THE INNOCENT KILLER: ETHAN'S MANIPULATION IN A. J. FINN'S *THE WOMAN IN THE WINDOW*

THESIS



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ABSTRACT

Maulidia, Z. K. (2021). *The Innocent Killer: Ethan's Manipulation in A. J. Finn's The Woman In The Window*. English Department, UIN Sunan Ampel Surabaya. Advisor: Sufi Ikrima Sa'adah, M. Hum.

Keywords: manipulation, persona and shadow, psychoanalysis.

This thesis aims to analyze Ethan Russell's manipulations in the novel *The Woman in the Window* by A. J. Finn. It also aims to expose the reason for the manipulation. Based on the research's purpose, the researcher formulates two problems that must be solved: (1) how did Ethan manipulate Anna Fox? (2) why did Ethan manipulate Anna Fox?

This research uses descriptive qualitative methods. The qualitative method analyzes Ethan's various ways of manipulating Anna and the various reasons behind the manipulation. The research data is obtained from the novel *The Woman in the Window*. Data collection starts with reading the novel first, then collecting all of Ethan Russell's utterances. After that, all of these quotes are categorized based on Ethan's sides of archetype usage, Ethan's manipulation behavior, and Ethan's hidden reasons towards Anna.

The research results reveal that Ethan manipulates his victim, Anna Fox, in three different ways, and he needs to use his persona side each time he does manipulation. Those various manipulations are; (1) by pretending to be Granny Lizzie, this manipulation utilizes Granny Lizzie's character persona, (2) by setting up an artificial scenario, this manipulation utilizes victim of violence, and Granny Lizzie's character persona, (3) by giving false testimonies, this manipulation utilizes victim of violence, a good teenager, and a crybaby persona. Furthermore, the study also reveals there are three reasons why Ethan manipulates Anna they are; (1) being attracted to older women (Anna), (2) protecting himself from the suspect allegation in Katie's murder. The findings show Carl Gustav Jung's archetypes theory is well applied to Ethan's sides of personality. Then, all identified persona are utilized by Ethan when he is doing the manipulation. Moreover, the results of those manipulations show how dangerous the combination of those two things is. Anna is entirely unaware of his manipulation acts and does not suspect Ethan as perpetrator even in the slightest.

ABSTRAK

Maulidia, Z. K. (2021). Pembunuh Tak Bersalah: Manipulasi Ethan dalam Novel The Woman In The Window Karya A. J. Finn. English Department, UIN Sunan Ampel Surabaya. Dosen Pembimbing: Sufi Ikrima Sa'adah, M. Hum.

Kata kunci: manipulasi, persona dan bayangan, psikoanalisis.

Skripsi ini bertujuan untuk menganalisa tindakan manipulasi Ethan Russell yang terdapat dalam novel *The Woman in the Window* karya A. J. Finn. Selain itu juga bertujuan untuk menguak alasan dari tindakan manipulasi tersebut. Berdasarkan tujuan penelitian, maka peneliti merumuskan dua masalah yang harus dipecahkan dalam penelitian ini, yaitu; (1) bagaimana Ethan memanipulasi Anna Fox? (2) mengapa Ethan memanipulasi Anna Fox?

Penelitian ini menggunakan metode deskriptif kualitatif. Metode kualitatif digunakan untuk menganalisis berbagai macam cara manipulasi Ethan terhadap Anna dan berbagai macam alasan dibalik tindakan manipulasi itu secara deskriptif. Data penelitian diperoleh dari novel *The Woman in the Window*. Pengumpulan data dimulai dengan membaca novel terlebih dahulu, kemudian mengumpulkan semua kutipan Ethan Russell. Setelah itu, semua kutipan tersebut dikategorikan berdasarkan penggunaan arketipe Ethan, perilaku manipulasi Ethan dan tujuan tersembunyi Ethan terhadap Anna.

Hasil penelitian mengungkapkan bahwa ada tiga macam cara manipulasi Ethan terhadap korbannya, Anna Fox, dan Ia pasti memanfaatkan sisi personanya setiap kali Ia melakukan manipulasi. Berbagai macam manipulasi tersebut adalah; (1) Dengan berpura-pura menjadi Granny Lizzie, manipulasi ini memanfaatkan persona karakter Granny Lizzie, (2) Dengan menciptakan scenario buatan, manipulasi ini memanfaatkan persona sebagai korban kekerasan dan karakter Granny Lizzie, (3) Dengan memberikan kesaksian yang salah, manipulasi ini memanfaatkan persona sebagai korban kekerasan, pemuda yang baik hati, dan pemuda cengeng. Selain itu penelitian ini juga mengungkapkan adanya tiga alasan mengapa Ethan melakukan manipulasi terhadap Anna, mereka adalah; (1) Tertarik pada wanita dewasa (Anna), (2) Melindungi dirinya dari dugaan tersangka dalam pembunuhan Katie. Penemuan diatas menunjukkan teori arketipe milik Carl Gustav Jung teraplikasikan dengan baik pada sisi-sisi kepribadian Ethan. Kemudian, semua persona yang teridentifikasi dimanfaatkan olehnya ketika sedang melakukan manipulasi. Dan hasil dari manipulasi tersebut menunjukkan betapa berbahayanya kombinasi dari kedua hal tersebut. Anna benar-benar tidak menyadari perilaku manipulasinya dan tidak mencurigai Ethan sebagai pelaku kejahatan sedikitpun.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Ajzen and Fishbein (cited in Gendall & Holdershaw, 2008, p. 02) state that human behavior basically can be seen from the attitude that he has. Even researchers interested in researching and analyzing human behavior recognize the importance of attitude in predicting and explaining an individual's actions or behavior. According to Albarracín et al., the attitude itself means evaluating a particular object that results from the evaluation influences one's belief, affect, and behavior (2005, p. 05). In line with that definition, Ajzen and Fishbein argue that a person's attitude is created because of the reaction of belief in someone or something. Furthermore, a belief in someone or something can be obtained through direct observation, additional information from other sources, and conclusions created (cited in Gendall & Holdershaw, 2008, p. 03).

Unfortunately, someone's beliefs towards an individual or a thing are sometimes betrayed by those he trusts. Rather than building healthy symbiotic relationships between individuals, they create relationships that control, dominate, and only take advantage of the victim. This kind of case is called manipulation (Coxall, 2013, p. 21). According to Goodin (cited in Al-Hindawi & Kamil, 2017, p. 11), manipulation is a cunning behavior of a person who tries to deceive and influence his victim's beliefs, desires, and emotions to suit his will. Coxall also

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added that the manipulator would give the victim a devious influence so the manipulator could take advantage of him (2013, p. 15).

So, it can be said that the manipulator tries to gain the trust of the victim by saying certain things or behaving in such a way and utilizing that trust to influence his attitude. Because belief or trust is one of the sources of attitude formation, as explained before, the victim may have attitudes as desired by the manipulator and shape his behaviors/actions under the manipulator's wishes. The manipulator will behave in such a way as to make the victim give what he wants (Coxall, 2013, p. 15). It does not rule out the possibility if he also uses several aspects of his archetypes as support to subdue his victims.

It is well known that every individual has archetypes that he shows explicitly in certain situations. One of them only for the world and the society around him, it has an aim of being able to fulfill the demands of his role in the environment. This archetype is called as persona side (Feist & Feist, 2006, p. 103). According to Jung, a politician can be an example of this. Many politicians change their lifestyles so the public would love them, and they could win the public's trust and voice. Even though the lifestyle will be different from their original one, they need to fulfill their role (cited in Feist & Feist, 2006, p. 107). Then, there is another aspect of an individual which he instead wants to hide from others, even for himself, it is called as shadow side. It is hidden because the content quality of that side is abnormal, and its ideas or actions tend to be unacceptable morally. Furthermore, Feist and Feist (2006, p. 107) say two aspects of the archetypes named anima and animus show how humans are psychologically bisexual. A woman has a masculine side (animus), and a man has a feminine side (anima), which is normal. Other than that, there are many other aspects of being part of archetypes.

These aspects of the archetype, especially the persona and shadow sides mentioned earlier, might help the manipulator smooth his actions. The persona side as a mask usually functions to gain impressions (good impressions) and reputations (De Coster, 2010, p. 22). Also, it could help the manipulator to act following the victims' beliefs and expectations about him. Meanwhile, the shadow as the darkest side of human personality whose content is morally unpleasant, and the quality is creative, has a function to understand what kind of benefit he takes from his victims. Every individual needs to understand this side, and it will be more accessible by projecting to other individuals (Feist & Feist, 2006, p. 107).

The usage of persona and shadow aspects in manipulation acts underlies the creation of this present study. Moreover, Indonesian is straightforward to trust other people based on their behavior and physical looks that seem like a good person. As Berliana said in her article, in Indonesia, if the individual had a more beautiful visual than others, he would get easier access, more attention, and often even got ease in his life (2020, para 4-5). Then, many homicides in Indonesia cause a commotion among the people because the perpetrators are known to have good personalities. As proof, this kind of case was written in a news article belonging to Tribunnews. The neighborhood knew the murderer as a good, polite, and religious person. He also had a handsome face. However, he killed his father with his own hands (Kurniawan, 2020, para 3-8). Society needs to know and be aware that everybody has a persona side and a shadow side in their life.

To support examining the persona side and the shadow side of the manipulator, the researcher uses archetypes theory from Carl Gustav Jung. The archetypes themselves are the contents of the collective unconscious (Jung, 1968, p. 04). They contain images or memories with the emotional value from early human ancestors' repeated experiences, and they are universal (Feist & Feist, 2006, p. 105). It can be said that the images and memories pass from the ancestors to modern humans.

By using this theory, a series of researches has been done by some scholars who intend to describe the personality of the main characters (Zhu & Han, 2013; Hanifah, 2015; Rizakiah et al., 2018; Hibtiyah, 2018), the persona and the shadow side of the character and finding something new related to it (Kurniawati, 2015; Fatmawati, 2018; Ekaputri, 2019; Raharto & Permatasari, 2019) and the application of the theory of Jungian's archetypes towards the characters of literary works (Amelia, 2014; Laksmanawati, 2016; Ardhiatyharsono, 2016; Covington, 2018).

All of the research mentioned above used literary works as the research's material, especially in novels and poetry, but none has used the novel *The Woman in The Window* by A. J. Finn. There have been two studies so far that have used this novel for its research material. Both of them analyzed the mental illness experienced by the main character (Anna Fox) in the novel, namely agoraphobia

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(Sihombing, 2019; Pamungkas, 2019). Whereas no one has examined the novel using the Jungian theory archetype. This present study aims at filling in this gap by describing the manipulation acts of the antagonist character (Ethan Russell) in the novel and analyzing his purposes of manipulation towards the main character (Anna Fox).

The Jungian archetype theory has an essential role in this study. It was used to help the researcher analyze the persona and shadow sides of Ethan Russell, both sides being used to facilitate his manipulation of Anna Fox.

In recent years, the thesis that raised the archetype theme, precisely the persona side and the shadow side of a character, seem to be flourishing in undergraduate theses. This is proved by the high number of publishing (online) in the past three years (Covington, 2018; Fatmawati, 2018; Hibtiyah, 2018; Rizakiah et al, 2018; Ekaputri, 2019; Raharto & Permatasari, 2019). However, none of them used this theory for the character of *The Woman in the Window* novel. Therefore, by this study, the researcher intends to take this neglected area as an attempt to follow Sihombing's suggestion (2019, p. 40) to explore and discuss the relationship between psychology and literature in A. J. Finn's *The Woman in the Window*. Unlike the previous studies' results of persona and shadow, which revealed the character's personality, compared two main characters from different novels, or analyzed the characters' individuation, this research explores the negative trait (manipulative) of an antagonist character and his reasons for attacking the protagonist character by utilizing his persona and shadow.

This study uses the archetype theory, especially persona and shadow. It also uses new criticism theory as supporting theory to facilitate the researcher in analyzing how Ethan as a manipulator smooth his action and the reasons he does the manipulation. Even though there have been several researchers that used persona and shadow theory (Ekaputri, 2019; Raharto and Permatasari, 2019) and used *The Woman in the Window* as their source of research (Sihombing, 2009), the present study aims to study the different angle of the same theory and the same novel. The researcher also hopes to continue the previous research and complete the discussion on the archetype theory, especially the persona and the shadow.

The present research intended to analyze the persona side and the shadow side of Ethan Russell as the character in the novel *The Woman in the Window*. It analyzed how Ethan Russell used his persona to manipulate Anna Fox and his shadow to help him got what he wanted. Then, the research revealed the purposes of Ethan by doing all of these. The finding from the present study could be used as a mirror to invent upcoming research about the archetype, especially persona and shadow. Moreover, to enrich our literature knowledge towards the antagonist character's behavior (in this case, Ethan Russell), and how far he could do anything to gain what he wanted. Hence, the researcher believed there was urgent to conduct this study immediately.

1.2 Problems of the Study

Based on the background of the study, the statements of the problem in this study are as follows:

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- 1. How did Ethan manipulate Anna Fox in A. J. Finn's *The Woman in the Window*?
- 2. Why did Ethan manipulate Anna Fox in A. J. Finn's *The Woman in the Window*?

1.3 Significance of the Study

The result of this study is expected to provide life lessons to always be careful of people around us, especially for a new person (for example, new neighbors) who are not too familiar. Do not easily believe someone based on his/her looks or his/her first impression that may look so nice (good looking) and friendly, society needs to know and be aware that everybody has persona side and shadow side in their life.

The researcher trusts that this study can be used as a reference, especially for undergraduate students of the English Department worldwide, who may use the same novel or use the same theory.

1.4 Scope and Limitation of the Study

This study's scope discusses the antagonist character of A. J Finn's novel *The Woman in the Window* that is Ethan Russell, Anna's new neighbor who lives next door to Anna. The limitation of this study focuses on Ethan's persona and shadow and his manipulative behavior towards Anna Fox.

1.5 Definition of Key Terms

Some terms below related to the study that may difficult to catch the meaning, the writers give a brief definition.

- Persona : The human personality's side that is presented explicitly for a particular world and society.
- 2. Shadow : The human personality's side is hidden from the others because it contains behavior that violates social norms.
- Character : The representation of people and objects in literary works or films. Their morals can be judged on the words or actions they show.
- 4. Manipulation : One of the deception's acts that can influence his victim's actions and beliefs so the manipulator can benefit from them.

1.6 Research Methods

The research methodology consists of some aspects, such as research design, data source, data collection, and data analysis.

1.6.1 Research design

The research used the descriptive qualitative method. It was library research that focused on the literary text *The Woman in the Window* by A. J. Finn. The primary source of this research was the novel itself, with some additional data from articles, journals, and several other studies related to this research.

1.6.2 Data source

The data sources in this research were collected from the novel, *The Woman in the Window* by A. J. Finn. They include narratives and dialogues which describe Ethan's manipulation acts and his reasons for manipulation. Moreover, other data from the archetypes and manipulation theory books, the archetypes thesis, the archetypes and attitudes journals, and the internet articles related to this study's issue.

1.6.3 Data collection

The researcher used the following techniques to collect the data:

- a. The researcher read the novel repeatedly at least three times to understand the contents of the novel
- b. The researcher collected all of Ethan Russell's quotations in the novel *The Woman in the Window* that deals with Ethan's persona and shadow sides, his manipulate behavior, and his hidden purposes by doing all of that. The quotations which were used include phrases, sentences, and dialogues
- c. The researcher classified and sorted the data based on Ethan's persona and shadow sides, Ethan's manipulate behavior and Ethan's reasons in the new note.

1.6.4 Data analysis

There were several steps to analyze the data, they were:

- a. The researcher analyzed the way and the ability of Ethan to manipulate Anna, which include identified his persona and shadow
- b. The researcher revealed the hidden purposes of Ethan, why he wants to manipulate his victim (in this case, Anna)
- c. The researcher drew the conclusion based on the analysis.



CHAPTER II

THEORETICAL FRAMEWORK

Several theories are used to analyze research data. In analyzing the manipulation behavior of Ethan Russell, the researcher uses the archetype theory, especially the persona-shadow theory discovered by Carl Gustav Jung. Afterward, in analyzing the reasons for Ethan Russell's actions, the researcher uses the theory of new criticism and analyzes the character and characterization of Ethan Russell's figure. Those theories are explained as follows;

2.1 Analytical Psychology

Analytical psychology is a human theory of personality that points out that an individual's past experiences help develop personalities and enhance his understanding of the present and future (Jung, 1986, p. 31). According to him, the motivation of each individual is not only by repressed experiences but also by specific emotional experiences. This emotional experience can originate from our ancestral heritage in ancient times and passes on to modern humans (Feist & Feist, 2006, p. 98).

However, just like Freud, who divides the human mind into Id (unconscious), ego (conscious), and superego, Jung also assumes that the mind (psyche) has the conscious and unconscious levels. He argues that the essential part of the unconscious does not arise from an individual's personal experience (personal unconscious) but from memories of the past that are far from human existence, also called the collective unconscious. Some elements and contents of the collective unconscious become highly developed and are called archetypes. What is less critical for Jung's theory is the conscious and personal unconscious (Feist & Feist, 2006, p. 103).

Based on the explanation above, it can be said there are three levels of the psyche they are: (1) conscious, (2) personal unconscious, (3) collective unconscious.

2.1.1 Conscious

According to Jung, consciousness refers to the area in which everything happens when the individuals are aware. The ego senses them, including thinking, behaving, and releasing emotions (cited in Campbell, 1976, p. 23). The ego is the center of human consciousness, and this area is related to perceiving something, thinking about something, feeling something, and remembering something. It is responsible for normal human activities in life. The ego works selectively. Not all of the stimuli it receives are included in the conscious state (Schultz & Schultz, 2005, p. 101).

Jung also argued that the ego is the center of consciousness, but it is not the core of personality because primarily the center of personality is unconscious. Because of it, the conscious has a minor role in analytical psychology. However, a healthy individual must have a psychological balance. In other words, he is in contact with his conscious world but does not forget to explore his unconscious self and to achieve individuation (Feist & Feist, 2006, pp. 103-104).

2.1.2 Personal Unconscious

According to Jung, the personal unconscious includes all memories or events that were forgotten, repressed, or experiences obtained unconsciously. The individual's experiences have a role in filling this unconscious area. Therefore the contents of the personal unconscious are very diverse and unique. Some people can remember these memories easily, and others with difficulty, or cannot even remember them at all (cited in Feast & Feast, 2006, p. 104).

The complex is the content of the personal unconscious. It is a pattern of memories, experiences, emotions, and desires and sorted based on a common theme (Schultz & Schultz, 2005, p. 104). For example, someone's experiences with his mother, and these experiences will be organized in an emotional core so that the presence of another person's mother and the word "mother" can trigger an individual's emotional response. Most of the complexes are personal, but they may come from the collective unconscious (Feist & Feist, 2006, p. 104).

2.1.3 Collective Unconscious

Jung's thoughts on this have sparked much controversy, but on the other hand, it is his most famous concept of thought. According to Jung, the collective unconscious is a past picture of the reborn ancestors in individuals today. It is inherited and tends to be universal (cited in Hibtiyah, 2018, p. 11). The distant ancestors' experiences about universal concepts such as God, mother, earth, and water have been passed down from generation to generation. The primordial experiences of ancestors have influenced every civilization at a particular time and era. That is why the collective unconscious contents are almost similar and even identical in all cultures in the world.

The collective unconscious does not refer to inherited ideas of mind, but rather innate human reactions in a particular way to certain experiences whenever these experiences trigger a biologically innate response inherited from the ancestors. (Feist & Feist, 2006, pp. 104-105).

2.1.4 Archetypes

Based on the previous explanation, Jung says these reactions could continue to repeat by themselves. Countless repetitions of specific events make them part of the human biological constitution. Furthermore, if repetition occurs more and more, the content develops from it and brings an autonomous archetype up. (cited in Feist & Feist, 2006, p. 105).

Archetypes are ancient memory comes from the collective unconscious. It is almost the same as complex, but the complex comes from the personal unconscious and is personal, whereas archetypes are universal and come from the collective unconscious.

Although many archetypes come with unclear images, only a few can be conceptualized. Some of these archetypes are considered more prominent than others, and they are (1) persona, (2) shadow, (3) animus, (4) anima, (5) great mother, (6) wise old man, (7) hero, and (8) self (Feist & Feist, 2006, pp. 105-106). Nevertheless, in this current study, the researcher only uses two kinds of archetypes. They are persona and shadow to analyze the manipulation behavior of Ethan Russell. Persona to help researcher figures out how Ethan manipulated Anna, and shadow to help researcher figures out the benefits Ethan derived from his manipulative behavior.

2.1.5 Persona

As explained before, a persona is one of the archetypes that shown to certain worlds and societies. Jung chose this term because theater actors inspired him. Jung believes that every human being must project a specific role dictated by society to him. Persona usually manifests itself in dreams via the unconscious and is formed from the influence of norms, culture, and community conditions (Campbell, 1976, p. 142).

According to Jung, although the persona side is essential to an individual's personality, it should not make him forget his inner self. Too much contact with the persona side and burying the inner self side is certainly not healthy. An individual does have to meet society's demand, but the psychological balance still needs to be maintained. Ignoring society's demand and the persona side means underestimating the importance of society, but burying his inner (natural) self and using persona continuously can change him into society's puppet (cited in Feast & Feast, 2006, p. 107).

According to De Coster, the purpose of this mask is to gain some impressions (most of them want good impressions), reputation, or something that could make an individual known by his environment and cover the true character of persona. Many people believe by putting a good or innocent mask on them, they can influence others' perceptions about them (2010, p. 22).

2.1.6 Shadow

This archetype contains the dark side and the repressed side of an individual. The shadow represents all the behaviors of someone which he hopes other people do not know. Also, it consists of various morally unpleasant things, and however, the individual is reluctant to deal with it. An individual must understand the shadow side of his personality and will find it more manageable by projecting the shadow side to others and slowly grab the shadow. Unfortunately, most people do not want to know the dark side of their personality. They want to know the bright side of their personality. Therefore, these people will continue to be ruled by the shadow side and lead a tragic life (Feist & Feist, 2006, p. 107).

Based on the explanation, the archetype could contain animal instinct, uncomfortable thoughts and feelings, and many negative and evil things. It also contains all memories and experiences buried or rejected by someone because it does not suit morals and aesthetics. The manifestation of the shadow is created from two experiences of a person. They are (1) insults from others, which influence him to see only the bad things of himself until he cannot see the good side of himself, (2) he feels proud and rewarded with the use of side shadows (Ryckman, 2008, p. 109).

2.2 New Criticism

According to Tyson (2006, p.135), New Criticism was first known in the 1920s and 1930s, but this approach became dominant from 1940 until the 1960s. At first, the name new criticism is known as objective theory, and then it changed became new criticism from John Crowe Ransom's book title. For New Criticism, a literary work is a timeless, autonomous verbal object, which means readers and readings may change, but the literary text stays the same (Tyson, 2006, p. 137). Sometimes the author's purpose or reader's response is mentioned in New Critical readings, but none of them became the focus of analysis. In order to be able to find out the meaning of literary work, close reading is still needed, like the quotation from Tyson's book, Critical Theory Today (2006):

Although the author's intention or the reader's response is sometimes mentioned in New Critical readings of literary text but neither one is the focus of analysis. For the only way we can know if a given author's intention or a given reader's interpretation actually represents the text's meaning is to carefully examine...all the evidence provided by the language of the text itself. (p. 137)

It is done because some authors have no availability of the literary critic with additional helpful information to help analyze the literary text. For example, such as Shakespeare's unavailability to tell us how he intended us to interpret Hamlet's hesitation in carrying the instruction of his father's ghost. Although the writer leaves his intentions on his literary works, sometimes the literary works' text does not live up to the author's intention. The difference comes from the literary text with more meanings and complex characters and plots than the author realized, and vice versa. Afterward, a new term called intentional fallacy was created that had a meaning as the mistaken belief that the author's intention is identical with the reader's intention (Tyson, 2006, p. 136).

Reader's personal response toward particular literary works also cannot be used to help to find the meaning. The reader's response and opinion to the literary text can be influenced by memories rather than what is presented by the literary text. For example, when a reader evaluates and concludes that a female character or heroine in a particular literary work is very annoying, useless, whiny, and ends up hating that character. This conclusion can be obtained from the reflection of his hatred towards female friends in the real world who have similar attitudes to that figure. This case's name is the affective fallacy, which means a misconception relationship between the text and the effect that it leaves behind. The affective fallacy leads to impressionistic and relativist responses (Tyson 2006, p.137).

Based on this statement, every reader can interpret the literary text even if it is different from the author's interpretation. Thus, to understand the interpretation and the meaning of the text of literary work, close reading is needed and takes evidence from the formal elements provided by the text of the literary work.

2.2.1 Character and Characterization

Two of the critical formal elements are character and characterization (Tyson, 2006, p. 137). The character has the meaning of the people presented in various literary works. The reader assesses their moral quality based on the words and actions that he expresses (Abrams, 1999, pp. 32-33). Baldick also argues that

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characters do not always represent people and can also be objects in literary works or films (2001, p. 37). Meanwhile, characterization has the meaning of character in a literary work both directly and indirectly and invites the reader to interpret the moral quality of the character (Nurgiyantoro, 2018, p. 247). It can be said that characterization has a broader scope than character because it includes (a) what the character's name is, (b) the character's traits, (c) the character's placement, and (d) the character's description in the story to provide a clear image to the reader (Nurgiyantoro, 2018, p. 278).

Both character and characterization are divided into different types and techniques. The types of character are divided by;

(a) Differences in viewpoints and certain opinions (main character and supporting character). Based on those, the main character acts as the main person/object that runs the whole plot; he also determines the development of the whole plot in the literary work. Then, there is a supporting character who usually gets less attention but still influences the story's plot (Nurgiyantoro, 2018, pp. 258-259) and supports the main character (Resmini & Juanda, 2007, p. 13).

(b) Plot development (protagonist and antagonist).

Generally, the protagonist is the reader's favorite character because he reflects the ideal norm values (Altenbernd & Lewis, 1966, p. 59). Therefore the protagonist often gets empathy. In contrast with the protagonist, an antagonist acts as a conflict's cause in the story. His position always opposes the protagonist. Nevertheless, he is still essential because he creates tension and conflict that affect the plot's development in the story (Nurgiyantoro, 2018, p. 261). (c) The trait of the characters (flat character and round character).

A flat character only has one specific trait. Flat character traits and behaviors are not strong enough to give a surprise effect to the reader. In contrast with that, the round character displays various unexpected traits and behaviors strong enough to amaze the reader. Even their traits may contrast with each other. However, the round character is more like a human in real life (Nurgiyantoro, 2018, p. 265). (d) Character development (static character and dynamic character).

A character is called a static character if he does not experience character development from the beginning of the story until the end of the story. Static character traits and behaviors remain the same. It is undoubtedly different from the dynamic character that had the character development. Some events in the literary work trigger the changes. It can be said that the traits of a character at the beginning of the story and the end of the story must have differences (Nurgiyantoro, 2018, p. 272).

In line with the character, characterization is also divided into several types based on the technique because literary figures cannot necessarily be present before the reader. They need a means that helps their presence (Nurgiyantoro 2018, pp. 278-279). According to Abrams, there are talking and showing techniques (1999, pp. 33-34). Meanwhile, Altenbernd and Lewis state expository and dramatic techniques (1966, p. 56) and discursive, dramatic, and contextual techniques (Kenny, 1966, pp. 34-36). Besides, there are three critical elements in characterization. They are (a) appearance, how the appearance/looks of the character, (b) personality, how the character thinks logically about something, and

feel the emotions about something, (c) behavior, how the character acts on some events or reacts to something (Sumardjo & Saini, 1997, p. 65).

2.3 Review of Related Studies

Several previous studies discussed both the theory of persona and shadow and the novel *The Woman in the Window*. Two theses used the same theory, but the source of research and the problems explored by previous researchers was very different. Ekaputri's (2019) research entitled "*Persona and Shadow in Shatterday by Harlan Ellison and Fight Club by Chuck Palahniuk*" from Sunan Ampel State Islamic University discussed the persona side and the shadow side of two main characters in two different novels. Both of them had a strange condition. They could make a different personality, dual personality inside one body. Then, the researcher compared how the persona and the shadow worked on them. The differences between them were on one side, persona and shadow worked like "loser that always scared with the world vs. the optimistic guy who readies to face the world." On another side, they worked like "the boring guy vs. the fascinating guy." The similarity was both of them surrender and gave up on their shadow side.

The second study is Raharto and Permatasari's (2019) research entitled "*The Protagonist's Shadow and Persona as the Reflection of Anti-hero in the Phantom of the Opera Novel Retold by Diane Namm*" from Sultan Agung Islamic University. It discussed the protagonist's personality because this protagonist did not describe heroic traits in general and described the villain's nature (anti-hero). The researcher tried to expose the persona and shadow side of the character. The results were the appearance of the persona side as a ghost figure that was considered scary and unsettling to the public. The shadow side was an attempt to deal with the crimes he committed. Then, the protagonist character's anti-hero characteristics showed how the courage of the traditional hero figure managed to attract the reader's sympathy, even though the character's dark side was more dominant than the persona side.

Besides, this study also has relevance in the research's sources. However, there are still differences with current research, and it is a problem raised by the researcher. The previous study is the research of Sihombing (2019) entitled "*An Analysis of Agoraphobia through the Leading Character in A. J Finn's The Woman in the Window*" from Sumatra Utara University about mental illness called agoraphobia suffered by the main character in the novel, Anna Fox. Because of this disease, she was forced to stay at home. She could not go out of the house. The researcher tried to explore the causes and effects of agoraphobia in Anna's life. Then, he got results from the research that agoraphobia was triggered by post-traumatic stress disorder due to an accident that killed all of her family members. The effects were categorized into three types, namely (a) physical effects (hyperventilating, breaking out in a sweat, and accelerated heartbeat), (b) emotional effects (panic attack, fear of humiliation, and depression), and (c) effects on social life (reclusive person, a lost relationship of family, and a job could be terminated).

However, in the present study, the researcher analyzes the persona and shadow and the manipulation behavior of the antagonist character from *The Woman in The*

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Window novel, Ethan Russell. Furthermore, this study uses Carl Gustav Jung's theory of persona and shadow and uses new criticism as a supporting theory.



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CHAPTER III

ANALYSIS

In this chapter, the researcher exposes the analysis result towards Ethan's archetypes, consisting of the persona and shadow sides. They are utilized well by Ethan. He even used them as a basis for creating various ways of manipulation to conquer Anna. Moreover, the researcher also explains the reasons for Ethan's manipulation of Anna, which is explained as follows;

3.1 The Way Ethan Manipulates Anna by Taking Advantages of his Persona and Shadow

This sub-chapter focuses on Ethan Russell's persona and shadow, which was analyzed using Carl Gustav Jung's archetype theory, and the various ways of Ethan's manipulation towards Anna. Ethan's success in manipulating Anna was inseparable from the usage of his persona and shadow.

3.1.1 By Pretending to be Granny Lizzie

One of Ethan's personas was an old lady character named Granny Lizzie. As mentioned earlier, the persona is one of the archetypes that shown to worlds and societies. Inevitably, manipulators use a persona to gain the victim's trust and exploit that trust for their benefit. In this case, Ethan intentionally created this persona to show Granny Lizzie's pathetic life as an agoraphobic to garner Anna's sympathy. This persona only existed in the "virtual world" or the internet, not in the real world. More precisely, on the online discussion forum called *Agora*.

His eyes roll. 'Well okay – you didn't tell me.' He leans toward me. 'You told that ancient bitch in Montana.'

'Lizzie?' He nods. 'You – were spying on us?' He heaves a deep sigh. 'God, you really are stupid...No, Anna: I am Lizzie.' (p. 424)

The idea of making Granny Lizzie's account was started when Ethan

visited Anna's home for the first time and obtained information about the online

forum that Anna participated in, Agora. Agora was an online discussion forum

specifically for people with agoraphobia. After knowing that fact, Ethan

immediately made an account on the same forum called Granny Lizzie. He

intentionally created that persona to fulfill his desire to get to know Anna further

without making Anna feel disturbed or suspicious of him. He also stated that

"You interest me... Older women interest me." (p. 417). The statement shows

how his interest in the older woman also influenced this action.

'That first day I came over. You had that freak website on your laptop. I created an account as soon as I got home. Got to know all sorts of lonely losers. DiscoMickey, or whatever.' He shakes his head. 'It's pathetic. But he put me in touch with you. I didn't want to just write you out of the blue. Didn't want you –you know. Wondering.' (p. 424)

Ethan also created the background of her life. Of course, there was nothing real in

Granny Lizzie's background. It was all purely Ethan's work that was explicitly

shown to deceive Anna.

'... No, Anna: I am Lizzie.'
My mouth drops open.
'Or I was,' he says. 'She's been getting out of the house a lot lately... Thanks to her sons –what are their names?'
'Beau and William,' I answer, before I can stop myself.
He giggles again. 'Holy shit. I can't believe you remember that.'
Laughing more now. 'Beau. I swear I just made that up on the spot.' (p. 424)

Granny Lizzie's fake life was confirmed by the quote above. Ethan confessed that he spontaneously made up the name of Granny Lizzie's children. He even mocked Anna for memorizing their names. He laughed at Anna for her stupidity in thinking Granny Lizzie and her life was real. It implies that all things relating to Granny Lizzie are fake.

In the Agora forum, Ethan tries to approach Anna as smoothly as possible so she will trust Granny Lizzie. That was why he preferred to connect with DiscoMickey first than directly with Anna. He did not want to miss a step and made Anna suspects his persona.

thedoctorisin: Anytime. You better? DiscoMickey: Much. DiscoMickey: Writing b/c I'm talking to a lady who's new and she's asking if there are any professionals on here. Sent her your FAQs. ... A moment later, up pops a second chat box. GrannyLizzie. I click on the name, skim the user profile. Age: seventy. Residence: Montana. Joined: two days ago. (p. 72)

The plan went well. Ethan explained that Granny Lizzie was looking for someone professional, and DiscoMickey took her directly to Anna. DiscoMickey believed Anna was the right person for Granny Lizzie. It related to her status as a psychologist that was quite well known in this online forum. At first, Anna just like the other, an ordinary member, then everything changed as she stated, "then I outed myself to another user as a psychologist, and word swiftly spread" (p. 33). As someone considered professional, she often answered her friends' questions and listed FAQs that some people referred to it. That was pretty helpful to many people who just got this mental illness, like Granny Lizzie.

When the first meeting between them takes place, Ethan's manipulation

of Anna begins. He made up facts about Granny Lizzie's life, including when and

why she had agoraphobia. He also pretended that Granny Lizzie felt confused and

"desperate for some advice" (p. 72).

GrannyLizzie: I haven't be able to leave my home for the past month. GrannyLizzie: So THAT is the problem! thedoctorisin: I'm sorry to hear that. May I call you Lizzie? ... thedoctorisin: Lizzie, did anything special happen a month ago? GrannyLizzie: My husband died (p. 73)

Granny Lizzie became an agoraphobic about a month ago. The cause was the

death of her husband. She told Anna in detail what she felt after her husband died.

Furthermore, how it worried her family.

She tells me how, on returning from the funeral, she felt too frightened to walk the mourners beyond the front door; she tells that in the days following, it felt like the outside was trying to get into my house, and so she drew the blinds, she tells me about her sons far away in the Southeast, their confusion, their concern. (p. 75)

She was unable to get out of the house as before. Then slowly, the place felt

crowded, as if the outside world was trying to enter when it was "open."

Therefore, she decided to close all curtains so the outside world could not enter

her house. The boys were concerned about her condition, considering they did not

live with their mother. They were far away in the Southeast.

The depressing background of GrannyLizzie as a seventy-year-old

elderly widow with agoraphobia who lives alone arouses Anna's sympathy.

Anna's sympathy for GrannyLizzie affects her action.

GrannyLizzie: I just realized I don't even know your name!

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I hesitate. I've never shared my name on the Agora, not even with Sally. I don't want anyone to find me, to pair my name with my profession and figure me out, unlock me; yet something in Lizzie's story snags my heart: this elderly widow, alone and bereaved, putting on a brave face beneath those huge skies. She can crack jokes all she wants, but she's housebound, and that's terrifying.

thedoctorisin: I'm Anna. (p. 76)

She shared her first personal information, which was her name. No one but

GrannyLizzie knew her real name on that online forum. It can be said with Anna

doing that, Ethan's manipulation has worked. He manages to get Anna's trust

towards his persona and makes her share personal information.

Anna's other personal information he manages to get is about work,

family, and how to create a username and password. Armed with trust and

sympathy, Ethan easily lures Anna into describing those pieces of information.

GrannyLizzie: And the students in my third grade class made a big get well card for me. It's enormous. Glitter and cotton balls everywhere. thedoctorisin: That's very sweet. GrannyLizzie: Honestly I would give it a C+, but it's the thought that counts. thedoctorisin: I worked with kids, too. GrannyLizzie: Did you? thedoctorisin: Child psychology. (p. 125)

GrannyLizzie: Do you have family of your own? thedoctorisin: I do, but we don't live together. GrannyLizzie: Why not? Why not, indeed? Why don't you live together, Anna? I lift the glass to my mouth... And to my surprise, I begin to tell her. (p. 146)

The first was when Granny Lizzie talked about her work as a teacher, which

provoked Anna to talk about her profession as a child psychologist. The second

one, when Granny Lizzie initiated the conversation about family, she did not

attempt to heed the topic. Instead, she narrated the chronology of why her family could not live together.

Meanwhile, to get information about usernames and passwords, Ethan made

Granny Lizzie asked Anna for advice on did her chores. He reasoned that Granny

Lizzie was not young anymore. She could not help but feel overwhelmed to do it

herself.

I learn that Richard was not only decent but responsible, and managed all the housework: maintenance, electronics (William brought me an 'apple TV' I cannot work, Lizzie frets), landscaping, bills. In his absence, explains his widow, 'I feel overwhelmed. I feel like an old lady.' (p. 232)

Previously, there had always been Richard, her late husband, who had ever done

the things mentioned in the quote above. Addressing this, Anna helped to provide

some options for her. These events somehow made her nostalgic when she was an

active psychologist and busy providing solutions to her patients.

I drum my fingers atop the mouse. It isn't exactly the Cotard delusion, but I can propose some quick fixes. Let's solve this, I tell her – and instantly my blood runs warm, the way it does when I'm walking a patient through a problem (p. 232)

One of those chores was handling bills. Taking care of the bills was a bit

complicated because paying them online required a username and password.

Bills (a particular challenge for her... Paying online is difficult, too many different user names and passwords): She should choose consistent and easy-to-remember logins for both –her own name, I suggest, or a child's, or a loved one's birthday –but switch out some of the letters for numbers and symbols.

GrannyLizzie: My name would be L1221E (p. 233)

Anna suggested choosing consistent and memorable words for usernames, such as

Granny Lizzie's name. She could use the same word for a password and converted

some of those words' letters by numbers. Through this, Ethan can at least guess how Anna's password is formed by applying Anna's advice.

Based on the above quotations, Anna, as a victim, was utterly unaware that she has been deceived and fooled by Ethan. She did not even find out until Ethan voluntarily admitted that he is Granny Lizzie. It can be concluded that Ethan succeeded in manipulating Anna by using his persona, Granny Lizzie. Granny Lizzie can make Anna sympathize with her condition, feel comfortable, and believe in her. Sympathy leads Anna to share some of her personal information with Ethan. Because of this manipulation's act, he fulfills his goal regarding his interest in older women by getting to know Anna further by taking advantage of his persona.

Ethan's manipulation does not stop here. He also uses some of Anna's personal information that he has obtained to set up an artificial scenario for her. More details will be explained in the following point.

3.1.2 By Setting Up an Artificial Scenario

Armed with some of Anna's personal information, Ethan plans to create an artificial scenario. The scenario is used to manipulate Anna to believe that Jane, his adoptive mother is a problematic and dangerous person. However, he needs to break into Anna's house to make a move.

He takes a step toward me, the blade liquid in the gray light. 'I come here almost every night.' I hear my breath catch. 'How?' ... 'I took your key. When you were writing down your number that day. I saw it on the hook the first time I visited, and then I realized 30

you wouldn't even notice it was missing. It's not like you use it. I made a copy and put it back.' (p. 418)

Ethan managed to enter Anna's house using a duplicate key. The duplicated key was obtained while Anna focused on something else, so she did not know Ethan was taking the key to her house.

Another persona also has a hand in distracting Anna at that time while Ethan took the key. The persona is Ethan as a victim of violence. As mentioned earlier, the persona is one of the archetypes that shown to worlds and societies. In this case, Ethan acts like a victim of his adoptive parents' violence. Ethan's goal in shaping this persona is to make Anna believe his adoptive parents are abusive and problematic.

The beginning of the persona usage was when a mysterious scream came from the Russel family's house. Anna heard it and immediately called them. Ethan was the one who picked it up, and he spoke with a sobbing.

'It's Anna. Across the park.' A sniffle. 'Hi.'
'What's going on there? I heard a scream.'
'Oh. No—no.' He coughs. 'It's fine.'
'I heard someone scream. Was that your mom?'
'It's fine,' he repeats. 'He just lost his temper.'
'Do you need help?'
A pause. 'No.'
Two tones stutter in my ear. He's hung up. (p. 127)

Anna guessed the scream might have come from Jane. Ethan's answer also implicitly justified Anna's guess. Although he did not say "yes," he responded to her question by saying everything was fine even though "he" (that referring to Alistair, Ethan's father) once lost his temper. His act of rage most likely made Jane scream and made Ethan cry. Shortly after Anna had called, he came back to Anna's home,

apologizing and crying.

I open the hall door to find him standing there in the dark, eyes red and raw, the blood vessels frayed within them. 'I'm sorry,' Ethan says, hovering on the threshold 'Don't be. Come in.'..... 'Do you want something to eat?' 'No, I can't stay.' Shaking his head, tears skittering down his face. (p. 131)

'I said I'm really sorry,' he repeats, prying himself free, skidding his sleeve beneath his nose. 'I'm really sorry.'

... 'My dad...' He stops, glances through the window at his house. In the dark, it glowers like a skull. 'My dad was yelling, and I needed to get out of the house.... I should go back. My dad'll be angry.'

...'I've gotta go. I shouldn't have come over.' (pp. 131-132)

He repeatedly apologized to Anna and explained his arrival. His father was yelling

at him. He needed to get out of the house for a while, most likely because he could

not stand his father's wrath.

Those actions lead Anna to believe that Alistair is the perpetrator of the

commotion. She also believes he is an abusive husband and father. It shows how

Ethan cries because of his father's abusive actions.

As far as I can see, Ethan doesn't display any of the more obvious hallmarks of child abuse. His face and forearms are unmarked, his demeanor bright and outgoing (although he has cried twice, let's not forget that), his hygiene satisfactory. But this is just an impression, just a glance. And he is, after all, standing here in my kitchen, slinging nervous looks at his home across the park. (p. 132)

The reaction to that belief was to check Ethan's physical condition. Just in case

there were signs of violence. Besides, she willingly wanted Ethan to have her

phone number and did not hesitate to contact her if something happened to him

and his mother.

I fetch an old receipt from a kitchen drawer, scribble on it. Four digits in, I realize I'm writing my old work number, the emergency line I reserved for my patients....I slash a line through it, then jot down the correct one. When I look up again, he's standing by the kitchen door, looking across the park at his house. (p. 133)

'You can call me anytime,' I say. 'And share that number with your mom too, please.' 'Okay.' He's moving toward the door, shoulders back, back straight. Bracing for battle, I think. 'Ethan?' He turns, one hand on the doorknob. 'I mean it. Anytime.' (p. 133)

As mentioned earlier, while Anna was busy writing down her phone number,

Ethan quickly took the key to her house. She caught Ethan standing next to her

kitchen door, but she did not think he was taking her house key and was going to

duplicate it. It can be said that Ethan's persona as an abused teenager works well,

so there is no suspicion in the slightest.

The truth behind Ethan's persona as a violent's victim is that Alistair is

not the cause of the commotion.

'That day you heard her scream? I had my hand around her neck. Not even that hard, but I was sick of her by that point. I just wanted her to leave...My dad didn't even know she was there until then. He was like, 'Get out of the house before he does something bad.' And you called, and I had to pretend and I was all scared, and then you called again, and my dad pretended it was all cool...And the bitch still came back the next day.' (p. 420)

As Anna suspected, the one who screamed was Jane, the Jane she knew.

Nevertheless, who made her scream was Ethan. He strangled Jane, so she

screamed. Alistair did not even know she was at home before her yell came out.

Not long after that, Anna called. Ethan had to pretend to be scared in front of her

so that he could avoid Anna's suspicions. Instead, he sacrificed Alistair to be the

target of Anna's suspicions.

It can be said that all of Ethan's confessions on the phone and when he is

at Anna's house are total lies. He lies to her and makes Alistair a scapegoat. He

makes Alistair's image terrible.

After successfully entered Anna's house, Ethan's next moves were to take her phone, guessed the password, and photographed Anna, who was asleep.

"...You told Lizzie how to code all her passwords. Switch out letter for numbers...or use a birthday –that's what you said. And you told me that your daughter was born on Valentine's Day. Oh-two-onefour. That's how I got into your phone and took that picture of you snoring. Then I changed the code, just to have fun with you." (p. 424)

Ethan's success in guessing passwords was because he implemented Anna's way of creating a password, intended for Granny Lizzie. Then he took a picture of Anna's sleeping face and changed her old password simply because he wanted to "have fun" with Anna. Have fun here referred to a prank that he did to Anna. Indirectly, he wanted Anna to feel confused when she found out that her password has changed and there was a self-portrait of her even though she was the only one who lived in her house.

Ethan's interference in Anna's life did not stop there. He hacked her computer just like he did with her phone. Ethan intended to create a new email account and sent an email containing Anna's sleeping face's photo to her main account, along with the name "Jane Russell" as the sender. He also added the Fox family's special greeting "guess who" in that email address. 'So I made the Gmail account. On your own computer. You told Lizzie that your family was always like, 'guess who' when you talked, and that was just too good to pass up...Then I sent the picture to your email.'

'And I just to put my mom's name on the account. I bet that got you excited.' He smirks. (p. 425)

It was such a waste if that vital information was not included in this scenario.

Ethan also bet the presence of the name "Jane Russell" would make Anna

"excited."

Furthermore, Ethan took advantage of the conflict between Anna and the

Russell family to spice up this artificial scenario. The conflict began when Anna

assumed the woman currently living in the Russell family home and claimed as

Jane was someone else or the fake one. To Anna's belief, the real Jane was killed

by someone. She suspected Jane's husband (Alistair) was the killer.

'I saw Jane bleeding. With a knife in her chest.'...'And now they're saying that no one was stabbed.'
'And they're trying to say that Jane is someone else. Or someone else is Jane.'
'And no one's seen her before. They've barely been here a week. She could be anyone...' I go for my drink, then remember I haven't got one.
'But I saw Jane with her family. I saw her locket with Ethan's picture in it. I saw –she sent him over here with a candle, for Christ's sake.' Bina nods again.
'And her husband wasn't acting –?'

'As though he'd just stabbed somebody? No.' (pp. 204-205)

With the poor relationship between the three of them and evidence of fake Jane's

presence in her home, Ethan was sure Anna would be happy and "excited" to

accept the evidence because it could prove to Anna that fake Jane was a terrible

and dangerous person. At least that was what Ethan predicted.

It can be said, all of Ethan's efforts above are aimed to manipulate Anna into believing that fake Jane is the culprit behind this artificial scenario. The purpose of this manipulation relates to Ethan's defensive actions to protect himself from the alleged murder of Katie or the woman Anna knew before as Jane. It will be explained in more detail in the next sub-chapter.

However, things did not go the way Ethan had planned. At first, Anna was shocked and nervous when she opened the email. Moreover, there was a picture of her sleeping on it.

Jane Russell

I stare at the screen. The air around me is suddenly thin. My hand quakes as I place the glass on the desk...The mouse bulges against my palm as I grip it. I've stopped breathing. The cursor travels to her name.

...I'm looking at my sleeping face. The picture suddenly expands, the bottom half bursting into view –and there I am, my head, in full. (p. 304)

Nevertheless, Anna changed her mind immediately. She decided it was someone

else who was hiding behind Jane's name.

So not Jane, then. Someone hiding behind her name. Someone mocking me. My thoughts aim like an arrow straight downstairs. David, behind that door...He could have just entered the house...using a copied key. But he left yesterday. For Connecticut.

At least that's what he told me. (p. 306)

Anna's guess led to David, the guy who rented her basement. Nevertheless, she

was hesitant because he already told Anna that he went to Connecticut yesterday.

Nevertheless, for Anna, one thing was sure. It was not fake Jane that sent the

email.

Anna's change of mind is certainly not what Ethan wants. His manipulation is a total failure, but the impact resulting from the artificial scenario still exists. It is distrust by the detective that leads to a gaslighting act against Anna. Besides, there are several conditions taken into consideration by the detective why they do not trust her. This situation will be explained in the next paragraph.

Anna's next step after reading the email was to contacts the detective immediately.

'Someone's been in my house,' I tell him...'Someone came into my house at two o'clock this morning.'
...'Why didn't you report it earlier?'
'Because I was asleep at the time.'
...'Then how do you know someone was in your house?'
'Because he took a picture and emailed it to me.'... 'I want you to come here.'

'We're coming.' *We're*. So Norelli will be with him. Good –I want her here for this. Because this is real. (p. 307)

She briefly told Detective Little about the incident and asked him to come to her house, obviously investigating the case. Anna also welcomed Detective Norelli's arrival, as she wanted to prove that the evidence she had was genuine. It was due to Detective Norelli thinking of Anna as a person who was "looking for attention"

(p. 194) and did not believe Anna's report of Jane's murder.

As soon as the detectives arrived, Anna explained what happened to her

again and showed the detective evidence. Furthermore, she also revealed her

suspicion towards David, that he might have stolen the key to her house and

duplicated it. However, Anna knew David was not at home since he went to

Connecticut yesterday.

'First I got this...' I click on the email, expand the picture. Little takes the phone from me, holds it in his massive hands. 'Jane Russell.'

'But it's not...Look at the email address.'

Little squints. 'Guesswhoanna@gmail.com,' he recites carefully... 'Taken at two oh two this morning.' He looks at me. 'And this was sent at twelve eleven this afternoon.' (p. 314)

'Do you have any idea who could have photographed you?' I pause.

'...The only person who might have a key is my tenant, David.' I cross my arms. '...his apartment –the apartment has a different key, but he could have...stolen mine.' (p. 315)

Even though the evidence was clear, the detective still doubted Anna's

statement. It was the same as it used to be when she reported Jane's murder. They

had previously argued that Anna's condition as alcoholic, lonely, and a patient

under particular medication influenced her statement's veracity.

'I think,' he tells me, 'that with all nice merlot you were drinking and the medication you were taking and the movie you were watching, you maybe got a little excited and saw something that wasn't there.'

'And from what Mr. Russell tells us,' says Norelli, 'no one in neighborhood ever sees you. Seems you don't go outside very often.'

'So here's another theory...you were looking for some attention.' 'No friends, family's wherever, you have too much to drink and decide to raise a little ruckus.' (pp. 193-194)

At this time, their reason was Anna made up this intruder case. By taking her

portrait and then deliberately creating another email account to send the photo to

her account as described in the quote below.

'So Gmail hides IP addresses.'... 'It means there's no way to trace a Gmail account,' he continues.

... 'For all we know,' Norelli explains...'You could have sent that email from that phone and we wouldn't be able to prove it.' 'This photo looks to me like a little midnight selfie.' ... 'Look at this way, Dr. Fox,' he says. 'We can't find any sign of anyone in here. It doesn't look like anything's missing...and you said that no one else has a key.' (pp. 316-317)

What convinced the detectives were, there were not any traces of the intruder in

Anna's house, and based on her statement, no one had a key but herself. With

such conditions, a stranger could not break into her house.

Being treated like this twice has provoked Anna's anger. She vented her

emotions in front of the detective, Ethan, and Alistair, who also happened to be

there.

'Someone comes into my house when I'm asleep and photograph me and sends me the photo –and you blame me.'
I hear the catch in my throat, the crack in my voice. Tears are rolling down my cheeks. I keep going.
'I'm not crazy, I'm not making any of this up.' I point a jittering finger at Alistair and Ethan. 'I'm not seeing things that aren't there. All this started when I saw his wife and his mother get stabbed. That's what you should be looking into. Those are the questions you should be asking. And don't tell me I didn't see it, because I know what I saw.' (p. 325)

Anna stuck to her stance. She believed what she saw was real. Therefore, Anna was hurt when the detectives questioned both the report and the pieces of evidence she collected. For her, the detective should have investigated Jane's murder in the first place.

However, Anna's roar did not make the detectives felt guilty and considering the evidence she gave. They stuck to their stance, too, just like Anna. Their strongest argument was not much different from the first one, which was about Anna's condition. She suffered post-traumatic stress after the accident, which killed her husband and daughter. Anna also began to suffer from agoraphobia due to the incident. 'The thing is, Anna,' he says, speaking low, speaking slow, 'I talked to your doctor yesterday, after you and I had our phone call.' My mouth goes dry.

... Norelli cuts him off. 'It turns out your husband and your daughter are dead.' (p. 326)

'That's when your troubles started. Your problems going outside. Post –traumatic stress. Which I –I mean, I can't imagine.'

... 'Dr. Fielding said that you sometimes...hear them.'

... 'And that you sometimes talk back.'

'See, I was a little confused, because from what you were saying it sounded like they were just someplace else.' I don't point out that this is technically true. There's no fight left in me. (p. 330)

Due to a breakdown in her mental health, Anna went to treatment with

Dr. Fielding. The medication she was taking had a hallucinatory effect that caused

Anna to seem to "communicate" again with her husband and daughter. This fact

made the detectives reluctant to trust her. They worried that everything she saw

was a mere illusion, just like when she considered her husband and daughter

existed.

'I think that you've had a hell of time. I think that you really believe you met with this lady, just like you believe you're talking to Olivia and Ed.' ... 'But what you're thinking here isn't real,' he says, his voice snow-soft. 'And I need you to let this one go.'

... 'The doctor said –he told me that the medication you're on can cause hallucinations.'

And depression. And insomnia. And spontaneous combustion. (p. 331)

Slowly Anna realized the detective arguments were correct. She eventually

believed that the real Jane Russell was the woman introduced by Alistair, whereas

the one she met was just her delusion. Anna believed that the murder of Jane

never happened. She believed there was no intruder in her house. She believed

that all of this was just a hallucination, and it never happened in the first place.

Of course: guess who –that's how I greet Ed and Livvy.

... I know what I saw that night.

... I saw a killing without a killer, without a victim. I saw an empty sitting room, a vacant sofa. I saw what I wanted to see, what I needed to see.

... If I'm deranged enough to talk to Ed and Livvy, I can certainly stage a murder in my mind. Especially with some chemical help. ... Jane –the real Jane, flesh-and-blood Jane: Of course she is who she says she is.

And of course the earring in David's room belongs to Katherine, or whomever.

And of course no one came into my house last night.

... I was wrong. (pp. 332-333)

Anna finally realized her mistake all this time. Now everything was clear to Anna.

What she had once refuted was the truth.

Based on all those quotations, the researcher can conclude that any of these matters happen because of Ethan's artificial scenario. He can manipulate Anna by utilizing his personas, such as; become GrannyLizzie (to get Anna's personal information) and victim of violence (to get anna's house key when she was off guard). Meanwhile, the shadow sides of Ethan are shown as; forcing to enter one's place (when he sneaked into Anna's house), the attempted murder (he was choking and hurting Jane), and selfish (he did not care about Anna's feelings that perhaps disturbed by his presence).

Although Anna did not think of Jane as the intruder as Ethan hoped, she still got another impact from that artificial scenario; gaslighting. This gaslighting action indirectly fulfills Ethan's manipulation goals in different ways. As mentioned earlier, the purpose of this manipulation is still related to Ethan's defensive actions to protect himself from the alleged murder of Katie or the woman Anna knew before as Jane. This manipulation aims to make the image of fake Jane or his adoptive mother looks terrible and dangerous in Anna's eyes. That way, Anna focused her contempt on fake Jane and Alistair, not on Ethan.

Then, the gaslighting act that forced Anna to question her memory, her actions' truthfulness, and her statements' honesty slowly made her admits her mistake and beliefs that everything she saw was not real. This situation certainly benefits Ethan, who was directly involved with the murder, because Anna will be no longer curious about the murder.

3.1.3 By Giving False Testimonies

Another form of Ethan's manipulation is to give Anna false testimonies while she tries to find the truth behind Jane's mystery. Ethan subtracted the facts and altered them according to his wishes.

It all started when Anna realized what those detectives stated was almost all wrong. Because she has found genuine evidence that showed all of the events related to Jane that she knew were real. That woman did exist.

For a moment I don't recognize it. Then I remember: I snapped the shot from the kitchen window. A sunset, sherbet-orange, distant buildings bitting into it like teeth. The street golden with light. A single bird frozen in the sky, wings flung wide. And reflected in the glass is the woman I knew as Jane. (p. 392)

The evidence was a reflection of Jane's figure in a photo on Anna's handphone. In other words, Anna's memory does not betray her.

The first person she asked for an explanation was Ethan, considering everyone around her had lost faith in her. She showed him the evidence and asked

him to be honest.

'Who is she?'

... 'She's my mother.'
I frown. 'No, the detective said that your mother -'
'My real mother. Biological.'
I stare. 'You're adopted?'
He says nothing, just nods again, eyes cast low.
... 'When were you adopted?' I ask.
... 'When I was five.'(p. 400)

Since his lies had been revealed, Ethan told Anna the truth. It turned out that Jane, whom Anna knew, "has a real name as Katie, and she is Ethan's birth mother." (p. 402) Ethan was adopted and lived with the Russells. It can be said that the real Jane Russell is indeed a female figure that Anna thought before was a fake Jane.

She was introduced by Alistair and lived in the Russell family home.

However, Ethan is not entirely honest with her and changes some facts to

suit his wishes. He wants to manipulate Anna by using some of his personas to

convince herself that his version of the story is the right one.

The first fact that he changed was Alistair beat Ethan when he did not tell

the truth about Katie's whereabouts. Because of this, he was forced to reveal

Katie's whereabouts at Anna's house.

'My dad blew up,' he continues. 'Like, my mom was mad, but my dad was furious. He came straight back and wanted to know where she was, and when I wouldn't tell him, he...' a tear rolls from his eve.

... 'Did he hit you?' I ask. He nods soundlessly. ... 'I knew she was with you,' he says shakily. 'I saw you over there...from my room. I finally told him. I'm sorry. I'm really sorry.' (p. 404)

The truth was Alistair did go to Anna's house, but he was not looking for Katie.

He was looking for Ethan. As explained earlier, he did not even know where Katie

was until she started screaming.

'... That day you heard her scream? I had my hands around her neck...She wouldn't shut up. My dad didn't even know she was there until then. He was like, 'Get out of the house before he does something bad.' (p. 420)

The incident of Katie's screaming occurred on November 3 (p. 109), while

Alistair asked about the guests' presence at Anna's house on November 2 (p. 85)

precisely one day earlier.

Wednesday, November 3

A scream, raw and horrorstruck, torn from the throat. I spin toward the kitchen windows. The room is silent. My heart drums. ... I stare at the house, my eyes flicking between the kitchen and parlor, swerving up to Ethan's bedroom, back to the kitchen. Is he attacking her? (p. 126)

Tuesday, November 2

'Alistair Russell,' he says. 'We live in two-oh-seven, across the park.'

... 'I really don't want to intrude –and I'm sorry to disturb you in the middle of something Movie night?'

I nod.

He smiles again... 'I just wanted to know if you'd had any visitors this evening?' (p. 105)

He once said this directly after Anna made a report of a murder involving him.

However, she did not trust Alistair at that time.

'She was in here...twice.' 'First she helped me off the street. Then she visited again. And-' glaring at Alistair now –'he came looking for her.' He nods. 'I was looking for my son, not my wife.' He swallows. 'And you said no one had been there.' (p. 195)

The second fact Ethan changed was about Katie's murder. Based on

previous quotes, he indirectly described the relationship between Katie and his

adoptive parents as entirely evil. Just by hearing that Katie was in the same town

as them, her adoptive parents got mad. Moreover, Alistair wanted to know where

she was. He also said they got into a fight.

'They went upstairs to talk. My dad and my mom and her. I was in my room, but I could hear everything. My dad wanted to call the police... she kept saying that I was her son, and that we should be able to meet each other, and that my parents shouldn't stop us. And Mom was screaming at her, saying she'd make sure she never saw me again. And then everything got quiet...' (p. 406)

Their fight led to Katie's death. Ethan revealed the culprit was his adoptive

mother, the real Jane Russell. Jane did such a dangerous thing because she already

considered Ethan to be her son. She did not want Katie to "snatch" her child and

left her.

'She was on the floor. She'd stabbed her.' Now Ethan's the one pointing at his chest. 'With a letter opener.' I nod, then stop. 'Wait – who stabbed her?' He chokes. 'My mom.' ...'She said she didn't want someone else to take me.' -a hiccup– 'take me away.' ...'She said she'd waited so long to have a child, and...she said she wouldn't let her hurt me again.' (p. 406)

Ethan's statements above were not entirely factual. The truth behind the

second fact was Jane Russell did not kill Katie, but Ethan.

'This is what I used on Katie,' he explains brightly. 'Because she wouldn't leave me alone. I told her, and told her, so many times, and she just ...' Shaking his head. 'Wouldn't stop.' (p. 418)

'I didn't care about her sob story, I hated her for what she did to me, I hated her for not telling me about my father, I wanted her out of my life. So I grabbed this from my desk' –he waves the letter opener –'and went downstairs, and ran in, and just...' (p. 420) Ethan stabbed his biological mother with a letter opener when she was talking to his adoptive parents. It was shown in the sentence "went downstairs." It can be said that Ethan's statement about the fight between his adoptive parents and his biological mother is accurate. However, the one who stabbed with the letter opener is not Jane.

Jane Russell, who Ethan previously claimed to be the real culprit, was actually out of town. Ethan said that his mom "went back to Boston to take care of some stuff. And to get away from my dad." (p. 402). She returned to Harlem the next day after Ethan stabbed Katie. He also admitted that his adoptive mother did not involve at all and was unaware of this problem.

'My mom has no idea. About any of it. She wasn't even there – she got back the next morning. My dad made me swear not to tell. He wants to protect her. I feel kind of bad for him... She just thinks you're insane.' (p. 421)

Katie's murder took place on November 4 (p. 137), while Jane had just returned from out of town the following day, which meant on November 5. At least Jane spent ten days in Boston, which started on October 25 (p. 7) when Anna first saw the Russell family who had just moved from Boston to Harlem, until her return on November 5.

Thursday, November 4

Once more Jane enters the frame –but walking slowly, strangely. Staggering. A dark patch of crimson has stained the top of her blouse; even as I watch, it spreads to her stomach. Her hands scrabble at her chest. Something slender and silver has lodged there, like a hilt. It is a hilt. (p. 158)

Monday, October 25

The car droned past a moment ago, slow and somber, like a hearse, taillights sparking in the dark. 'New neighbors,' I tell my daughter. 'Which house?'

'Across the park. Two-oh-seven' They're out there now, dim as ghosts in the dusk, exhuming boxes from the trunk. (p. 9)

It shows that all of Ethan's statements concerning Jane Russell's whereabouts

during that particular date (October 26 to November 4) are lies. The reason is

evident because Jane Russell was in Boston.

After hearing all of Ethan's testimonies, she wanted to report them to the

detective as soon as possible. Nevertheless, Ethan thought differently. He wanted

his parents to turn themselves in voluntarily rather than be forcibly arrested.

'They've been freaking out ever since it happened. They're really going crazy.'... 'My dad told my mom they should go to the police. They'll listen to me.' 'I don't -'

'They will.' Nodding firmly, breathing deeply. 'If I say I talked to you and you're going to tell the police if they don't.' (p. 408)

He had a reason, which after Katie's murder, both of them already had the will of

going to the police, so Ethan thought it would be easy enough for him to persuade

them into turning themselves in. Anna believed in Ethan's choice and let him

returned to the Russells' house.

We walk to the door together. As he reaches for the knob, I catch him in my arms, bring him close, hold him tight. 'Please be safe,' I whisper. We stand there for a moment...He steps away from me, smiles sadly. Then he leaves. (p. 410)

Before he left, Anna hugged him and prayed for her safety. That indicates how worried she is about Ethan, considering one of his testimonies is Alistair's violent actions. Based on the above quotations, the researcher concludes that Anna's reaction suggests Ethan's manipulation has worked. The purpose of this manipulation is to convince Anna that his story was the right one. Because Anna trusted in Ethan, she did not doubt all of his testimonies. She believed all of his false testimonies. By achieving the purpose of the manipulation, Ethan manages to protect himself from the accusation of Katie's murder by making Anna suspicious of others.

Ethan's manipulation is composed by utilizing his persona and shadow. Such as a victim of violence (Alistair beat him), a good teenager (he tried to keep honoring his adoptive parents even though they were suspects), and a crybaby person (he almost always cried when testifying before Anna). Furthermore, capitalizing his shadow side, which is lying (he deceived Anna by changing some facts), and the act of homicide (he hurt and killed his mother).

3.2 The Reasons for Ethan's Manipulation

This sub-chapter focuses on Ethan Russell's reason why he manipulated and even wanted to kill Anna. It was analyzed using the New Criticism theory. Ethan had three reasons which will be explained as follows.

3.2.1 Being attracted to Older Women

Ethan admitted that he tended to be attracted to grown women. At least he had targeted two people, including Anna. Previously, there was Jennifer, who was the wife of Alistair's boss.

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'You interest me though,' he says. 'You do. That's why I kept coming back to you, even when I knew I shouldn't. Older women interest me.' He frowns... 'My dad's boss had a wife who interested me. Jennifer. I liked her. She liked me, kinda of. ' (p. 417)

He thought that Jennifer felt the same way as him. It prompted Ethan to go

further. He decided to break into Jennifer's house to meet her at night just the day

before moving into his current residence.

'My dad's boss had a wife who interested me. Jennifer. I liked her. She liked me, kinda of. Only...' 'There was...a misunderstanding. Right before we moved. I visited their house. At night. And she didn't like that. Or she said she didn't.' Now he glares. 'She knew what she was doing.' (p. 418)

However, everything was not like what he thought. Ethan's reckless action led to

a misunderstanding. Since Jennifer's husband was the boss of Alistair, he was the

one who received the impact. Alistair was forced to lose his job due to Ethan's

actions.

'I cause trouble for them, I know. That's why they took me out of school. And my dad lost his job because I wanted to get to know Jennifer. He was mad about that, but, you know...' his brows darkens. 'Tough luck.' (p. 419)

However, Ethan did not stop. When he moved to Harlem (the city he

currently lives in), he approached a grown woman again, Anna. The first meeting

between Anna and Ethan occurred because Ethan was curious and interested in

her strange behavior of never leaving the house. The strange behavior was a result

of Anna's mental illness, Agoraphobia. As Anna described in the following

quotations, "agoraphobic fears... include being outside the home alone; being in a

crowd, or standing in a line; being on a bridge." (p. 34). Nevertheless, at the time,

Ethan did not yet know Anna's condition as agoraphobic.

'I told you: you interested me. That old bitch down the block told me about you. Well, not everything, obviously. I've learned a lot since. But that's why I brought that candle over. My mom had no idea. She wouldn't have let me.'

'That lady just said that you stayed in your house all the time. And that was interesting to me. This weird woman who never went outside. This freak.'

... 'I knew I had to get to know you.' (pp. 422-423)

He visited her for the first time pretended to hand out gifts to old neighbors. He

also borrowed his adoptive mother's name, Jane, to strengthen his reason and

convinced Anna even though Jane had absolutely no idea about the aromatherapy

candle gift.

I tug the ribbon, lift the flap, and from a nest of tissue remove a candle –the kind with blooms and stalks trapped inside like insects in amber.

... 'My mom asked me to give you this to you. Like, days ago.' 'That's very thoughtful. New neighbors are supposed to give *you* gifts.' (pp. 45-46)

From this first meeting, Ethan finally learns indirectly about Anna's

mental state and the mental illness that she suffers. He learned it from an online

discussion forum Anna was attending, Agora. Agora was an online discussion

forum specifically for people with agoraphobia.

'That first day I came over. You had that freak website on your laptop. I created an account as soon as I got home. Got to know all sorts of lonely losers. DiscoMickey, or whatever.' He shakes his head. 'It's pathetic. But he put me in touch with you. I didn't want to just write you out of the blue. Didn't want you –you know. Wondering.' (p. 424)

As soon as Ethan learned of this fact, he tried to get closer and got to know Anna

further by taking advantage of her mental illness. As shown in the quote above, he

immediately created an account in *Agora* called Granny Lizzie. In the Agora forum, he approached her slowly and carefully because he did not want Jennifer's incident to happen again in Anna. As Ethan explained in this quote, "I came on too strong with Jennifer...I should've gone slower. So I didn't want you to think I was a threat." (p. 422). He did not want his plan to fail again.

As explained earlier, Granny Lizzie's account was used by Ethan to attract Anna's sympathy. Furthermore, Anna slowly trusted Granny Lizzie and shared some personal information with her out of this sympathy.

Besides that, he also tried to attract Anna's sympathy in real life. He wanted his image in Anna's eyes as a pathetic boy with such a miserable life.

'...I didn't want you to think I was a threat. That's why I said I missed my friends. And I pretend I might be gay. And I cried all those fucking times. All so you'd feel sorry for me and think I was this...' Trailing off. 'And because I sort of can't get enough of you.' (p. 422)

It can be said that he wanted Anna's sympathy. That way, naturally, the relationship between the two would get closer. The closer they are, the easier it for him to win over Anna's heart.

Based on the quotations above, the researcher can conclude that besides Anna's unusual habits, her status as an adult woman also attracted Ethan. This interest made Ethan perform the act of manipulation, namely, by pretending to be Granny Lizzie to approach and get to know Anna further. This manipulation also takes advantage of Anna's unstable mental health. However, Ethan's manipulation is also used for something else. It is to

protect him from being suspected of the murder of his biological mother, Katie.

The researcher will explain further on the next point.

3.2.2 Protecting Himself from the Suspect Allegation in Katie's Murder

As explained earlier, Ethan was Katie's killer. The only one who knew

this fact was Alistair, and he agreed with Ethan to keep the murder a secret

because he did not want his wife, Jane, to know about it.

'And then you just got so freaked out about Katie. It was insane. You were insane. I mean, I kind of get it. I did it right in front of my dad, and he freaked out, too. Although I think he was relieved to have her gone, to be honest.' (p. 425)

'My mom has no idea. About any of it. She wasn't even there-she got back the next morning. My dad made me swear not to tell. He wants to protect her... That's pretty big secret to keep from the person you're married to.' (p. 421)

Nevertheless, unexpectedly Anna also saw the murder. She called 911 to report

the incident in hopes that help for Katie would come soon.

'911, what is your emergency?'
'My neighbor...She's -stabbed. Oh, God. Help her.'
'Ma'am, slow down...and you say your neighbor was stabbed?'
'Yes. Help. She's bleeding.'
... 'Help is on the way, ma'am. I need you to calm down. Could you give me your name?'
'Anna Fox.'
'All right, Anna. What's your neighbor's name?'
'Jane Russell. Oh, God.' (p. 160)

With the increase of eyewitnesses, the potential for his identity as a killer to be

uncovered was more remarkable. However, Alistair was still protecting Ethan

when the police investigated the case.

'... They said that someone had reported a disturbance the night before. My parents just denied it. and then when they found out it was you, they realized it was your word against theirs. Ours.' '... And Dad said that you...were unstable and you drank too much.' (p. 407)

Even so, Ethan did not remain silent. He manipulated Anna to obscure her

suspicions and bestowed them on others. He wanted to protect himself from being

a suspect in Katie's murder. This manipulation action was in the form of setting

up an artificial scenario and giving false testimonies.

As explained in the previous sub-chapter, Those manipulations worked

well with Anna. They led her to believe that Alistair was an abusive father and

Jane was Katie's killer.

'Are you sure...' That you can trust your mother? That Alistair won't attack you? ... Can I let him go back to that house? To those people? But could I doom him to lifelong regret? I know how it feels... I don't want him to feel that way. (pp. 408-409)

She felt the anxiety and uncertainty as she sent Ethan home. It becomes evident that Anna, one of the witnesses, did not have suspicions about him. She trusted him completely.

Anna did not know the actual facts at all until Ethan voluntarily

dismantled himself. He did it because he was going to kill Anna afterward. It can

be said that Ethan was sure she would die that day and had no chance to tell the

police or anyone else. By doing that, it would make him calmer and less

threatened.

Then I see it in his fist. A bolt of silver, glinting. It's a blade. It's a letter opener. His eyes travel from my face to his hand and back again... 'This is what I used on Katie,' he explains brightly. 'Because she wouldn't leave me alone...' (p. 418)

'Oh, yes. What I can't decide,' he continues, thoughtful, 'is whether it's a fall down the stairs or an overdose. You've been so sad lately, and all. And so many pills on the coffee table. But you're also a fucking wreck, so you could, you know, miss a step.' ... 'I'm going to miss you. No one else will. No one will notice for days, and no one will care afterward.' (pp. 427-428)

According to the quotations above, Ethan visited her with a letter opener. The

same knife he used to kill Katie. He showed her the knife as he began to reveal the

truth behind his manipulations.

Anna, who received death threats, certainly did not stay silent. She tried

to fight back with all her might. Her fight succeeded. She managed to kill Ethan

by luring him to the rooftop and pushed him into a fragile skylight.

And then, with all my weight, I lean into him and push him onto the skylight.

He lands on his back. The skylight shudders.

... And then the skylight disintegrates beneath him, soundless in the storm. In an instant he drops out of sight. If he screams, I can't hear it. (pp. 438-439)

From the landing I can already see the wreckage of his body, disarranged on the floor, a fallen angel. I descend the staircase. A dark crown of blood flames from his head. One hand is folded over his heart. His eyes look at me.

... I step past him.

... And I plug in the landline so that I can call Detective Little. (p. 440)

After confirming Ethan's death, Anna immediately called the police and reported

all his crimes and the truth behind Katie's murder.

The researcher concludes that besides being used to win over Anna's

heart, Ethan's manipulation is also used to protect himself from the suspect

allegation. The manipulations are in the form of setting up an artificial scenario

and giving false testimonies. Ethan makes the image of his adoptive parents look terrible and also testifies some facts that are not entirely accurate to Anna. It leads to Anna's suspicions of being focused on others.



CHAPTER IV

CONCLUSIONS

In this chapter, the researcher explains the study's conclusions and mentions some suggestions for the following research that has the same topic or theory of research.

4.1 Conclusions

Based on the analysis in the previous chapter, the researcher finds answers to problems of the study, which consists of how Ethan manipulated Anna and the reasons for his manipulation.

The first is the way Ethan manipulated Anna. There are three kinds of manipulations that Ethan does. The first category is; by pretending to be Granny Lizzie. This manipulation aims to get to know Anna more closely and to know her personal information. The idea of creating this account came when Ethan found out Anna had an account on a website specifically for agoraphobia (the agora). Thus, he created Granny Lizzie's account on the same website to "meet" Anna and fulfilled his purpose.

The second category is; by setting up an artificial scenario. The purpose of this manipulation is Ethan wants Anna to believe that her adoptive mother, Jane Russell, is a problematic person. Some of Ethan's persona that he used to create the artificial scenarios were; become Granny Lizzie and victim of violence. Unfortunately, this manipulation failed. However, even it was failed, Anna still received another manipulation, gaslighting from the police. The third category is; by giving false testimonies. The purpose of this manipulation is to convince Anna that the false testimonies Ethan stated were fact. He did this to protect himself from Anna's suspicions. Some persona that he used, including; a good teenager and crybaby person.

There are several reasons behind Ethan's manipulative behavior. They are; (1) being attracted to older women and (2) protecting himself from the suspect allegation in Katie's homicide. The first reason had come since Ethan became a new neighbor in the neighborhood where she lived. He was attracted and curious about Anna because of her strange habit of never getting out of the house. This curiosity led him to meet and interacted directly with Anna. He realized that Anna was an adult woman with agoraphobia, and by chance, he tended to like adult women. It strengthened his reason to manipulate Anna by exploiting her unstable mental health. He did this because he wanted to approach and get to know Anna further without making her suspicious or threatened.

The second reason arises after the presence of Katie. Ethan was Katie's killer or the woman Anna knew earlier as Jane. That fact was initially only known to Alistair, but unfortunately, Anna also knew the murder scene even though she did not know the killer. To avoid her suspicions, he manipulated Anna by giving false testimonies.

The researcher concludes from the research findings that Jung's archetype theory is well applied to Ethan's personality sides. As Jung stated, humans have two sides of personality; the persona side and the shadow side so does Ethan. Furthermore, all of those sides are used by him to manipulate Anna.

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Not only that, but Ethan also committed crimes against Anna (privacy violation and attempted murder) to facilitate his manipulative acts and controlling Anna to act according to his wishes and goals.

Moreover, his manipulation results show just how dangerous the combination of persona, shadow, and manipulation behavior is. Anna was utterly unaware of Ethan's manipulation, which shows how much she believed in him. She only found out the truth when he voluntarily revealed it.

4.2 Suggestions

The researcher has several suggestions for subsequent studies that focus on analyzing the character's manipulation and the novel *The Woman in The Window*. The first suggestion is to explore other literary works that have similar manipulation issues. They could be poetry, plays, or movies. Sometimes the manipulation issue is not the primary problem. As in this study, the central problem of the novel is agoraphobia. Hence, the next researcher must be more meticulous and thorough in looking for the character's manipulation behavior.

The second suggestion is to read and explore the problems in the novel *The Woman in The Window*. So far, other researchers have focused on agoraphobia, and this study focuses on Ethan's manipulation. In other words, there are still many research gaps that can be filled by using this novel as a research subject. Finally, with the end of this study, the researcher hopes that readers can take advantage of science and be a reference for the following study.

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