

PERSONALITY OF MAIN CHARACTERS IN MACKINLAY KANTOR'S

A MAN WHO HAD NO EYES AND BLUE EYES FAR AWAY

THESIS

By:

GHULAM MUHAMMAD

NIM 12320075



ENGLISH LANGUAGE AND LETTERS DEPARTMENT

FACULTY OF HUMANITIES

MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY

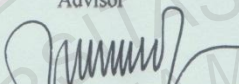
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Approved by,
Advisor

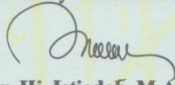

Dr. Mundi Rahayu, M.Hum
NIP.19680226 200604 2 001

Acknowledged by,
Head of The English Language
and Letters Department


Dr. Svamsudin, M.Hum
NIP.196911222 00604 1 001

Malang.....

Acknowledged by Dean of
The Faculty of Humanities


Dr. Hj. Istiadah, M.A
NIP.19670313 199203 2 002

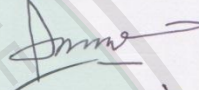

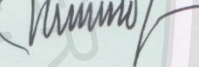
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The Board of Examiners

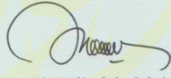
1. Miftahul Huda, M.Pd. (Main Examiner)
NIP 19840329 201101 1 009
2. Muzakki Afifuddin, M.Pd. (Chairman)
NIP 19761011 201101 1 005
3. Dr. Mundi Rahayu, M.Hum. (Advisor)
NIP 19680222 200604 2 001

Signatures

1. 
2. 
3. 

Approved by

The Dean of Faculty of Humanities
Maulana Malik Ibrahim State Islamic University, Malang.


Dr. Hj. Isti'adah, M.A.

NIP 19670313 199203 2 002

CERTIFICATE OF THESIS AUTHORSHIP

Name : Ghulam Muhammad

ID Number : 12320075

Faculty : Humanities

Department : English Language and Letters

Declare that the thesis I wrote to fulfil the requirement for the degree of Sarjana Sastra (S.S.) in English Language and Letters Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University, Malang entitled "Personality of Main Characters in Mackinlay Kantor's *A Man Who Had No Eyes and Blue Eyes Far Away*" is truly my original work. It does not incorporate any materials previously written or published by another person except those indicated in quotations and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, 24th July 2016

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6000
Ghulam Muhammad

NIM 12320075

MOTTO

If you can't explain it simply, you don't understand it well enough.

(Albert Einstein)



DEDICATION

Alhamdulillahirabbil' alamin, all praise and thank to Allah.

This thesis proudly dedicated to:

My beloved parent,

Budhiardjo and Siti Najibah who never stop giving me support and pray the best for me.

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

My brother and sister, who pray and support everything for me.

My thesis advisor, Dr. Mundi Rahayu, M.Hum., who always guides every steps in my thesis.

And, my teacher, my lecturers, my friends and everybody who gave contribution in accomplishing my thesis.

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Alhamdulillah, by the grace of Allah SWT, the writer finally has succeeded in finishing this thesis entitled: “Personality of Main Characters in MacKinlay Kantor’s *A Man Who Had No Eyes* and *Blue Eyes Far Away*”.

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 guidances from various parties. Therefore, in this occasion, the writer would like to give great gratitude and highest appreciation to:

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As a human being who cannot be perfect, the writer realizes the weakness in writing this thesis. Critics and suggestions are hoped by the writer for its improvement. I hope that everyone in my level of education responses this thesis and gives advices for the betterment. Therefore, I expect criticism and suggestion for betterment and improvement of this study in this area to help the future researcher to conduct more better researches in Literature.

Malang, 24th July 2016

Author,

Ghulam Muhammad

ABSTRACT

Muhammad, Ghulam. 2016. Personality of Main Characters in MacKinlay Kantor's *A Man Who Had No Eyes* and *Blue Eyes Far Away*. Thesis. English Language and Letters Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University Malang.
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Key words : Personality, Main Character, Psychoanalytic Criticism.

This study analyzes personality of main characters in MacKinlay Kantor's short stories *A Man Who Had No Eyes* and *Blue Eyes Far Away*. In this study, there is a problem that have been formulated. The problem examines the personality of three main characters in the two short stories. The aim of this study is to expose the personality of mains characters in MacKinlay Kantor's two short stories. To conduct the study, the researcher uses literary criticism including identification, analysis and interpretation of literary works. The collection of data taken from speech, direct comment, thought, quotation and other sentences which show the aspects of personality. Qualitative research method is applied to conduct this study which does not need a survey or interview. The technique of data analysis is descriptive method to analyze the data through three steps; identifying characterization, analyzing personality, and the last step is concluding the data that have been analyzed. The primary data source is two short stories taken from National Federation of the Blind website, and Liberty Magazine which was published on third September, 1932. This research uses Sigmund Freud's basic principle of personality.

As a result of the analysis, the researcher found several aspects of main character's personality portrayed in *A Man Who Had No Eyes* and *Blue Eyes Far Away* which can be classified as three basic principle of personality including id, ego and superego. The three main characters have different personality. Based on the data that have been analyzed, Mr. Parsons is a wise man. When there seems no obvious resolution for the conflict, his ego reduces the tension and finally he solved it. On the other hand, Markwardt, the opposite character is taken over by his needs. He can't control his desire, as a result, he was blinded by self-absorption. Esther Lee, is a woman who driven by rigid moral that her husband taught. She takes a consideration based on the moral value in the past.

An analysis has been conducted that shows the personality of three main characters. It can be seen on how they solve their conflicts and how their mind work, based on Sigmund Freud's theory of psychoanalysis. The three main characters are represent three kinds of personality in human behavior. The id, ego and superego are the system of personality which create the complex human behavior.

مستخلص البحث

محمد غلام. 2016 شخصية من الشخصيات الرئيسية في مجكنلاى كتور *Blue* و *A Man Who Had No Eyes* و *Eyes Far Away*. بحث جامعي. اللغة الإنجليزية وآدابها، كلية الانسانية، جامعة الإسلامية الحكومية مولانا مالك إبراهيم مالانج.

المشرف: الدكتورة موندي راهايو، الماجستير

كلمات الرئيسية: الشخصية، الشخصية الرئيسية، نقد التحليل النفسي.

حللت هذه الدراسة شخصية الشخصية الرئيسية في القصة القصيرة *Blue Eyes* و *A Man Who Had No Eyes* و *Far* مجكنلاى كتور. الكاتب وضع المشكلة التي تتحدث عن شخصية الشخصية الرئيسية في القصة القصيرة اثنين. والغرض من هذه الدراسة هو الكشف عن شخصية الشخصية الرئيسية في القصة القصيرة مجكنلاى كتور. في هذه الدراسة، استخدم المؤلفون النقد الأدبي تشمل تحديد وتحليل، وتفسير الأعمال الأدبية. بيانات مأخوذة من كلمة والتعليقات المباشرة، والأفكار، ونقلت والجمال التي تظهر جوانب من شخصيته. يستخدم المؤلف طرق البحث النوعي دون القيام الدراسة الاستقصائية أو المقابلات. وقد تم تحليل البيانات باستخدام المنهج الوصفي من خلال ثلاث مراحل. وخلص توصيف وتحليل للشخصية، والمرحلة الأخيرة التي تم تحليل البيانات. البيانات الأولية هي قصتين قصيرتين مأخوذة من موقع الاتحاد الوطني للمكفوفين والمجلة الحرية، التي نشرت في 3 سبتمبر 1932. تستخدم هذه الدراسة النظرية الأساسية للشخصية التي سيغموند فرويد.

نتائج التحليل، وجدت الكاتب بعض جوانب شخصية من الشخصية الرئيسية في القصة القصيرة *A Man Who Had No Eyes* و *Blue Eyes Far Away* يمكن تصنيفها إلى ثلاثة الشخصية الأساسية، وهي الهوية، والأنا والأنا العليا. الشخصيات الثلاث شخصيات مختلفة. ووفقا للبيانات التي تم تحليلها، مستير فارسونز هو رجل حكيم. عندما لا يكون هناك حل الصراع هو ممكن، والأنا تحاول تقليل الضغط داخل ويمكن حلها. بدلا من ذلك، مركورد، وقال انه كان تغلب عليه الشهوة. وقال انه لا يمكن السيطرة على شهوته، ونتيجة لذلك، فقد أعمتهم الأنانية. استير لي، هي امرأة يتمسك الجانب الأخلاقي التي تم تدريسها من قبل زوجها. وقال انه اتخذ القرار بناء على القيم الأخلاقية من الماضي. وأظهر تحليل الجوانب شخصية من الثلاثة الشخصيات الرئيسية. ويمكن ملاحظة ذلك في كيفية حل الصراعات وكيف يفكرون، على أساس نظرية التحليل النفسي سيغموند فرويد. وتمثل الشخصيات الثلاث الرئيسية ثلاثة أنواع من الشخصيات على السلوك البشري. الهوية، والأنا والأنا العليا هو نظام الشخصية التي تشكل السلوك الإنساني المعقد

ABSTRAK

Muhammad, Ghulam. 2016. *Personality of Main Characters in MacKinlay Kantor's A Man Who Had No Eyes and Blue Eyes Far Away*. Skripsi. Bahasa dan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Dr. Mundi Rahayu, M.Hum.

Kata kunci : Kepribadian, Tokoh Utama, Kritik Psikoanalisa.

Penelitian ini menganalisis kepribadian tokoh utama dalam cerita pendek *A Man Who Had No Eyes* dan *Blue Eyes Far Away* karya MacKinlay Kantor. Penulis telah merumuskan satu masalah yang membahas tentang kepribadian tokoh utama pada dua cerita pendek tersebut. Tujuan penelitian ini adalah untuk mengungkap kepribadian tokoh utama di cerita pendek MacKinlay Kantor. Pada penelitian ini, penulis menggunakan kritik sastra termasuk identifikasi, analisa, dan interpretasi karya sastra. Data diambil dari perkataan, komentar langsung, pikiran, kutipan, dan kalimat-kalimat yang menunjukkan aspek kepribadian. Penulis menggunakan metode penelitian kualitatif tanpa melakukan survey atau wawancara. Teknik analisis data menggunakan metode deskriptif melalui tiga tahap; pelukisan watak, analisis kepribadian, dan tahap terakhir adalah menyimpulkan data yang telah dianalisa. Data primer adalah dua cerita pendek yang diambil dari website National Federation of The Blind dan majalah Liberty yang diterbitkan pada tanggal 3 September 1932. Penelitian ini menggunakan teori dasar kepribadian menurut Sigmund Freud.

Hasil analisis, penulis telah menemukan beberapa aspek kepribadian tokoh utama pada cerita pendek *A Man Who Had No Eyes* dan *Blue Eyes Far Away* yang dapat diklasifikasikan sebagai tiga dasar kepribadian yaitu id, ego dan superego. Tiga karakter tersebut mempunyai kepribadian yang berbeda. Menurut data yang telah dianalisa, Mr. Parsons adalah orang yang bijak. Saat tidak ada penyelesaian konflik yang memungkinkan, ego berusaha mengurangi tekanan dalam diri dan dapat terselesaikan. Sebaliknya, Markwardt, dirinya telah dikuasai oleh nafsunya. Dia tidak dapat mengontrol nafsunya, hasilnya, dia telah dibutakan oleh keegoisannya. Esther Lee, adalah seorang perempuan yang memegang teguh aspek moral yang telah diajarkan oleh suaminya. Dia mengambil keputusan berdasarkan nilai moral pada masa lampau.

Sebuah analisis telah menunjukkan aspek kepribadian tiga tokoh utama. Hal ini dapat dilihat pada bagaimana mereka menyelesaikan konflik dan bagaimana pikiran mereka bekerja, berdasarkan teori psikoanalisis Sigmund Freud. Tiga tokoh utama merepresentasikan tiga jenis kepribadian pada perilaku manusia. Id, ego dan superego adalah sistem kepribadian yang membentuk perilaku manusia yang kompleks.

TABLE OF CONTENTS

	Page
TITLE PAGE	i
APPROVAL SHEET	ii
LEGITIMATION SHEET	iii
CERTIFICATE OF THE THESIS AUTHORSHIP	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGMENT	vii
ABSTRACT	ix
TABLE OF CONTENTS	xii
CHAPTER I INTRODUCTION	1
1.1 Background of the study	1
1.2 Research questions	8
1.3 Objectives of the study	8
1.4 Scope and limitation of the study	8
1.5 Significance of the study	9
1.6 Research method	9
1.6.1 Types of study	9
1.6.2 Data source	10
1.6.3 Technique of data collection	10
1.6.4 Technique of data analysis	10
1.7 Definition of key terms	11
1.7.1 Personality	11
1.7.2 Main character	11
1.7.3 Psychoanalytic criticism	11
CHAPTER II REVIEW OF RELATED LITERATURE	13
2.1 Literature	13
2.2 Short story	14

2.3 Character and characterization	16
2.4 Id, ego and superego	18
2.5 The structure of human mind	24
2.6 Previous study	27
CHAPTER III DISCUSSION	28
3.1 The Characterization of three main characters.....	28
3.1.1 Characterization of Mr. Parsons.....	28
3.1.2 Characterization of Markwardt	31
3.1.3 Characterization of Esther Lee.....	33
3.2 Psychoanalysis of main characters.....	35
3.2.1 Mr. Parsons' id, ego and superego	35
3.2.2 Markwardt's id, ego and superego	37
3.2.3 Esther Lee's id, ego and superego.....	40
CHAPTER IV CONCLUSION AND SUGGESTION	43
4.1 Conclusion	43
4.2 Suggestion	45
BIBLIOGRAPHY	48

CHAPTER I

INTRODUCTION

1.1 Background of The Study

According to Wellek and Warren (1993:14), the appropriate term of literature is implemented in literary art, in which literature is as imaginative work. The authors use beautiful language as their form of creativity.

Ratna (2003:43) stated that there is no literary work which regardless from social life. Literature written by author basically included norms at that time. As a result that contains essence of life, literary work can't be undone from social culture and historical context.

The writer believes all of kinds of fiction are the imagination of the writer. The author creates the atmosphere and builds the character of each person or things in the story and the reader will get fun in reading the fiction. When the reader begins to enjoy the story and the people sink in the condition and atmosphere in the story, the author success in making and creating the fiction.

According to Wellek and Warren (1993), literature has three main branches, they are prose, drama, and poetry. Literary work is result of human being thinking which tells about life deal with feeling, ideas and problem.

In this study the writer choose short story as the subject of study. In his book, *Kompetensi Kesusastraan dan Kebahasaan*, Kosasih (2004) asserted that short story is a short essay and prose shaped. In a short story separated a piece life of character that full of conflict, emotional, and contained unforgettable moment.

Sumardjo and Saini (1997:37) stated that short story is a fiction story that is not actually happen, but it might happened anywhere and anytime.

Some readers are prefer to read a novel rather than short story. Hanson (1989) argued that short story provides some specific qualities and different experiences from the novel.

I would argue strongly that the short story provides or makes for a kind of experience for the reader which is quite different from that which she or he gains from the novel. I think that the difference, too, is one kind, not of degree. The novel, of course, is the form with which the short story is most often compared – the story is defined ‘against’ the novel, which is considered to be the major form and the norm in fiction. The short story is often seen as ‘little sister’ of the novel – and because it is defined in terms of the novel, it is bound to fail in many respects when it comes up for judgement. The short story is often not so much condemned as bracketed off, because it is considered that it lacks the ‘breadth’, scope, universality and representative qualities of the novel. Because it is short, the material must be fragmentary, subjective, partial: if the material is fragmentary, subjective, partial and so on, the form must be short – it is a circular argument (Hanson, 1989:23)

Jatman (1985) argued that literature and psychology have a strong bond, both its object and functions. Human is the object of literature and psychology. The object in literary works is human, behavior, and mentality

appear in the text as the imaginative world. In psychology, the object is human, behavior, and mentality in the real world.

Much of psychoanalysis actually came in the first place from literature or literary theory. The concept of catharsis came from the theory of tragedy. The principle of interpreting symptoms by finding a meaningful narrative in which they are embedded goes back to tribal witch-doctoring, but the interpretive method is literary. Literature gives us not only the basic concept, but many of the most subtle details, and the most brilliant fictional illustrations, of the theory of unconscious mind (Jackson, 2014:60).

Personality is not easily defined. David Krech and Richard S. Crutchfield, on their book *Elements of Psychology* (1958) stated that personality is the integration of all individual characteristic into an unique unity, and modified by his/her effort in adaptation toward environment change.

Personality can be defined as a dynamic and organized set of characteristics possessed by a person that uniquely influences his or her cognitions, motivation, and behaviors in various situations. It is concerned with a person's specific traits and states of mind. Personality traits are relatively permanent and enduring qualities of behavior that a person displays in most situations. This is certainly an important part of personality, since one of the characteristics of persons is that they can differ from each other quite a bit. Personality is different from one to

another, so it is interesting object to be explored. Personality is often used by authors of literary work to build their story.

A character, then, is presumably an imagined person who inhabits a story, although that simple definition may admit to a few exceptions (Kennedy and Gioia, 2007:73). It is mentioned that a character is a fictional person. The author of novel or short story creates a character from his/her imagination and making it fictional. However, the personality and traits of the character are based on the author perception of the people in real life.

Personality refers to our attempts to capture or summarize an individual's essence. Basically, personality is the science of describing and understanding persons. Personality is comprised of characteristic patterns of thoughts, behaviors & feelings that make a person unique. Some of the fundamental characteristic of the personality include consistency, impact behaviors & actions, physiological & psychological aspects & multiple expressions, which means that it is displayed in more than just a behavior. It can also be seen in feelings, thoughts, social interactions & close relationships (Vilen, 2011:149).

In psychological theory, Sigmund Freud was the first psychoanalyst and the true pioneer in the recognition of the importance of unconscious mental activity. His theories of the human mind seemed so revolutionary at the turn of century, and now widely accepted by most school of psychological thought. In 1896, Freud coined the term

“psychoanalysis”, and for the next forty years of his life, he worked on thoroughly developing its main principles, objectives, techniques, and methodology (Beystehner, 1998:1).

Short story writers also often use it in their story to build their characters in the story. One of writers that reveals the personality of a person is MacKinlay Kantor in his short stories entitled *A Man Who Had No Eyes* and *Blue Eyes Far Away*.

MacKinlay Kantor was born on February 4th 1905 in Webster City, Iowa, United States. He is an American author, novelist, and journalist who wrote more than thirty novels and numerous popular short stories. He was awarded the Pulitzer Prize for Fiction in 1956 for his novel *Andersonville*. MacKinlay Kantor started writing seriously when he worked as a reporter with his mother at the local newspaper in Webster City (www.goodreads.com).

In the short story of *A Man Who Had No Eyes* by MacKinlay Kantor, he shows that there is something worse than physical blindness of the heart. The language of the descriptive passage is direct, clear and easy to understand. The sentences are short with no comparisons, metaphors or other stylistic devices. The language of the dialogues is different, depending on who is speaking: slangy, uneducated and emotional when the beggar speaks grammatically correct, precise language for Mr. Parsons.

This story begins with the description of city where the two characters live. Kantor uses the mood of the story, as well as the two main

character's reactions to their surroundings, to show how Markwardt is blinded by self-absorption. The story begins with a cheerful mood and the depiction of a bright and clear day. The air is "rich with spring," which makes Parsons realize he is glad to be alive. Parsons is very aware of his surroundings, which "thrill him with eagerness." Mr. Parsons' enjoyment of his environment helps create the pleasant and positive mood. However, after Markwardt asks Parsons for money and tells his dramatic, false story, the mood changes. The spring wind becomes "damp and quivering." Markwardt, however, seems to be oblivious to the world around him. He is completely focus on milking as much money as possible out of Parsons. The upbeat mood at the beginning of the story reflects Parsons' positive outlook on life. However, after Markwardt tells his "bitter and studied drama," the mood changes for the worse, and this, as well as Markwardt's inattention to his surroundings, reveals his self absorption and selfishness.

There are two characters, a blind beggar and Mr. Parsons. The latter is a successful man walking down a street when he stopped by the beggar. The beggar claims not to be a beggar and tries to sell a lighter to Mr. Parsons. He pities the blind beggar and gives him money. Being an opportunist, he tries to get more money and launches into a sob story about how he became blind. Mr. Parsons surprises him by saying that the story is not entirely true.

In the short story *Blue Eyes Far Away*, MacKinlay Kantor shows a simple short story about Esther Lee, an old woman who cares about her

husband. She always uses a brass telescope for watch her husband's return to home. She used to do watched her husband's return from his fishing trips when they were young. Her telescope proves Esther Lee to be a witness to her husband's death in an accident. MacKinlay Kantor creates a very simple story that refrains to using many literary devices. He matches to Esther Lee personality and educational level.

Short story is interesting object to study, as Shaw (2014:191) quotes on O'Connor Statement "A story is a way to say something that can't be said any other way, and it takes every word in the story to say what the meaning is. You tell a story because a statement would be inadequate. When anybody asks what a story is about, the only proper thing is to tell him to read the story."

McLeod (2008) argued that all psychoanalytic approaches to literature have one thing in common, the critics begin with a full psychological theory of how and why people behave as they do, a theory that has been developed by a psychologist/psychiatrist/psychoanalyst outside of the realm of literature, and they apply this psychological theory as a standard to interpret and evaluate a literary work. The developer of the theory and the details of the theory will vary, but the theories are all universalist in scope, positing patterns of behavior that are not dependent on specific times, places, and cultures. Frequently invoked theorists include Sigmund Freud, Carl Jung, and Jacques Lacan.

According to McLeod (2008), psychoanalytic criticism can focus on; the author, the characters, the audience, and the text. While Eagleton (1996) argues that psychoanalytical criticism can be broadly divided into four kinds, depending on what it takes as its object of attention. It can attend to the *author* of the work; to the work's *contents*; to its *formal construction*; or to the *reader*. The psychoanalysis of content commenting on the unconscious motivations of characters, or on the significance of objects or events in the text.

In this study, the writer focuses on Freud's structure of personality. Before the writer analyzes the three main characters' personality by using the psychoanalytic approach, the writer analyzes the characterization of main characters. However, it is important to be used to analyze the characterization as supporting data in analyzing the structure of personality.

1.2 Research Questions

Based on background above, the researcher formulated research question on this study into: how is the personality of main characters in *A Man Who Had No Eyes* and *Blue Eyes Far Away* short story by MacKinlay Kantor?

1.3 Objectives of The Study

The objective of this study is to expose the personality of main characters based on the Sigmund Freud's id, ego, and superego.

1.4 Scope and Limitation of The Study

This study of *A Man Who Had No Eyes* and *Blue Eyes Far Away* by MacKinlay Kantor relates the psychological aspects of main characters on two short stories by using the basic principle of Sigmund Freud psychoanalytic theory (id, ego, and superego). The researcher limits the study to three main characters (Mr. Parsons, Markwardt, and Esther Lee).

1.5 Significance of The Study

The significances of this study is important to some reasons. It is important to give more understanding about personality. Analyzing personality is important to the social life. By understanding the personality, people could learn about internal conflict and external conflict, and also how to avoid them. Furthermore, people could learn how the characters solve their conflicts.

Both *A Man Who Had No Eyes* and *Blue Eyes Far Away*, there are unpredictable ending of story, and the conflict between characters that confusing the reader. To analyze it, researcher use the psychoanalytic approach by Sigmund Freud.

This study is supposed to enrich the theoretical bases of literary studies, especially in analyzing psychology circumstances using psychoanalysis and practically to give contribution for the next writer to understand other aspects of psychoanalysis.

1.6 Research Method

1.6.1 Types of The Study

This type of study is qualitative in which the research does not need statistic to collect, analyze, and to interpret the data. Qualitative research involves the use of qualitative data, such as documents to understand and explain social phenomena. In addition, this study does not include survey or interview to some people.

1.6.2 Data Source

This research only uses the primary data. The object of the research is two short stories by MacKinlay Kantor's *A Man Who Had No Eyes*, it is taken from The National Federation of the Blind. *Blue Eyes Far Away* taken from Liberty Magazine which was published on Third September 1932.

1.6.3 Technique of Data Collection

In this research, the researcher uses pdf file of *A Man Who Had No Eyes* and *Blue Eyes Far Away* short story. The first step is reading this short story many times to identify the problem and to find the data. The primary data is taken from the plot, ideas, narratives, attitudes, and thoughts of the narrator, and finally is collecting the supporting data from any critical review, internet, and other references related to the topic.

1.6.4 Technique of Data Analysis

The technique of data analysis is descriptive method to analyze the qualitative data through the following procedures:

Firstly, the writer identifying the characterization of the main characters. After reading the short story, the writer tries to find the three

main characters, Mr. Parsons, Markwardt, and Esther Lee. The writer find these characters as seen by another, speech, past of life, direct comment, and thought.

After identifying the characterization of three characters, the writer tries to identify their the id, ego, and superego through psychoanalysis approach by Sigmund Freud.

The last step is draw a conclusion. This procedure is making conclusion based on the data that have been analyzed.

1.7 Definition of Key Terms

1.7.1 Personality

Personality is a dynamic organisation, inside the person, of psychophysical systems that create the person's characteristic patterns of behaviour, thoughts and feelings (G.W. Allport, 1961).

1.7.2 Main Character

According to Burhan Nurgiyantoro in *Teori Pengkajian Fiksi* (1998), main character is a character that kept performing and dominating the whole story. The narration of this character is considered as the most important in a novel concern. In certain novels, a main character always present in every event and can be found in every page of the novel. Even his superiority are not always the same, main character in a novel can be more than one.

1.7.3 Psychoanalytic Criticism

Psychoanalytic criticism is a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation of literature (Barry, 2009:92).



CHAPTER II

REVIEW OF RELATED LITERATURE

Review of related literature presents four main parts. They are review of theories that related to the topic of the study include literature, short story, psychoanalytic theory, and the structure of human mind.

2.1 Literature

The term literature is literally derived from the Latin *littera*, meaning an individual character (letter). The England word literature, Germany literature, and French literature are kinds of language used in the form of writing. The terms have generally come to identify a collection of text or works of art, which is western culture, are mainly prose, drama, poetry, and non-fiction. The text itself can be oral, and it includes some genres such as epic, legend, myth, ballad, and other forms of oral poetry (Peck and Coyle, 2003).

Literature described as an imaginative writing in the sense of fiction that stated by Eagleton (1996:1) "Literature is writing which is not literally true. But even the briefest reflection on what people commonly include under the heading of literature suggests that this will not do".

Literature is traditionally described as the body of writing that exist because of inherent imaginative and artistic qualities (Lukens, 2003). The subject of literature taken from the imagination of author, and it has the

artistic values. Literature is related with art, which the author uses beautiful language.

While Ainy (2008) defines literature as the ‘best’ writing produced in a given language or society and that which is considered as a literary canon for all times.

Literature provides an understanding, it gives us informations and many experiences and much more. Reading a literary work means knowing more about life. The reader can reach the message, idea, or value from literary work which they read or learn.

Literature may be classified according to a variety of systems, including language, national origin, historical period, genre, and subject matter (Rexroth, 2015).

The writer believes that there are many kinds of of literary works, such as poem or poetry, short story, novel, drama, and etc. Reading a literary work is a process interaction between the author and reader. The author have the message to the reader through literary. The author expresses what he has experienced and seen in his life. They expect that the readers can get the value or message after read and learn literary work.

2.2 Short Story

Short story is an invented prose narrative shorter than a novel usually dealing with a few characters and aiming at unity of effect and often concentrating on the creation of mood rather than plot (Merriam-Webster’s Learner’s Dictionary, 2016).

Short story is one of literary work, which can be read in a single sitting. Short story almost like novel, but short story is shorter. Usually, short stories concentrate on a single event with only one or two characters (Findley, 2013:1). According to Oxford Dictionary (2016), “Short story is a story with a fully developed theme but significantly shorter and less elaborate than a novel”.

Two basic characteristics of the short story as a universal mode have been recognized by authors and critics throughout the nineteenth and twentieth centuries, both of which are results of the shortness of the form and the tradition from which it derives. They are the story’s focus on a basic sense of mystery unsupported by a social framework and its consequent dependence on formal pattern and structure (Winther, 2004:16).

According to Findley (2013:1) short story has three elements: plot, characterization, and setting. Theme, conflict, point of view, suspense, and foreshadowing are the other devices/features in short stories.

Findley (2013) defines plot as the events of the story or the series of actions that make up the story are referred to as the plot. Basically, the plot is what happen in the story. The plot divided into five parts; introduction, rising action, climax, falling action, and conclusion/resolution.

Time and place where the story takes place is the important thing to know. As Janovsky (2016) argues that the setting is extremely important to a story. It can have immense effects on the plot and the characters. According to Merriam-Webster’s Learner’s Dictionary (2016), setting is the

place, time, and condition in which something happens or exists. Furthermore, setting is the manner, position, or direction in which something is set.

Setting, in literature, the location and time frame in which the action of a narrative takes place. The makeup and behaviour of fictional characters often depend on their environment quite as much as on their personal characteristics (Encyclopædia Britannica, 2016).

Moreover, Hansen (2015) asserts that despite a short story relatively limited scope, though, a short story is often judged its ability to provide a “complete” or satisfying treatment of its characters and subject.

2.3 Character and Characterization

Character can be divided into major and minor. DiYanni, in his book *Literature: Approaches to Fiction, Poetry, and Drama* (2006), 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.

DiYanni (2006) also stated characters is 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.

According to Encyclopædia Britannica (2016), characters can be classified into two types; flat and round characters. Flat characters are two-dimensional in that they are relatively uncomplicated and do not change

throughout the course of a work. On the other hand, round characters are complex and undergo development, sometimes sufficiently to surprise the reader.

Analyzing characterization is more difficult than describing plot, for human character is infinitely complex, variable, and ambiguous (Arp and Johnson, 2006:103). While Kennedy and Gioia (2007) asserted characterization as the techniques a writer uses to create, reveal, or develop the character in a narrative. It is clear that characterization is important to create, reveal or develop character in the story to make the story more interesting.

Critical approaches that analyze characters in terms of their psychological personality traits typically tend to fill in the textual gaps with hypotheses about the motivations, conscious or unconscious, that drive characters' actions. Psychoanalytic criticism, which falls within this category, focuses sometimes on the character and sometimes on the author, whose work is considered to contain clues or signs about his or her personality and psychology (Bortolussi and Dixon, 2003:134).

According to Literary Devices Editor (2016), there are two approaches that authors deliver information about a character and build an image of it; direct or explicit characterization, and indirect or implicit characterization. Direct characterization takes a direct approach towards building the character. It uses another character, narrator or protagonist himself to tell the readers or audience about the subject. While indirect

characterization is more subtle way of introducing the character to the audience. The audience has to deduce for themselves the characteristics of the character by observing his/her thought process, behavior, speech, way of talking, appearance, and way of communication with other characters and also by discerning the response of other characters.

Characterization is an important component in writing good literary work. Understanding the role of characterization in storytelling is very important for any writer. A good use characterization always leads the readers of audience to relate better to the events taking place in the story.

2.4 Id, Ego and Superego

According to Sigmund Freud (1923), personality composed of three elements. They known as the id, the ego, and the superego. These are systems, not parts of the brain, or in any way physical. The three elements work together to create complex human behavior.

However, there are unintended implications in Freud's writing, because he used German language. Especially in translation of id, ego, and superego. The paragraph below is the example of some misunderstanding in interpreting Freud's works.

In discussing the id, ego, and superego, we must keep in mind that these are not three separate entities with sharply defined boundaries, but rather that they represent a variety of different processes, functions, and dynamics within the person. Moreover, in his writings Freud uses the German personal pronouns, *das Es*, *Das Ich*, and *das uber Ich*. Literally translated they mean "the it," "the I," and "the above I." The Strachey translation into Latin pronouns has made them less personal, raising the issue of the desirability of attempting a new translation (Engler, 2009).

According to Cherry (2006), id is the component of personality that is present from birth. This aspect of personality is entirely unconscious and includes of the instinctive and primitive behaviors. According to Freud, the id is the source of psychic energy, making it the primary component of personality.

According to Snowden (2006), id is the fulfillment of pleasure principle and the avoidance from the tense and unpleasant condition. It can be said that id works as an instinct to fulfill the needs of pleasure.

The id becomes a psychical province that incorporates instinctual drive energies, and everything else that is part of our phylogenetic inheritance. The id operates unconsciously, accords with primary process, and impels the organism to engage in needsatisfying, tension-reducing activities, which are experienced as pleasure (Lapsley and Stey, 2011:5).

Id is driven by the pleasure principle. According to Lapsley and Stey (2011), pleasure principle is the motivating principle of behavior is the pursuit of tension reduction, which is experienced as pleasure.

The pleasure principle strives for immediate gratification of all desires, wants, and needs. If these needs are not satisfied immediately, the result is a state anxiety or tension. For example, an increase hunger or thirst should produce an immediate attempt to eat or drink. Id is very important early in life, because it ensures that an infant is hungry or uncomfortable, he or she will cry until the demands of id are met.

According to Freud, the id tries to resolve the tension created by the pleasure principle through the primary process, which involves forming a mental image of desired object as a way of satisfying the need. If the id gets too strong, impulses and self gratification take over the person's life. Ego is component of personality that is responsible for dealing with reality. As Sigmund Freud stated on his book *The Ego and The Id* (1923).

That part of the id which has been modified by the direct influence of the external world (Freud, 1923).

According to Freud, ego developed from id and ensures that the impulses of the id can be expressed in a manner acceptable in the real world. Ego functions in both conscious, preconscious, and unconscious mind.

The function of the ego can be described as running interference between the id and the superego. It mediates between the drives of the id and the need for self-preservation. The ego is responsible for the development of the skills needed to function in the world, for example, impulse control, perception, evaluation and judgment (American Psychoanalytic Association, 2016).

'The ego is simply obeying the warning of the pleasure principle' (Freud, 1923:47).

The quotation above is the mechanism of ego. It operates based on the reality principle, which strives to satisfy the id's desires in realistic and socially appropriate ways.

The reality principle include postponement of gratification and temporary toleration of unpleasure in order to secure a future pleasure gain. The conditions of pleasure and unpleasure change in the course of development (Hartman, 1956).

The reality principle weighs the costs and benefits of an action before deciding to act upon or abandon impulses. In many cases, id's impulses can be satisfied through a process of a delayed gratification. Ego will eventually allow the behavior, but only in the appropriate time and place. Freud made the analogy of id being a horse while the ego is the rider.

The ego is:

‘like a man on horseback, who has to hold in check the superior strength of the horse’ (Freud, 1923:15).

Ego has no concept of right or wrong, something is good simply if it achieves its end of satisfying without causing harm to itself or to the id. It engages in secondary process thinking, which is rational, realistic, and orientated towards problem solving. It means that ego will discharge the tension between ego itself and id that it caused by urges or needs.

Defense mechanisms are used by the ego as a way to deal with conflict of problems in life. Operating at an unconscious level, defense mechanisms help to reduce negative feelings (e.g. anxiety and guilt). Common defense mechanisms include repression, denial, and projection (American Psychoanalytic Association, 2016).

Ego works to act in accordance with reality. When there seems to be no obvious resolution for the conflict between id and superego, ego

denies or distort reality so that it can act and reduce tension and anxiety. In a simple way, ego is the part that control our consideration. In a healthy person, ego is the strongest so that it can satisfy the needs of id, and still take into consideration the reality of every situation.

The superego is the ethical component of the personality and provides the moral standards by which the ego operates. The superego's criticisms, prohibitions, and inhibitions form a person's conscience, and its positive aspirations and ideals represent one's idealized self-image, or "ego ideal." The superego develops during the first five years of life in response to parental punishment and approval. This development occurs as a result of the child's internalization of his parents' moral standards, a process greatly aided by a tendency to identify with the parents. The developing superego absorbs the traditions of the family and the surrounding society and serves to control aggressive or other socially unacceptable impulses. Violation of the superego's standards results in feelings of guilt or anxiety and a need to atone for one's actions. The superego continues to develop into young adulthood as a person encounters other admired role models and copes with the rules and regulations of the larger society. (*Encyclopædia Britannica*, 2016).

From the paragraph above, it can be inferred that superego is the aspects of personality that holds all of internalized moral standards and ideals that we acquire from both parents and society, sense of right and wrong. Superego begins to emerge at around age five.

According to McLeod (2008), there are two parts of superego. The ego ideal, includes the rules and standards for good behaviors. These behaviors include those which are approved of by parental and other authority figures. Obeying these rules leads to feelings of pride, value and accomplishment. The conscience includes information about things that are

viewed as bad by parents and society. These behavior are often forbidden and lead to bad consequences, punishments or feelings of guilt and remorse.

The writer believes that each individual in the world has the ability to put all ideologies, doctrines, norms, and information into his or her psychological development. It let individual captures about the precious traits among the society. Thus, the superego is the view of what is considered right or wrong. When we do something that break a rules, the superego considers what we do is bad or wrong, it leads to feeling guilt and remorse.

Superego acts to perfect and civilize behavior. It works to suppress all unacceptable urges of the id and struggles to make ego act upon idealistic standards rather that upon realistic principles. Superego is present in the conscious, preconscious, and unconscious.

Each individual needs superego to control his or her animalistic and selfish drives. Antisocial personalities have simply not learned a sense of morality and literally may not have a conscience. If superego becomes to strong, the person would be driven by rigid morals, and would be judgmental and unbending in his or her interactions with the world.

With the ego placed in the middle, and if all demands are met, the system maintains its balance of psychic power and the outcome is an adjusted personality. If there is imbalance, the outcome is a maladaptive personality. For example, with a dominant id, the outcome could be an impulsive and uncontrollable individual (e.g., a criminal). With an overactive superego, the outcome might be an extremely moralistic individual (e.g., a television evangelist). An overpowering ego could create an individual who is caught up in reality (e.g., extremely rigid and unable to stray from rules or structure), is unable to be spontaneous (e.g., express id impulses),

or lacks a personal sense of what is right and wrong (e.g., somebody who goes by the book) (Carducci, 2009).

Id, ego and superego work together in creating behavior. Id creates the demands, ego adds the needs of reality with superego adds morality to the action which taken.

2.5 The Structure of Human Mind

Freud was interested in understanding how influential the mind may be in shaping our personalities and behaviors. All concepts of the id, ego and superego are built upon the presupposed existence of conscious and unconscious thoughts. His fundamental belief was that the mind was the most powerful influence on individual's actions. Although this can not be studied in an objective and scientific way, he explains the concept that human mind has three components. They are conscious, preconscious and unconscious.

In his book, *The Interpretation of Dreams* (1900), Freud developed a topographical model of the mind that described the features of the mind's structure and function. He used the analogy of an iceberg to describe the three levels of mind. In this book, he differentiates between dreams that are the surface and unconscious level dreams. He argues that dreams have their own language and thus need to be interpreted.

Consciousness makes each of us aware only of his own states of mind; that other people, too, possess a consciousness is an inference which we draw by analogy from their observable utterances and actions, in order to make this behaviour of theirs intelligible to us (Freud, 1915).

Conscious refers to our awareness of own mental processes, such as our thought, feelings and sensations. It is the part of the mind responsible for dealing with our everyday actions at any given moment of the present. It is what you aware of at any particular moment, your present perceptions, memories, thought, fantasies and feelings. Conscious is a quality of mental life of the ego.

Simplistically, consciousness is the subjective awareness of something, extending from a percept to a repertoire of directed cognitive faculties. The object of awareness may be an environmental or bodily stimulus, an emotional feeling, mental imagery, an abstract thought, inner speech, a memory, a volitional act, or a plan (Devinsky, 1997).

Whenever we have a new experience, we preconsciously search through all of our stored synaptic patterns in our association cortex-our memories-to see if we ever had a similar experience. If a match is found, the preconscious mind puts into consciousness the intellectual and emotional characteristics of that past experience, together with our awareness of the new experience (McNamara, 2004).

The proconscious contains thoughts that are unconscious but it can be recalled. Preconscious is that which upon reflection could become conscious voluntarily. For example, remembering your boyfriend when you were not thinking about him. The ego's inner layer that which is unconscious repressed and therefore it held out of awareness.

Freud had a much more specific notion of the unconscious than we have considered so far. He thought of the unconscious as the domain of the repressed. Complex mental phenomena like images, ideas, motives, feelings, beliefs, memories, etc. are often unconsciously only in the sense that they are not present in the mind at some particular moment; but we can usually recall them to consciousness any time we want (Jackson, 2014:30).

Based on the explanations above, the writer defines the unconscious, as a pool of unwanted or unacceptable ideas, wishes or desires, memories, and emotions. These unwanted things are pushed down into the unconscious so that we do not have to deal with them and so they do not interfere or cause problems in our daily lives. However, they can be traumatic if they surface and enter either the preconscious or the subconscious.

Decision making often occurs without people giving much conscious thought to how they vote, what they buy, where they go on vacation or the way they negotiate a myriad of other life choices (Bargh, 2008).

Unconscious is the part of mind that storing all of our experiences, especially those traumatic or unpleasant nature. It is the largest part of mind structure. It includes all things that are not easily available to awareness, including many things that have their origins there such as our drives to instinct and things that are put there because we can't bear to look at them, such as the memories and emotions associated with trauma.

2.5 Previous Study

A Man Who Had No Eyes short story by MacKinlay Kantor is interesting short story. As far as the writer concerns, the research on this story have been conducted before.

The researcher is Jessica Temperley 1999, the title is Story Outline and Study Questions: *A Man Who Had No Eyes*. She attempt to prove that this short story is interesting to be analyzed. The focus of this research is to discuss the characterization of *A Man Who Had No Eyes*. The problem statements of her research are: how did Mr. Parsons and Markwardt meet, what did Mr. Parsons and Markwardt look like, and what are differences between Markwardt and Mr. Parsons.

The study of personality of main character in short story also conducted by Candra Irwanto. He was the graduate student of English Department, Faculty of Adab and Cultural Science, Sunan Kalijaga Islamic State University Yogyakarta, 2013. He analyzed *The Main Character's Personality In Edgar Allan Poe's Short Story "The Black Cat"*. Although the story is different, the subject is same as the researcher's that analyzes short story in psychoanalytic approach by Sigmund Freud. In Candra's research, he focused on the nature and the nurture and the mechanism of id, ego, and superego of the main character.

CHAPTER III

DISCUSSION

Firstly, the writer will analyze the characterization of main characters. It is important to understand the character which has main part in literary work. Characters are fictional people, can be animals or things which are take part in the literary work. There are two types of character; main character and minor character. Main character is a character that kept performing and dominating the whole story, it can be more than one main character in a story. Minor character can be described as supporting characters.

Based on question of the study, the writer will analyze three main characters in the two short stories. They are Mr. Parsons who is a successful businessman, Markwardt a blind beggar, and an old woman Esther Lee.

3.1 The Characterization of Three Main Characters

The analysis of three main characters of MacKinlay's short stories will be based on speech, dialogues and thought that showing how they behave and define them self from the reactions around them. It called direct and indirect characterization.

3.1.1 Characterization of Mr. Parsons

In *A Man Who Had No Eyes*, actually there are two major character, Mr. Parsons and Markwardt. Both of them are dominating and always present in the story. Based on the types of characters, they are round characters who

develop the story and sometimes surprise the reader by their speeches and actions.

In this case, the writer will analyze the characteristics of Mr. Parsons and Markwardt. In the early part of story, a good atmosphere comes as Mr. Parsons appears. He gives a good mood to the reader by his attitude and words. In the middle of story, Markwardt tells his pity story that changes the mood. The reader will be confused by Mr. Parsons and Markwardt stories. That is why the writer does an analysis of two major characters.

And, thought Mr. Parsons, he was very glad to be alive. A few years ago he had been little more than a skilled labourer; now he was successful, respected, admired ... Insurance ... And he had done it alone, unaided, struggling beneath handicaps ... And he was still young. The blue air of spring, fresh from its memories of windy pools and lush shrubbery, could thrill him with eagerness. (*A Man Who Had No Eyes*, par. 4)

The paragraph above is the explanation who Mr. Parsons is. The author reveals Mr. Parsons' personality directly through the narrator. Mr. Parsons known as a successful man, there is a struggle beyond his success. He works in an insurance company, which is difficult for a young age. He works hard independently till reach the success. Mr. Parsons was glad to be alive that gives a good mood to the reader.

Mr. Parsons stood there, somewhat annoyed and embarrassed. He was a handsome figure with his immaculate grey suit and grey hat and Malacca stick. Of course the man with the cigarette lighters could not see him... (*A Man Who Had No Eyes*, par. 9)

The quotation above is the direct characterization of Mr. Parsons' appearance. He wears clean and spotless clothes, and he is a handsome man. His clothes describe Mr. Parsons' profession indirectly, as a man who works

in an insurance company. It is pointed out in the event when Markwardt blamed the government for the accident.

“...But I was just a worker, working for what was in it. And I got it. You’re so right I got it, while others were making their dough! They was insured, don’t worry about that. They – “
“Insured,” repeated his listener. “Yes. That’s what I sell -“ (*A Man Who Had No Eyes*, par. 17).

In this event, Mr. Parsons insulted by Markwardt’s words that he was not insured by government. However, he was worked in the shop where the accident happened. The repetition of word ‘insured’ means the author indirectly pointed out that Mr. Parsons is proud to work in the insurance company.

Mr. Parsons signed and felt in his vest pocket. He brought out two half dollar and pressed them into the man’s hand (*A Man Who Had No Eyes*, par.12).

In this event, Markwardt only asked one dollar for a cigarette lighter. But then, Mr. Parsons gives him two half dollars. It can be said that he is a generous man, and not wishing to be disrespectful. In this story, the author slightly reveals that Mr. Parsons is also blind, although it does not directly mentioned. When he pressed the money into Markwardt’s hand, it can be inferred that Mr. Parsons is try to reach Markwardt’s hand.

...He hesitated, not wishing to be boorish and inquisitive, even with a blind peddler. “Have you lost your sight entirely?” (*A Man Who Had No Eyes*, par. 12).

Another case, in the paragraph above is a clue that Mr. Parsons is blind. Through his speech, he indirectly shows that he can not see. When he asks to Markwardt, it exposed his curiosity about the fellow of blind creature.

Through his own speech, it describes him that he has a good manner to other people. In the end of the story, the author reveals that Mr. Parsons was blinded too.

“You got away, but I’m blind! Do you hear? I’m –“
“Well,” said Mr. Parsons, “don’t make such a row about it, Markwardt ... So am I.” (*A Man Who Had No Eyes*, par. 24).

The dialogues above is the irony of this story. Mr. Parsons clearly stated that he also blind because of chemical explosion. He patiently waiting for the right time, while Markwardt tells his drama. The statement of Mr. Parsons is surprises the reader, by telling the truth beyond the accident.

Based on analysis above, the writer deduces that Mr. Parsons is a hard working man with good attitude. His speech and acts describe him as educated person and respectful to the others. Mr. Parsons is a generous man, he gave extra money for a cigarette lighter.

3.1.2 Characterization of Markwardt

He was a blind beggar, carrying the traditional battered cane, and thumping his way before him with the cautious, half-furtive effort of the sightless. He was a shaggy, thick-necked fellow; his coat was greasy about the lapels and pockets, and his hand splayed over the cane’s crook with a futile sort of clinging. He wore a black pouch slung over his shoulder. Apparently he had something to sell. (*A Man Who Had No Eyes*, par. 2)

From the quotation above, the author directly explains through the narrator how Markwardt looks like, and it is clearly stated that Markwardt is blind. Markwardt is the opposite character of Mr. Parsons. He is a blind beggar, selling cigarette lighter to earn some money. Markwardt’s appearance is different with Mr. Parsons. Markwardt wears a poor cloth with many

accessories, such as battered cane which might he took along the streets he walked. In this case, it can be inferred that the author pointed out Markwardt's as the opposite character of Mr. Parsons. The reader will assume that he is an antagonist or the bad guy. Markwardt's language style is slangy and uneducated. He also speaks emotionally when he forces to sell a cigarette lighter to Mr. Parsons.

“I ain't no beggar, gov'nor. You bet I ain't. I got a handy little article here” – he fumbled until he could press a small object into Mr. Parsons' hand – “that I sell. One buck. Best cigarette lighter made.” (*A Man Who Had No Eyes*, par. 8)

Markwardt speaks slang, so he uses phrases like “gov'nor” and “one buck”, instead of “governor” and “one Dollar”. He wants to show his handicap to earn the money. In this event, the author indirectly describes Markwardt is blind through his own act. The word ‘fumbled’ means Markwardt is trying to give the lighter to Mr. Parson's hand. After he got the money, Markwardt thought that Mr. Parsons brought much money. However, in this event he started to tell his bitter story about losing his sight to get a sympathy. The reader will pay attention to Markwardt, in this case, he takes the role and develops the story by telling the bad experience in the past.

“Just think about it, gov'nor. There was a hundred and eight people killed, about two hundred injured, and over fifty of them lost their eyes. Blind as bats.” He grouped forward until his dirty hand rested against Mr. Parson's coat. “I tell you sir, there wasn't nothing worse than that in the war. If I had lost my eyes in the war, okay. I would have been well took care of. But I was just a worker, working for what was in it. And I got it. You're so right I got it, while others were making their dough! They was insured, don't worry about that. They – “ (*A Man Who Had No Eyes*, par. 17)

From the quotation above, it can be inferred that Markwardt blamed the loss of his sight on the government. He complained that he does not get the insurance. Markwardt thought it was a discrimination, so that he quite bitter about it. The author indirectly reveals who is Markwardt through his own speech and language. Markwardt's way of talking represents the anxiety and disappointment.

3.1.3 Characterization of Esther Lee

In *Blue Eyes Far Away*, there is only one major character in this story. Based on types of characters, Esther Lee is round character who develops the story. However, in this story, the author only a little bit reveals Esther Lee character. She is a dominant character which influences the progress of story. In the early of story, she described as a calm person. Also the author indirectly stated through the narrator that Esther Lee is a woman who lives on a hill.

When neighbors climbed the steep hill road to bring Esther Lee the news they did not want to bring, they found their task easier than they had expected (*Blue Eyes Far Away*, par. 1).

In the paragraph above, the neighbors are did not suppose Esther Lee's reaction is quieter than they had expected. They hope Esther Lee could be strong towards this reality. In the middle part of story, the author directly described Esther Lee appearances.

The defense lawyer did not know, however, that the night before the trial began, a small, elderly woman in shabby cloth dress and old black hat went to see prosecutor (*Blue Eyes Far Away*, par. 15)

The paragraph above is the description of Esther Lee's looks like. Her dressing style describes that her age is about 50 or above. Another case that she known as a calm person can be seen when her neighbor brought a bad news, her reaction is calmer than others expected.

“Mrs. Lee,” said George Dutton uneasily, “we came to tell you – there’s been an accident and your husband was –, they took him to the hospital. I think you’d better come, right away.” Joseph Lee’s wife didn’t say anything. Slowly she rose to her feet. The wide black purse on her lap slid to the ground (*Blue Eyes Far Away*, par. 3).

The quotation above is Esther Lee’s reaction when she heard a bad news about Joseph Lee’s accident. In this event, the narrator explained that Esther Lee didn’t say anything, it might she already know what happened to Mr. Lee, before her neighbor came to tell him. In this event, ‘The wide black purse’ seems a clue behind the story. Esther Lee just curious about her husband’s condition, when her neighbor continue the bad news.

“It was an automobile accident,” the farmer said. “The highway police have got the fellow that hit him, too. If it’s possible to convict him, we’re going to do it.” *Convict him*, thought Esther Lee. That meant, then, that Joseph was – “Can we go now?” she asked. (*Blue Eyes Far Away*, par. 6)

The paragraph above is a moment when she started to worried about her husband’s condition. In this event, the author showed Esther Lee’s private though. The words ‘convict him’ mean she assumed that probably Joseph Lee’s was dead, and also she just wanted to know about the person who hit Mr. Lee.

Based on characterization above, the writer concludes that Esther Lee is an old woman who patiently accept the fact that her husband was

passed away. For her, life is unfair. Calmly, she solved the problem through convicting the murderer of her husband.

3.2 Psychoanalysis of Main Characters

There are three main characters in MacKinlay Kantor's *A Man Who Had No Eyes* and *Blue Eyes Far Away* short story, they are Mr. Parsons, Markwardt, and Esther Lee. In this section, the writer will do an analysis of their id, ego and superego based on speech, past of life, direct comment, and thought.

3.2.1 Mr. Parsons' Id, Ego and Superego

In this short story, Mr. Parsons described as a successful man with good attitude. He used educated language, that reflects him as educated person. He is not bitter about being blind, he just proud of his success. The ego of Mr. Parsons also can be seen when he refuse to talk with Markwardt because of an appointment.

Mr. Parsons said, "It's late. I have an appointment. Do you want me to give you something?" (*A Man Who Had No Eyes*, par. 7)

In this event, Mr. Parsons had a sudden urge to do something that he know isn't appropriate in the situation. Although Markwardt tried to sell his cigarette lighter, Mr. Parsons choose to give him money. It is indicates that he did not want to late, because he had an appointment. At first, Markwardt offered a cigarette lighter to Mr. Parsons because of need some money. But then, Mr. Parsons refuse it after considering he does not smoke and he does not want to waste the time. So that he decided to gave Markwardt money. Both Mr. Parsons and Markwardt were not supposed to meet, before

Markwardt tell the story. The superego of Mr. Parsons can be seen when he gave two half dollars for a cigarette lighter.

“Listen, I bet you know plenty people who smoke. Nice little present,” wheedled the man. “And, mister, you wouldn’t mind helping a poor guy out?” He clung to Mr. Parsons’ sleeve. Mr. Parsons signed and felt in his vest pocket. He brought out two half dollars and pressed them into the man’s hand. “Certainly I’ll help you out. As you say, I can give it to someone. Maybe the elevator boy would –“ (*A Man Who Had No Eyes*, par. 12)

Although Markwardt selling his cigarette lighter for one dollar, Mr. Parsons gave him two half dollars. He thought that the blind beggar need some money for living, and the lighter could be as a gift for someone. It can be said that Mr. Parsons is a generous man, he gave extra money to beggar and a cigarette lighter as a gift. In this event, there is an indication that he feels pity to the fellow of blind creature, however, he does not know yet if Markwardt is blind.

On the other hand, the id of Mr. Parsons can be seen when Markwardt tells about the accident. He complained to the goverment about the accident that insulted Mr. Parsons indirectly.

“Insured,” repeated his listener. “Yes. That’s what I sell -“ (*A Man Who Had No Eyes*, par. 18)

In this event, Mr. Parsons repeated Markwardt’s speech ‘insured’. It means that Mr. Parsons insulted by Markwardt, because he works on insurance company. Then, Mr. Parsons proudly tells that he sell an insurance. From his speech, it can be inferred that Mr. Parsons does not want to be looked down by anyone. It is natural instinct for human when he/she insulted by other persons, he/she will be angry.

The ego controlled Mr. Parsons, prevents him from acting on these situation. In the end of the story, Mr. Parsons noticed that Markwardt told a fake story for he was also involved in the same accident.

“Not quite,” said Mr. Parsons.

The blind peddler shivered crazily. “Not quite? What do you mean, you -?”

“The story is true,” Mr. Parsons said, “except it was the other way around.” (*A Man Who Had No Eyes*, par. 21).

The paragraph above is an example of Mr. Parsons’ ego. At first, Mr. Parsons does not expected that he will meet the victim of chemical explosion, Markwardt. Eventhough Mr. Parsons was involved, he knew actually what happened in that day. Mr. Parsons tried to stop Markwardt’s drama, he thought that the story is other way around. Considering that Markwardt is a threat, he tells the true story when he was also in the same location to defend himself. Then, Mr. Parsons reveals he also blind in the same accident.

As a result, the conflict of this case involves id, ego, and superego of Mr. Parsons. He solves the conflict wisely. He consider the things that will be done, without causing harm to himself. Although his id drives him to an anger and superego makes him to be pity of Markwardt, his ego helps Mr. Parsons makes sense of his thought and the reality around him to reveal the true story and solve the conflict.

3.2.2 Markwardt’s Id, Ego and Superego

As a beggar, Markwardt will do anything to earn money for living. In this story, his animalistic instinct drives him to do something worst. The

ego of Markwardt can be seen when he tries to get the money from Mr. Parsons.

“I ain’t no beggar, guv’nor. You bet I ain’t. I got a handy little article here” – he fumbled until he could press a small object into Mr. Parsons’ hand – “that I sell. One buck. Best cigarette lighter made.” (*A Man Who Had No Eyes*, par. 8).

If Markwardt only asked for money, Mr. Parsons might have given him some cents. By selling a cigarette lighter, Markwardt can earn more money from Mr. Parsons. Although Mr. Parsons refuses to buy the cigarette lighter, Markwardt keeps trying to persuade him. In this event it can be seen the id of Markwardt.

“Listen, I bet you know plenty of people who smoke. Nice little present,” wheedled the man. “And, mister, you wouldn’t mind helping a poor guy out?” He clung to Mr. Parsons’ sleeve. (*A Man Who Had No Eyes*, par. 11)

In this event, Markwardt asked for a mercy from Mr. Parsons, he slightly forced Mr. Parsons to give him money. He persuaded Mr. Parsons that the lighter would be useful, then held Mr. Parsons’ sleeve like a child asking for money from her parents. The id drives him to the pleasure principle, about the money. Markwardt told a sad story about how he lost his vision. He just told dishonestly to get attention from people that feel pity and give him money for his pleasure. Therefore, it demands him to be selfish. He blames the loss of his sight on Mr. Parsons. The superego of Markwardt can be seen when he talks about the accident in the past.

“Just think about it, guv’nor. There was a hundred and eighty people killed, about two hundred injured, and over fifty of them lost their eyes. Blind as bats.” He grouped forward until his dirty hand rested against Mr. Parsons’ coat. “I tell you sir, there wasn’t nothing worse

than that in the war. If I had lost my eyes in the war, okay. I would have been well taken care of. But I was just a worker, working for what was in it. And I got it. You're so right I got it, while others were making their dough! They were insured, don't worry about that. They – “ (*A Man Who Had No Eyes*, par.17)

In this event, Markwardt tells the true story about the accident. He was caught up with the train of dramatic reminiscence. Markwardt patiently accepted the reality that he is blind. He confused what he should do. On one side he must get the money, on the other side he has to walk the right path. Finally he blamed the government for the accident because he was not insured. The idea of Markwardt also can be seen when he started to tell his pity story.

“You want to know how I lost my eyes?” cried the man. “Well, here it is!” His words fell with the bitter and studied drama of a story often told, and told for money. (*A Man Who Had No Eyes*, par. 19)

From the quotation above, Markwardt started narrating the accident which led to the loss of his vision. He slightly twisted the story for sympathy, blaming Mr. Parsons as a man who made him become blind. Markwardt does not care if his story is not entirely true, he just wants to get sympathy from people. After Mr. Parsons knew that the story is a lie, Markwardt kept trying to get attention from the people around him.

The blind man stood for a long time, swallowing hoarsely. He gulped: “Parsons.

By heaven. By heaven! I thought you – “ And then he screamed fiendishly: “Yes.

Maybe so. Maybe so. But I'm blind! I'm blind, and you've been standing there letting me spout to you, and laughing at me every minute! I'm blind!”

People in the street turned to stare at him.

“You got away, but I'm blind! Do you hear? I'm –“ (*A Man Who Had No Eyes*, par. 26).

The quotation above is an example of Markwardt's id. When he realized that Mr. Parsons' story is true, he kept performing his drama, so that the people feel pity of him. But then, ironically Mr. Parsons informs that he also blinded in the explosion.

Based on the analysis above, the writer concludes that Markwardt is controlled by his desires. Markwardt had a bad experience in the past, so his component of personality, especially id never matures and continues to be driven by his desire. At first, his ego makes him aware of reality that he must earn money. His superego makes him to tell the true story, but then the id drives him to do everything to get a pleasure without any consideration. Unconsciously, he was blinded by his self-absorption.

3.2.3 Esther Lee's Id, Ego, and Superego

In the previous explanation of characterization, Esther Lee is an old woman who care very much about her husband. She is wife of Joseph Lee, a man who was dead in an accident. Archie Stolt, a young man who known as reckless driving was involved. Unfortunately, only him who was there. But then, Esther Lee went to meet the prosecutor, to proved that she was the only witness. In this story, Esther Lee's ego can be seen when he sits in the courtroom. He slightly talk calmly and emotionally.

“Where do you live, Mrs. Lee:” came the prosecutor's question.

“On Watchung Mountain.”

“Were you home on the afternoon of June 20th, at about 5:30 P.M?”

“Yes, sir,” said Esther Lee.

The lawyer cleared his throat. “Mrs. Lee, how long have you lived there?”

“Well,” she said in her mild voice, “quite a while. See, when Joseph and I were first married, we lived down at Barnegat. He fished. We

lived there for thirty-one years. And then his nephew left him this place up on Watchung Mountain. We were getting older, so we moved up there. We lived there for nearly eleven years. We..." (*Blue Eyes Far Away*, par. 18-23).

The quotation above is the ego of Esther Lee. In the beginning of the trial, prosecutor asked about the basic information of him. She only told what was going on. But then, when Mr. Stolt's defense lawyer asked to her, she told emotionally about their home, their life, and her habit. It can be said that she wanted to gain the sympathy from the jury. Considered the case would be hard to convict Mr. Stolt, she showed high enthusiasm in the trial. Esther Lee's ego efforts to balance her instinct with the demands of reality. She knows that it is hard to prove Mr. Stolt as a murderer of her husband, so she efforts to deals with the reality principle. Esther Lee's id can be seen when the judge asked her about the accident.

"Tell only about the accident, please," he said to Esther Lee. Esther Lee's blue eyes were wet. "I watched Joseph's old car come around a bend in the road," she said slowly, "and he was on the right side of the road. And then the red car came from the other way-on the wrong side of the road. And-Joseph's car swung out toward the middle-to try and miss it, I guess. But the other car swung out, too.... They hit. That's all, sir. But the red car was on the wrong side of..." (*Blue Eyes Far Away*, par. 30)

In this event, she talked about the accident what she saw. Unconsciously, Her words describes a feeling about losing a beloved husband. During this event, Esther Lee could not hold her emotion, and she started to cry. However, despite she tried to convict Mr. Stolt, she has a shortcoming. Remembering the accident made Esther Lee sad, she could not focus in the trial. The defense lawyer of Mr. Stolt insisted that Esther Lee

could not see the accident because she was far away from the location. The superego of Esther Lee can be seen when he explained the truth behind the accident.

The judge turned and looked solemnly at the old woman. "I must remind you," he said, "that telling a lie here is a very serious offense. You have sworn to tell nothing but the truth. How far is it from your home to the scene of the accident?"

"Must be a good three miles," whispered Esther Lee.

Three miles. . . People in the courtroom shook their heads.

The woman's rough fingers fumbled as she opened the black purse on her lap. "I always watched for Joseph, though," she said. "Just like I used to do when he'd come in with his fish at Barnegat."

She held up a shiny brass telescope. "This was his," she explained. "I always watched for Joseph, when he came home." (*Blue Eyes Far Away*, par. 40).

The quotations above explains how Esther Lee motivated by her husband, Joseph Lee. She used to overlooking using her husband's telescope. Although Mr. Lee was passed away, his spirit is alive through the telescope which made Esther Lee highly motivated to tell the truth.

As a result, Esther Lee's behavior is determined by the standards that he was taught by her husband. Her id is natural instinct which drives him to convict Archie Stolt, the ego fulfill the demands of id by telling the drama in order to get a symphaty from the jury. But then, the superego makes her to tell the truth. It can be seen when she used to watch her husband's coming home using the telescope that belongs to her. She keeps her fundamental belief which her husband's taught. She is not concerned with reality, instead she seeks the ideal answer to a situation how practical it may be. Esther Lee is driven by rigid moral, she would be judgmental and unbending in making a decision.

CHAPTER IV

CONCLUSION 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 short story and personality.

4.1 Conclusion

Id, ego, and superego have different functions and mechanism. The writer concludes that three structure of personality; id, ego and superego influence to main character's attitude, behavior, and speech.

In *A Man Who Had No Eyes*, Mr. Parsons showed the result of his hard work. In this story, Mr. Parsons and Markwardt have a same accident in the past. Despite Mr. Parsons was blinded by chemical explosion, he keep trying to reach the success. The conflict begins when he meets Markwardt. He must do something to solve the conflict. His ego drives him to avoid the conflict which turning around the story. In discussion, Mr. Parsons' ego is dominated his personality. According to Sigmund Freud's theory, it can be concluded that he had a healthy personality. He authorized his mind by controlling the ego which deals with reality.

On the other hand, Markwardt, a blind beggar is fully controlled by his desires. Because of chemical explosion, he could not work. His id drives him to do something worst to keep alive. In this case, Markwardt's

life condition takes place when he had no money. He tries to earn the money through fake story telling. His instinct drives him to do anything to get the money. It can be concluded that Markwardt can't control his mind, because of his desire who demands him to be selfish and ambiguous. His bitter drama drives him to be blinded by self-absorption.

In *Blue Eyes Far Away*, Esther Lee showed her affection to Joseph Lee by telling the truth in the court. In this case, Esther Lee tried to convict the murderer of her husband, Mr. Stolt. Considering it is difficult to convict him, she went to the prosecutor looking for help and as the only witness. In the court, she could not hold her emotion. In this event, the superego of Esther Lee have an important role. She was motivated by her husband's telescope that he used to watch his coming home. However, if she does not had a telescope, she could not convict Mr. Stolt.

The id, ego, and superego mechanism are very complex. These three elements work together to create human behavior. The ego as the decision maker tends to let the id to get its pleasure without causing harm to itself. The id is dominated by natural instinct, which claims more pleasure. If the id does not fulfill, it cause harm to person itself. However, If the id get stronger, people will controlled by the natural instinct that caused disadvantages to itself. Markwardt, who drives by his animalistic instinct to live, demands him to be ambiguous and selfish. His id takes control of his life. On the contrary, the superego is the moral aspects, which is determining what is right or wrong. The superego takes place as a

consideration that contains message and moral value. Esther Lee who tried to convict Mr. Stolt is driven by his rigid moral that he had been through in the past. Her decision is based on the morality principle which Joseph Lee taught to her.

The three main characters that have been analyzed are represent the three kinds of human behavior. Although all of them are just fictional characters, they might be important to learn in society. All of human kind in the world have different personality; how they speak, act and solving the problem through their mind.

In conclusion, by using the theory of personality, the writer can conclude and interpret the human personality in literary work, especially in short stories. Based on the data analysis, conscious and unconscious drives influence and maintain human personality.

4.2 Suggestion

This study is an example of an analysis of literary work from psychoanalytic approach, it will be better to enrich the analysis using other approaches. For example, using sociolinguistic of literary works.

This study might contribute to the student who like the literary works, especially short story. However, this study is far for perfection since it actually discuses only a small part of the whole aspects that a literary study could cover. The writer of this study suggests for other writers who might conduct further study on the same subject:

First, this study was limited on the study of three characters and two short stories. The study is related to the basic principle of personality; id, ego, and superego. The analysis can be done in the other types of personality, with different theory. It would be great if the analysis is deeper than this study.

Second, the writer suggests to further reading in MacKinlay Kantor's works, especially on his famous novel *Andersonville*. Due the fact that he was awarded the Pulitzer Prize for this novel, it can be said that he is a creative author.

Third, the analysis would be more comprehensive if the researchers enrich the references of related literature. It should taken from up-to-date works, because the time is change and we live in the modern world. Through the centuries, the literary work is developing, so that is why the researchers should analyze the modern literature.

Fourth, related to the contribution of the study to literary criticism, it is suggested that the result of this study can be used, especially to learn and analyze the short stories. It is expected that the teachers and learners of literature can understanding the elements of a story.

The writer hopes this study will be useful for the writer himself. For the other researcher who interested in analyzing this study, he or she should do better than the writer because this study is far from perfection. By reading this study, the reader will get the much benefits and

experiences of life, which content in the short story *A Man Who Had No Eyes* and *Blue Eyes Far Away*.



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A Man Who Had No Eyes

A short story by MacKinlay Kantor

A beggar was coming down the avenue just as Mr. Parsons emerged from his hotel.

He was a blind beggar, carrying the traditional battered cane, and thumping his way before him with the cautious, half-furtive effort of the sightless. He was a shaggy, thick-necked fellow; his coat was greasy about the lapels and pockets, and his hand splayed over the cane's crook with a futile sort of clinging. He wore a black pouch slung over his shoulder. Apparently he had something to sell.

The air was rich with spring; sun was warm and yellowed on the asphalt. Mr. Parsons, standing there in front of his hotel and noting the clack-clack approach of the sightless man, felt a sudden and foolish sort of pity for all blind creatures.

And, thought Mr. Parsons, he was very glad to be alive. A few years ago he had been little more than a skilled labourer; now he was successful, respected, admired ... Insurance ... And he had done it alone, unaided, struggling beneath handicaps ... And he was still young. The blue air of spring, fresh from its memories of windy pools and lush shrubbery, could thrill him with eagerness.

He took a step forward just as the tap-tapping blind man passed him by. Quickly, the shabby fellow turned.

"Listen, Gov'nor. Just a minute of your time."

Mr. Parsons said, "It's late. I have an appointment. Do you want me to give you something?"

"I ain't no beggar, guv'nor. You bet I ain't. I got a handy little article here" – he fumbled until he could press a small object into Mr. Parsons' hand – "that I sell. One buck. Best cigarette lighter made."

Mr. Parsons stood there, somewhat annoyed and embarrassed. He was a handsome figure with his immaculate grey suit and grey hat and Malacca stick. Of course the man with the cigarette lighters could not see him...

"But I don't smoke," he said.

"Listen, I bet you know plenty people who smoke. Nice little present," wheedled the man. "And, mister, you wouldn't mind helping a poor guy out?" He clung to Mr. Parsons' sleeve.

Mr. Parsons signed and felt in his vest pocket. He brought out two half dollars and pressed them into the man's hand. "Certainly I'll help you out. As you say, I can give it to someone. Maybe the elevator boy would –" He hesitated, not wishing to be boorish and inquisitive, even with a blind peddler. "Have you lost your sight entirely?"

The shabby man pocketed the two half dollars. "Fourteen years, guv'nor." Then he added with an insane sort of pride: "Westbury, sir, I was one of 'em."

"Westbury," repeated Mr. Parsons/ "Ah, yes. The chemical explosion ... The papers haven't mentioned it for years. But at the time it was supposed to be tone of the greatest disasters in –"

"They've all forgot about it." The fellow shifted his feet wearily. "I tell you, guv'nor, a man who was in it don't forget about it. Last thing I ever saw was C shop going up in one grand smudge, and that awful gas pouring in at all the busted windows."

Mr. Parsons coughed, but the blind peddler was caught up with the train of his one dramatic reminiscence. And, also, he was thinking that there might be more half dollars in Mr. Parsons' pocket.

“Just think about it, guv’nor. There was a hundred and eight people killed, about two hundred injured, and over fifty of them lost their eyes. Blind as bats.” He grouped

forward until his dirty hand rested against Mr. Parson’s coat. “I tell you sir, there wasn’t nothing worse than that in the war. If I had lost my eyes in the war, okay. I would have been well took care of. But I was just a worker, working for what was in it. And I got it. You’re so right I got it, while others were making their dough! They was insured, don’t worry about that. They – “

“Insured,” repeated his listener. “Yes. That’s what I sell -“

“You want to know how I lost my eyes?” cried the man. “Well, here it is!” His words fell with the bitter and studied drama of a story often told, and told for money. “I was there in C shop, last of the folks rushing out. Out in the air there was a chance, even with buildings exploding right and left. A lot guys made it safe out the door and got away. And just when I was about there, crawling along between those big vats, a guy behind me grabs my leg. He says, ‘Let me pass, you -!’ Maybe he was nuts. I dunno. I try to forgive him in my heart, guv’nor. But he was bigger than me. He hauls me back and climbs right over me! Tramples me into the dirt. And he gets out, and I lie there with all that poison gas pouring down on all sides of me, and flame and stuff ...” He swallowed – a studied sob – and stood dumbly expectant. He could imagine the next words: *Tough luck, my man. Now, I want to* – “That’s my story, guv’nor.”

The spring wind shrilled past them, damp and quivering.

“Not quite,” said Mr. Parsons.

The blind peddler shivered crazily. “Not quite? What do you mean, you -?”

“The story is true,” Mr. Parsons said, “except it was the other way around.”

“Other way around,” he croaked unamiably. “Say, gov’nor...”

“I was in C shop,” said the Mr. Parsons. “It was the other way around. You were the fellow who hauled back on me and climbed over me. You were bigger than I was, Markwardt.”

The blind man stood for a long time, swallowing hoarsely. He gulped: “Parsons. By heaven. By heaven! I thought you – “ And then he screamed fiendishly: “Yes. Maybe so. Maybe so. But I’m blind! I’m blind, and you’ve been standing there letting me spout to you, and laughing at me every minute! I’m blind!”

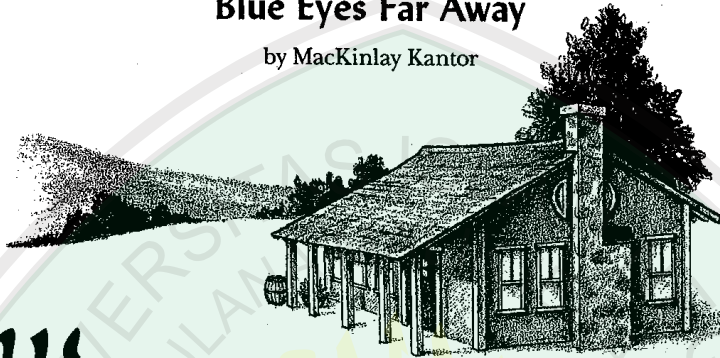
People in the street turned to stare at him.

“You got away, but I’m blind! Do you hear? I’m –“

“Well,” said Mr. Parsons, “don’t make such a row about it, Markwardt ... So am I.”

Blue Eyes Far Away

by MacKinlay Kantor



When neighbors climbed the steep hill road to bring Esther Lee the news they did not want to bring, they found their task easier than they had expected.

She was sitting on a bench under the old cedar tree. Her blue eyes seemed very empty and blank behind her glasses.

"Mrs. Lee," said George Dutton uneasily, "we came to tell you—there's been an accident and your husband was—. They took him to the hospital. I think you'd better come, right away."

Joseph Lee's wife didn't say anything. Slowly she rose to her feet. The wide black purse on her lap slid to the ground.

George Dutton turned away while his wife put her arm around Esther Lee's shoulders. "Now, Mrs. Lee—he's hurt bad, but maybe he'll be all right."

"It was an automobile accident," the farmer said. "The highway police have got the fellow that hit him, too. If it's possible to convict him, we're going to do it."

Convict him, thought Esther Lee. That meant, then, that Joseph was—"Can we go now?" she asked.

"Yes. Our car's right out here at the gate. Don't you want to lock your house? And what about your purse?"

"Leave them be," the woman said quietly.

It was a **flimsy** case, a weak case at best. It was really no case at all—except that a man had been killed when his car was struck by the powerful, bright red automobile of a young man.

The curve in the road had been deserted at the time of the accident. The two men were the only ones there. But noise of the crash had drawn people from all directions.

The police checked the record of Archie Stolt, the man who drove the red automobile. It was found that he had been involved in several other accidents. His reputation for wild and **reckless** driving was known. But you can't convict a man on his reputation, said the young fellow's lawyers.

The young man was charged with manslaughter. But after that things moved slowly.

Interest in the case was not great. Joseph Lee was neither a wealthy nor a well-known man. The courtroom was not crowded. The defense knew that in the case of the *State of New Jersey versus Archie Stolt*, matters would be simple, routine. The case would cost Archie Stolt money. But he could well afford it. The defense did not know, however, that the night before the trial began, a small, elderly woman in a shabby cloth dress and old black hat went to see the **prosecutor**.

The defense lawyers for Mr. Stolt shrugged when they saw her sitting in court. A weak attempt, they whispered, to get sympathy from the jury.

Esther Lee was the last witness called by the State. Earlier they had tried to put in the record Archie Stolt's other accidents and his bad reputation. But these were not allowed. Mr. Stolt watched comfortably, unworried, as the frail woman said she was Esther Lee, widow of Joseph Lee who had been killed.

"Where do you live, Mrs. Lee?" came the prosecutor's question.

"On Watchung Mountain."

"Were you home on the afternoon of June 20th, at about 5:30 P.M.?"

"Yes, sir," said Esther Lee.

The lawyer cleared his throat. "Mrs. Lee, how long have you lived there?"
"Well," she said in her mild voice, "quite a while. See, when Joseph and I were first married, we lived down at Barnegat. He fished. We lived there for thirty-one years. And then his nephew left him this place up on Watchung Mountain. We were getting older, so we moved up there. We lived there for nearly eleven years. We—"

"Your Honor," said Archie Stolt's lawyer, "I object. The answers by the witness have nothing to do with the case and are beside the point. They are only intended to gain sympathy for—"

The judge rapped. "Objection sustained."

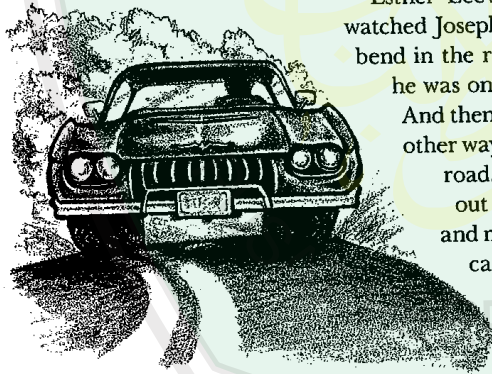
The next question came like an explosion through the close air of the courtroom. "Mrs. Lee, did you see the accident in which your husband met his death?"

The woman nodded yes. Her reply was lost in the sudden stir and scuffling as people moved forward.

"Tell the court what you saw."

"Well," said Esther Lee, "Joseph had gone to Union. He drove there every day because he had good customers there. I sat out in front, always, to watch for him. I always used to do that, when he fished at Barnegat—"

Archie Stolt's lawyer was on his feet, but the prosecutor motioned him into his chair. "Tell only about the accident, please," he said to Esther Lee.



Esther Lee's blue eyes were wet. "I watched Joseph's old car come around a bend in the road," she said slowly, "and he was on the right side of the road. And then the red car came from the other way—on the wrong side of the road. And—Joseph's car swung out toward the middle—to try and miss it, I guess. But the other car swung out, too. . . . They hit. That's all, sir. But the red car was on the wrong side of—"

"Your Honor!" cried the lawyer for the defense.

Archie Stolt settled back into his chair with a scornful smile on his face. They couldn't pull anything like that and get away with it.

"I object!" said the lawyer for the defense. "It was not possible for Esther Lee to have seen the accident from so far away! Not possible! The scene of the accident is miles from her home. I—"

The judge turned and looked solemnly at the old woman. "I must remind you," he said, "that telling a lie here is a very serious **offense**. You have sworn to tell nothing but the truth. How far is it from your home to the scene of the accident?"

"Must be a good three miles," whispered Esther Lee.

Three miles. . . . People in the courtroom shook their heads.

The woman's rough fingers fumbled as she opened the black purse on her lap. "I always watched for Joseph, though," she said. "Just like I used to do when he'd come in with his fish at Barnegat."

She held up a shiny brass telescope. "This was his," she explained. "I always watched for Joseph, when he came home."