

**THE PERSONALITY STRUCTURE AND DEFENSE-  
MECHANISM ANALYSIS OF KOMAKO AS A HOT-SPRING  
GEISHA IN YASUNARI KAWABATA'S SNOW COUNTRY**

**THESIS**

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**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM  
MALANG  
2020**

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**THESIS**

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

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MALANG  
2020**

### STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“The Personality Structure and Defense Mechanism analysis of Komako as a Hot-Spring Geisha in Yasunari Kawabata’s Snow Country”** is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, December 7<sup>th</sup>, 2020

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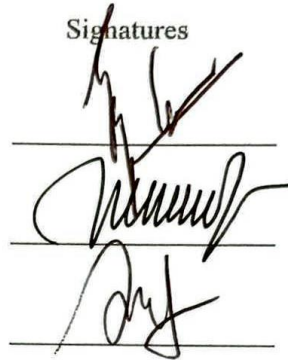
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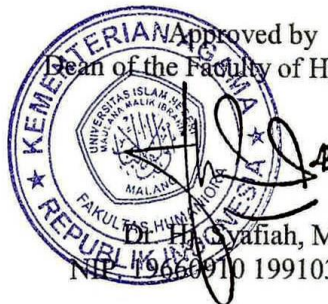
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**MOTTO**

“Tanpa cinta kecerdasan itu berbahaya,  
dan tanpa kecerdasan cinta itu tidak cukup.”

- Bacharuddin Jusuf Habibie-

## **DEDICATION**

Alhamdulillahirabbil'amin, all praise and thank to Allah.

This thesis proudly dedicated to:

My beloved parents,  
Sun'an Bashori and Nur Hayati who never stop giving me support and pray the best  
for me.

Thank you so much for your affection, patient and everything.

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Happiness and pride belong to the writer because of finishing this thesis. The writer realizes in writing this thesis wouldn’t have finished without assistances and guidance from various parties. Therefore, in this occasion, the writer would like to give great gratitude and highest appreciation to:

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Malang, December 7<sup>th</sup>, 2020  
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## ABSTRACT

Mahendra, Yusril Ihza. 2020. **The Personality Structure and Defense-Mechanism Analysis of Komako as a Hot-Spring Geisha in Yasunari Kawabata's *Snow Country***. Thesis. Department of English Literature, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University Malang.

Advisor: Agung Wiranata Kusuma, M. A.

**Key words:** personality structure, personality dynamic, personality development, defense mechanism.

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This study analyzes the personality structure and defense mechanism of main character named Komako in Yasunari Kawabata's *Snow Country*. The aim of this study is to describe the main character's personality structure and defense mechanism that viewed from Sigmund Freud's theory. The objective of the study is to describe Komako's personality structure and defense mechanism portrayed in the novel viewed from Sigmund Freud's personality theory.

To achieve the objective of the study, the researcher uses literary criticism including identification, analysis and interpretation of literary works. The data source is Yasunari kawabata's *Snow Country* novel. The data analyzed is every moment of Komako through the novel. After analyzing the researcher tries to describe her personality structure and defense mechanism through psychoanalysis approach by Sigmund Freud. The last step is write a conclusion.

As a result of the study, the researcher found several aspects of main character's personality portrayed in Yasunari Kawabata's *Snow Country*. According to the data that have been analyzed, Komako's personality structure consists of the system id, ego, and superego. Then, Komako's personality structure is dominated by her id. As well, this analysis has been conducted that shows the defense mechanism of the main character. The main character uses some defense mechanism to neutralize the stress and anxiety based on Sigmund Freud's theory of psychoanalysis.

## ABSTRAK

Mahendra, Yusril Ihza. 2020. **The Personality Structure and Defense-Mechanism Analysis of Komako as a Hot-Spring Geisha in Yasunari Kawabata's Snow Country**. Skripsi. Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Agung Wiranata Kusuma, M. A.

**Kata Kunci:** Struktur Kepribadian, Dinamika Kepribadian, Perkembangan Kepribadian, Mekanisme Pertahanan Diri.

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Penelitian ini menganalisis struktur kepribadian dan mekanisme pertahanan Karakter utama bernama Komako karya Yasunari Kawabata Snow Country. Penelitian ini bertujuan untuk mendeskripsikan struktur kepribadian dan mekanisme pertahanan tokoh utama ditinjau dari teori Sigmund Freud. Tujuan dari Penelitian ini untuk mendeskripsikan struktur kepribadian dan mekanisme pertahanan Komako yang digambarkan dalam novel ditinjau dari teori kepribadian Sigmund Freud.

Untuk mencapai tujuan penelitian, peneliti menggunakan kritik sastra yang meliputi mengidentifikasi, analisis dan interpretasi karya sastra. Sumber data adalah novel Negeri Salju karya Yasunari kawabata. Data yang dianalisis adalah setiap momen Komako di novel tersebut. Setelah menganalisis peneliti mencoba menggambarkan struktur kepribadian dan mekanisme pertahanannya melalui pendekatan psikoanalisis oleh Sigmund Freud. Langkah terakhir adalah menulis kesimpulan.

Hasil Penelitian ini menunjukkan bahwa, peneliti menemukan beberapa aspek kepribadian karakter utama yang digambarkan di Novel Snow Country karya Yasunari Kawabata. Berdasarkan data yang telah dianalisis, struktur kepribadian Komako terdiri dari sistem id, ego, dan superego. Kemudian, struktur kepribadian Komako didominasi oleh id-nya. Selain itu, telah dilakukan analisis yang menunjukkan mekanisme pertahanan karakter utama. Karakter utama menggunakan beberapa mekanisme pertahanan untuk mengatasi stres dan kecemasan berdasarkan teori psikoanalisis Sigmund Freud.

### مختصرة نبذة

باعتبارها **Komako** في الدفاع وآلية الشخصية هيكل تحليل. 2020. إهزة يسريل ، ماهيندرا كلية ، الإنجليزي الأدب قسم. فرضية. Yasunari Kawabata في الثلج بلد في حار ربيع غيشا. مالانج جامعة الإسلامية الدولية إبراهيم مالك مولانا ، الإنسانية العلوم

المستشار: Agung Wiranata Kusuma ، M. A.

الدفاع آلية ، الشخصية تنمية ، الشخصية ديناميكية ، الشخصية هيكل :المفتاحية الكلمات

في Komako المسماة الرئيسية للشخصية الدفاع وآلية الشخصية بنية الدراسة هذه تحلل الشخصية هيكل وصف هو الدراسة هذه من الهدف. Yasunari Kawabata في الثلج بلد هو الدراسة من الهدف. فرويد سيغموند نظرية خلال من عرضها يتم التي الدفاع وآلية الرئيسية مشاهدتها تمت التي الرواية في تصويرها تم التي الدفاع وآلية Komako شخصية هيكل وصف Sigmund Freud شخصية نظرية من

الأعمال على التعرف ذلك في بما الأدبي النقد الباحث استخدم الدراسة هدف ولتحقيق البيانات. Yasunari kawabata لـ الثلج بلد رواية هو البيانات مصدر. وتفسيرها وتحليلها الأدبية وصف الباحثة حاولت ، التحليل بعد. الرواية خلال Komako من لحظة كل هي تحليلها تم التي الأخيرة الخطوة. فرويد سيغموند قبل من النفسي التحليل نهج خلال من الدفاع وآلية شخصيتها هيكل الخاتمة كتابة هي

تم التي الرئيسية الشخصية شخصية جوانب من العديد الباحث وجد ، للدراسة نتيجة هيكل يتكون ، تحليلها تم التي للبيانات وفقاً. Yasunari Kawabata لـ الثلج بلد في تصويرها شخصية هيكل على يهيمن ثم ، العليا والأنا والأنا النظام معرف من Komako شخصية الرئيسية الشخصية دفاع آلية يوضح الذي التحليل هذا إجراء تم ، كذلك. معرفتها Komako سيغموند نظرية على بناء والقلق التوتر لتحديد الدفاع آليات بعض الرئيسية الشخصية تستخدم النفسي التحليل في فرويد

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## **CHAPTER I**

### **INTRODUCTION**

#### **A. Background of the study**

Basically, every single human must have problems in their lives. It also includes issues related to a person's psychological condition. Since the birth of psychology in the late 18th century, personality has always been an essential topic of discussion. Psychology was born as a science that seeks to understand whole humans, which can only be done through an understanding of personality (Alwisol, 2009:1). Personality theories show concepts such as the dynamics of personality, personality patterns, actions models and the personality development. Personality theory is descriptive in the form of a systematic and readily understood description of personality structure. There are no actions happens without reason, but there are antecedent factors, causes, booster, motivators, goals, and background (Alwisol, 2009:2).

Personality is the part of the soul that builds human existence into a single unit, not fragmented in functions. Understanding personality means understanding self (myself) or understanding the whole human being. Personality comes from the Ancient Greek, namely *prosopon* or *persona*, which means 'mask'. The mask is usually used in theatre performances. Actors who use masks with certain expressions will act according to the characteristics of the mask. Personality itself means something



tangible in a person that leads to behavioral characteristics (Dede, 2011: 6). According to Sigmund Freud, personality consisted of three structures, namely id, ego, and superego. These three components will interact with each other and determine a person's behavior (Dede, 2011: 27).

In this research, the researcher chooses *Snow Country* novel because of some reasons. First, *Snow Country* novel won the Nobel Prize in Literature in 1968. The author Yasunari Kawabata is the first Japanese writer to receive the award. Second, in the novel, there are various characters reflect each of their personalities. The main character is Komako, and she is a geisha. Also, the story explained the various kinds of personality structure portrayed by the main character which trigger the curiosity to explore more deeply about personality structure and defense mechanism of Komako as a Hot-Spring Geisha by understanding its problem.

Komako as a Hot-spring Geisha is fascinating to examine, especially in her personality and how she entertains her guests, does she have more feelings for one of the guests? Because on the other hand, even though she is a geisha who is identical to "prostitution." She is still an ordinary human who is thirsty for love and attention from other humans to fulfill her desire (Minderop, 20; 21). Also, being a geisha must maintain an attitude so that her self-image remains good and face psychological conflicts between desires and moral values that exist in that place.

The researcher of this study inspired by several previous studies that have a similarity with this thesis as well as aspects of the theory and also the object of research,

which helps the researcher in researching this novel. The psychological exploration was used in previous studies. There are several ranges of concern for psychological study in literary works.

First, Fakhruddin (2015), an English student from the Humanities faculty of UIN Maliki Malang. He focused his analysis on the interpretation of personality theory of Sigmund Freud to study this novel. Second, Astuti (2015), an English student from the Letter and Humanities faculty of UIN Syarif Hidayatullah Jakarta. She focused on the main character Ryan Jacobson. The goal of this research is to discover the personality structure of Ryan Jacobson and analyse his defence mechanism using Psychoanalysis theory by Sigmund Freud.

Third, Rizkian Hasim (2018) an English student from the Humanities faculty of UIN Maliki Malang. He focused on the anxiety contained in *William Golding's* in *Lord of the Flies* novel, miscellaneous anxieties, and self-defense by main characters. Fourth, Ghulam Muhammad (2016) an English student from the Humanities faculty of UIN Maliki Malang. He focused on his study to expose the personality of mains characters in MacKinlay Kantor's two short stories. Fifth, Muhammad Khusni Mubarrok (2019) an English student from the Humanities faculty of UIN Maliki Malang. He focused the main characters' personality that divided into three aspects, one of them is personality structure, that is the system of id, ego and super ego.

From the previous studies above, the researcher finds some information and insights related with the theory, so it inspires the researcher to conduct this research. In

this research, the researcher applies a psychological approach to analyze the literary work with the concept personality structure and defense mechanism. This research seeks to analyze Komako's structure of personality as the main character from a psychoanalytic perspective using structure of personality and defense mechanism by Freud. The last, in this analysis, the researcher tries to discover several events in *Snow Country* novel by Yasunari Kawabata. This study discusses the structure of personality and defense mechanism using the approach of Sigmund Freud.

#### **B. Research Question:**

Based on the background of the study above, this study aims to discover what personality structure of Komako portrayed in this novel by tries to answer the following questions:

1. What is Komako's personality structure viewed from Sigmund Freud's theory of personality?
2. What are Komako's defense mechanisms portrayed in this novel?

#### **C. Objective of the Study:**

The purpose of the analysis is to describe the personality structure of Komako. According to the research question mentioned above, the purpose of this research are:

1. To describe Komako's personality structure is viewed from Sigmund Freud's personality theory in the novel.
2. To describe the Komako's defense mechanism portrayed in the novel.

#### **D. Significance of the study**

The researcher expected to give some profits of knowledge and information about the study of personality structure and defense mechanism. There has two point on significance of the study: (1) In theory, this exploration is needed to develop then improve the research of writing, especially on analyzing of *Snow Country* novel using psychoanalytic. and (2) This study is expected to provide reference for similar researches in studying the *Snow Country's* novel, especially about personality structure and defense mechanism through psychoanalysis research. Also, the results of this study expected to give a contribution for undergraduate students of English Literature department of UIN Maulana Malik Ibrahim Malang who want to conduct the same subject as a reference of literary criticism, particularly from a psychoanalytic perspective.

#### **E. Scope of limitation**

In this research, the researcher analyzes the personality structure and defense mechanism of Komako as a Hot-Spring Geisha in *Snow Country* by using the theory of Sigmund Freud's Psychoanalysis. The research focused on describe the personality structure, personality dynamic and personality development and defense mechanism described by the main character in Yasunari Kawabata's *Snow Country* novel. Then, the attention of this study is through the main character. Wherein, criticizing to Komako as a Hot-Spring Geisha is the primary object of the study.

#### **F. Definition of Key Terms**

**Personality Structure:** Describe behavior descriptively without giving judgment (devaluative)

**Personality Dynamic:** Describe the energy that transformed from physical energy through the id and its instincts.

**Personality Development:** Describe the development of organized designs of behavior and attitudes that make a person different.

**Id:** The original personality system, carried from birth and which will carry several aspects such as instincts, impulse, and boost.

**Ego:** That continues between id and superego, depending on the rules of reality. Self-intelligence must provide thinking, critical thinking, and reasoning.

**Superego:** It controls human beliefs about good or bad things or practices. It must think that it depends on moral standards.

**Defense Mechanism:** Strategies used by individuals to defend against the expression of id impulses and against the pressure of super-ego.

## **G. Previous Studies**

The researcher uses five previous studies related to the theory such as; First, Fakhruddin (2015), an English student from the Humanities faculty of UIN Maliki Malang. He focused his analysis on the interpretation of personality theory of Sigmund Freud to study this novel. Second, Astuti (2015). An English student from the Letter and Humanities faculty of UIN Syarif Hidayatullah Jakarta. She focused on the main character Ryan Jacobson. The goal of this

research is to discover the personality structure of Ryan Jacobson and analyse his defense mechanism using Psychoanalysis theory by Sigmund Freud.

Third, Rizkian Hasim (2018) an English student from the Humanities faculty of UIN Maliki Malang. He focused on the anxiety contained in William Golding's in *Lord of the Flies* novel, miscellaneous anxieties, and self-defense by main characters. Fourth, Ghulam Muhammad (2016) an English student from the Humanities faculty of UIN Maliki Malang. He focused on his study to expose the personality of mains characters in MacKinlay Kantor's two short stories. Fifth, Muhammad Khusni Mubarrok (2019) an English student from the Humanities faculty of UIN Maliki Malang. He focused the main characters' personality that divided into three aspects, one of them is personality structure, that is the system of id, ego and super ego.

Those previous study inspire the researcher to research *Snow Country* novel through psychological approach. In this study, the researcher tried to focus on the main characters personality structure and defense mechanism in the novel

## **H. Research Method**

In this section, the author will present a research method. Research methods are research design, data collection, data sources, and data analysis.

### **1. Research design**

The design of this study is literary criticism. In this design, the aim of this analysis is to find out Komako's personality structure and defense mechanism in this novel. So the researcher using the psychoanalysis theory of Sigmund Freud to analyze the main character named Komako in Yasunari Kawabata's *Snow Country*.

## **2. Data Source**

The main sources of this research is *Snow Country* novel by Yasunari Kawabata. The novel is translated to English by Edward G. Seidensticker. It is published by G.P.Putnam's Sons 200 Madison Avenue New York, N.Y. 10016. The data might present in the form of words, phrases, sentences, paragraphs, and dialog throughout the novel, describing about personality structure and defense mechanism toward Komako as a main character in Yasunari Kawabata's *Snow Country*.

## **3. Data Collection**

To get the data, researchers read the novel repeatedly as the primary source of this research in Yasunari Kawabata's *Snow Country*. Then, the researcher uses several steps: First, understanding the novel by reading it repeatedly. Second, using note-taking to enrich data collection from literary works by using highlights, underlines, and markings in the novel. Third, by classifying the data needed to analyze and select the relevant data to the research problem.

#### **4. Data Analysis**

After finishing collecting the data, the researcher continues to the data analysis. In this step, the researcher begins with checking the collected data. Then, the researcher prepares the data to be analyzed. The data that are analyzed is every moment of Komako, according to the novel. After analyzing the researcher tries to identify her personality structure and defense mechanism through psychoanalysis approach by Sigmund Freud. The last step is drawing a conclusion. This procedure is making conclusion based on the data that have been analyzed.



## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

Review of related literature presents about the theories that are relevant with the study. Those are: Psychoanalysis and Literature, Character in Fiction, Personality Structure, Personality Dynamic, Personality Development and Defense-Mechanism.

#### **A. Psychoanalysis and Literature**

There is a connection between psychology and literature. Psychology finds out about the human psychic, with the goal that the human itself is the object of the psychology analysis. While literature is composed of a human who lived among the general public society. Hilgard (1983) says that “psychology may be defined as the science that studies behavior of man”. There are many variations of definitions that explain psychology. However, all of them are agree on the definition that explains psychology is a psychological study of human behavior. That happens because behavior is a real thing that can be seen directly. It is believed that by observing a person's behavior, it will understand someone psychological condition.

Wellek and Austin in Hasim (1989: 90) explain that the psychology of literature has four meanings. First, literary psychology is the psychological understanding of an author as a person or type. Second, the assessment of the creative process of this paper. Third, the analysis of psychological laws applied in literary works. Furthermore, literary psychology also interpreted as a study of the impact of literature on psychological conditions rather than the reader.

Moreover, psychology is also concerned with the study of psychological phenomena of human, its symptoms even its causes (Abu Ahmadi, 2009). Psychology seems very attach to the human psyche, reaction of the psyche through behavior and its causes will be analyzed deeply in this science, human's problem also can be solved by the appearance of this study. Those all have no aimed except for serving the tranquility life.

Siswantoro (2004: 32) argues that psychology of literature seeks to the psychological phenomena experienced by the main characters in literary works when reacting to themselves and their environment, so that psychiatric symptoms can be expressed through the behavior displayed by characters in literary works. Literature and psychology have a functional relationship in discussing psychological conditions in humans. The difference is the human psychological condition which appears in a literary work is an imaginary, while in the psychological context the psychological condition experienced by humans is a real thing that happens. However, both can complement each other to get a deep understanding of human psychology.

As an approach to literary works, psychology of literature is built by three approaches, (1) expressive approach, an aspect of psychological studies made by the author in the process of creativity projected through literary works, (2) textual approach, namely the assessment of psychological aspects contained in the character himself in a literary work, (3) pragmatic receptive approach which aims to examine aspects of the psychology of the reader formed after understanding with a literary work. (Aminuddin, 1990: 89).

When doing psychological criticism, there are three ways that can be included in the analysis. First, the researcher can analyze how the psychological condition of the author when he creates a literary work. Secondly, the researcher can analyze how the psychological condition of characters which appears in literary works. And finally, the researcher can also analyze how the psychological condition of the reader while reading the literary work (Endraswara, 2011:96).

## **B. Character in Fiction**

According to Robert DiYanni book *Literature: Approaches to Fiction, Poetry, and Drama* (2006), Character can be divided into major and minor. A major character is considered as an important figure at the center of the story's action or theme, whereas a minor character is to support and illuminate the major character. He also stated that characters are imaginary people that created by the writer. It can be inferred that the character is an imagination of the writer, as an important role of a story. There would not be a story without characters.

Analyzing a character is more complicated than describing a plot because human characters are very complex, variable, and ambiguous (Arp and Johnson, 2006: 103). Whereas Kennedy and Gioia (2007) said characterization as a technique used by a researcher to create, express, or develop characters in a narrative. Characterizations are essential to create, express or develop characters in a story to make the story more interesting.

The characters in the story can be divided into some categories based on the point of view taken; major and minor character, protagonist and antagonist character, round and flat character, dynamic and static character, typical and neutral character (Nurgiyantoro, 2007:176).

### **1. Antagonist and Protagonist Character**

According to Luxemburg (1992: 145), he states that the antagonist character is physically and psychologically different. Usually, the antagonist character caused the conflict to the protagonist's personality and harmed the story of the literary works. However, there are many things called antagonist force, which caused friction, but it is not done by a character such as social rules, moral rules, disaster, society, and environmental accidents.

On the other side, there is the protagonist's character, which identical to all the good things that bring to the story of literary works. Altenbernd and Lewis states (1996: 59) that protagonist character is a character who has much attention by the readers of the story, in the readers' perspective that the protagonist character is always called as a hero because he follows the value in the society and always follow the rules of society. Even when their hero is in adverse circumstances, the readers often sympathize with the characters and believe that kindness should be upheld.

## **2. Minor and Major Character**

The minor character is the character who has parts in supporting the story in the literary works. In other words, the minor character only has a smaller presence in the whole story, and also the minor character appears limitedly but usually related to the main character (Nurgiyantoro, 2007). In this research, there are some minor characters such as Yoko, Yukio, Shimamura's wife and child and Komako's music teacher.

The major characters are the main actors who always appear throughout the story and have a connection with other characters. The plot development of the story is determined by the main characters. This character is the most dominant told in the story, either do an action. The major characters which appear in the novel could be more than one (Nurgiyantoro, 2007). In this research, the main character appears in the story is Komako and Shimamura.

## **3. Static and Dynamic Character**

A static character is a character who does not need influent in the story, the static character who does not change in the course of the story at all, and there is the same at the beginning until the end. A dynamic character is one who turns in the story because the role may demonstrate a new realization about his or her personal value (Nurgiyantoro, 2007).

#### **4. Flat and Round Character**

The flat character is a single character that only has a particular nature character. The behavior and attitude of the figure are monotone and flat. In the story, there is no surprising action from this kind of character to impress the reader. The flat character is always static that does not give any unexpected activity in the story and does not hard to predict by the readers. The round character is the very complex and fully developed character in the story; this character also very unpredictable that the reader may not easy to be able to predict what in the next. This character is usually changing or called as dynamic (Nurgiyantoro, 2007).

#### **C. Personality Structure**

In his psychoanalysis study, Freud (as cited in Smith, 2010: 3127) states that the personality structure is divided into three parts, they are id, ego, and super-ego based on the theory of instinct, the origin of conscience, and the sense of guilty.

##### **1. Id**

The id is an original personality system, carried from birth. From this id, then ego and superego will emerge. At birth, the id contains all the psychological aspects inherited, such as instincts, implants and drives. The id operates based on the principle of enjoyment, which is: trying to get pleasure

and avoid discomfort. According to Lesmana (2009), the characteristics of id are working outside human consciousness, irrational, disorganized, pleasure-oriented, primitive, acting as a source of libido or energy for life and energy and the last is a source of basic impulses and desires for life and death.

According to id, enjoyment is a relatively inactive state or a low level of energy, and discomfort is stress or an increase in energy that craves satisfaction. The id is only able to imagine something, without being able to distinguish the delusion from reality that truly satisfies needs. Because the id is not able to judge or distinguish what is right or wrong, it is this reason which then loads the id to bring up the ego.

## **2. Ego**

The ego develops from the id so that people can handle reality, so the ego operates according to the principle of reality, the effort to obtain the satisfaction that the id requires by preventing the occurrence of new stresses or delaying enjoyment until real objects are found that can satisfy needs (Corey,2009). The principle of reality is done through a secondary process, which is to think realistically formulate a plan and test whether the plan produces the intended object. The ego is the executor of the personality which has two main tasks. The first is choosing which stimuli to respond to and or which instincts will be satisfied according to priority needs. The second is to determine how and when those needs are satisfied by the availability of

opportunities with minimal risk. In other words, the ego as the executor of the personality seeks to fulfil the needs of the id while also fulfilling the moral needs, which it refers to the superego.

### **3. Superego**

The superego is the moral and ethical power of personality, which operates using the idealistic principle as opposed to the id satisfaction principle and the realistic principle of the ego. The superego develops from the ego and like the ego, it has no energy of its own (Alwisol, 2009). The superego is essentially an element that represents parental values or parental interpretation of social standards, which are taught to children through various prohibitions and commands. Parents will punish any behavior that is prohibited and considered wrong. Anything that is approved and rewarded and praised by parents will be the ideal ego standard. Superego has three functions; the first is to encourage the ego to replace realistic goals with moralistic goals. Second is to fortify the impulse id, an especially sexual drive that is contrary to the values of society. Moreover, the third is the pursuit of perfection.

### **D. Personality Dynamic**

In personality dynamics, Freud (as cited in Alwisol, 2009) explained the existence of a driving force (cathexis) and a force of suppression (anti-cathexis). Cathexis is the use of psychic energy carried out by the id for a particular object to satisfy an instinct. At the same time, anti-catechism is the use of psychic energy



(derived from the id) to suppress or prevent the id from giving rise to instincts that are unwise and destructive. The Id only has catechism, whereas ego and superego have anti-catechism. However, ego and superego can also form new object-catechism as an indirect transfer of satisfying needs, still related to object satisfying object associations desired by id. Even though id, ego, and superego have their functions, properties, and principles, they all interact so closely with each other and cannot be separated. If the three systems can work together productively, then someone will be able to meet their needs without violating or conflicting with the norms in society, which means it has a well-adjusted. However, if the three systems are not balanced, then someone can be said to have experienced maladjusted (Hasnida, 2016: 95). In the dynamics of personality, Freud also believes that humans have psychological activities that require energy that can be transformed from physical energy through the Id and its instincts.

### **1. Instinct**

Freud used the unconscious to explain the patterns of human behavior and distortions, and he argues that in humans, there are sexual impulses associated with specific images in the past. The desires demand fulfilment, but the existence of culture and education (the guidance of the norms of social life) the impulses are suppressed and extinguished. Still, in the form of disguises, the impulses are met through false satisfaction and fantasy (Mindrop, 2013: 23).

According to Freud, instinct is a psychological manifestation of bodily needs that demand satisfaction, and he distinguishes instincts into two types, namely dead instincts and life instincts (Alwisol, 2009: 18).

**a) Life Instinct (Eros)**

Life instincts (Eros) are impulses that guarantee survival and reproduction, such as; hungry, feel thirsty and sex. Not only that, but it also wants pleasures such as mother's love, love for God and self-love. The life instinct most emphasized by Freud was sex. During the early years of psychoanalysis, almost everything that people did was seen derived from this almighty encouragement (Freud via Hall and Lindzey, 1993: 73). The energy used by life's instincts is called libido. Freud acknowledged that there were various forms of life instinct, but in reality, the priority was the sex instinct. According to him, the sex instinct is not only about the enjoyment of sexual organs. However, it is related to the satisfaction obtained from other body parts, which are called erogenous regions.

**b) Death Instinct (Thanatos)**

Dead instincts or destructive instincts (also called Thanatos) work clandestinely than living instincts. According to Freud, the goal of all life is death. Freud argues that everyone has an unconscious desire to die. In dead instincts, the essential thing is aggressive drive. Dead instincts encourage people to self-destruct, and aggressive impulses are a form of distribution so that people do not kill themselves (suicide) (Hall and Lindzey, 1993: 73). Dead instincts are human tendencies to behave

aggressively and destructively. Thanatos is behind the birth of war, murder, self-harm or suicide the cruelty of torture, sarcasm etc.

Life instincts and dead instincts can intermingle, neutralize each other. Eating for example is a mixture of life force and destructive drive, which can be satisfied by biting, chewing and swallowing food.

#### **E. Personality Development**

Personality develops in response to four primary sources of stress, namely the processes of physiological growth, frustrations, conflicts and threats. As a direct result of the increased stress caused by these sources, the person is forced to learn new ways to reduce stress. This learning process is called personality development (Hall and Lindzey, 1993: 83). In literary analysis, Personality development can be applied by paying attention to the development of characters that exist in literary work.

Personality development arises as a result of two problems, and the first is how a person's personality development process can overcome the problems faced, such as frustrations, conflicts and threats. The second is how the process of personality development with various phases in one's life. According to Hall and Lindzey (1993: 83), identification, displacement, and defense mechanism are the ways individuals use to learn to deal with frustrations, conflicts and threats.

##### **1. Identification**

Identification can be defined as a method by which people take over the characteristics of others and make them an inseparable part of themselves (Hall and Lindzey: 1993; 83). Someone will make the stress reduction by behaving like what is the others did which may be more successful than himself.

Another word that describes the process of the event is an imitation. However, Freud did not want to equate the process of identification with imitation, according to Freud via Hall and Lindzey (1993), imitation implies a kind of superficial imitation of behavior. Meanwhile, he wants a word that contains an understanding of the type of acquisition that is more or less permanent in personality.

A person does not need to identify all aspects that exist in others. Usually, individuals will choose things that feel will help them to achieve the desired goals. Someone will do a lot of trials (trial and error) in the process of identification because usually, someone is not sure what makes others successful. After conducting many experiments, a person will feel whether the identification was successful or not if successful then the quality will be taken over. In contrast, if it is not successful, it will be discarded. The identification process can be done with animal objects, imaginary figures,

institutions, abstract ideas, inanimate objects, and other humans (Hall and Lindzey: 1993: 84)

Many ways for someone to identify, someone also identifies someone who has lost or died by reincarnating someone who has gone missing into specific characteristics that are pervasive or inherent in one's personality. A person can also identify with someone out of fear, just as a child identifies parents' restrictions on avoiding punishment. This identification is the forerunner to the formation of the superego.

## **2. Displacement**

Displacement is the transfer of displeasure feelings towards one object to another object that is possible. For example, there is an aggressive impulse that can be replaced as scapegoats for people or other objects. These objects are not a source of frustration but safer to targeted (Minderop, 2013: 35)

Two factors determine the direction taken by displacement. These factors are the similarity of the substitute object with the original object, and also, the sanctions and restrictions imposed by the community (Hall and Lindzey: 1993: 86). The similarity factor is the extent to which two objects are identical to someone's mind, while the factors that prohibit the general public from acting through

parents or other authority figures who justify something and forbid another person.

### **3. Defense-Mechanism**

The defense mechanism is a method used by an individual to overcome the anxiety caused by an individual to overcome the stress caused by his desires not being fulfilled. The ego tries its best to maintain the stability of its relationship with reality, id, and superego. However, when anxiety is overwhelming, the ego must try to defend itself. Unconsciously, someone will survive by blocking all impulses or by shrinking them into a more acceptable and less threatening form. This method is called the defense mechanism. Some of these mechanisms were discovered by Freud, his daughter Anna Freud, and his students (Minderop, 2010: 30). Some defense mechanisms are:

#### **a) Repression**

Repression is the inability to recall frightening situations, people, or events. In Freud's terminology, repression is the involuntary release of something from consciousness. It is an unconscious attempt to reject something uncomfortable or painful. The concept of repression is the basis of Freud's personality system and is related to all neurotic behaviors

(Andri and Yenny, 2007: 5). Repression is the essential type of defense mechanism and is most often used.

**b) Sublimation**

Sublimation is diverting sexual libido into activities that are more socially acceptable. Sublimation is a form of transfer of Freud (in Minderop, 2010: 34) That happens if the steps that have the advantage in social change are feelings of discomfort. The sub-limitation is changing the form. For example, a person has a high sex drive, so he changes his feelings into steps that are acceptable to sociality, by being a painter of a naked woman (Minderop, Albertine, 2010: 33).

**c) Projection**

Projections occur when individuals delegate their mistakes to others, individuals often face situations or things that are not alleviated and cannot be accepted by charging them for other reasons (Hilgard in Minderop, 2010: 34). Projection is the defense mechanism of the individual who considers an impulse that is not good, aggressive and cannot be accepted as not his/her own but the property of others. For example, someone says, "I do not hate him, he hates me." On the projections, the impulse can still manifest in a way that is more acceptable to the individual (Andri and Yenny, 2007: 6).

#### **d) Displacement**

Displacement is a feeling of displeasure towards one object to another which is more possible (Minderop, 2010: 34). For example, there has a child that is angry with his/her parents since the fear of dealing with parents, the feeling of resentment and anger is inflicted on his/her little brother. In this mechanism, a substitute object is an object which, according to the individual, is not a threat (Andri and Yenny, 2007: 5).

The source and goal of the instinct are always fixed, the object changing through displacement. Substitute objects rarely provide satisfaction or reduce the stress like the original object, and the more the substitute object is different from the original, the less stress can be reduced.

#### **e) Rationalization**

Rationalization is the creation of falsity (reasons) but can make sense as an attempt to justify unacceptable behavior. (Hilgard in Minderop, 2010: 35). We try to forgive or consider a thought or action that threatens us by convincing ourselves that there are rational reasons behind those thoughts and actions. For example, a person fired from a job said that his job was indeed not very good for him. If someone is playing tennis and loses, he will blame the racket by slamming it or throwing



it instead of blaming himself for playing poorly. He does it regarding avoid the pain of ego, manipulating himself so that the disappointing reality becomes unthreatening anymore (Corey, 2010).

**f) Reaction Formation**

Reaction formation is repression due to anxious impulse followed by a tendency that is contrary to the biased trend; for example, a mother hates her child. Still, because hatred towards children is an attitude that makes him experience anxiety, then he shows the opposite reaction, namely loving his child excessive (Minderop, 2010: 36-37).

**g) Fantasy**

Freud (in Minderop, 2010: 38) When someone encounters such problems piled up, sometimes looking for a solution by entering the imaginary world, solutions based on fantasy versus reality. If someone has some problems that make them unpleasant, generally almost everyone has some illusion in his mind about something that cannot be touched. This mechanism is called fantasy. In this mechanism, fantasy or illusion has a significant role to play. Honestly, it is a child running away from the reality that cannot become a reality; by doing this mechanism, anxiety can be reduced because he can

get what he wants even if only in illusion. This defense mechanism can also be hidden in the form of dreams that are believed by Freud as a representation of conflict or impulses in everyday life (Feist, 2010: 29).

### CHAPTER III

#### ANALYSIS

An individual's personality determines a person's character. Heuken (1979: 10) said that personality is the overall pattern of all one's abilities, actions and habits, whether physical, mental, emotional or social. All of this has been arranged uniquely under various outside influences. This pattern is manifested in someone behavior, in its efforts to become human as it wishes.

The personality of the main character in a literary work is always interesting to study. One way to study the personality of a character in literature is to use a psychological approach. Psychology and literature are two different things but are interrelated because the main object of study is the behavior or personality of the individual. The characters in literary works, although the author's imagination will have the same psychological side as individuals in the real world.

This part of the discussion is focused on revealing the answers of two research questions how is the personality structure and what are defense mechanism portrayed in the main character Komako in the *Snow Country* novel by Yasunari Kawabata. This part is the result after the researcher do analysis, and it will be divided into two sub-chapters, such as; Personality structure and Defense mechanisms viewed from Sigmund Freud's theory of personality portrayed in this novel.

### **A. Komako's Personality Structure**

Before going to the analysis, the researcher will introduce the background of the main character of this novel. Komako, a young geisha with whom Shimamura has a relationship stretching over several years. Komako begins the novel as something less than a full geisha, though in ways she seems older than her years. By the novel's end, the example of another geisha has been used to suggest that Komako will age quickly in her role as a professional entertainer of men. In addition, Komako's personality undergoes change. She becomes cynical and acutely sensitive. Komako's life has been sad. She is forced by financial necessity to give up her interest in dance and work as a geisha. Aside from Shimamura, she has no lover for whom she feels deeply. In addition, a man to whom she may have been engaged becomes ill and dies young. These difficulties never kill Komako's spirit. She faithfully keeps her diary and hones her musical skills. She also has a tendency to drink too much sake and is often confused in her feelings, particularly regarding Shimamura. The following are the explanation of Komako's personality structure consist of id, ego and superego.

Since the beginning, Komako had liked Shimamura, but there was never a chance or courage to express her feelings, Shimamura always underestimated her. Even though Komako loves Shimamura, she won't just give up her body to the man she loves. Because it will break the

norms. Shimamura is a guest that already have a wife and children. Then, as a geisha, must comply with existing regulations. The main rule as a geisha is not to fall in love and have feelings for each guest, and they are only tasked with entertaining, such as dancing, singing, playing an instrument, chatting and pouring sake. The operating hours are also limited because the owner of Hot-Spring inn does not want anything wrong to happen to their geisha, such as being pregnant and having children.

Therefore, when Shimamura would behave indecently to her, Komako with all her ability tried to maintain her pride even she did not hesitate to swear and give resistance by try to biting Shimamura. Id Komako is her need to express her love for Shimamura. The impulse of the id will force the ego to realize it by submitting itself to Shimamura. However, before the ego manifests id's desire to the outside world, the superego appears that is moved because the actions that the ego will do are actions that break up the norms that exist in the public where it lives.

The superego slightly affects the ego by rejecting Shimamura's persuasion. The superego Komako gives input if the ego carries out the id command just like that it will make Komako worse, because by doing it will not be following the norm. The displacement of objects by

the superego is almost entirely successful because Komako takes over against Shimamura's persuasion.

Therefore, Komako decide to refuse Shimamura's wishes. Komako's refusal can create an impression if she doesn't interest in Shimamura. But then, Komako showed signs that were very contrary to the rejection. Suddenly she surrendered herself to Shimamura, after that she started to express her feelings for Shimamura. This is an excellent opportunity for Komako to express her feelings. However, if she surrendered to Shimamura, she would break up the norms in the society where she lived. It can be seen in the following quote:

Each time he relaxed his embrace even a little, she threatened to collapse. His arm was around her neck so tight that her hair was rumped against his cheek. He thrust a hand inside the neck of her kimono.

He added coaxing words, but she did not answer. She folded her arms like a bar over the breast he was asking for.

"What's the matter with you." She bit savagely at her arm, as though angered by its refusal to serve her. "Damn you, damn you. Lazy, useless. What's the matter with you"

Shimamura drew back startled. There were deep teeth-marks on her arm.

She no longer resisted, however. Giving herself up to his hands, she began writing something with the tip of her finger. She would tell him the people she liked, she said. After she had written the names of some twenty or thirty actors, she wrote "Shimamura, Shimamura," over and over again. (Kawabata, 1981, p.34-35)

From the quotation above, it appears that initially, Komako refused Shimamura's persuasion. However, she suddenly surrendered herself to Shimamura. In the process of Komako deciding her actions,

three components of her personality structure emerged that interacted to determine the attitude she would show the response to Shimamura's persuasion.

The dynamics occur because of the desire (instinct) to express her feeling to someone she loved so much; the life instinct is identically with sex or eating and drinking activities. Also, feelings to love and be loved by someone. It was evidenced by when Komako tried to make refusal to Shimamura because it will be violating the existing norms, however, Komako feelings of love to her guests could not be weird. Later, she gave her body to Shimamura.

Komako returned to meet Shimamura after being separated for long time ago. There was a feeling of anger in Komako when she reunited with him because she felt he had lied to her. Before Shimamura left, he had promised Komako to send a letter and dance book, but he did not keep the promises. For Komako the attitude of not keeping promise was very disappointing. She expressed her disappointment with her cold attitude towards Shimamura.

Komako loved Shimamura from the beginning, but that man casually left without ever keeping the promises he had made. During their separation, Komako felt uneasy because Shimamura did not give any letter. Komako thought that she had been forgotten. She was unable

to do anything to meet him because when Shimamura left her, she had only been having sex last night. She did not know where he lives, and disappointment feeling at Shimamura must be endured for so long.

Komako tried to smile when she met Shimamura again, but the tears that came running down her face, the disappointment seemed to be unstoppable. Behind the frustration, she was happy as she had found something valuable that was lost, even though her cold attitude covered it. Shimamura could read the happiness that Komako tried to immerse. Until finally, happiness was immediately shown by Komako shortly after he revealed that she was still remind her all this time. It shows a dispute between the Komako's id and superego, which is difficult for her to decide between expressing all his disappointment to him or welcoming him.

Komako's Id is the impetus for her feelings to be loved and loving Shimamura. As a human being, being loved and loving is a necessity. The principle of pleasure in one's soul will be fulfilled if those needs can meet each other. Moreover, Shimamura was the person she loved most. The presence of that man would bring happiness to her life because she had been waiting for him for a long time. The id needs will provide an impetus for the ego to realize it in the real world. The ego's action to respond to the id's wishes is to tolerate Shimamura's acts without having to be angry over what he has done and to reestablish the



relationship with Shimamura, even though it is a forbidden relationship that can be gossip for the surrounding society.

There is a moral distortion of the ego. The superego arises by giving input that Shimamura's attitude that does not keep promises is terrible. Komako's ego should respond to it by expressing all the disappointments she has felt towards Shimamura. There is no need to accept Shimamura to her life because of Shimamura's attitude and also because of her relationship with Shimamura is a forbidden relationship.

However, the result was that Komako gave a good reception for Shimamura's arrival. Moreover, the man had expressed his feeling was so deep, making Komako increasingly carried away her feelings over the temptation of love that Shimamura gave. The impulse of Komako's id needs to aiming at being loved and loving Shimamura so strongly dominated her that it frustrated the superego to instil moral values in Komako's actions, namely not to accept Shimamura. The high id energy has succeeded in forcing the ego to act satisfying id's needs without regard to the moral values that have gifted by superego.

She did not come toward him; she did not bend in the slightest movement of recognition. From the distance he caught something intent and serious in the still form. He hurried up to her, but they said nothing even when he was beside her. She started to smile through the thick, white geisha's powder. Instead she melted into tears, and the two of them walked off silently toward his room.

In spite of what had passed between them, he had not written to her, or come to see her, or sent her the dance book he had

promised. She was no doubt left to think that he had laughed at her and forgotten her. It should therefore have been his part to begin with an apology or an excuse, but as they walked along, not looking at each other, he could tell that, far from blaming him, she had room in her heart only for the pleasure of regaining what had been lost. He knew that if he spoke he would only make himself seem the more wanting in seriousness. Overpowered by the woman, he walked along wrapped in a soft happiness. Abruptly, at the foot of the stairs, he shoved his left fist before her eyes, with only the forefinger extended.

"This remembered you best of all."

"Oh?" The woman took the finger in her hand and clung to it as though to lead him upstairs. (Kawabata, 1981, p.15)

From the quotation above, it can be seen that Komako was hesitant to determine her attitude, whether to be angry or happy when she could meet Shimamura again because he could not keep his promises that he made. But in the end, it was the kind response that Komako gave after Shimamura expressed his feelings for her.

At the quotation in the story above, death instincts appear in Komako, but not to damage or eliminate her own life, but other the characters. The story above shows the encouragement of Komako's id, who does not want to get discomfort in her life to push the ego toward the instinct of death. This was based on Shimamura, who had lied to her, and Komako felt that Shimamura was just playing her, without the slightest seriousness and had forgotten all about it. Then, it can be seen in this quote "*She was no doubt left to think that she had laughed at her and forgotten her.*" However, when Shimamura showed his forefinger

to Komako, he said that he remembered everything. Komako's death instinct turned into a life instinct because she felt pleased. After all, all this time, Shimamura kept reminding her.

Komako and Shimamura promised to meet in February in the snow country. At that time, Komako was in the coast city, a place closer to Shimamura's house than the snow country, she was willing to leave her business in the town only to return to the snow country and wait for Shimamura. However, Shimamura did not come to keep his promise. To cover up his guilt, Shimamura turned around, blaming Komako for not notifying him when she was in the coast city because he would be closer if he had to meet with Komako. However, Komako firmly refused if ordered to do so, because that would only make her lying. Her desire to meet the lover is contrary to her awareness to be kind and not lie.

From the explanation above, it can be seen if Komako wants to meet Shimamura, she waits for the man's arrival until she is willing to leave her other affairs. Nevertheless, the person she was waiting did not show up to keep his promise to come. Despite being trapped in such conditions, Komako refuses if she has to lie for her sake to meet Shimamura. Komako's id is her need to meet the person she loves, namely Shimamura. Meeting someone she loved, must be a desire for her, especially when she was close to Shimamura. That's why she tries

to leave the coast city as soon as possible and back to snow county to meet Shimamura as promised before. Komako's personality structure can be seen in the following quote:

"Don't you worry about other people's problems. I came back and I was waiting for you in February." "But if you were down on the coast you could have written me a letter." "I couldn't. I really couldn't. I couldn't possibly write the sort of letter your wife would see. (Kawabata,1981, p.100)

At this time, the superego saved Komako from an immoral act, which was lying and send a letter to Shimamura. Komako's superego smells acts that do not have a moral purpose on Komako's ego, so it immediately presses the ego to act well. Komako's superego's encouragement made her realize that lying was not a good thing to do and that the lie would make her image worse in front of Shimamura. Then, if she sends a letter to him, she afraid that his wife will read it, and make Komako and Shimamura's relationship will be worse. Therefore, this time the Komako's ego acts according to the control of the superego because of her awareness to show her kindness in front of the man she loves. Showing positive things to your partner is a natural thing to do by a pair of lovers, which will make our partner more interested and affectionately.

The life instinct (Eros) is very dominant because of what Komako did to save their relationship. Komako did this with the intention that their relationship would remain unknown to anyone

because they have violated the norms that exist in society, for the good of each and keep this relationship be secret so that no one knows about it. Because, if there is someone who knows, bad things will happen and it will damage their image and good name, and they will not be able to meet again.

Yoko was anxious and frightened. She kept running to look for Komako to the station until her breath was almost gone, it showed that the news she brought was essential. Yukio's condition was already very critical at that time maybe the music tutor's child would die soon, so Yoko must be quick to see Komako and ask her to go home immediately to see Yukio, her fiancé. A surprising thing happened when Komako flatly refused the invitation of the girl who earnestly overtook her. The action was so cruel, that Komako declined to go back just to see Yukio which was already on serious condition. The beautiful girl seemed to have no empathy to Yukio, even though his condition was very serious. However, she was not wholly ignorant of the actions of Komako. Before declaring her refusal, Komako had an expression of anxiety over Yukio's condition. But she immediately covered up her fear with a rigorous rejection. She said it because she has to go to the station to take Shimamura back to Tokyo.

A figure in "mountain trousers" came running up the wide road from the main highway into the station plaza. It was Yoko.

"Komako. Yukio- Komako," she panted, clinging to Komako like a child that has run frightened to its mother, "come home. Right away. Yukio's worse. Right away."

Komako closed her eyes, as if from the pain of the assault on her shoulder. Her face was white, but she shook her head with surprising firmness. "I can't go home. I'm seeing off a guest." (Kawabata, 1981, p.81)

From the quotation above, it appears that there is confusion in Komako. On the one hand, she wants to show her concern for her lover, instead, there is also an encouragement caused by her anxiety towards Yukio's condition. Komako's id was her need to show concern for Shimamura. Showing attention to her lover is a natural thing for every partner to do. That is what Komako did, and she tried to show her concern for her lover by taking him to the station. She did this intending to be seen as a good lover. The girl loved Shimamura, and she will do everything possible to get admiration and appreciation from the lover.

Komako's ego manifested the wish of the id by rejecting Yoko's invitation to go home to meet Yukio. However, her superego reacted to the desires of id, which is realized by the ego, would harm Komako and others. After all, there was no moral purpose in action and only aims to satisfy the wishes of the id. Komako's superego wants to direct the ego to care about Yukio's condition. Then, the superego's direction influenced Komako because she still has concern for Yukio. However, it was the Komako's id which was more dominant. It happens because

the id's need to pay attention to her lover is big. Besides, the id is also supported by Komako's love for Shimamura, and her willingness to do anything even though the actions she can do, can hurt herself.

From all the evidence above, the analysis explains that the personality structure of Komako is strongly influenced by the factor id, which is the impulses of satisfaction to what id want to satisfy, not only that Komako's id factor is also very prominent in the field of avoiding discomfort in life. Start from the beginning of the story in this novel, the urge of Komako's id is powerful and influential on several characters in the novel, from the urge to the discomfort of Yoko and Yukio's existence in her life to the desire to eliminate who considered threatening in her life.

## **B. Defence Mechanism**

The defence mechanism is a manifestation of a person's anxiety that helps the individual to resist undesirables' things. In this case, "*if The id or superego is not fulfilled, it will cause anxiety in a person. To avoid this anxiety, an individual will perform a defence mechanism to meet the needs of both, id and superego*" (Fahrudin Faiz, 2016). Komako builds a protection within her to calm herself and make sure that she is not influenced by the situation and condition in order to deal with the problems

that are the reason for her to suffer from moral value. In other words, she uses a defense mechanism which includes: Projection, Sublimation and Rationalization.

### **1. Projection**

Projections occur when individuals delegate their mistakes to others, individuals often face situations or things that are not alleviated and cannot be accepted by charging them for other. Projection is the defense mechanism of the individual who considers an impulse that is not good, aggressive and cannot be accepted as not his/her own but the property of others.

But then she said: "I won't have any regrets. I'll never have any regrets. But I am not that short of woman." (Kawabata, 1981 p.37)

"It's not my fault. It's yours. You lost. You've the weak one, not I." (Kawabatam 1981 p.38)

"Well you engaged with to the son, are you?"

"Well, when did you hear that?"

"Yesterday"

"Aren't you strange? If you heard it yesterday, why didn't you tell me?" (Kawabata, 1981 p.66)

"That sort of thing would be easier to talk about if I had less respect for you"

"What are you really thinking, I wonder, that's why I don't like Tokyo people" (Kawabata, 1981 p.67)

The quotation above Show that Komako always felt pressured by her relationship with Shimamura that had no clarity. It begins when



his first visit to snow country. While Komako was chatting with Shimamura after they were making love last night, Shimamura tried to clarify whether Komako had feelings for him or not. Komako felt that Shimamura was teasing her by saying that he wants his relationship to be just friends and asked if she regrets that she had an illicit relationship with her guest. Komako knew that she had made a mistake, falling in love with her guest, and to cover up her mistake, she blamed Shimamura for not being able to control her sexual desires, so this could happen. But she could not hide her happiness that she was happy to have a special relationship with her guest. This mechanism is also used when Shimamura corners her because she hides her relationship with Yukio (music teacher's son) by saying she doesn't like the Tokyo people.

## **2. Sublimation**

Sublimation is diverting sexual libido into activities that are more socially acceptable. Sublimation is a form of transfer of Freud That happens if the steps that have the advantage in social change are feelings of discomfort.

Where were you on the fourteenth of February? I was waiting for you. But I know better than to believe you next time. (Kawabata, 1981 p.94)

I was at home in February. I took a vacation. (Kawabata, 1981 p.95)

Komako, who was betrayed by Shimamura's promises again that he would return on his third visit on fourteenth of February. The fourteenth of February is the bird-chasing festival, a children festival that had in it spirit of the Snow Country. In a heart filled with disappointment she decides to take a vacation in the coast city and take care of a sick music teacher to divert her desire to meet Shimamura. Not long after that, the music teacher is passed away and komako have to return into Snow Country.

### **3. Rationalization**

Rationalization is defense mechanism of the ego with the system, makes a reason to explain. Komako's reputation as a geisha is outstanding. She was very well known among the guests and other geisha. Besides her beautiful face, she is very patient in serving the guests. however, when people spoke ill of her because of her forbidden relationship with Shimamura.

The town's really too small  
 Everyone has heard about us, of course  
 That will never do  
 "You begin have a bad name, and you're ruined in a little place like this." But she looked up and smiled. "It makes no difference. My kind can find work anywhere"  
 "And I can't complain. after all, only women are able really to love" (Kawabata, 1981 p.130)

She tries to defend herself because liking and hating someone is everyone's choice. Likewise, with humans who love other humans is normal. She was not afraid that her reputation as a geisha would be ruined because she felt confident that she could work anywhere and anytime as a geisha.

## CHAPTER IV

### CONCLUSIONS AND SUGGESTION

This chapter is divided into two parts, conclusion and suggestion. The conclusion is dealing with summary of the discussion. The suggestion is pointed out to the next researchers who interested in the same field and the literature learners in order to improve their understanding about the personality.

#### A. Conclusions

According to the first research question, the researcher concludes that Komako as the main character on Yasunari Kawabata's *Snow Country* can be seen on her personality structure viewed from Sigmund Freud's theory of personality that are id, ego and superego. This character is more dominated by her id. Based on the research results of the main character, Komako's personality in Komako, the following conclusions. The personality structure examined using Freud's psychoanalytic theory; shows that Komako's personality influenced by the id, the ego, and the superego. Id in Komako appears in the form of desires and pleasures that must fulfill. Which makes him do something for his own sake. The ego acts as a decision-maker when pressed by the desires of the id that must fulfill, and the ego also tasked with alleviating the anxieties in the main character Komako's ego also plays a role in balancing the demands of the id with the demands of the reality of the surrounding environment. The superego in

Komako is present several times to help the ego control the id's unrealistic desires so that the attitude and behavior of the main character can control.

The second research question, the defence mechanism is a manifestation of a person's anxiety that helps the individual to resist undesirables' things. In this case, *“if The id or superego is not fulfilled, it will cause anxiety in a person. To avoid this anxiety, an individual will perform a defence mechanism to meet the needs of both, id and superego”* (Fahrudin Faiz, 2016). The researcher finds the responds of the main character through reducing her stress and anxiety by using defence mechanism. Her anxiety is caused by many external problems such as, frustration, environment and threats. In solving her anxiety, she performs defence mechanisms to neutralize the anxiety such as projection, sublimation and rationalization.

## **B. Suggestion**

I suggest readers who are interested in doing the same research by using this novel as the unit analysis to find a lot of evidence before analyzing it. The reader should read carefully and give some highlight to every important text and dialogues that might be show interesting part to be analyzed.

However, the reader also can use another theory and suggest readers who are interested in doing the same research by using this novel as the

unit analysis to read the novel repeatedly, seriously and understand the story well that might be show interesting part before analyzing it. However, the reader can use another theory and approach to analyze some aspect in this novel. There are still some interesting aspects that readers could find in this novel such as feminism and new historicism approach.

Finally, I hope this research could give the contribution and information to the students in English Letters Department who want to analyze character in other subject using Psychoanalysis theory by Sigmund Freud, especially in the structure of personality and defense mechanism. Then, do not feel desperate when your advisor orders you to make revision a lot of time. Be patience, it does not mean that you are weak, but he/she want you to be better than ever. Thank you.

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## CURRICULUM VITAE



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