

**UNDERGRADUATE THESIS  
THE ANALYSIS OF THE MAIN CHARACTER  
IN *THE OLD MAN AND THE SEA* BY ERNEST MILLER HEMINGWAY:  
A PSYCHOANALYSIS APPROACH**

**by**

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**submitted to the English Literature Study Program  
in Faculty of Cultural Sciences  
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to Obtain Sarjana Degree in English Literature Study Program**

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On Monday, 9<sup>th</sup> August 2021  
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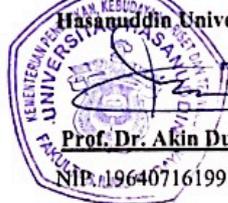
  
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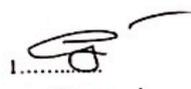
Today, 9<sup>th</sup> August 2021, the Board of Thesis Examination has kindly approved a thesis by AISYAH AULIA PUTRI (Student Number: F041171550) entitled:

**THE ANALYSIS OF THE MAIN CHARACTER IN "THE OLD MAN AND THE SEA" BY ERNEST MILLER HEMINGWAY : A PSYCHOANALYSIS APPROACH**

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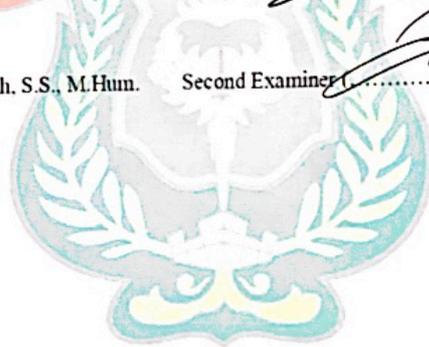
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Yang Menyatakan,



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**Makassar, 24 Juli 2021**

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### ABSTRAK

AISYAH AULIA PUTRI. *Analisis Tokoh Utama dalam Novel “The Old Man and The Sea” karya Ernest Miller Hemingway: Pendekatan Psikoanalisis* (dibimbing oleh Abidin Pammu dan Rezky Ramadhani).

Penelitian ini bertujuan: (1) mendeskripsikan ekspresi kepribadian Santiago berdasarkan pembagian psikologi Freud yang terdiri atas id, ego, dan superego, dan (2) mengungkap kecenderungan ekspresi kepribadian Santiago berdasarkan pembagian psikologi Freud yang terdiri atas id, ego, dan superego. Penelitian ini merupakan penelitian kualitatif dengan metode deskriptif dengan rancangan kajian psikoanalisis Sigmund Freud. Sumber data dalam penelitian ini ialah novel *The Old Man and The Sea* karya Ernest Hemingway. Teknik pengumpulan data yang digunakan ialah teknik baca dan catat. Hasil penelitian menunjukkan bahwa kepribadian Santiago, tokoh cerita utama novel *The Old Man and The Sea* karya Ernest Hemingway dapat diidentifikasi berdasarkan ekspresi id, ego, dan superego. Dalam hal ini, hasil penelitian menunjukkan bahwa terdapat lima bentuk ekspresi id Santiago, yaitu (1) hasrat makan, (2) hasrat minum, (3) hasrat tidur, (4) hasrat keluar rumah, dan (5) hasrat melihat fenomena alam. Kemudian, ekspresi ego Santiago dapat dibagi menjadi lima aspek, yaitu (1) dorongan untuk berterima kasih, (2) dorongan untuk beraktivitas (memancing), (3) dorongan untuk mengetahui keadaan sekitar, (4) dorongan untuk mencari sahabat, (5) kondisi psikologis menyesali pilihan hidup sebagai seorang nelayan. Selanjutnya, ekspresi superego Santiago terbagi tiga, yaitu (1) percaya pada kebaikan dan kejujuran sebagai sifat dasar manusia, (2) menghargai hubungan manusia di atas materialisme, dan (3) menjadikan aktivitas memancing sebagai cara hidup untuk mencapai kebahagiaan. Pada akhirnya, dapat ditegaskan bahwa Santiago mampu melampaui hasrat id dan egonya demi menyempurnakan pemenuhan hasrat superegonya. Pembentukan karakter heroik sebagai kepribadian yang menonjol bagi Santiago merupakan usaha perjalanan dan perjuangan kejiwaan dari id ke ego sampai akhirnya memuncak ke superego.

**Kata Kunci:** psikoanalisis id, ego, superego, kepribadian Santiago

## ABSTRACT

AISYAH AULIA PUTRI. *The Analysis of The Main Character in The Old Man and The Sea by Ernest Miller Hemingway: A Psychoanalysis Approach* (supervised by Abidin Pammu and Rezky Ramadhani).

This study aims: (1) to describe Santiago's personality expression based on Freud's psychological division which consists of id, ego, and superego, and (2) to reveal Santiago's personality expression tendencies based on Freud's psychological division which consists of id, ego, and superego. This research is a qualitative research with descriptive method with the study design of Sigmund Freud's psychoanalysis. The data source in this research is the novel *The Old Man and The Sea* by Ernest Hemingway. The data collection technique used is the reading and note-taking technique. The results showed that the personality of Santiago, the main character in Ernest Hemingway's novel *The Old Man and The Sea*, can be identified based on the expressions of id, ego, and superego. In this case, the results of the study show that there are five forms of Santiago's id expression, namely (1) desire to eat, (2) desire to drink, (3) desire to sleep, (4) desire to leave the house, and (5) desire to see natural phenomena. Then, Santiago's ego expression can be divided into five aspects, namely (1) the urge to be grateful, (2) the urge to be active (fishing), (3) the urge to know the surroundings, (4) the urge to find friends, (5) psychological condition regretting the choice of life as a fisherman. Furthermore, Santiago's superego expression is divided into three, namely (1) believing in goodness and honesty as human nature, (2) valuing human relations above materialism, and (3) making fishing as a way of life to achieve happiness. In the end, it can be asserted that Santiago is able to transcend the desires of his id and ego to perfect the fulfillment of his superego desires. The formation of a heroic character as a prominent personality for Santiago is a journey and mental struggle from the id to the ego until it finally culminates in the superego.

**Keywords:** psychoanalysis id, ego, superego, Santiago personality

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## CHAPTER I

### INTRODUCTION

#### A. Background of the Study

There is a relationship between literary works and the object of discussion. Literary works discuss the problems of human life so that between humans and literary works cannot be separated. This means that although it is classified as a work of imagination, literary work is actually a reflection of human life and society.

Literary works are actually divided into three genres, namely prose, poetry, and drama. The novel belongs to the prose genre. Therefore, the novel as a literary work by itself becomes a reflection of human life. In this case, the characterizations in the novel are a reflection of the characterizations in real life in society. In other words, the psychological traits that are labeled to the characters are human traits that can be believed to be true.

The novel as a literary work is not only a reflection of the socio-cultural life of the community, but also a reflection of the author's own character. By quoting Horace's opinion, Wellek stated that a good literary work contains *dulce et utile*, beauty and utilization,

“What, as a matter of fact, have men valued literature for? What kinds of value or worth or interest have they found in it? Very many kinds, we should answer: Horace's summary *dulce et utile* we might translate as "entertainment" and "edification," or "play" and "work," or "terminal value" and "instrumental value," or "art" and "propaganda" — or art as end in itself and art as communal ritual and culture binder (Wellek, 1993: 209).

In addition, a literary work cannot be separated from the author who wrote it. As a result of the creativity of the author, literary works cannot be separated from society, as are authors who are part of society (Wellek and Warren, 1993: 112). Literary work has an object, and does not stand alone, bound by the world in words created by the author based on social reality, and the author's experience. Literary works are directly or indirectly influenced by the experience of the author. The author as a member of society will not be separated from the order of society and culture. This has an effect on the process of creating the literary work itself. Nevertheless, literary works are imaginative works of authors that describe the reality that exists in people's lives. In this case, the author or writer writes based on his life experience, both in the form of knowledge and interpretation of life events that occur in his environment. In addition, literary works are also a means for authors to describe human life with all its problems.

According to Wellek and Warren (1993: 23), the function of literary works from one period to another is basically the same. By quoting Horace's opinion, Wellek stated that a good literary work contains *dulce et utile*, beauty and utilization, therefore, the process of forming a literary work always requires critical creative reflection so that the result is a form of literary work that is worthy of consumption. One of the literary works that has increased its development is the novel.

The reason for making the novel as an object in this research is because the novel is a form of prose that is broad and long which contains about human life, through characters who have certain characters by displaying various aspects of life, so as to be able to bring the reader towards contemplation of the contents of the story and can make a special impression on the reader. The novel describes human life with the elements of life.

To understand the novel, it can be seen from the structure that it is broadly divided into two parts, namely: (1) the inner structure (intrinsic) and (2) the outer structure (extrinsic). Intrinsic structure is the elements that build the story such as themes, characters, characterizations, plot (plot), point of view and language style. Extrinsic are all kinds of elements that are outside the literary work that also influence the presence of the literary work, for example socio-economic factors, cultural factors, religion, and values held by society.

Novel is also a work of prose fiction that tells the life events of characters who are considered special. This privilege can be in the form of a change of fate, a love story, the kindness of his heart, or the firmness of a character in upholding principles. The novel also tells the life journey of the character completely or clearly by the author. Each character is given a different physical picture, mind, behavior, and character so that the story in the novel seems real or comes to life. More than that, the character's personality can be studied based on Freud's theory, namely the Id, Ego, Superego.

In this regard, the novel *The Old Man and The Sea* by Ernest Miller Hemingway is very interesting to study. This novel is very famous. This novel tells the struggle of an old fisherman from Cuba, named Santiago. The main character of this novel sails the wide sea. From there, the phenomenon of the main character, Santiago, becomes very interesting to study. In this case, the character that is formed is related to marine life, for example heroism (chivalry), toughness, firmness of opinion, solidarity, and love and dependence on the universe. However, what is focused in this thesis is how the personality of Santiago, the main character of the novel, is revealed based on Freud's theory, namely Id, Ego, Superego.

**B. Identification of the Problems**

By referring to Freud's psychological division, the problem of this research can be identified as follows.

1. Santiago has a distinctive Id personality development;
2. Santiago has a distinctive Ego personality development;
3. Santiago has an extraordinary Superego personality achievement

**C. Scope of Problems**

The personality analysis of Ernest Miller Hemingway's novel *The Old Man and The Sea* is limited to the main character, namely Santiago. The perspective is the division of psychic levels based on Freud's theory of personality psychology, namely the Id, Ego, Superego. The next limitation is to interpret the most dominant psychic level.

**D. Formulation of the problems**

The research problem is formulated as follows.

1. What is Santiago's personality based on Freud's theory, namely Id, Ego, Superego?
2. How Santiago's Id, Ego, and Superego shape his personality?

**E. Research Objectives**

The purpose of this research:

1. Describe the expression of Santiago's personality based on Freud's psychological division which consists of the Id, Ego, and Superego, and
2. Revealing the tendency of Santiago's personality expression based on Freud's psychological division which consists of Id, Ego, and Superego.

**F. Research Significance**

The significance of research are divided into two, namely theoretical significance and practical significance.

**1. Theoretical Significance**

Theoretically, the research results are expected to contribute to the science of literature in connection with the psychological analysis of personality towards the characters in the novel *The Old Man and The Sea*.

**2. Practical Significance**

Practically, the research results are expected to provide significance regarding the psychological behavior of the characters in *The Old Man and The Sea* in the daily lives of students and the general public.

### **G. Sequence of the Writing**

The chapters of this research consists of five parts. Chapter one is an introduction, this chapter covers the outlook of the whole writing which includes: background of the study, identification of the problems, scope of the problems, statement of the problems, the objective of writing, and sequence of the writing. Chapter two explains the literary review, which consists of previous study, literature and psychology, psychoanalysis, and personality theories. Chapter three consists of method research. It contains of methodological design, method of collecting data, method of analyzing data and procedure of collecting data. Chapter four is the finding and discussion. It contains of the analysis of Santiago's personality which divided into three parts; the Id, the Ego, and the Superego. And, the analysis of Santiago Personality Trends Based on Freud's Psychic parts: the Id, the Ego, and the Superego. Lastly, chapter five consists of conclusion and suggestion.

## CHAPTER II

### LITERATURE REVIEW

#### A. Previous Study

The research results that are relevant to these three researchers of this thesis are the results of research by Liang (2011), Jumino (2016), and Sukmara (2018). In this case, Liang (2011) has published the results of his research entitled *The Id, Ego and Super-Ego in Pride and Prejudice*, while Jumino (2016) has produced a journal article entitled "The Meaning of Several Symbols of Santiago's Characterizations in Ernest Miller Hemingway's *The Old Man and The Sea*". Then, Sukmara (2018) has also published the results of his research with the title "Kepribadian Tokoh Utama dalam Novel Furinkazan Karya Yasushi Inoue: Kajian Psikoanalisis".

Based on that, in his research, Liang (2011: 181) revealed that Ego desires can be aligned with the Ego's psychological demands, namely aligning "physiological needs" (Ego) and "spiritual needs" (Superego). Therefore, on the road of pursuing love, we must strengthen our faith, and do not make impulsive decision just because of money, fame, etc. So, what is different from Liang's research results are that this research reveals the expression of the main character's Id, Ego, and Superego, which in turn explains the achievement of the main character's Superego personality.

According to Jumino (2016), the character Santiago in this translated novel by Ernest Miller Hemingway contains several symbols about life in the United States in the 1980s. These symbols are (1) symbols of the American people's passion to achieve the American Dream, (2) symbols of Americans who still believe in religious teachings, (3) symbols of Americans who still care about their environment, and (4) symbols of society. America with a life of solitude. What Jumino focuses on is the meaning of several symbols from Santiago's characterization, while the focus of this research is on the personality of the character based on Freud's psychoanalysis.

The results of Sukmara's research are that the id, the Ego and the Superego are related to influencing the thoughts and actions of the main character. ID's encouragement that makes him want to find his happiness to realize his dream of becoming a samurai. The Ego is the experience Kansuke goes through to reach his id. How he must realize his id and see the war strategy to achieve victory. The Superego in this novel is more about bushido (samurai) culture and the rules that prevailed in the Sengoku Jidai era. Superego also affects Kansuke's id and Ego in taking action. What is relevant to current research is the choice of approach, namely the Id, the Ego, and the Superego. So, novels and characters and characters are certainly different.

The results of the previous studies above have similarities with this study, namely they both examine the characters in the novel and the approach is also the same, namely psychoanalysis. However, this research has a difference, namely that the object of this research is the novel *The Old Man and The Sea* by Ernest Miller Hemingway. The focus of the research is also different, namely this research focuses on the analysis of the main character. In this case, the focus of this research is the state and personality development of the main character based on Freud's theory which consists of the Id, Ego, and Superego. Nevertheless, previous studies have become a place for writers to carry out a relay in research on the psychological character of characters in literary works, especially novels.

## **B. Psychoanalysis and Literature**

According to van Zyl (1990):

“The history of the relationship between literature and psychoanalysis is as long as psychoanalysis itself and perhaps longer than literary theory, at least in its present form. Freud himself devoted some of his most interesting works to literature and post-Freudian psychoanalysis is central to the European intellectual tradition which continues to enrich literary theory with some of its most important materials and concepts (van Zyl, 1990: 1).

The relationship between the two between literature and psychoanalysis is traditional, which is best explained in a more or less productive exchange especially at the level of content. It is emphasized that

the early history of this exchange exhibits two identifiable stages that are determined by whether psychoanalysis or the literature is seen as having priority.

The first, initiated by Freud and continued by his immediate followers, many of whom are practicing analysts, is dominated by psychoanalytic character and emphases. It searches the literature for material where the concept itself can be explained or shown most clearly. This approach, because it shamelessly uses literature, themes, effects, characters, and even the author pragmatically, for the sake of new and controversial knowledge, soon falls from the critical stance of literature.

The symptom and the work of art, therefore, have the same status as permutations of the drive, which in this case share the same prerequisites in the cultural constraint (or Superego) on the body, and have the same source in the libido.

Therefore, art is inherently constructive and progressive in ways that are not fully captured by the common reading of these terms. It is progressive (as opposed to the regressive direction of symptoms) and constructive in the sense that it binds and applies impulses in the form of characteristics of the Ego rather than the unconscious. In contrast to phenomena which indirectly express and fulfill propositions that will be submitted to the subconscious (i.e., suppressed), works of art sublimate these materials in ways that are still

understandable. What remains is to distinguish the adult forms of meaning from those of religious, intellectual or artist (the sublimator class) and then to separate literature from other forms of sublimation. In this regard, Freud's explanation of the origins of the Ego and the now known semiotic insights into the logic of natural language can be useful to combine.

The Freudian account of the Ego emphasizes its status as the closest agent to the perceptual apparatus which is the product of the deferred operation of the drive. The efficacy of the Ego is proportional to the degree to which this delay is based on a series of increasingly subtle and precisely organized perceptual discriminations. And this discriminatory capacity is in turn based on a logic in which the shape or form of something (its perceived value) is a valid and necessary determinant of its capacity to satisfy or unsatisfy a urge.

What Freud expresses beyond the Ego and the dominant regime of natural language or rationality in which he deals, is the presence of the poetic principle within the ordinary or rational. Literature, thus, is a psychopathology of everyday life, an aspect of the will or intentionality, officially subdued but always superfluous, which of course inhabits culture itself.

Thus, psychology as a clinical theory has become a field of life today, as are other fields, such as industry, law, education, and literature. That is, a

literary study that chooses psychological theory as its approach is a study that aims to find and find concepts or perceptions of psychological aspects of characters in a literary work based on the perspective of certain psychological theories. According to Wellek and Austin Warren (1993: 81), psychology as one of the five extrinsic factors of the literary approach, which states that:

“Literature provides the psychological study of an individual writer; explore the nature of the creative process; generalize about ‘types and laws that exist in literary works’; or theorizing about the ‘psychological effects of literature’ on its readers (Wellek and Austin Warren, 1993: 81). “

Literary works are unmistakable, expressions of people's lives. By reading literature, we actually read and try to understand the state of society and the environment that influences it. On this basis, by using a psychological approach, we can understand various characters and behaviors as well as the reasons for the actions shown by the actors in the literary work.

In this connection, literary psychology was born. From or from literary works, we can learn about the psychological intricacies of the characters in the story, which is actually a reflection of the real life conditions of the community. In other words, personality studies can be carried out on literary characters. The theory related to this is the theory put forward by Sigmund Freud. In this case, Freud divided the structure of personality into three components, namely the Id, Ego, and Superego. Freud's theory is very

important to put forward because a person's behavior is actually the result of the interaction between the three components.

### **C. Concept of the Id, the Ego, and the Superego**

Freud (1960) defined the human psyche as consisting of three parts: the Id, which represented emotional and instinctual desires; the Superego, which represented the rules and social conventions; the Ego, which reconciled the Id and Superego. Structurally Freud (1960: 47) explains that structural theory includes three psychic parts, namely the Id, the Ego, and the Superego. These three psychic parts will be explained one by one below.

#### **1. Concept of the Id**

What is meant by the Id is the part that combines the most primitive and instinctive parts of the biologically inherited personality. The id operates subconsciously with the idea of seeking pleasure, satisfaction, and fulfilling every desire. The id is the most basic and original personality system, a system in which there are innate instincts and repressed desires. For the other two systems, the id is a provider and distributor of energy needed by these systems for the activities it performs such as basic human needs, such as eating, drinking, sleeping, sexual stimulation, and aggressiveness. The id operates on the pleasure principle, which is trying to get pleasure and avoid pain. The pleasure principle is processed in two ways, namely reflex action

and primary process (Freud, 1960: 83). Reflex acts are automatic reflections that are brought from birth, namely a form of behavior or action whose mechanism of action is automatic and immediate. For example, blinking, the reflex to inhale air, cough and sneeze. The primary process is the reaction of imagining or imagining something that can reduce or eliminate tension and is used to deal with complex stimuli, such as a hungry baby imagining food or his mother's nipple.

The act of satisfying a need that takes place in a dream (dream of eating, for example) by Freud is also seen as a primary process. For the id, the object that is presented through the primary process is real. However, according to the principle of objective reality, the primary process with the presented object will not really be able to reduce the tension. People who are hungry will not become full just by imagining food or dreaming of eating food.

The id itself is chaotic, meaning that the working mechanism of the id is without rules, does not recognize moral norms and cannot distinguish between right and wrong. It works on the basis of desire for pleasure and displeasure. So, the id must be developed a way to get the fantasy into reality, which gives satisfaction without creating new tensions, especially moral problems. This is the reason why the id gives rise to the Ego.

## 2. Concept of the Ego

What is meant by Ego is the mediator between the id and reality. The Ego provides reason, common sense, and rational thinking in an effort to control the impulses of the Id. Both the Id and the Ego both seek pleasure, but the Ego decides how to achieve it or whether it is realistically achievable or not. So, the Ego is a personality system that acts as an individual guide to the world of objects from reality, and carries out its functions based on the reality principle. According to Freud (1960: 84), the Ego is formed by differentiation from the Id due to its contact with the outside world. As the only area of the mind that interacts with the outside world, the Ego acts as the decision maker or executive branch of the personality. Activities are basic, preconscious, or unconscious. However, because some are basic, preconscious, or unconscious, the Ego can make decisions at all three levels.

According to Freud in Koeswara (1991: 46), the Ego defense mechanism is a strategy used by individuals to prevent the open emergence of the Id's urges and to deal with pressure from the Superego over the Ego can be reduced or mitigated. Thus, the Ego's task is to try to obtain the satisfaction that the Id demands by preventing new tensions from occurring or delaying pleasure until an object that can actually satisfy the need is found. If it is associated with the example of a hungry person, it can be applied that the Ego acts as a pointer or guide for this hungry person to eat. That is, according to

the Ego's instructions, the hungry person will think that the stress he feels is due to the need for food (hunger) and can only be overcome by eating food.

The Ego is formed in the structure of the individual's personality as a result of contact with the outside world. The process that is owned and carried out by the Ego in connection with efforts to satisfy needs or reduce stress by individuals is a secondary process. With this secondary process, the Ego formulates a plan for satisfying needs and tests whether the plan can be implemented or not (Koswara, 1991: 34). In other words, through a secondary process the individual's Ego will think, what food he needs, where, and how he can get that food. Thus the Ego for the individual not only acts as a pointer to reality, but also acts as a reality tester. From how it works, it can be understood that most of the Ego's operating areas are in consciousness, but there is a small part of the Ego that operates in the preconscious and unconscious areas (Alwisol, 2004: 16).

### 3. Concept of the Superego

The Super Ego is the part of the personality that holds the morality that the Super Ego learns from family life and society. It also strives to uphold Ego perfection and ideal standards, as a consequence, the Super Ego is the "conscience" of the personality. The Super Ego can punish the Ego by causing feelings of guilt if the Ego complies with the Id's demands, especially if it

violates morality or ideals.

According to Alwisol (2004: 16), the Superego is a personality system that contains evaluative values and rules (concerning good and bad), which operates using the idealistic principle as opposed to the id satisfaction principle and the realistic principle of Ego. Superego also refers to morality in personality. The Superego is like the conscience, which recognizes good and bad. Like the id, the Superego does not consider reality because it does not struggle with the realistic, except when the sexual impulses and aggressiveness of the id can be satisfied in moral considerations. The Superego develops from the Ego and like the Ego it has no energy of its own. Like the Ego, the Superego operates in three areas of consciousness. However, unlike the Ego, it has no contact with the outside world (same as the id) so that the need for perfection that is fought for is unrealistic (the id is unrealistic in striving for pleasure).

The Superego is similar to the Ego in controlling the id, not only delaying gratification, but also hindering its fulfillment. In other words, the Superego is non-rational in demanding perfection, severely punishing the Ego's mistakes, both those that have been done and are new to the mind (Alwisol, 2011:16).

The main functions of the Superego are: (a) as a controller of the instincts of the id so that these impulses are channeled in a way or form that is

accepted by society; (b) directing the Ego towards goals that are in accordance with morals rather than reality; (c) encourage individuals to pursue perfection (Koswara, 1991:33).

#### **D. Theory of Character**

According to DiBattista (2011: 6), *“Character, if it actually is character in its truest and highest form, is centrality; everything emanates from it, nothing is imposed upon it that it does not want or accept or welcome. This definition holds for both “real” and fictional characters. Nonetheless, fictional characters emerge out of the crucible of imagination rather than the womb of Nature”*. Therefore, in the novel *The Old Man and the Sea* by Ernest Miller Hemingway, there are eight characters. The eight characters of the story are the first is Santiago, an old Cuban fisherman. He is the main character of the story. The second character is Manolin. This boy is Santiago's close and loyal friend. The third character in the story is Martin, the owner of the Terrace; he gives Manolin food for the old man. The fourth is Pedrico. he receives the head of the marlin to use in his fish traps. The fifth is Rogelio, a young boy who once helped Santiago with his fish nets. The sixth is The Marlin, an eighteen-foot catch; the largest fish ever caught in the Gulf. The seventh is Los Galanos, scavenger sharks that destroy the marlin. And, the

eightth is The Mako Shark, sleek killer of the sea; known for its eight raking rows of teeth.

#### **E. Conceptual Framework**

From the novel *The Old Man and The Sea* by Ernest Miller Hemingway, data is obtained about the personality of the main character, Santiago. This data is in the form of speech and dialogue as well as monologue contained in the novel. This data is analyzed with personality theory based on the perspective of Sigmund Freud's psychoanalytic theory so that identification of data about the Id, Ego, and Superego is obtained. Furthermore, the analysis was carried out by looking at the psychic tendencies of Santiago's personality based on the three psychic divisions. The output of this research is a description of Santiago's personality disclosure based on the perspective of Sigmund Freud's psychoanalytic theory.