me. Pain and anger. Sadness and pity. But most surprising of all, hope. I keep walking. Skye's footsteps are growing louder now. And the closer I get to her, the faster I walk, and the lighter I feel. My throat begins to relax. Two steps behind her, I say her name. "Skye." (p.156)

Clay was a failure in being a friend and caring for other comrades. He was unsympathetic towards his friends who needed help, mostly Hannah Baker and Skye Miller. Clay did not care for Hannah when she was still alive. He abandoned Skye when she needed him on the bus, where she could have been harassed just like Hannah. However, his remorse over losing Hannah and his failure to help her through her suffering urged him to develop socially in friendship. Clay learns a lesson from his involvement with Hannah in order that Skye does not

suffer the same tragedy. He interacts with Skye and seeks to be her close friend by doing what he never did for Hannah. Clay's ego was tortured enough by his super-ego, and thus his id wants him to forget the pain caused by Hannah's tapes by starting a new relationship with Skye.

Eventually, Clay shifts sympathetically to support another friend. He copes with his psychological problems and challenges his anxiety by confronting courageously what triggers his anxiety. Clay overcomes low self-esteem, self-blaming and regains control over his life by boosting his self-confidence thanks to a friend. He starts making new friends who need his help. He plays his role sufficiently by caring for them because more kids like Hannah have suicidal tendencies.

3.2.3. Alex Standall

Alex is a selfish young adult. He wants to irritate Jessica Davis and does something that would negatively impact Hannah. Alex's psyche shifts heavily depressed because he was the reason behind Hannah's suffering due to his selfishness in making a list of girls' body parts. He believes, what he has done, is not fair and his action is the main reason why Hannah Baker killed herself, demonstrated in the following utterance:

> And the next day at school, she wasn't there. I went home early that day," he says, "pretending I was sick. And I've got to admit, it took me a few days to pull myself together. But when I returned, Justin Foley looked like hell. Then Alex. And I thought, okay, most of these people deserve it, so I'm going to do what she asked and make sure you all hear what she has to say. (p.127)

Alex is driven by the death wish and feels guilty about Hannah's death caused by his selfishness in provoking Jessica. He is frustrated and pessimistic. He wants to play a sad song with his band members, but they refuse it because it is too upsetting. Alex keeps reminding himself about his colossal mistake and wishes to die. According to Freud (1922), individuals who have experienced distressing situations would often re-enact those experiences. They possess an unconscious wish to die, but it is the life impulses that vastly hold this desire. Thus, Alex carelessly and desperately throws himself into a pool. He sinks and hopes to be drowned.

At first, Alex was motivated by the id's desires when he created his Hot List that says Hannah's behind is better than Jessica's. Jessica got angry at Hannah because she thought that

the rumours about Hannah are true and that she had sexual intercourse with her boyfriend. Jessica thought that he broke up with her for Hannah, and therefore she put all her anger on Hannah, accusing her of betrayal. However, Alex's super-ego gives him a tremendous amount of guilt that makes him wish to die for what he did to Hannah and that he is the first reason for her suffering and suicide. Hannah was sexually harassed and raped by her school friends, making her feel humiliated. She lost all of her friends, and nobody was there for her. For this reason, Alex is regretful and ashamed of what he had done to Hannah. He is tormented by his guilt and blames himself for Hannah's death. Alex surrenders to what may happen to him because the only thing he can do is regretting his unfixable mistake.

Alex's psychological shift after hurting Hannah has turned into the worse. He is subjected to intensive depression after her suicide, and her cassettes were released. He always behaves in a way that shows his intention to end his life. Alex cannot bear the burden of what he did to Hannah. His guilt for his mistake makes him freak out because he did not mean to destroy Hannah. Alex's guilt and depression make him feel angry where he can easily be provoked. He wishes to die because he is the main reason why Hannah Baker killed herself.

3.3. Beyond Hannah's Anxiety and Suicide

Anxiety has always been a threat to Hannah's comfortable life. The feeling of discomfort follows her condition and grows her death instincts. Her anxiety is characterised by distress, fear, and frustration that she encounters through multiple levels. Freud (2013) divides anxiety into three parts: neurotic anxiety, reality anxiety and moral anxiety. It arises from the conflict that happens between the super-ego and the ego. Hannah's anxiety is strongly manifested in the novel and has two of three types of anxieties:

3.3.1. Realistic Factor

Hannah's experiences of fear and panic that endanger her happy daily life are the roots of reality anxiety. These responses make her feel worried about an uncertain danger she might face. She undergoes reality anxiety due to her experiences of being bullied and harassed, making her neurotic. The following quotation shows this threatening:

> So thank you, Justin. Sincerely. My very first kiss was wonderful. And for the month
> or so that we lasted, and everywhere that we went, the kisses were wonderful. You
> were wonderful. But then you started bragging. A week went by and I heard nothing.

> But eventually, as they always will, the rumors reached me. And everyone knows you
> can't disprove a rumor. (p.17)

Hannah has a crush on Justin Foley, and he also holds the same feelings for her. She wants so badly to have her first kiss because every girl she knew had her first in the years before her freshman. Therefore, she agrees to meet Justin and eventually get the kiss of her dreams. Hannah is thrilled and wants to go on dates with Justin, but he suddenly disappears. In high school, rumours start circulating that Hannah and Justin had more than just a kiss, accusing her of fornication. All of this happens because Justin shows a picture of Hannah to his football friends. The betrayal that Hannah felt was ruinous. The shock and pain caused by Justin made her depressed. She needs to protect herself from the threat, and thus the reality anxiety arises. The threat here is because of the rumours that haunt Hannah's reputation. She cannot live her school life like an ordinary student, and she will always be under the sight of other students who insultingly make fun of her.

Moreover, Hannah's distressing events becomes much more threatening than before because she has a terrifying incident in the Blue Spot Liquor. The verbal harassment develops into sexual harassment due to Alex Standall's list, resulting in higher traumatic situations for Hannah's mental health. This conflict is displayed in the following section:

> A cupped hand smacked my ass. And then, he said it. "Best Ass in the Freshman
> Class, Wally. Standing right here in your store!" There's more than a few guys I can
> picture doing that. The sarcasm. The arrogance. Did it hurt? No. But that doesn't
> matter, does it? Because the question is, did he have the right to do it? And the answer,
> I hope, is obvious. I knocked his hand away with a quick backhand swipe that every
> girl should master. And that's when Wally emerged from his shell. (p.25)

Hannah goes to a liquor store named Blue Spot Liquor to buy her favourite candy bar. She meets Bryce Walker, a senior from her high school, who approaches her and pretends to be friendly. However, she feels something wrong is about to happen as Bryce's hand comes closer to her waist. He sexually harasses her by grabbing her behind. Bryce compliments her backside, saying that it is the nicest buttocks in the freshman class. The harassment happened due to Alex's hot and not list that was announced in the entire school. As stated by Freud (2013), reality anxiety results from a threat from the outside world. The threat comes from a person's fearful or harmful environment that stimulates anxious feelings. In her case, the harassment is followed by Hannah's traumatising, which only increases her reality anxiety.

Bryce shows no sign of guilt for what he has done to Hannah. Even though she was dressed appropriately, he makes her feel extremely threatened and worried that he would do it again. Hannah's id urges her life to be safe and comfortable, but she does not realise it. Her ego is acting to satisfy her by recording an outbreak of frustration and rage that would later be given to the offenders. Thereby, Hannah is not okay with Bryce's behaviour and put all her anger on Alex because she would not be harassed if she was not on the list.

Furthermore, Hannah's reality anxiety is similar to the previous threatening situation she had back at the store of Blue Spot Liquor because she agrees to be on a date with Marcus Cooley. The incident strongly reminds her of the horrible meeting with Bryce. This kind of anxiety is mentioned below:

> I stopped laughing. I nearly stopped breathing. But I kept my forehead against your shoulder, Marcus. There was your hand, on my knee. From out of nowhere. The same way I was grabbed in the liquor store. Your shoulder rotated and I lifted my head, but now your arm was behind my back and pulling me close. And your other hand was touching my leg. My upper thigh. "Stop it," I said. And I know you heard me because, with me looking over the backrest, my mouth was just inches away from your ear. "Don't worry," you said. And maybe you knew your time was short because your hand immediately slid up from my thigh. All the way up. So I rammed both of my hands into your side, throwing you to the floor. (p.76)

Hannah agrees to have a date with Marcus because she is on his list of an event their school is running for Valentine's Day. When their date has started, Hannah sensed that Marcus has a particular goal other than just being friends with her and therefore, he takes advantage of the moment to harass Hannah sexually. Marcus actions remind Hannah of the harassment she experienced in the liquor store. She says that Marcus made her feel the same as when her backside was lustfully touched. According to Freud (2013), reality anxiety positively influences our behaviour in protecting and saving ourselves from outside threats. Thus, Hannah conducts self-protection and pushes Marcus to the ground. The intimidation she was subjected to in the restaurant has the same degree of anxiety as in the liquor store. At this point, Hannah's reality anxiety is progressively uncontrollable. Her anxiety repeatedly appears because the harassment she was exposed to caused trauma to her.

However, the trauma from Hannah's sexual harassment has severe consequences on her. It has a disconcerting effect on her mental health and social skills. The event keeps developing into a wildly shocking situation and is evident in the following passage:

> Let someone take away any sense of privacy or security you might still possess. Then have someone use that insecurity to satisfy their own twisted curiosity. Then come to realise that you're making mountains out of molehills. Realise how petty you've become. Sure, it may feel like you can't get a grip in this town. It may seem that every time someone offers you a hand up, they just let go and you slip further down. But you must stop being so pessimistic, Hannah, and learn to trust those around you. So I do. One more time. (p.78)

Hannah suffers from a stalker behind her bedroom window, causing her to lose safety and privacy. After the betrayal and abuse she has gone through, she now has to deal with the feelings of being stalked. The stalker's presence makes her feel like sinking deeper into a sea of misery and sadness, making her paranoid. After Marcus assaulted her, Hannah's anxiety raises and makes her believe that she has lost her privacy because of what happened to her. She feels unsafe and that the whole world is curious about the rumours surrounding her. Moreover, Hannah shares her story with her friend Courtney about the stalker. She is horrified because she assumes that the stalker would come back again. Her actions have made her vulnerable to threats, and thus she feels highly anxious because of the anonymous stalker.

The conflict between the super-ego and the ego gives birth to anxiety. Hannah's anxiety occurs because the id constantly seeks pleasure and prevents suffering from penetrating inward. The ego is the one who fulfils the id's impulses. Therefore, it has to fight the super-ego and reality, which creates high tension and induces anxiety. In Hannah's case, the id wishes her life to recover its natural track, but the ego cannot afford this fulfilment because it has to fight against reality. Hannah feels helpless since she believes that her privacy was destroyed. However, her super-ego urges her to be optimistic and trusting despite her harassment, which increased her anxiety level. Freud (2013) declares that anxiety can grow intensively when a threatening situation is dangerous to the person, making reality anxiety severe. Hannah records that her nightmare became a reality due to the two harassments and the stalking she had experienced. The dread over losing security and privacy has turned into a reality that makes her anxious and almost freaking out. Although she persists in positive feelings, the reality anxiety is still there, reaching its highest apex.

3.3.2. Moral Factor

Hannah's moral anxiety refers to her desire to express instinctual urges that are contradictory to moral principles. It reveals the fear of her conscience caused by a conflict between the super-ego and the ego. Hannah has moral anxiety because she failed to behave in a moral act when she identified her stalker as Tyler Down. Her payback on Tyler is pointed in the following utterance:

> If I stand on my tiptoes, like Tyler, I can reach a fairly wide-open gap and see in. Okay, he's turning on the light and…he shuts the door. He's… he's sitting on the bed. He's yanking off his shoes and…now his socks. Maybe I should warn him. Give him a chance to hide. To undress underneath the covers. Maybe I should tap on the window. Or pound or kick on the wall. Maybe I should give him the same paranoia he gave me. After all, that's why I'm here, right? Revenge? (p.43)

After the stalker was exposed, Hannah wants vengeance for what happened to her by spying back on Tyler. She is curious to know what he precisely wants from her and what advantage might be gained through peeking on her. Hannah grows a sense of anger and indignation towards Tyler, which makes her frustrated, and hence she develops moral anxiety. Freud (2013) asserts that each person has a unique temperament that may cause moral anxiety such as hatred, envy, revenge, and anger. These traits are not admirable because they result in getting people to feel anxious. Hannah has done something that violates moral principles. She stalks Tyler in his house to get her vengeance on him but going secretly and without permission to somebody's home contradicts the moral standards and may cause legal penalties. However, Hannah does what she has to do because she is traumatised and subjected to a difficult psychological condition due to the harassment she has experienced. In this regard, Hannah has a conflict between the id's desires and the super-ego's principles. The id is eager to ask Hannah for revenge on what Tyler has done to her by intimidating and making him feel the way she did. On the other hand, the super-ego wants her to pity Tyler by stimulating feelings that would make Hannah unhappy in harassing him. She becomes terrified because her moral anxiety has increased, making her realise that she is wrong in her revenge. Therefore, the conflict between Hannah's id and super-ego is due to traumatic situations that made her psychologically unstable.

In addition, Hannah's suicidal thoughts are the reasons behind her exhaustive moral anxiety. She feels that her suffering would end with her death. Committing suicide is an act

that has largely transcended her moral and social ideals. She thinks about killing herself and eventually does it because her anxiety is intense, revealed in the following declaration:

> What I'm doing? Giving up? Yes. As a matter of fact, I am. And that, more than anything else, is what this all comes down to. Me…giving up…on me. No matter what I've said so far, no matter who I've spoken of, it all comes back to—it all ends with—me. Before that party, I'd thought about giving up so many times. I don't know, maybe some people are just preconditioned to think about it more than others. Because every time something bad happened, I thought about it. It? Okay, I'll say it. I thought about suicide (...) so I've decided on the least painful way possible. Pills. (pp.136-137)

The events on Hannah's psyche become much more devastating than before because lives got ruined, and people have started to mess up. Jenny Kurtz and Hannah Baker crash into a stop sign on the road that causes a car accident and leads to one of the drivers' immediate death. Hannah blames herself and starts to believe that the world is only full of hurt and feel that she contributes to making it worse. Moreover, Bryce rapes Jessica at her party and then rapes Hannah at the hot tub party. Nobody stands by her side or at least supports her morally. When she tells her school's counsellor, Mr Porter, about being sexually forced, he does not lift a finger to rescue her from the abuser. Hannah's id manifests the pain that she could not bear anymore. She desires to stop it immediately at any coast. Her ego offers her an easy way out by committing suicide to end this torture. Hannah has numerous ways to kill herself. She is conscious that suicide is something big. Her super-ego urges her to get help from her friends and teachers, expecting things to get back to normal, but they eventually disappoint her.

Additionally, Hannah is driven by the death instinct and manages to end her life. She thinks of a way that could be less painful to her parents when they discover her corpse because it would be excruciatingly unexpected. According to Schultz and Schultz (2017), the struggle between the super-ego and the id impacts the intrinsic impulse that is inconsistent with moral judgment. Hannah's id surrenders to the death wish and decides to give up on everything, including her parents. The ego is responsible for the id's satisfaction, and thus, it chooses self-murder to serve the id's demands, whereas the super-ego increases the moral anxiety and explains that suicide is wrong, hurtful, and destructive to her parents. Her mental conflict results in moral anxiety because Hannah's id requires to put an end to her suffering, while her super-ego says that it would be painful and destructive to those around her.

Ultimately, an instinctive urge that is against social moralities was Hannah's wish to commit suicide. This destructive instinct emerges from the harassment and mistakes that cause her to suffer, making her give up on everything, but her moral anxiety becomes much more extreme due to the super-ego's conscience. Hannah understands that she no longer desires to live, but she feels sorry for her parents for what she will do.

3.4. Ego Defences in the Suicidal Ideation

Anxiety is an inner state that treats individuals' comfortable life. It acts as a cautious sign to the ego that things are getting worse. For this reason, the ego resort to defence mechanisms that help to overcome feelings of anxiety. Although we may deliberately employ these defences, they often function unconsciously to distort reality (Freud, 2010). Hannah's ego has developed several defence mechanisms to deal with her anxiety. These mechanisms are presented below:

3.4.1. Suppression and Avoidance

The first defence mechanisms used by Hannah Baker are suppression and avoidance. They occur when unpleasant feelings are pushed to be out of her mind to avoid undergoing anxiety. Hannah has reality anxiety provoked by the harassment of her peers at school. Her ego defends itself from obnoxious experiences by suppressing and avoiding those events. This self-protection is presented in the following excerpt claiming that "When I leave, the brass bell jingles. I swung my backpack over my shoulder and probably whispered, "Excuse me," but when I moved around him, I purposely avoided his eyes. I had the door in sight, ready to leave" (p.26).

Hannah avoids Bryce in the shop. She does not want to recall any of her unfortunate experiences by not meeting any of her abusers. She also avoids eye contact and wants to leave the place. Hannah does defence mechanisms by evading the harassers to remain comfortable and thus decrease her anxiety. Her ego wants to keep her calm and restrain her feelings of anxiety. It suppresses experiences of harassment and avoids memory stimulators. Bailey and Pico (2021) assert that avoidance motivates people who suffer from anxiety to avoid the situations, persons, or thoughts that cause the obnoxious event, while suppression makes them intentionally push harmful events out of consciousness. Hannah's memories and feelings that are undesirable are getting removed from her mind. She has decided to stay away from the

harassers to reduce anxiety because when she meets them, the feelings of sadness and anger for what they have done could bring her anxiety.

Hannah's id wants to be satisfied, and therefore it puts her ego pressed to deal with the traumatic incidents. She avoids the harassers because she does not want to remember the incidents. These memories are pushed consciously to become a suppressed memory in the unconsciousness, making Hannah forget about them. However, Hannah's suppression could be recalled or manifested in symbols formed in dreams or behaviour.

3.4.2. Denial

Hannah resorts to denial as an ego defence to prevent anxiety from being raised. Her denial manifests when she refuses to talk about the existence of harassment incidents. She denies acknowledging the verbal and sexual harassment that she encountered by her schoolmates, keeping it a secret. Hannah's denial can be seen in the following statement:

> Very little, I told myself, could go wrong. The survey was a joke. No one's going to use it. Calm down, Hannah. You are not setting yourself up. But if I was right—if I called it correctly—if I willingly gave someone an excuse to test those rumors about me…well…I don't know. Maybe I'd shrug it off. Maybe I'd get pissed. Or maybe I would let go and give up. (p.67)

Hannah does not want to appear weak in front of her harassers. She does not wish to be mocked, judged, or seen different. Hannah denies the reality that she always gets sexually harassed by her schoolboys. Being overly harassed is such a threatening situation for Hannah, but she does not talk about it to an adult or anyone. She chooses to remain silent and avoid her harassers. Hannah denies the fact that Alex's list has ruined her reputation. She always gives chances to boys at her school to get close to her and eventually harass her. Her intention is to gain friends and find the boy of her dreams, but she always ends up disappointed. According to Boeree (2009), denial is a complete refusal to admit or realise that something has happened or is happening at the moment. Hannah experiences several acts of betrayal, and no one stays loyal to her. She does not have a trustworthy friend to share with him her secrets. Hannah suffers profoundly from a lack of affection. She loves her parents, and they love her too, but they are busy saving their business instead of noticing their child's suicidal tendencies. When Hannah finally decides to give herself a chance and talk to Mr Porter about what happened to her, she barely opens up to him and denies the truth that a student raped her, leaving Mr

Porter confused in giving her the proper guidance that would save her from committing suicide.

Hannah's denial aims to boost her self-confidence in front of her peers at school. She refuses to admit that she is sexually harassed and denies the reality that everyone wants something in return. By giving undeserved chances, Hannah suffers from being exploited by others, feeling lost without friends and lacking her family's affection.

3.4.3. Rationalisation

Rationalisation is another mechanism applied by Hannah. She intends to rationalise events to be less threatening and provides herself with excuses for doing or not doing something. Hannah justifies her inability to respond to Justin's betrayal in the following quotation:

> When you reach the end of these tapes, Justin, I hope you'll understand your role in all of this. Because it may seem like a small role now, but it matters. In the end, everything matters. Betrayal. It's one of the worst feelings. I know you didn't mean to let me down. In fact, most of you listening probably had no idea what you were doing—what you were truly doing. (p.9)

Hannah meets Justin, hoping to be his girlfriend. She encounters a situation, and things do not work out between them. Hannah rationally justifies Justin's awful behaviour so that she does not feel that she is losing her self-esteem. She expresses her disappointment with Justin on the cassettes, but she says that he has nothing to do with her suicide, even though he was the one who started her first frustration in high school. Hannah knows that his betrayal was only because Bryce took Justin's phone and sent the picture to the whole school of her skirt blowing up where her underwear was visible. Corey (2009) affirms that rationalisation is a self-justification that does not confront reality to overcome anxiety. Hannah gives a different motive to justify Justin's true motive, which is showing off in front of his friends. She could have exacted revenge on Justin for deceiving and pretending to like her, yet she chooses to let it go and move on with her life.

Hannah suffers from reality anxiety that makes her life unpleasant. She uses rationalisation to reduce her anxiety. Her id wants to feel comfortable, and thus Hannah's ego gives an excuse to Justin's act of letting Bryce post her picture to the entire school. She resorts to rationalisation to feel better and forget about the incident.

3.4.4. Aggression

Aggression is a defence mechanism that Hannah uses to cope with her anxiety. She performs aggressive behaviours to reduce the accumulated suffering from her suppressed feelings of the harassment she faced. Hannah cannot resist her id impulses to get revenge on Tyler for spying on her and publishing her intimate picture to the whole school. Her aggressive act is shown in the section below:

> So how important is your security, Tyler? What about your privacy? Maybe it's not as important to you as it was for me, but that's not for you to decide. Oh, and Tyler, I'm standing outside your window again. I walked away to finish your story, but your bedroom light has been out for some time…so I'm back now. Knock-knock, Tyler. (p.48)

Hannah visits Tyler outside his bedroom at his house. She seeks vengeance by spying back at Tyler as he did on her. Hannah commits aggression to drive Tyler to feel what she felt when he was photographing her. Hannah's ego has acted like that to overcome her anxiety. Her id wants to feel safe, and thus her ego defence chooses aggression to confront her anxiety of being stalked. According to Cherry (2020c), aggression involves feelings of anger related to tension and anxiety that lead to physical or psychological harm. Individuals resort to aggression in response to anxiety and pressure caused by others. Hannah makes noises while spotting Tyler to push him to feel uncomfortable and insecure in his house, and in this way, she achieves her goal of avenging herself. Even after her death, those mentioned in the tape throw stones at the window of Tyler's bedroom for what he did to Hannah, driving Tyler to freak out.

Another aggressive act done by Hannah was towards Marcus and Bryce. Her self-defence was applied to stop the harassment from developing into something worse. This reaction is revealed in the following excerpt:

> I knocked his hand away with a quick backhand swipe that every girl should master. And that's when Wally emerged from his shell. That's when Wally made a sound. His mouth stayed shut, and it was nothing more than a quick click of the tongue, but that little noise took me by surprise. (p.25)

Hannah performs self-defence against her abusers, intending to protect herself from being sexually harassed. Hannah attempts to defeat her anxiety by rejecting the hands of those who

sexually harass her and prove that she is tough and not easy to be abused. She gets outraged and upset because the incidents made her feel humiliated. By throwing away Marcus' and Bryce's hands, Hannah's ego gives her the strength by applying aggression as a defence mechanism to confront the abusers and overcome her anxiety. The anger accumulated by Hannah made her attack and show them that she is not the kind of girl they can treat in this way.

Hannah suffers from anxiety and frustration caused by the harassers. She is angry, and that anger occurred from Tyler's stalking her, besides Marcus' and Bryce's inappropriate touching of her body. The reason behind Hannah's aggression is to defend herself against the harassment she encounters. Hannah wants to feel safe and secure. Thus, she stands up for herself against the perpetrators to make them believe that she is strong and not afraid of them.

3.4.5. Regression

Hannah employs regression as a defence mechanism to relieve her moral anxiety. She goes back to her earlier pleasant stages of life to overcome the threatening state she faces. Hannah acts like a child in order to not have to feel the problems. This mechanism is revealed in the quotation utterance:

> A few days before she took the pills, Hannah was herself again. She said hello to everyone in the halls. She looked us in the eyes. It seemed so drastic because it had been months since she had acted like that. Like the real Hannah. (p.91)

Hannah's regression is seen from her childish behaviour after she faced undesired situations of harassment. This regression is manifested in her blaming, fantasising, being selfish, and getting emotional. Hannah does something she has never done before. She never breaks down because she is always in a position of control. Therefore, blaming, fantasising and being selfish are things that Hannah rarely does. She blames everyone mentioned in the tapes for her intention to suicide, and it is a childish act because she is the only one who decides whether to live or die. Hannah also fantasises about a life with Clay Jensen where the two are happy together. This wish could have come true if she had not committed suicide. Blaming the perpetrators and fantasising about Clay reduces her moral anxiety. Hannah is selfish in her decision to kill herself and not give Clay a chance to help and be with her. She makes excuses that she would probably ruin him, even though he does not care about the rumours and loves her. Boeree (2009) states that regression means returning to the phases of sexual development

while facing a traumatic event. Individuals revert to patterns of behaviours used previously during childhood and neglect coping strategies. Hannah became excessively emotional after being raped. She feels that everything she does always end up terribly. None of her friends has supported her, and even if she explains her problems, they would not understand. Thus, Hannah goes back to her childhood stages so that she can reduce her moral anxiety.

Hannah's moral anxiety is growing overwhelming. Her ego feels threatened by the pressure exerted by the moral values of her super-ego. Hannah uses regression to make her anxiety a less threatening form. This behavioural device impacts Hannah's feelings to be more comfortable and free from the anxiety she is experiencing.

3.4.6. Turning against the Self

Turning against the self is a form of displacement done by Hannah as an ego defence mechanism to eliminate her anxiety. Hannah holds anger, hatred, and aggression towards herself that comes from her depression, feelings of guilt and weakness. She uses displacement by directing a threatening and dangerous impulse against herself, revealed in the statement below:

> Okay, I'll say it. I thought about suicide. The anger, the blame, it's all gone (...) I wish I would die. I've thought those words many times. But it's a hard thing to say out loud. It's even scarier to feel you might mean it. But sometimes I took things further and wondered how I would do it. I would tuck myself into bed and wonder if there was anything in the house I could use. A gun? No. We never owned one. And I wouldn't know where to get one. What about hanging? Well, what would I use? Where would I do it? (p.136)

Hannah suffers profoundly from reality anxiety that has become unbearable. She succumbs to the impulses of her id, driven by the death instincts. Hannah cannot show her anger to the persons she hates most. She suppresses this anger and eventually displaces it towards herself. The only way for Hannah to end the pressure, hatred, and frustration she feels is to commit suicide. She decides to kill herself because she has no friends, no self-confidence, and undergoes harassment and sexual abuse. According to Boeree (2009), turning against the self is a type of displacement that drives individuals to release their feelings of aggression and frustration against themselves to reduce their anxiety. Hannah displaces her aggression

against a threatening object to a non-threatening object, herself, to be relieved from her pessimistic sentiments since it is impossible for her to punish the perpetrators.

Hannah's suicidal desire happens because she is isolated from society. She spends her time alone and has no one to lean on in her life, not even her family. Her peers at school harass and minimise her. Thus, Hannah has no social support to keep her alive. By displacing her frustration towards suicide, Hannah puts an end to her misery and her anxious feelings.

3.5. Conclusion

The present chapter provided a psychological analysis of the novel's characters using Sigmund Freud's psychoanalysis. It describes their personality in detail, explains their psychological shift and discusses the effects of traumatic events on their psyche, mainly on Hannah. The researcher adopts Freudian theories to analyse the novel because they correlate to everyday human life and interpret the human responses that influence their cognition. Thus, the current chapter gives a psychological explanation based on Freud's theories to assess the characters' behaviours, attitudes and personalities.

General Conclusion

General Conclusion

Jay Asher is an American novelist; he writes a fictional work that reflects the suicidal tendencies of high school students. *Thirteen Reasons Why* provides an in-depth look at teenagers' most challenging problems such as depression, bullying, sexual abuse and suicide. It demonstrates the motive behind the emergence of death instincts among adolescents and attempts to prevent any potential progress of suicidal ideation by raising awareness about the matter.

Moreover, Asher's novel shows the traumatic experiences of young adults, mostly Hannah Baker. It also illustrates the effects of Hannah's suicide on her surroundings and displays their different experiences, responses, and recovery or non-recovery processes from the incident. The novel discusses verbal and physical harassment undergone by a neurotic girl, in which the intense inner conflicts that occurred made her anxiety overwhelming. Eventually, the victim exposes the harassers through a set of tapes and blames them for her suicide.

The research has explored the traumatic events shown in *Thirteen Reasons Why*, using Freud's life and death theories on the characters. It has studied how anxiety can affect the characters' rational stability in obtaining reasonable decisions. The intensity of anxiety pushes the main character to resort to ego defence mechanisms in reducing anxiety. Thus, the study has attempted to analyse the literary work under the psychoanalytic perspective. It has interpreted the psychological shift in the characters' mentality and has revealed the leading cause behind surrendering to suicidal ideation.

This research work has provided valuable experience and information for academic and non-academic readers to understand the origins and theoretical context of Freudian psychoanalysis and its use in a literary work. It helped to perceive the conflicts of the human psyche, anxiety stimulators, and defence mechanisms in reducing anxiety presented in the literary production. It can be also used as a reference for future psychoanalytic studies in the literature.

Furthermore, the psychoanalytic approaches gave a strong understanding of the self-destructive behaviours among young adults who are repeatedly harassed. Freud's theory on personality structure had explained that the characters who suffer from anxiety often have neurotic traits in which their ego is too weak to be attacked by the harsh super-ego. The effects of anxiety from traumatic events can be severe on characters' mental health, and if the

pressure were intense, it would lead to suicide. Thus, the role of the defence mechanisms had been crucial in defending the ego from external threats and preventing feelings of anxiety from being overwhelmed.

The study concludes that high school students in America often have suicidal tendencies when they constantly get harassed by others and fail to overcome their feelings of anxiety. These adolescents lack the power to confront their harassers, and therefore they suffer from low self-esteem and self-hatred. The stimulators of self-destructive behaviours involve rumours, misunderstandings, betrayal, insecurity, lack of parental affection, and losing the will to live. Teenagers hold self-destructive acts, whether suicidal or non-suicidal behaviours. Many individuals do not care about these suicidal signs and see them as attention seekers.

The consequences of an individual's death by suicide on his friends and family can be seen in the intensity of the guilt and regret for not preventing the suicide. They have feelings of resentment and anger toward the person who decided to kill himself. People of those who have committed suicide blame themselves for not taking the signs of suicide seriously and for not acting up in the period before the suicide. They lose interest in the things they used to enjoy and eventually become depressed, lonely, hopeless, and sorrowful.

The researcher recommends that future researchers examine this novel from other aspects. They can analyse Bryce Walker's libidinal fixation or discuss other characters' anxiety, such as Jessica Davis and Tyler Down, using Freudianism, Lacanianism, or Jungian analysis. There are still plenty of opportunities for other researchers to study this novel uniquely.

Appendices

Appendix A:

Author's Biography

Figure 4. Author Jay Asher (Adapted from Miura, 2017)

Jay Asher is an American author born on the 30th of September 1975 in Arcadia, California. In his junior year, he continued his studies at California Polytechnic State University and then pursued his dream as a writer. Asher worked for years to get a career in writing and publishing picture books for children. He was an employee at a trophy shop, shoe store, bookstores, and libraries (Afangka & Purwarno, 2021).

Asher has written four novels, including *Thirteen Reasons Why*, *The Future of Us, What Light*, and *Piper*. Aside from that, he has produced many picture books and comedy novels for middle school. *Thirteen Reasons Why* won numerous awards and earned five stars from Teen Book Review. The novel also deserved unusual praise from American writers, such as Sherman Alexie, Ellen Hopkins, Gordon Korman, and Chris Crutcher (Afangka & Purwarno, 2021).
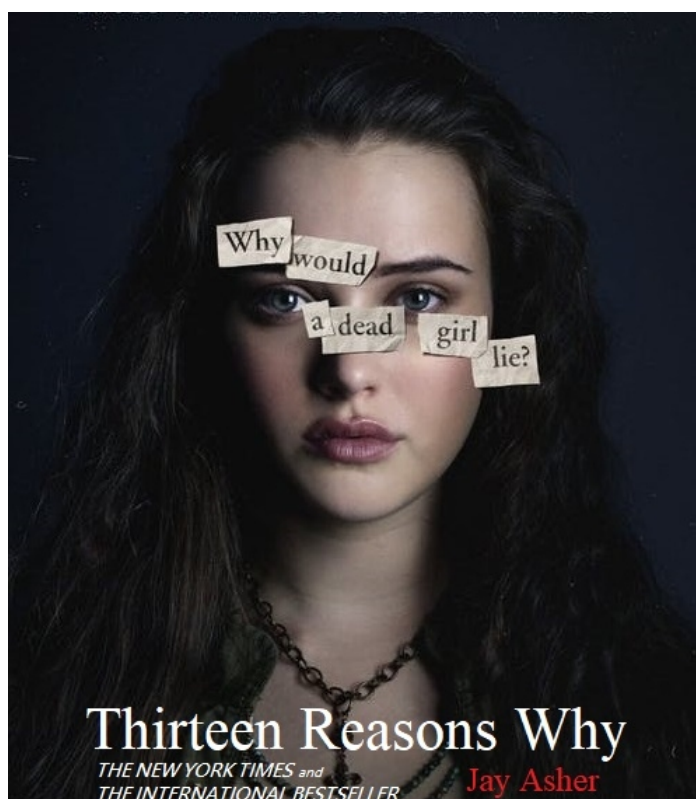
Figure 5. Thirteen Reasons Why (Adapted from DaylitoJames, 2018)

Clay Jensen is a high school student. One day, he returns home and receives a package from the mail. He goes to his room and opens the package to find seven cassettes taped to the voice of Hannah Baker, a classmate crush from Liberty High School who recently killed herself. The recordings that arrived at Clay's front door had previously been mailed to several different individuals. As Clay listens to the cassettes, he discovers that people he knows pushed Hannah to commit suicide, including himself. She explains that there are twelve persons, and each one holds a reason why she killed herself. The people on the tapes are from her high school. Some bullied, intimidated, betrayed, spread rumours, and sexually harassed her, while others neither supported her nor prevented her from killing herself. Hannah's daily life was characterised by fear, terror, anxiety, struggle, and loneliness in an uncaring school environment. Hannah kills herself and blames everyone else for it. She abandons her friends and leaves them with tremendous guilt and broken hearts. After finishing the audiotapes, Clay decides to go out with his eighth-grade crush Skye Miller, who carries the same signs of suicide as Hannah (StudyMoose, 2016).
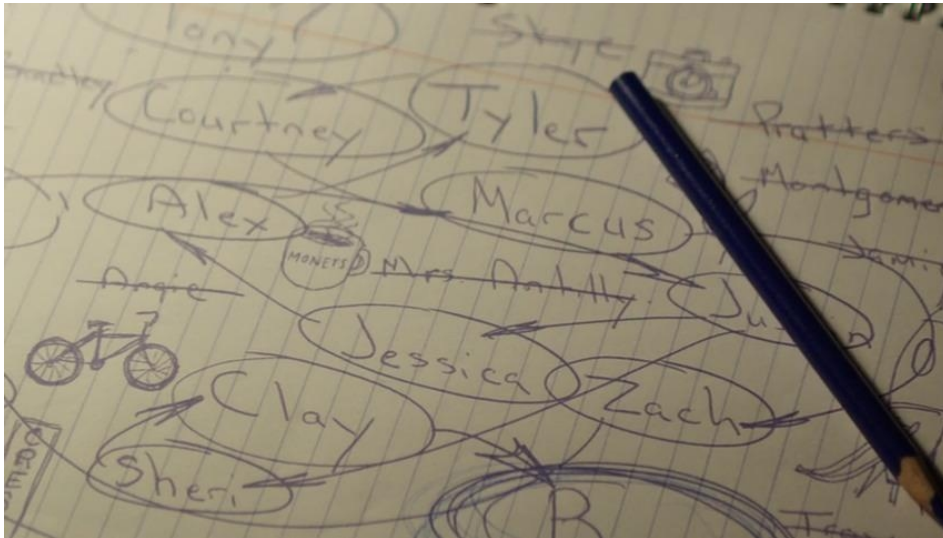
The Novel's Characters

Figure 6. Hannah's Reasons Map (Adapted from Reddit, 2017)

1. Hannah Baker

Hannah is the main character of the novel. Among her favourite things were candy bars and hot chocolates. She enjoyed taking surveys, reading and composing poetry. Hannah was friendly and romantic. She also wanted to live a love story and explore her relationships in a more natural way. Hannah committed suicide because of twelve people from her school and thirteen reasons. She had recorded seven tapes, and each side told a story of the person who made her suffer (Shmoop, n.d.).

2. Justin Foley

Justin is a sophomore at Liberty High School. He was Hannah's first kiss, and he serves as the secondary antagonist in the novel. Justin was the first person on her reasons map who exaggerated the story of Hannah's kiss and spread rumours about her over the school. He wrecked Hannah's life by a mountain of lies and betrayals that destroyed her life. He is also mentioned on the fifth tape for letting Bryce rape Jessica while she was unconscious (Shmoop, n.d.).

3. Alex Standall

Alex was Hannah's friend and Jessica's boyfriend. He came to their town as a new inhabitant and attended the same school. Alex is the second person on her reasons map. He

created a list that completely changed Hannah's life for the worse. This list had caused tension in the relationship between Jessica and Hannah, leading to its end. It also made the guys at school believe that they have a claim to Hannah's body. For this reason, Hannah felt exploited and humiliated by others (Stewart, 2016).

4. Jessica Davis

Like Alex, Jessica recently moved to Hannah's town. She used to hang out with Alex and Hannah at Monet's coffee house. In her first appearance in the novel, Jessica looked like she possesses a strong character, but her weakness and loss of self-confidence were revealed when she accused Hannah of stealing her boyfriend, leaving her with emotional scars. Jessica was sexually assaulted by Bryce Walker later in the story; thus, she is the third on Hannah's map (Stewart, 2016).

5. Tyler Down

Tyler is the school's student life photographer. He took advantage of his hobby to spy on Hannah and make her live in fear. She had a false reputation as a promiscuous girl. Therefore, Tyler stalked and snapped pictures of Hannah for his amusement. He made a huge mistake by taking Hannah's privacy in her home since it was one of the few places she felt secure and at peace. He is the fourth person on Hannah's map due to his intimidation (Shmoop, n.d.).

6. Courtney Crimsen

Courtney is the most popular girl at school, with an admirable and respected character. She helped Hannah to expose her stalker as Tyler. Nevertheless, Courtney turned out to be deceptive and manipulative. She spread false rumours that Hannah holds sex tools in her bedroom drawers. She repeatedly betrayed and led Hannah to mistrust her ability to make friends, becoming Hannah's fifth reason (Shmoop, n.d.).

7. Marcus Cooley

Marcus is a senior at Hannah's school who serves as a primary antagonist beside Courtney and Bryce. He invited Hannah out on a date after matching her on Valentine's date survey, yet he had other plans for her. Marcus came late on their date and started to harass her sexually. Hannah was highly shocked and pushed him away from her. He stood up and called

her a teaser in front of everyone at the restaurant. Marcus was blamed for insulting Hannah in public on Valentine's Day, making him Hannah's sixth reason (Stewart, 2016).

8. Zach Dempsey

Zach is a compassionate person. He tried to help Hannah at the restaurant after Marcus humiliated her. However, when Hannah turned down his feelings, he stole her supporting messages that her Peer Communications class had left for her. It looks like a protective reaction on the part of Zack, but it was something else to Hannah. After the incident, Zach became Hannah's reason number seven (Shmoop, n.d.).

9. Ryan Shaver

Ryan is listed on Hannah's map as the eighth reason for stealing her stirring and poignant poem and publishing it anonymously in the school paper. Ryan and Hannah used to read and write poems together. He made her feel sad and betrayed for using her in that way. Ryan posted her poem without her approval, and because of him, Hannah was terrified of the ridicule the poem had received (Stewart, 2016).

10. Clay Jensen

Clay is the novel's protagonist and the ninth person on Hannah's reasons map. He had a crush on Hannah and was afraid to approach her because he thought she was way out of his reach. Clay explained his feelings, thoughts, and responses as he listened to the cassettes. On his side of the tape, Clay discovered that Hannah liked him too and that he is not responsible for her suicide. Indeed, she praised him for his pure soul and wished to spend her life with him (Shmoop, n.d.).

11. Jenny Kurtz

Jenny is a friendly cheerleader who helped Hannah at a party to get back home. She was drunk and drove her car on a rainy night to crash into a stop sign that caused later a deadly car accident. The incident of hitting the stop sign had killed a senior from their school. The student's death haunted Hannah's conscience, which became another reason for her to kill herself (Shmoop, n.d.).

12. Bryce Walker

Bryce is a senior, co-captain of the baseball and football team at Liberty High School, and the antagonist number one of the novel. He kept sexually harassing Hannah and torturing her feelings. Bryce raped the drunken Jessica at her party, and Hannah witnessed the assault and froze, doing nothing. He was the first to harass Hannah, following Alex's list and raping her at the hot tub party. Bryce will not receive the tapes because Hannah knew that he would not follow the instructions since his side tells how he participated in harassing, raping and driving a teenage girl to commit suicide (Stewart, 2016).

13. Mr Porter

Mr Porter is the English teacher and school counsellor at Liberty High School. Hannah went to his office in the last attempt to save herself. He failed to give her good advice to overcome her problems. She showed enough signs that she wants to kill herself. Mr Porter also failed to inform her parents that their daughter was suicidal, making him the prime reason why Hannah Baker committed suicide (Shmoop, n.d.).

14. Tony

Tony was Hannah's friend and was very nice to her. He is the one who makes sure that everyone receives the tapes and follows Hannah's instructions. When Hannah finished recording her tapes, she went to his house and left a box at his front door. She entrusted him with the cassettes explaining why she killed herself. On the night of Hannah's suicide, he warned her parents that she might be in danger to check on her. Eventually, tony watched those mentioned on the cassettes listening to the tapes, and if one of them does things differently, he will release the tapes to the public (Stewart, 2016).

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