

**ANALYSIS OF ID, EGO, AND SUPEREGO OF TINA TO  
RESOLVE HER CONFLICTS IN DEAN KOONTZ'S *THE  
EYES OF DARKNESS***

By:

**KRISNA AGENG DEWI MELLANI**

NIM: 18320210

**HAFIDHUN ANNAS, M.Hum.**

NIP. 19880729882019031009



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
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EYES OF DARKNESS***

**THESIS**

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By:

**KRISNA AGENG DEWI MELLANI**

NIM: 18320210

Advisor:

**HAFIDHUN ANNAS, M.Hum.**

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**MALANG**

**2025**

### STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“Analysis of Id, Ego, and Superego of Tina to Resolve Her Conflicts in Dean Koontz’s *The Eyes of Darkness*”** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 24 Juni 2025



The researcher

Krisna Ageng Dewi Mellani

NIM 18320210

## APPROVAL SHEET

This is to certify that Krisna Ageng Dewi Mellani's thesis entitled **Analysis of Id, Ego, and Superego of Tina to Resolve Her Conflicts in Dean Koontz's *The Eyes of Darkness*** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, 24 Juni 2025

Approved by

Advisor,



Hafidhuh Annas, M.Hum

NIP 19880729882019031009

Head of Department of English Literature,



Ribut Wahyudi, M.Ed., Ph.D.

NIP 198112052011011007

Acknowledged by Dean,



Dr. M. Faisol, M.Ag.

NIP 197411012003121003

## LEGITIMATION SHEET

This is to certify that Krisna Ageng Dewi Mellani's thesis entitled **Analysis of Id, Ego, and Superego of Tina to Resolve Her Conflicts in Dean Koontz's *The Eyes of Darkness*** has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra (S.S.) in Department of English Literature.

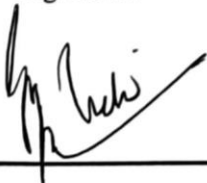
Malang, 24 Juni 2025

### Board of Examiners

### Signatures

1. Dr. Syamsudin, M.Hum (Main Examiner)

NIP. 196911222006041001



2. Hafidhun Annas, M.Hum (First Examiner)

NIP. 19880729882019031009



3. Dr. Siti Masitoh, M.Hum (Second Examiner)

NIP. 196810202003122001



Approved by

Dean of Faculty of Humanities



Dr. M. Faisol, M.Ag.  
NIP. 197411012003121003

**MOTTO**

Knowledge is power

(Francis Bacon)

## **DEDICATION**

I am glad to dedicate this simple research to:

My beloved parents, Mr. Bintoro and Mrs. Andra Zusana,

My little sister, Betty Wega Asefty,

My big family,

Also my supportive bestfriend, Miftakhul Ro'ipah and Dhina Rosyida Aziza,

Lastly to myself, Krisna Ageng Dewi Mellani.

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The researcher

Krisna Ageng Dewi Mellani

NIM 18320210

## ABSTRACT

**Mellani, K. A. D.** (2025). *Analysis of Id, Ego, and Superego of Tina to Resolve Her Conflicts in Dean Koontz's The Eyes of Darkness*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Hafidhun Annas, M.Hum.

*Keyword: Psychoanalysis, Conflict, The Eyes of Darkness*

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This research aims to discover how the Id, Ego, and Superego in Tina, the main character of Dean Koontz's novel *The Eyes of Darkness*, resolve her conflicts. The research method used is descriptive qualitative. The research data is narration or dialog from the novel *The Eyes of Darkness* by Dean Koontz. The researcher must first identify the conflicts that occur in the story, which are then divided into two types, namely internal conflicts and external conflicts. The conflicts that have been grouped are then analyzed based on psychoanalysis or the main character's id, ego, and superego aspects. The results showed that Tina experienced several types of conflicts, especially internal conflicts in the form of grief and acceptance, haunting dreams, fear of the unknown, denial, delusional thoughts, and desire for the truth. Tina's conflicts, both internal, such as sadness and fear, and external, such as threats and pressure, set the scene for the battle between her id, ego, and superego. As the story progresses, her ego gets stronger in controlling the id's urges and balancing them with the superego's idealism, allowing Tina to face reality, rebuild her life, and make more mature decisions.

## البحث مستخلص

ميلاني، ك. أ. د. (2025). تحليل الهو والأنا والأنا الأعلى لدى تينا لحل صراعاتها في رواية "عيون الظلام" لدين كونتز. أطروحة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية في نيجري مالانغ.

هوم. م، أناس حفيظون: المشرف

الظلام عيون، الصراعات، النفسي التحليل: المفتاحية الكلمات

يهدف هذا البحث إلى اكتشاف كيفية حل صراعات الهوية والأنا والأنا الأعلى في تينا، الشخصية الرئيسية في رواية "عيون الظلام" لدين كونتز. منهج البحث المستخدم هو المنهج الوصفي النوعي. بيانات البحث عبارة عن سرد أو حوار من رواية "عيون الظلام" لدين كونتز. يجب على الباحث أولاً تحديد الصراعات التي تحدث في الرواية، والتي تنقسم بعد ذلك إلى نوعين، هما الصراعات الداخلية والصراعات الخارجية. ثم يتم بعد ذلك تحليل الصراعات التي تم تجميعها بناءً على التحليل النفسي أو جوانب الهو والأنا والأنا والأنا الأعلى للشخصية الرئيسية. وقد أظهرت النتائج أن تينا عانت من عدة أنواع من الصراعات، خاصة الصراعات الداخلية المتمثلة في الحزن وتقبل الآخر، والأحلام المؤرقة، والخوف من المجهول، والإنكار، والأفكار الوهمية، والرغبة في الحقيقة. وقد هيأت صراعات تينا الداخلية كالحزن والخوف والخارجية كالتحديات والضغوط مسرح المعركة بين الهو والأنا والأنا والأنا الأعلى. ومع تقدم أحداث القصة، تزداد قوة الأنا في السيطرة على دوافع الهو وموازنتها مع مثالية الأنا الأعلى، مما يسمح لتينا بمواجهة الواقع وإعادة بناء حياتها واتخاذ قرارات أكثر نضجاً.

## ABSTRAK

Mellani, K. A. D. (2025). Analysis of Id, Ego, and Superego of Tina to Resolve Her Conflicts in Dean Koontz's *The Eyes of Darkness*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing : Hafidhun Annas, M.Hum.

Kata kunci: Psikoanalisis, Konflik-konflik, The Eyes of Darkness

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Penelitian ini bertujuan untuk mengetahui bagaimana Id, Ego, dan Superego dalam diri Tina, tokoh utama novel *The Eyes of Darkness* karya Dean Koontz, dalam menyelesaikan konflik-konflik yang dialaminya. Metode penelitian yang digunakan adalah deskriptif kualitatif. Data penelitian berupa narasi atau dialog dari novel *The Eyes of Darkness* karya Dean Koontz. Peneliti harus terlebih dahulu mengidentifikasi konflik-konflik yang terjadi dalam cerita, yang kemudian dibagi menjadi dua jenis, yaitu konflik internal dan konflik eksternal. Konflik-konflik yang telah dikelompokkan kemudian dianalisis berdasarkan psikoanalisis atau aspek id, ego, dan superego tokoh utama. Hasil penelitian menunjukkan bahwa Tina mengalami beberapa jenis konflik, terutama konflik internal berupa kesedihan dan penerimaan, mimpi yang menghantui, ketakutan akan hal yang tidak diketahui, penyangkalan, pikiran yang delusional, dan keinginan akan kebenaran. Konflik-konflik yang dialami Tina, baik yang bersifat internal seperti kesedihan dan ketakutan, maupun yang bersifat eksternal seperti ancaman dan tekanan, menjadi latar pertarungan antara id, ego, dan superego. Seiring berjalannya cerita, ego Tina semakin kuat dalam mengendalikan dorongan id dan menyeimbangkannya dengan idealisme superego, sehingga Tina dapat menghadapi kenyataan, membangun kembali hidupnya, dan membuat keputusan yang lebih matang.

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## **CHAPTER I**

### **INTRODUCTION**

In this chapter, the researcher provides the basis for the research. Therefore, this chapter contains the background of the study, problems of the study, objectives of the study, scope and limitations of the study, significance of the study, definition of key terms, previous studies, and method of the study.

#### **A. Background of the Study**

Literature often reflects on a person's life. Many experts argue that literature depicts society, a person's life, and feelings. Not just sharing or venting the author's feelings or experiences, literature can also provide readers with new ideas for living their lives. As cited from Sugihastuti's argument (2007: p. 81-82 ), literary works are used by media authors to convey ideas and experiences. Apart from that, literary works can also reflect the author's views on various problems observed in his environment. Therefore, literary works allow authors to channel or convey ideas and experiences. The role of literary works is to serve as a medium for the times. Therefore, literary research has pragmatic value, which will be helpful in other relevant sciences. It connects the author's thoughts to be conveyed to the reader. Apart from that, literary works can also reflect the author's views on various problems observed in his environment. The social reality presented through text to readers describes multiple social phenomena that have occurred in society and are presented again by the author in different forms and ways. Apart from that, literary works can entertain, increase knowledge, and enrich readers' insight uniquely by



writing them in narrative form so that the message is conveyed without giving the impression of patronizing them.

Knowing that literature is part of the author's life experience also provides new ideas that can be connected, so literature can be associated with ideas humans influence in life. These thoughts are in the fields of psychology, sociology, and others. Remembering that literature is taken from the lives of some people, it has a strong relationship with one idea, namely, psychology. Referring to Boyd's argument (2014: p. 17), literature is very close to human life; of all the sciences, the closest to literature is psychology. Because literature and psychology have the same function, they cover human issues as individual and social creatures. Both of them use human life experience as material for study (Endraswara 2008: p. 15)

There is a prominent figure who has studied human psychology all his life. He is Sigmund Freud, the father of psychology, from the Czech Republic. One of his famous ideas is the theory of psychoanalysis. Cited from Lapsley & Stey (2011: p. 1), Sigmund Freud had divided mental life into three institutions or "provinces": the id, the ego, and the superego.

This novel by Dean Koontz tells the story of a mother, Tina, who loses her son in an accident. After her child's death, the mother tried hard to continue her life and accept her child's departure. However, after his death, strange things happened, which revived his belief that his son was still alive. With all the clues she collected and the tireless investigations she carried out, Tina finally got all the answers to all the puzzles she had been working on.

After that, in this literature research, the researcher used Sigmund Freud's psychoanalysis to analyze Dean Koontz's novel *The Eyes of Darkness*. Based on Koontz's work (1981), the novel was first released in 1981. Moreover, this novel tells the story of a mother named Tina who discovers that her son Danny died a year ago or is still alive.

The purpose of using Sigmund Freud's psychoanalysis theory in this literature analysis is that it has a strong relationship between the character Tina and the aspects of the theory. It can be seen that Tina is motivated by her thoughts to take action. The elements that can make Tina work are the id, ego, and superego. Cited from book by Lapsley & Stey (2011: p. 1), The id is most primitive and the oldest psyche agency, it is representing the biological foundations of personality, then, The ego is a modification of the id which arise as a result of the direct influence of the external world, after that, The superego goes even further differentiation in the ego that represents its ideal.

However, several studies use Dean Koontz's *The Eyes of Darkness* as the subject of the study. The first one, entitled *A Reflection on pandemic COVID-19 in Dean Koontz's novel The Eyes of Darkness*, was conducted by Pandin & Widjayati in 2020. Their study does not use the same theory as this research study. The researchers used the authentic realism approach as their method with a content analysis by focusing on reality and objectivity, clarifying the text so that it can identify the elements in the text substantially by using the existing data and theories. The second study is a journal from Lustiyanie, Zuriyati, and Ninuk in 2021 entitled *Conspiracy vs Prediction of Dean Koontz Against Covid-19: Plot Analysis and*

*Literary Sociology in the Novel 'The Eyes of Darkness'*. This study analyzes the flow and sociology of literature applied by researchers to prove the conspiracy and prophecy written by Dean Koontz in the novel *The Eyes of Darkness*, with the COVID-19 pandemic that has occurred in recent years.

The third study, which used Dean Koontz's novel, was made by Abdel Ghaffar in 2021 with the title *The Literary Conventions of Apocalyptic Science Fiction: A Study of Dean Koontz's The Eyes of Darkness (1981)*. In this study, the researcher consents to the imagination of science fiction portrayed under subthemes such as survival, apocalypse, post-apocalypse, catastrophe, and dystopia. It can be known that Abdel Ghaffar's study deals with the subgenre of apocalyptic science fiction. Moreover, it explores how modern and contemporary writers engage with cosmic disasters and catastrophes. Another study that used Dean Koontz's novel was made by Rahmawati and Wahyono in 2022; their study is entitled *Tina Evans's Depression in Dean Koontz's The Eyes of Darkness*. This research has the same research object: the main character, Tina Evan, who is Danny's mother. This previous research has analyzed the depression experienced by Tina Evan. Apart from that, the researcher's focus is on the symptoms of depression, the causes and effects of depression, and solutions to depression by Tina Evans. Therefore, these previous studies emphasized depression. However, this research does not use the theory of expert figures with certainty; it only uses the arguments of leading experts as a theoretical framework.

After that, many previous studies have used Sigmund Freud's psychoanalysis theory, such as research by Djadi Zakaria in 2022 entitled *A*

*Freudian Unraveling of the Antagonist's Personality in JK Rowling's Harry Potter and the Half-Blood Prince.* This study aims to determine how Tom's characteristics relate to his life by applying the Freudian psychoanalytic approach. Tom's personality is influenced by his unconscious, which consists of the Id. The desire is to be a powerful criminal. Then, his ego cannot develop and mature enough to control his desires. In addition, the superego also does not function well in Tom.

After that, another study that also used psychoanalysis theory was made by Irawati & Jumino in 2021. Their study is entitled *Id, Ego, and Superego of the Character Naoko in Haruki Murakami's Novel Norwegian Wood*. As mentioned in their title, the study focuses on Naoko as the main character. The researchers focus on the interconnection of id, ego, and superego, which are reflected by the character, Naoko, through the analysis of psychoanalytic theory, the personality, behaviours, and internal struggles of Naoko that can be explained. Another psychoanalytic theory study is *Psychoanalysis of The Main Character in Rainbow Rowell's Fangirl* compiled by Novita Adelia Harahap and Ayu Melati Ningsih (2022). This study aims to determine the character of the main character using the theory of id, ego, and superego. Also, the main character is the cause of the creation of this character.

The following study was written by Suvira Eka Putri and Ria Kamilah Agustina in 2023. The research is entitled *Psychological Analysis of Main Character's Personalities In "Convenience Store Woman" By Sayaka Murata*. Using psychoanalytic theory, researchers found a connection between the id, ego, and superego of the main character and the personality disorders he experienced. The subsequent research is a journal compiled by Ni Komang Arie Suwastini, Ni

Wayan Dinda Widasuari, Luh Gede Eka Wahyuni, and Ni Putu Andilia Visestayati (2020) entitled *Lucy Pevensie's Characterizations in C.S. Lewis' Narnia: The Lion, The Witch, and The Wardrobe*. The results of this research are divided into two main points, including the discovery of Lucy's character and Lucy's subconsciousness using psychoanalytic theory. The latest research applying psychoanalysis theory was conducted by Regita Gonibala and Ana Mariana in 2022, with the title *Psychoanalysis of The Main Character in Dubliners by James Joyce*. The researcher aims to find the three aspects of psychoanalytic theory, namely the id, ego, and superego of the main characters in each short story. The results found that the main characters in each story effectively applied all aspects of psychoanalytic theory.

Sigmund Freud's psychoanalysis theory was implemented based on previous studies. It is still relevant because of its connection with the human mind. According to Lapsley & Stey (2011: p. 1), Psychoanalysis is clearly one of the rare intellectual achievements that has had the effect of radically changing human self-understanding. Therefore, this study chooses Sigmund Freud's psychoanalysis theory.

Furthermore, previous studies that used Dean Koontz's *The Eyes of Darkness* do not use the psychoanalysis theory by Sigmund Freud. One of the previous studies uses Dean Koontz's literary work. The study conducted by Rahmati & Wahyono (2022) shows that depressive thoughts can motivate a person to take some actions. Because of this, the researcher in this study assumes that the novel can be analyzed using Sigmund Freud's id, ego, and superego theory.

Therefore, after presenting the previous studies and emphasizing the theoretical framework, the researcher can conclude the problem of the study or research question, that is how are the Id, Ego, and Superego portrayed in Tina's personality in Dean Koontz's *The Eyes of Darkness*.

As mentioned before, the novel entitled *The Eyes of Darkness* by Dean Koontz was chosen as a study subject because of the relationship between literary work and psychology. The psychological aspect is detailed, supporting the main character's characteristics when facing conflict. Tina, as a mother who lost her only child, experiences a fairly deep grieving phase and also experiences trauma. Tina also has a hard time believing her child's death, even though she attended the funeral procession. Cited from Jonathan Kellerman in Ayesha (2022), fiction and psychology are quite synchronous. Moreover, psychology is a field that lends itself to fiction. Therefore, Dean Koontz's novel can be used as the subject of the study.

Based on previous studies on Dean Koontz's novel *The Eyes of Darkness*, no research has been found with a focus like the one the researcher has studied. There is only one study with the same theory but with a different emphasis and bias, namely the study by Rahmawati and Wahyono (2022) entitled *Tina Evans' Depression in Dean Koontz's The Eyes of Darkness*. As stated in the title, the researcher focuses on Tina's depression as the main character. However, previous researchers used Sigmund Freud's theory, namely psychoanalysis, as the author's theory. In this regard, this study is the first study on the analysis of the id, ego, and superego in Tina, the main character in Dean Koontz's novel *The Eyes of Darkness*. Given that this research is a study that has never existed before, please understand

that there are many shortcomings and imperfections. The researcher hopes this research is valuable and useful as a reference for similar focuses and theories for readers and researchers in the future.

## **B. Problems of the Study**

According to the background of the study above, the researcher concludes that this study can raise problems of the study, which are:

1. What conflicts are experienced by Tina, the main character in Dean Koontz's *The Eyes of Darkness*?
2. How does Tina's id, ego, and superego respond to her conflicts?

## **C. Significance of the study**

This study is expected to contribute both theoretically and practically. The researcher hopes that future researchers can use this study using the same theory as Sigmund Freud's psychoanalysis theory. This might be a contribution as a reference for English literature students, literature scholars, and general readers if they read this study. Then, in practice, the researcher of this study hopes that the theory of psychoanalysis by Sigmund Freud can be used in everyday life. The theory used in this study can be applied in real life. Reminiscing about the source of the theory and literature work based on human lives.

## **D. Scope and Limitations of the Study**

The study focuses on the main character, Tina Evan, in Dean Koontz's literary work *The Eyes of Darkness*. The novel, which is 147 pages long and

contains 40 chapters, is used for the study in Portable Document Format (PDF). The study's limitation is that it only examines the novel's intrinsic qualities. Furthermore, it uses Sigmund Freud's psychoanalytic theory to reveal Tina's personality and characteristics. Moreover, it focuses on the id, ego, and superego that are implemented in Tina's behaviours in the novel.

#### **E. Definition of Key Terms**

- **Psychoanalysis** : Psychoanalysis is a psychological theory and method of therapy developed by Sigmund Freud. Psychoanalysis also revolves around the belief that everyone has feelings, unconscious thoughts, memories, and desires. Cited from Petocz's book (1999: p. 151), Sigmund Freud insisted that psychoanalysis has two fundamental premises: the 'division' of the physical into what is conscious and what is unconscious.
- **The id** : According to McLeod (2023), the id is a part of the unconscious that contains all impulses and urges. The id is the instinctive and primitive component of personality.
- **The ego** : According to Sigmund Freud's explanation (1923: p. 25), the ego is part of the id; thus, it is the part the external world has directly influenced. Therefore, the ego engages in secondary thinking about someone's thoughts.
- **The superego** : The superego is the moral component of the psyche. It represents societal values and standards. Cited from McLeod (2023), it reflects society's moral values to some degree; moreover, a person is sometimes aware of their ethics and morality.



## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter describes the theoretical fundamentals that guide this study. It contains the underlying literature, psychology, and Sigmund Freud's psychoanalysis.

#### **A. Psychology of Literature**

Sigmund Freud was an Austrian neurologist and the founder of psychoanalysis, who was born on 06 May 1856. Back in the day, Sigmund Freud used psychoanalysis as a clinical method to evaluate and treat pathologies as originating from conflicts of the psyche. According to Jones (1949: p. 47), Sigmund Freud developed therapeutic techniques such as applying free association in founding psychoanalysis. He discovered transference, a phenomenon in psychotherapy involving repeating old feelings, desires, attitudes, or even fantasies.

Psychoanalysis is a scientific study that combines aspects of psychology and literature. Sigmund Freud popularized psychoanalysis by adapting several previous theories related to psychology and literature, until it was finally refined and became known as Sigmund Freud's psychoanalysis theory. Cited from Sigmund Freud (1923: p. 235) in Schimmel (2013), the basic assumption made by Freud was that all human behaviour is motivated, which is known as the principle of psychic determinism. Freud argued that every behavior we carry out is not only based on one desire or motive but can be based on more than one. In addition, some of these

desires arise from our subconscious, so we do not pay much attention to them; they determine our behavior.

Cited from Forrester (1991: p. 2-3), Sigmund Freud's psychoanalysis remains influential within psychotherapy, psychiatry, psychology, and across the humanities. Therefore, it continues to give rise to extensive and heated debate regarding its therapeutic efficacy, the scientific status of psychoanalysis, and whether it hinders the cause of feminism. Nevertheless, Sigmund Freud's psychoanalysis has enveloped contemporary popular culture in the poetry of W. H. Auden and other Western thought in the 1940s as a tribute to Sigmund Freud. Auden's poetry describes Sigmund Freud as the person who created an entire climate of opinion in which we live our lives differently.

According to Freud, mental life has three levels of consciousness. Cited from Cummings and Sanders (2019), those three levels of awareness are the conscious, preconscious, and unconscious. Each level corresponds to and overlaps with Sigmund Freud's ideas of the id, ego, and superego. There is an explanation of each level, based on Sigmund Freud in Cummings and Sanders' article (2019), the conscious level conceives of all those things people are aware of, it includes things that people know about themselves and their surroundings; the preconscious consists of things that people could pay conscious attention which is desired; the unconscious is those things that out of consciousness including thoughts, many memories, and urges of which people are not aware.

After that, Sigmund Freud refined his opinion by stating that personality is a system consisting of three elements, which later became famous and were deeply embedded in his psychoanalysis theory. Referring to Feist & Feist (2009: p. 27), Sigmund Freud introduced the development of psychoanalysis theory in 1920s, he provided a division consisting of three provinces of mind, those provinces are id, ego, and superego. The three developed provinces of the mind have the same concept of three levels of awareness. The difference is the updated name of Sigmund Freud's psychoanalysis theory elements.

#### 1. The Id

The id is innate to us from the beginning. Its aspects are biological. The id has functioned to maintain constancy or stability. According to Feist & Feist (2009: p. 27), Id is the unconscious condition and a root of personality. Moreover, the id brings satisfaction and pleasure. The id operates based on the pleasure principle and has the dimensions of reflex equipment and primary processes. The id can be described as a primordial, messy, unchangeable, irrational, unstructured, and encapsulated energy derived from basic drives and released for satisfaction through the pleasure principle.

Furthermore, regarding the id which can be understood at the level of subconscious thought, quoted from Feist & Feist (2009: p. 28), the id can occur because it does not require morality so it cannot determine between bad and good. Feist & Feist (2009: p. 29) also appended that the id's survival

depends on the establishment of secondary processes to bring it into contact with the external world as it naively strives to fulfil the satisfaction principle. Thus, the secondary process is operated through the ego. In short, the id is like a baby who does not care about what happens outside its mind. A baby will always seek pleasure and satisfaction, which is motivated by the energy it is wrapped in by fulfilling its basic needs.

## 2. The Ego

The ego is an element that arises from our interactions with the surrounding environment, which, of course, has a psychological aspect. Thus, the ego is a bridge that combines the id or unconsciousness with reality. Cited from Sigmund Freud (1989: p. 25), the ego is the part of the id modified by the external world. Referring to Feist & Feist's argument (2009: p. 29), ego surpasses via infancy; Ego is the only source to communicate with the real world. Moreover, the ego supervises the principle of reality. After that, the ego directs the individual to reality, whose working process is the operation of the principle of reality with secondary processes.

Based on Feist & Feist (2009: p. 29), the ego is explained as covering all parts of levels of mental life, which are unconscious, pre-conscious, and conscious. Because of that, the ego can make choices at those levels. An example of how the ego works has been analogized by Sigmund Freud (1989: p. 15); the id can be imagined as a horse; meanwhile, the ego is like a man on a horseback, who must hold in check the superior power of the

horse. Moreover, the ego always engages in the secondary thinking progression, which is realistic, rational, and even oriented toward problem-solving.

### 3. The Superego

The final element of Sigmund Freud's ideas is the superego, which comes from internalizing character values that influence our lives. Additionally, this kind of mind element, the superego, is included as the moral component of the psyche. It represents internalized societal standards and values.

According to Feist & Feist (2009: p. 30), the superego appears as the portion of psyche which is moralistic and even idealistic, it also counters the id's pleasure and the ego's realistic principle. The superego has functioned to handle sexual and aggressive urges through the repression process; The superego cannot generate repression by itself. However, the superego can command the ego to do so. Refers to Feist & Feist (2009: p. 30), the ego is not according to moral standards of the superego, guilt may be arisen, as well as a sense of inferiority will arise when standard of perfection is not gained.

Furthermore, the superego comprises the conscience and the ideal self. Based on McLeod (2023), the conscience is our 'inner voice', which tells us when we have done something wrong; the ideal self is like an imaginary picture of how we ought to be and represents career aspirations. There is also a simple explanation of the superego's two systems. According

to Feist & Feist (2009: p. 30), the conscience comes from the result of punishment, then it tells humans what they should not do, while ego-ideal comes from reward and it tells humans what they should do.

## **B. Conflicts**

### **1. Definition of Conflict**

Conflict is a situation where there is a conflict between two or more parties who have different goals, values, or interests. According to Berger and Luckman in *The Social Construction of Reality: A Treatise in the Sociology of Knowledge* (1996), conflict is a mismatch of goals, values, needs, expectations, or ideologies. In line with Berger and Luckman's opinion, Michael Nicholson, in his book entitled *Rationality and the Analysis of International Conflict* (1992), says that conflict is an activity that occurs when conscious beings, either individuals or groups, want to take actions that are contrary to their desires, needs or even obligations.

In line with the two opinions above, M.H. Abrams, in his book "*A Glossary of Literary Terms*," states that conflict is a conflict between two forces, whether in the form of a character against another character, a character against oneself, a character against society or even a character against nature.

In literary works, conflict is one of the important elements that can be used as an impetus to develop the plot and characters in the story. In his book *An Introduction to Fiction*, Robert Stanton states that conflict creates dynamics in a story. He emphasizes that conflicts can be physical, emotional, or moral

and often involve conflicts between values. Stanton in Nurgiyantoro (2010: 124) says that conflicts in stories can be divided into two types, namely:

1) Internal Conflict: conflict related to the soul, where the problem arises due to a conflict or dispute between a person and himself. Conflicts that occur within a character include moral dilemmas or feelings of guilt. E.M. Forster (1927) states that internal conflict often involves a battle between desire and reality a character faces.

2) External Conflict: a conflict between a person and something outside of himself, for example, with other individuals, groups, or the environment. Robert Stanton (2007) emphasizes that external conflict creates dynamics in the story and is often the source of tension.

## 2. Conflict Theory

Several theories explain the conflict in literature. One of them is proposed by Kenneth Burke's Dramaturgy (1945), who considers conflict part of life's drama. Burke argues that conflict is a way to understand human interaction and how a person struggles to achieve his or her goals. Another theory is that of Tzvetan Todorov's Narrative (1969), which identifies conflict as one of the main components of story structure. He argues that conflict can create an imbalance in a normal situation, which must be resolved to achieve a new balance.

## **CHAPTER III**

### **RESEARCH METHOD**

Research has to be carried out correctly. It means scientific research needs scientific methods. Moreover, research is a scientific study that obtains knowledge from solving problems. According to Creswell (2014), research methods are steps implemented and carried out by the researcher to collect data or information and conduct investigations on the data or information obtained. Furthermore, research uses theories, fundamentals, assumptions, and principles. Then, this study method is divided into four parts: the design of the study, the data source, the data collection, and the data analysis.

#### **A. Research Design**

This research uses a qualitative descriptive approach. Creswell (2017) states that qualitative research emphasizes an interpretative and natural approach to its subject matter. This research studies phenomena from natural circumstances and understands them based on people's assessments of these things. A qualitative approach is an approach that aims to understand events that are experienced by research subjects, such as behavior, perceptions, motivations, and things like that, by describing them in words. This research aims to obtain information about the *Analysis of Id, Ego, and Superego of Tina to Resolve Her Conflicts in Dean Koontz's The Eyes of Darkness*.

#### **B. Data Source**



The source of this study uses one of Dean Koontz's famous novels, *The Eyes of Darkness*, which was published by Pocket Books on May 10, 1981 (first edition) in the United States. As time passed, the novel was shared with many sources on the internet. The novel has been published in PDF and printed versions, including the cover and content. The researcher of this study uses the English PDF version, which includes 147 pages with 40 chapters in the novel.

### **C. Data Collection**

Data collection begins with understanding the theory to be applied, namely Sigmund Freud's psychoanalytic theory, which includes the id, ego, and superego. Then, the author reads and understands the whole story of the novel *The Eyes of Darkness*. After that, the author highlights all story elements in narrative and dialogue under the definitions of id, ego, and superego.

### **D. Data Analysis**

The researcher used the following steps in the data analysis process. In the first step, the researcher determines the character to be identified according to the data from the psychological aspect and supporting elements of Sigmund Freud's psychoanalytic theory. Next, the researcher will mark or highlight the data corresponding to the psychoanalytic theory's three elements. Then, the data will be grouped based on id, ego, and superego definitions. After the data is grouped according to the classification, the researcher will add information or descriptions as supporting statements for each data.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSIONS**

This chapter summarizes the research findings and discussions based on the research questions stated in the first chapter.

#### **A. Main Character's Conflict**

##### **1. Internal Conflicts of Tina Evans**

###### **1) Grief and Acceptance**

According to Engel (1964), the grieving process involves several phases, from denial to acceptance, reflecting the individual's emotional journey. Grief is an emotional reaction that arises from loss, often accompanied by feelings of sadness, confusion, and disbelief.

After passing through the denial phase and several other phases, a person will come to the stage of acceptance of the loss they have experienced. Acceptance, on the other hand, is the stage where individuals begin to accept the reality of the loss and start adapting to their new life. Tina struggles with the acceptance of her son's death, Danny. She oscillates between denial and the painful reality of his loss. This situation is proven by some evidence, which includes:

She still had not adjusted to the loss of her only child, because she'd never wanted—or tried—to adjust to it. Seizing on this boy's resemblance to her Danny, she was too easily able to fantasize that there had been no loss in the first place. (p. 1)

In this quote, the main character resists the reality of losing Danny. She has not attempted to adapt to the loss, and instead, she seeks to escape through the

fantasy that no loss has occurred. This reflects the early stages of grief, where individuals are often stuck in denial and do not want to face the painful reality.

Grief could drive a person crazy. She'd heard that said, and she believed it. But she wasn't going to allow such a thing to happen to her. She would be sufficiently tough on herself to stay in touch with reality—as unpleasant as reality might be. She couldn't allow herself to hope. (p. 3)

This quote shows the main character's awareness of the emotional impact of grief. Although she recognizes that grief can be detrimental to mental health, she is determined to stick to reality, even if it is painful. The refusal to hope reflects an attempt to protect oneself from deeper pain, but also shows the difficulty in the acceptance process.

She had loved Danny with all her heart, but he was gone. Torn and crushed in a bus accident with fourteen other little boys, just one victim of a larger tragedy. Battered beyond recognition. Dead.  
Cold.  
Decaying.  
In a coffin. Under the ground. Forever. (p. 3)

In this excerpt, the main character finally faces the harsh reality of Danny's death. The powerful and graphic description of the loss shows that she is beginning to accept the painful truth. This is an important step in the grieving process, where the individual must face reality to move on.

"I'm not giving up."

"I won't stop until I know what really happened to Danny." (p. 158)

This quote shows the main character's determination to discover the truth about Danny's death. Although she is experiencing deep sadness, her desire to know what happened reflects a step towards acceptance. By seeking the truth, she seeks

to understand and cope with her pain, which is an important part of the grieving process.

## 2) Haunting Dreams

Freud (1900) argued that dreams express repressed desires and conflicts. He described dreams as a pathway to the unconscious, where repressed thoughts and feelings can appear symbolically. In psychology, haunting dreams are manifestations of repressed thoughts and feelings that arise during sleep. According to Cartwright (2010), haunting dreams can serve as a way for individuals to deal with unsolvable problems in everyday life, reflecting the worries and uncertainties that individuals experience. Tina is plagued by dreams in which Danny is alive, leading her to question the finality of his death.

Each time, for a few hours after she woke, she could not face reality. She half convinced herself that the dream was a premonition of Danny's eventual return to her (p. 3)

In this excerpt, the main character experiences a dream that gives false hope about Danny's return. This dream haunts her because after waking up, he feels unable to face the fact that Danny is gone. The process of convincing herself that the dream is a sign of Danny's return shows how dreams can escape from painful reality and create deeper pain when she has to return to reality.

she suffered another nightmare about Danny. He was trapped at the bottom of a deep hole. She heard his frightened voice calling to her, and she peered over the edge of the pit, and he was so far below her that his face was only a tiny, pale smudge. (p. 48)

This nightmare depicts the deep fear and anxiety of losing Danny. The image of him trapped at the bottom of a bottomless pit reflects hopelessness and helplessness. Danny's terrified voice suggests that a sense of emotional attachment and responsibility remains despite his absence. This dream haunts the main character, creating constant pain and an inability to overcome the loss.

Also, she'd recently been plagued by a repeating dream in which Danny was alive. Each time, for a few hours after she woke, she could not face reality. She half convinced herself that the dream was a premonition of Danny's eventual return to her; that somehow he had survived and would be coming back into her arms one day soon. (p. 3)

This quote repeats the theme of the first quote, emphasizing how the dream of a living Danny constantly haunts her. This dream gives her unrealistic hope, but also creates deep sadness when she has to return to reality. The process of convincing herself that the dream is a sign of Danny's return shows how dreams can be a source of hope and pain, creating a complex emotional conflict.

### 3) Fear of the Unknown

Fear of the unknown is anxiety or fear that arises when a person is faced with unfamiliar situations or information. In psychology, fear of the unknown can affect a person's decision-making, behavior, and mental health. Perceived threats can trigger fear of the unknown. According to Zuckerman (1994), individuals who have higher levels of anxiety tend to be more sensitive to nuclear threats. This can cause a person to avoid new situations or take risks, which, when done, can exacerbate the internal conflict itself. As strange occurrences unfold, Tina grapples with fear and paranoia about her safety and the implications of Danny's death.

Suddenly Tina felt a pang of envy. She wanted to be one of these fortunate people. She wanted to be enjoying an ordinary meal, on an ordinary evening, in the middle of a blissfully ordinary life, with every reason to expect a long, comfortable, ordinary future. (p. 176)

In this quote, Tina's envy towards other people's seemingly ordinary and happy lives reflects the dissatisfaction and uncertainty in her own life. She wants a stable and predictable life, which shows that she feels trapped in an unclear and uncomfortable situation. The desire to have an "ordinary" future reflects her fear of the uncertainty in her current life.

She wasn't exactly sure. She was filled with a new dread, a fear greater than the one that had burned within her during the past few hours. "I . . . I guess I'm just . . . afraid to go to Reno." (p. 174)

This quote shows the deep and new fear Tina is experiencing, greater than any fear she has. Her fear of going to Reno reflects the uncertainty of what will happen there and the possibility of unintended consequences. This uncertainty creates a strong sense of anxiety, showing that fear of the unknown can prevent someone from taking a step forward in their life.

#### 4) Desire for Truth

The desire for truth drives individuals to understand the reality, facts, and meaning behind their life experiences. This desire often arises in internal conflict, where individuals seek answers to existential, moral, or emotional questions. According to Kohlberg (1981), individuals often face moral dilemmas that require a deep understanding of the truth to make the right decision. Moreover, when the truth contradicts the values held so far, a person can experience internal tension.

Tina feels a strong need to uncover the truth about his son's death, which conflicts with her fear of what that truth might reveal.

She had to know if he'd been in the house, in Danny's room, without her knowledge or permission (p. 49)

This desire to know the truth suggests that the character struggles with the uncertainty and sense of loss he is experiencing. The entry of another person into Danny's personal space may create a sense of violation and insecurity, which makes her feel the need to confirm or deny the possibility. This need to know the truth reflects an attempt to cope with emotional pain and seek clarity in a confusing and painful situation. By knowing what happened, he hopes to restore some control over her life, which has been shaken by loss.

### 5) Delusion and Denial

Delusion and denial are two psychological defense mechanisms that often emerge in the context of internal conflict, especially when an individual experiences loss. Both can affect how individuals cope with emotional pain and adapt to new realities. According to Roehr (2013), delusions are “false beliefs that persist despite clear and convincing evidence to the contrary”.

Denial is a defense mechanism in which individuals refuse to accept reality or painful facts. In a bereavement situation, an individual may deny that the loss occurred, attempting to ignore or deny the feelings of sadness that arise. Tina is still having trouble accepting her son's death. She thinks Danny is just gone and will return home, so she leaves her son's belongings unchanged from how they were

before Danny died. Even as the energy of loss overwhelms her, she sees Danny in a boy she meets outside the house.

This boy in the station wagon was not the first that she had imagined was Danny; in recent weeks, she had seen was not the first that she had imagined was Danny; in recent weeks, she had seen her lost son in other cars, in schoolyards past which she had been driving, on public streets, in a movie theater. (p. 2)

In this excerpt, the main character is delusional, and she constantly imagines Danny in different places and situations. Although he knows rationally that Danny is gone, his imagination of his son appears in an unreal form. This shows how delusions can serve as a coping mechanism to deal with pain and loss. By imagining that Danny is still around, this character attempts to maintain an emotional connection with his son despite the painful reality that he has lost Danny. This process reflects how individuals can get caught up in illusions to avoid facing the painful truth.

As long as she left his things undisturbed, she could continue to entertain the hope that Danny was not dead, that he was just away somewhere for a while, and that he would shortly pick up his life where he had left off. (p. 12)

This quote shows apparent denial, where the main character tries to convince herself that Danny is alive and will return. By leaving Danny's belongings undisturbed, she creates a space for hope and denial of the reality of her son's death. This reflects how denial can serve as a way to avoid the emotional pain that comes with loss. This character holds on to the hope that Danny is only "gone" for a while, which shows her inability to accept the reality of death. This denial is part of the grieving process, where individuals often struggle to accept a profound loss.



## 2. External Conflicts of Tina Evans

### 1) Harassment and Threats

Harassment and threats are aggressive behaviors that create external conflict between individuals or groups. Harassment can be verbal, physical, or psychological actions that aim to demean, intimidate, or harm another person. Threats are statements or actions that indicate the intention to harm or cause harm to someone. Tannen (1990) suggests that individuals who have power can use harassment and threats as tools to maintain control and dominance. Tina faces external threats from an unknown entity that is harassing her, leaving messages and causing disturbances in her life. As she and Elliot Stryker try to uncover the truth about Danny's death, they face the threat of violence from those who want to keep the truth hidden.

She told him about the bizarre things that had been happening to her lately: the messages on Danny's chalkboard; the wreckage she'd found in the boy's room; the hateful, taunting words that appeared in the computer lists and on the monitor (p. 86)

In this excerpt, the main character reveals his disturbing and frightening experiences. The messages on Danny's blackboard, the debris found in the boys' room, and the hateful words that appear on the computer register and monitor all indicate a form of psychological abuse. This creates an atmosphere of insecurity and fear, where the main character feels threatened by an invisible entity. This experience reflects how abuse can occur in indirect forms, such as frightening messages and disturbing symbols, which can cause deep emotional trauma.

"The only way these people are going to get us," he said, "is if we just give ourselves over to them. No matter who they are, they're not omniscient. We can hide from them for a long time if we have to. If they can't find us, they can't kill us." (p. 155)

This quote acknowledges the threat faced by the main character and those around her. The statement that "the only way these people are going to get us" shows an awareness of the real threat from the other party. However, there is also an element of hope and a strategy to survive: not giving up and hiding. This reflects how individuals can respond to harassment and threats proactively, seeking to protect themselves. The realization that "they are not omniscient" suggests that while there is fear, there is also a belief that they have control over their situation, at least in avoiding the threat.

## 2) Confrontation with Michael

Confrontation is when individuals or groups confront each other in a conflict situation. Confrontation can occur in various contexts, including personal relationships, work environments, and social interactions. Although associated with negative contexts, confrontation can serve as a means to resolve conflict, clarify differences, and achieve better understanding between the parties involved. Confrontation can be an important step in conflict resolution. Tina has a tense confrontation with her ex-husband, Michael, who blames her for Danny's death, adding to her emotional turmoil.

Michael was milk-white, trembling. His eyes were dark with rage. "You're the same goddamn bitch you always were." (p. 66)

In this quote, we see Michael in a very intense emotional state. His "milk-white" skin color and vibe indicate deep tension and anger. The statement "You're the same goddamn bitch you always were" reflects a sharp verbal confrontation, where Michael expresses his anger and frustration towards the main character. This suggests a history of conflict between them, and Michael's anger may stem from unresolved pain. This confrontation creates a tense atmosphere and suggests their relationship is filled with dissatisfaction and incompatibility.

"You're the same ball-breaking bitch," Michael said.  
 "I don't want to fight with you, Michael. I'm even sorry if some of what I said about Danny hurt you, although, God knows, you deserve to hear it. I don't really want to hurt you. Oddly enough, I don't really hate you anymore. I don't feel anything for you. Not anything at all." (p. 66)

This quote shows the main character's response to Michael's verbal attack. Although she admits that she does not want to fight, there is an acknowledgment that her words may have hurt Michael. This shows that although there is confrontation, there is also a desire to ease the tension and avoid further conflict. The statement "I do not really hate you anymore" indicates a change in the main character's feelings, which may reflect a process of healing or acceptance. However, "I don't feel anything for you" also shows that despite understanding, they have a significant emotional distance. This confrontation creates a moment of reflection, where the main character realizes that despite a history of conflict, she is no longer bound by the same negative emotions.

### 3) The Burden of the Past

The burden of the past refers to the impact of previous experiences, traumas, or conflicts, which continue to affect individuals or groups in the context of external conflict. The burden can take many forms, including emotional pain, distrust, and social tension. According to Van der Kolk (2014), traumatic experiences can leave a deep imprint in the memory of individuals or groups, affecting their interactions with others and their dealings with new situations. Tina must confront her past and the memories associated with Danny's death while trying to move forward with her life.

She had loved Danny with all her heart, but he was gone. Torn and crushed in a bus accident with fourteen other little boys, just one victim of a larger tragedy. (p. 2)

This quote shows the direct impact of losing Danny on the main character. Her deep love for Danny shows how much he affected her life. This loss is not just about losing one person but also about how the tragedy creates a heavy emotional burden. This character has to face that his love and hope have been snatched away by an unexpected event, creating deep and ongoing pain.

She remembered the two words that she had twice erased from Danny's chalkboard—NOT DEAD—and she realized that she'd forgotten to call Michael. (p. 49)

This quote shows how the main character tries to cope with the loss symbolically by erasing the words "NOT DEAD" from the blackboard. This action reflects an attempt to accept the fact that Danny is gone. However, the memory of the words shows that despite her attempts to move on, the weight of the past still

haunts her. Forgetting to contact Michael also shows how Danny's loss affected his social relationships, creating distance between her and those closest to her.

I thought I'd put the worst pain behind me. But a month ago, I started dreaming about Danny again. (p. 89)

In this quote, the main character feels that she has passed the worst phase of her pain, but in reality, memories of Danny still keep surfacing in the form of dreams. This shows that despite efforts to move on, the burden of the past remains and can resurface without warning. Dreams about Danny reflect how memories and pain that have not been fully processed can continue to affect one's emotional state, signifying that healing from loss is not a linear process.

## **B. Tina's Id, Ego, and Superego in Responding to the Conflict**

### **1. Tina's Id**

In his journal, Husin (2018) explains that the Id is a dominant word, also known as the pleasure principle, because it reduces tension by seeking satisfaction. It is a component that humans have had since birth. Its territory is primitive chaos that the conscious mind cannot reach. The nature of the id tends to be inviolable, amoral, unreasonable, and uncontrollable, and it has an overflowing energy that can be poured out for pleasure.

Her denial was as resolute as it was irrational. Again, she was possessed by the haunting feeling that her child was alive. (p.6)

The statement above shows the Id of Tina, which shows how Tina's id responds to her internal conflict, particularly in "Delusion and Denial.". In this case,

Tina shows a strong denial of the fact that her child is gone. This denial is not only a defense mechanism but also reflects a deep desire to maintain hope and avoid the pain that comes from loss. Tina is trapped in the illusion that her child is still alive, which shows that her id is trying to protect herself from severe emotional pain. This can be seen as an irrational but human response, where the id tries to fulfill its emotional needs even though it is contrary to reality.

According to psychologist Elizabeth Kübler-Ross, in her book "On Death and Dying," the grieving process often involves a stage of denial. Kübler-Ross states that denial is the first step in the grieving process, where the individual struggles to accept the reality of the loss. In Tina's context, her denial of the fact that her child is gone is part of a larger grieving process, where she tries to find ways to adapt to the loss. Thus, Tina's id response to the conflict of "Delusion and Denial" reflects her struggle to cope with a painful reality and shows how defense mechanisms can function in loss and grief.

After that, the story shows the indication of Tina's Id when she had a dream about her child.

She half convinced herself that the dream was a premonition of Danny's eventual return to her, that somehow he had survived and would be coming back into her arms one day soon. (p.7)

The illustration above shows Tina's Id. This quote shows how Tina's id responds to her internal conflict, specifically in the context of "Delusion and Denial." Tina tries to convince herself that her dream is a sign of Danny's return, indicating that she has not entirely accepted that Danny is gone. This is an example

of a common psychological defense mechanism, where individuals try to avoid emotional pain by creating unrealistic expectations.

According to Sigmund Freud, the id is the part of the mind that operates on the pleasure principle, seeking instant gratification without considering reality. In this case, Tina's id drives her to hold on to hopes and illusions, even though the reality may differ. Freud argued that delusions and denial are ways for individuals to protect themselves from deep emotional pain. Thus, Tina's response to her internal conflict reflects her struggle to cope with loss and uncertainty. She prefers to hold on to the hope that Danny will return rather than face the harsh reality that he may never return. This shows how the id can influence a person's response to emotional conflict and difficult situations.

Another sample of Tina's Id is when she has to deal with things related to her son, including Danny's room and belongings.

she had not yet been able to dispose of Danny's belongings. (p.11)

The statement above shows the Id. In the context of Tina's internal conflict, the quote reflects Tina's struggle with grief and acceptance. Her inability to throw away Danny's belongings suggests that she is still stuck in the grieving process and has not entirely accepted the loss. This is a manifestation of a deep internal conflict, where Tina struggles between the desire to move on with her life and the pain caused by the loss. Tina's inability to let go of Danny's belongings can be seen as the initial phase of the grieving process: denial. In this phase, individuals often find

it difficult to accept the reality of the loss and may become trapped in painful memories.

Kübler-Ross states that it is important for individuals to go through each of these stages in order to reach healthy acceptance. Thus, Tina's id response to this internal conflict is a refusal to let go of items that remind her of Danny, indicating that she is still struggling with the pain and loss and is not yet ready to move on with her life.

Tina's Id also appears when strange things happen in her house. When disturbed, she got angry and vented her anger with curses.

Shaking with rage, Tina slowly crossed the room, care-fully stepping through the debris.

She stopped at the easel, set it up as it belonged, hesitated, then turned the chalkboard toward her.

NOT DEAD

"Damn!" she said, furious. (p.31)

The quote shows how Tina's id responds to one of her internal conflicts, "Grief and Acceptance." Tina's "shaking with rage" response shows that she is struggling with her deep feelings of loss. When she tries to rearrange the easel and chalkboard, it reflects an attempt to return things to normal, even though she is still angry and sad. The statement "NOT DEAD" on the chalkboard shows that Tina may be struggling with the reality that someone close to her has passed away. This could be interpreted as a denial of the reality of death, which is part of the grieving process.



According to Kübler-Ross, anger often arises in response to loss and is a way for individuals to express the injustice they feel. In this context, Tina's reaction reflects her inability to accept the painful reality, and her anger manifests deep emotional pain. Tina's reaction to her internal conflict shows that she is still in the process of grieving and struggling to find a way to come to terms with the loss. This is a complex and often non-linear journey, where emotions such as anger can arise in response to deeper pain.

Then she intended to ask Michael for an explanation, but Michael did not catch the point Tina meant, which upset Tina.

"Michael, stop it!" she said harshly.  
He flinched as if she'd slapped him. (p.36)

In the excerpt, Tina's reaction to external conflict, specifically "Confrontation with Michael," shows how her id responds to stressful situations. When Tina screams, "Michael, stop it!" in a loud voice, it reflects her strong emotional drive and inability to contain her feelings. This response shows that her id, which is focused on satisfying immediate needs and desires, directly drives her to express anger and frustration. In this context, Tina's reaction can be seen as a manifestation of her id trying to protect herself from a perceived threat, namely the confrontation with Michael. When she screams, she expresses anger and tries to control the situation, which makes her feel threatened.

Tina's reaction can be seen as the first step in facing her fears and finding the truth behind her conflict. By expressing her feelings directly, Tina may try to overcome the pain and uncertainty plaguing her life. Tina's reaction reflects the

tension between instinctual drives and the need to face reality, an important part of her psychological journey.

The next finding of the Id in the novel is when Tina, working with Elliot to uncover the truth about Danny, experiences many events that lead her to conclude that Danny is still alive.

"My Danny is alive! I'm sure of it." (p.90)

The quote is how Tina's id responds to her internal conflict, specifically in the context of "Delusion and Denial." As the part of the personality that focuses on basic instincts and desires, the id drives Tina to deny the harsh reality that Danny is gone. Tina demonstrates denial of the fact of Danny's death, which reflects a common psychological defense mechanism in dealing with loss. In this case, the id serves to protect Tina from deep emotional pain by creating unrealistic expectations. In this context, Tina's denial of the reality of Danny's death is a way to avoid the pain and sadness that comes with accepting the loss. Tina's reaction reflects a typical human response to loss, where the id plays a role in maintaining hope despite reality showing otherwise.

Tina believed that her child is still alive and giving her signals through illogical events that cannot be broken by anyone, as in the following quote;

"It might be imaginative, but it's not a theory. It's true. It's fact. I *feel* it deep in my bones. Can you shoot boles through it? Can you prove I'm wrong?" (p.91)

In the excerpt, Tina demonstrates her Id response to an internal conflict related to her "Desire for Truth." She feels strongly about the truth of what she feels,

even though it may not be scientifically proven. The statement “I feel it deep in my bones” suggests that she has strong and deep convictions about what she experiences, even though others may consider her views irrational.

Tina appears to struggle with the desire to prove the truth of her experiences, reflecting a conflict between the desire to be accepted and understood by others and the need to maintain her personal beliefs. This response suggests that her id, which focuses on basic instincts and desires, drives her to maintain her subjective truth despite external challenges. Tina may be caught in a conflict between her desire to be recognized for the truth of what she feels and her ego, which is trying to navigate social reality and objective evidence. Freud suggested that this conflict can lead to psychological tension, which is evident in Tina’s struggle to prove her truth to others.

## **2. Tina’s Ego**

The ego is the conductor between the id and the superego. The ego moves according to the principle of reality. Referring to Sigmund Freud’s argument, the Ego is the habit that transforms the Id’s will into some actions. Ultimately, the ego is functioned to fulfil desires (Id) in a socially acceptable way (Superego).

In the novel, Tina's Ego is brought out against the backdrop of her gloom. She experienced about her son's death, and she continued to hope that the death is not the truth.

But she wasn't going to allow such a thing to happen to her. She would be sufficiently tough on herself to stay in touch with reality—as unpleasant as reality might be. She couldn't allow herself to hope. (p.7)

In this excerpt, Tina demonstrates a strong ego response to her internal conflict, specifically in dealing with “Grief and Acceptance.” Tina’s ego attempts to protect herself from the pain caused by unrealistic expectations. By stating that she “wouldn’t let anything like that happen to her,” Tina demonstrates her determination and desire to stay connected to reality, even when that reality is painful.

The ego functions as a mediator between desire and reality, and in this case, Tina chooses not to let her expectations interfere with her process of accepting the loss. She attempts to be “hard enough on herself” to stay within the boundaries of reality, indicating that she is struggling with her feelings but choosing not to get caught up in delusion or denial. In this context, Tina’s ego functions to resist the urge to hope and fantasize, which could lead to further disappointment. Instead, she chooses to face brutal truths, which is an important step in the process of healing and acceptance. Tina’s ego response reflects an attempt to maintain a balance between facing the pain and protecting herself from expectations that could lead to disappointment.

Another quote that shows Tina's ego is when Tina is shopping and looking for diet-friendly food for herself.

She bought a quart of nonfat milk and a loaf of wholewheat bread that was cut thin for dieters, so each serving contained only half the calories of an ordinary slice of bread. She wasn't a dancer anymore; now she worked behind the curtain, in the production end of the show, but she still felt physically and psychologically best when she weighed no more than she had weighed when she'd been a performer. (p.7)

In this excerpt, Tina demonstrates an ego response related to her internal conflict, specifically in terms of “Grief and Acceptance.” Although Tina is no longer a dancer, she is still attached to the ideal body image and weight she had as a performer. This reflects her inability to fully accept the changes in her life and the loss of her identity as a dancer. Tina’s ego attempts to maintain control over certain aspects of her life, such as her diet and weight, as a way to cope with the loss and uncertainty she is facing. By choosing low-calorie foods, she attempts to create a sense of stability and control amidst the disruptive changes.

According to psychologist Carl Jung, internal conflict often arises when individuals struggle to integrate different aspects of themselves. Jung stated that the “individuation process” is essential to achieving a balance between the different parts of ourselves. In Tina’s case, she appears to be stuck in this phase, where she has not entirely accepted her new identity and is still attached to an idealized past. Tina’s ego response to her internal conflict reflects the struggle to accept a new reality while trying to maintain control over certain aspects of her life, which can ultimately hinder the process of acceptance and healing.

Next the Ego analysis on Tina’s behaviour is when she realized she would be lucky if her career lasted long. But her ego prepared her for other possibilities that could happen.

Five years ago, however, on her twenty-eighth birthday, she began to realize that she had, if she was lucky, ten years left as a show dancer, and she decided to establish herself in the business in another capacity, to avoid being washed up at thirty-eight. (p.8)

In the excerpt, Tina demonstrates an ego response focused on avoidance and future planning. When she realizes that her career as a performing dancer is limited, Tina's ego attempts to resolve her internal conflict of "Grief and Acceptance." She begins to plan steps to build a new career so as not to feel "washed up" at the age of thirty-eight. This reflects the ego's attempt to overcome the fear of an uncertain future and avoid feelings of loss that may arise from the end of her career as a dancer.

According to psychologist Carl Jung, the ego functions as a mediator between an individual's conscious and unconscious states. In this context, Tina's ego attempts to resolve uncertainty and emotional pain by taking proactive action, namely, planning for a more stable future. Jung stated that individuals often must confront and accept the realities of their lives in order to achieve personal growth. Thus, Tina's ego response reflects an attempt to adapt and find new meaning in her life despite being faced with complex internal and external conflicts.

Tina's ego also appears when an unexplainable thing happened in her house. That is a situation that forced her to ask for help. But she chose not to do so.

She considered calling the police, but she was afraid of making a fool of herself. She was proud, unable to bear the thought of appearing to be hysterical to a couple of macho cops who would grin at her and, later over doughnuts and coffee, make jokes about her. She would search the house herself, alone. (p.10)

In the excerpt, Tina's ego responds to an external conflict related to "Harassment and Threats." Although Tina feels threatened and considers calling the police, her shame and pride prevent her from taking action. She is afraid of being

seen as trivial or “hysterical” by police officers who may not take the situation seriously. Instead, she chooses to figure it out on her own at home, indicating that she would rather face the threat alone than seek help that might make her feel pressured or humiliated.

According to Sigmund Freud, the ego functions as a mediator between the id (basic desires and instincts) and the superego (social and moral norms). In this context, Tina’s ego is trying to maintain her self-image and avoid feeling embarrassed, even though she is in a dangerous situation. This reflects how the ego can operate to protect an individual from emotional pain, sometimes at the expense of physical safety. The decision to not involve others and to seek a solution on her own can be seen as a form of denial of the larger reality, which can ultimately worsen the conflict she is facing.

The next finding of Tina's ego comes when she realizes that she has to clean her son's room, even though Tina wants to keep Danny's room with his stuff, so that she can still have hope that her son is still alive.

In the morning, she would clean out Danny's room. Then the dreams would stop. She was pretty much convinced of that. (p.30)

In this quote, Tina demonstrates an ego response that attempts to resolve her internal conflict, specifically in terms of “Grief and Acceptance.” By cleaning Danny’s room, Tina believes that the act will stop the nightmares that haunt her. This reflects an ego defense mechanism known as “sublimation,” in which an individual redirects painful emotions into more constructive actions. Tina attempts to cope with the pain and loss she has experienced by engaging in actions that she

believes will bring her peace. By cleaning Danny's room, she attempts to accept the reality of the loss and reduce the emotional pain caused by the memories.

Expert opinion, such as that expressed by Elisabeth Kübler-Ross in her theory of the five stages of grief, suggests that acceptance is an important stage in the grieving process. Tina's act of cleaning Danny's room can be seen as a step toward acceptance, even though she may still be struggling with feelings of denial and delusion related to the loss.

Tina is a woman with strong principles but also a strong head. She might do anything if there is no strong clue or evidence to change her mind. This can be seen when Michael, Tina's ex-husband, wants to persuade Tina.

He was trying desperately to deflect her and change the course of the argument. She could see what he was up to, and she was not going to be distracted from her main intention. (p.37)

In the quote, Tina is seen to be steadfast and focused on her goal despite Michael's attempts to distract her and change the direction of the argument. This reflects how Tina's ego responds to external conflict, particularly in "Confrontation with Michael." Tina's ego serves to maintain her identity and goals, which, in this case, means that she should not be distracted from her intentions. She recognizes that Michael is trying to distract her, but she sticks to her position. This shows that Tina's ego plays a role in maintaining her integrity and clarity of thought amidst external pressures. Tina's ego attempts to balance the desire to communicate effectively with Michael with the need to remain faithful to the truth she seeks. In other words, Tina's ego attempts to protect herself from manipulation and remain



focused on the search for the truth, which is one of her internal conflicts. Tina's ego's response to the conflict with Michael demonstrates her strength and resilience in the face of challenges, as well as her commitment to seeking the truth despite attempts to distract her.

Tina's ego is also seen when she insists on seeing her son's body to ensure that Danny is gone. Since the news of her son's death, she had never seen Danny's body directly, even during the funeral ceremony.

If I'd seen the body, then I'd have known for sure. I wouldn't be able to fantasize about Danny still being alive." (p.49)

In this quote, Tina expresses an internal conflict related to grief and denial. Tina's ego responds to this conflict by demonstrating her inability to accept the reality of Danny's death. By stating that if she saw his body, she would know for sure, Tina shows that she is trapped in the delusion and hope that Danny is still alive. This reflects an ego defense mechanism that attempts to protect herself from the deep pain of loss. Tina uses denial to avoid facing the painful truth about Danny's death. This can lead to further conflict within herself, as she is caught between the desire to accept reality and the fear of further loss. Tina's ego serves to protect her from emotional pain, but at the same time, it inhibits the healing and acceptance process necessary to move on with her life.

The Ego within Tina appears when she experiences a strange thing. Tina feels that Danny is giving a hint to Tina.

She had to get a grip on herself. She had just spoken to the computer as if she actually

thought she was talking to Danny. It wasn't Danny tapping out those words.  
 Goddamn it,  
 Danny was dead! (p.43)

In this excerpt, we see how Tina's ego responds to her internal conflict, specifically in the context of "Grief and Acceptance." Tina struggles with her feelings about Danny's death, which causes her to interact with the computer as if she is talking to Danny. This shows that she is in the denial and delusion stage, where she does not fully accept the fact that Danny has died. Tina's ego attempts to cope with her feelings by reminding herself that Danny is dead, which is a defense mechanism to protect herself from the intense pain. By saying, "Goddamn it, Danny was dead!" she attempts to bring herself back to reality and cope with the painful loss. Tina's ego plays a significant role in her attempts to cope and resolve the internal conflict caused by the loss, even though she is still stuck in feelings of grief and denial.

When faced with an urgent situation, she thinks she can make two Decisions simultaneously. But the Ego asks her to choose one as a priority, as in the following quote;

"But my house is on fire!"  
 "You can't save it now."  
 "We have to wait for the fire company."  
 "The longer we stand here, the better targets we make." (p.72)

In the quote, we can see how Tina's ego responds to external conflict, specifically "Harassment and Threats." When Tina screams, "But my house is on fire!" it shows that she feels threatened and is in a state of panic. This response

reflects the ego trying to protect itself and what it values, namely its home. However, when she hears, "You can't save it now," and "We have to wait for the fire company," Tina's ego must face the reality that there is a situation beyond its control that it cannot change.

Tina's ego is struggling between the desire to act and the need to wait for help. This reflects the internal conflict between the desire to control the situation and the helplessness it feels. In this context, the ego functions to balance the survival instinct and the reality at hand.

### **3. Tina's Superego**

The Superego also appears in this novel, precisely at Tina's behavior that can indicate some of the Superego based action. According to Encyclopaedia Britannica (2025), the Superego is the ethical component of a person's personality. Thus, the first sample of the Superego is at the beginning of the story. As in the following quote;

Although she was bitter and depressed, although—or maybe because—she felt utterly empty and useless, she took the job. (p.9)

In the context of Tina's internal conflict, her superego responds to the "Grief and Acceptance" conflict in a complex way. Although Tina feels bitter, depressed, and empty, her superego encourages her to take the job. This suggests that despite her deep sadness, there is a moral or ethical drive within her that drives her to function and fulfill her social responsibilities. This quote reflects how the superego regulates an individual's behavior and decisions, even in difficult emotional

circumstances. The superego often functions as a moral voice that reminds individuals of the norms and values they should follow, even when they feel powerless.

According to Sigmund Freud, the superego is a part of the personality structure that judges and controls behavior based on social and moral norms. In this case, Tina may feel that taking the job is a way to overcome her feelings of powerlessness and fill her emotional void, even though she is not fully mentally prepared. Psychologists, such as Anna Freud, emphasize the importance of the superego in helping individuals deal with internal conflicts. She argues that the superego can help individuals find meaning and purpose in their lives, even in the midst of grief and loss. Thus, Tina's action of taking the job despite her difficult emotional state can be seen as an attempt to resolve her internal conflict and find a path toward acceptance.

Another event in which the Superego also plays a role, when Tina is faced with the reality that ultimately maintaining Danny's memories in his museum-like room does not have a good effect on her, as in the following quote;

Tina realized, not for the first time, that it wasn't healthy for her to maintain this place as if it were a museum. (p.11)

In the context of Tina's internal conflict, her superego responds to the "Grief and Acceptance" conflict by realizing that maintaining a place full of memories as a "museum" is unhealthy. The superego, which functions as a moral and ethical controller, encourages Tina to face reality and accept her loss. By realizing that she

cannot continue to be trapped in memories, her superego encourages her to move forward and find a way to adapt to her new life without ignoring the pain she feels.

According to Sigmund Freud, the superego plays a role in judging an individual's actions and thoughts based on social and moral norms. In this case, Tina's superego may be reminding her that avoiding the process of acceptance will only prolong her pain and hinder her emotional growth. As Freud stated, "The superego functions to curb unacceptable impulses and to encourage the individual to act in accordance with moral norms." Thus, Tina's superego plays a significant role in helping her realize the need to let go of the past in order to achieve emotional well-being.

The superego is seen again when Tina and Michael are still in the same meeting. If Tina accuses Michael of being cruel, even though Michael still welcomes her warmly, then Tina's authority must be lost.

But now, if she started making nasty accusations after he'd been so pleasant to her, she would seem to be a hysterical harpy, and if she still had any advantage left, she would quickly lose it. (p.34)

In the excerpt, Tina's superego appears to regulate her behavior in the face of external conflict, particularly in the context of "Confrontation with Michael." The superego functions as a moral and ethical controller, which makes Tina feel pressured not to make baseless accusations against Michael, even though she may feel threatened or uncomfortable. Tina realizes that if she starts making baseless accusations after Michael has been nice to her, she will be seen as a "hysterical harpy," indicating that her superego is pushing her to consider how others will judge

her actions and words. This reflects the conflict between the desire to tell the truth and the fear of social judgment, which is the part of the superego that functions to maintain reputation and morality.

According to Sigmund Freud, the superego functions to curb id impulses and direct individuals to act in accordance with social and moral norms. In this context, Tina may feel caught between the urge to protect herself and the desire to remain in the eyes of others. This suggests that the superego can cause individuals to experience deep internal conflict when they are faced with complex and emotional situations.

Another example of the superego appears when Tina is faced with a situation that makes her angry, but she has to remain silent, as in the following quotes;

She smiled uneasily and tried to remember that she had come here to accuse him of cruelly harassing her. (p.32)

In the context of Tina's internal and external conflicts, her superego can be seen as a part of her personality that functions to uphold moral and ethical norms. When Tina faces external conflicts, such as "Harassment and Threats," her superego plays a role in regulating her emotional and behavioral responses. The quote, "She smiled uneasily and tried to remember that she had come here to accuse him of cruelly harassing her," shows that Tina is in a state of tension between the desire to uphold the truth and the fear or anxiety that the situation may cause. Her uncomfortable smile reflects the inner conflict she is experiencing, where her

superego encourages her to act according to the values of justice and courage. However, on the other hand, there is fear that prevents her from acting decisively.

According to Sigmund Freud, the superego functions as a moral supervisor that internalizes social norms and values taught by parents and society. In this case, Tina may feel pressured by the expectation to fight the harassment she experiences but also hampered by the fear of the consequences of such actions. Tina's superego responds to this external conflict by encouraging her to remember her original goal, which was to accuse the harasser, even though she also feels discomfort and fear that prevent her from taking action.

She was furious, but she said nothing; she didn't trust herself to speak, afraid that she would start screaming at him the instant she opened her mouth. (p.35)

In the quote, Tina's angry reaction but her choice not to speak shows the strong influence of the superego on her. The superego functions as a moral and ethical controller, directing individuals to act in accordance with accepted norms and values. In this context, Tina's superego encourages her to hold back her anger and not react impulsively, even though she feels outraged.

Tina may experience an internal conflict between her emotional urge (id) that wants to express anger and the superego that suppresses this urge in order to maintain self-control and avoid the negative consequences of her actions. This reflects the tension between the desire to express feelings and the need to act in accordance with social norms. Tina's superego may remind her of the importance of maintaining relationships and avoiding greater conflict, so she chooses to remain

silent even when she is angry. Thus, Tina's superego responds to external conflicts, such as confrontations with Michael, by refraining from emotional reactions that may harm herself or others. This shows how the superego can regulate individual behavior and emotions in stressful situations.

The Superego is not about behaving, but it is more like doing good actions to get a good reaction. This quotation below shows another example of the Superego's appearance over Tina. It is when Tina had to choose between doing her business or following her ex-husband.

The only way she could have held on to her husband would have been to abandon her new career, and she had refused to do that. (p.35)

In the context of Tina's internal conflict, her superego responds to the "Grief and Acceptance" conflict by emphasizing her moral and ethical values. The quote, "The only way she could have held on to her husband would have been to abandon her new career, and she had refused to do that," suggests that Tina is faced with the dilemma of maintaining her career and sacrificing her relationship with her husband. The superego, which functions as a moral check, encourages Tina to remain faithful to her ambitions and ideals despite the deep sense of loss. In this case, Tina may feel that pursuing her career is the right thing to do and in line with the values she was taught, even though it means facing the grief of losing her husband.

Psychologists, such as Anna Freud, emphasize that the superego can cause individuals to feel guilty or depressed when they fail to live up to the moral expectations they hold. In Tina's case, although she may feel guilty about not being



able to save her marriage, her superego encourages her to move on and pursue her professional dreams. This creates a tension between emotional pain and commitment to higher values, which is typical of the internal conflict experienced by many individuals

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter contains the thesis conclusion, which consists of a systematic statement of the overall results of the research based on the data, namely Dean Koontz's novel *The Eyes of Darkness*. It also includes suggestions from researchers about solving problems that are the object of research or possible further research.

#### A. Conclusion

Based on the research conducted on Tina's character in Dean Koontz's *The Eyes of Darkness*, it can be concluded that Tina is a figure who manages her personality structure well through the interaction between id, ego, and superego. In dealing with the conflicts she experiences, especially after losing her child, Tina shows the ability to balance emotional urges and the reality that must be faced.

Tina experienced deep internal conflict, especially in the form of grief and acceptance of the death of her son Danny. Her grieving process includes various phases, ranging from denial to acceptance. Although Tina tries to stay strong and face reality, she is often trapped in memories and hopes that Danny is still alive. This can be seen in how she tries to find the truth behind Danny's death, although she also feels fear of what she might find.

In addition, Tina also experiences haunting dreams, which reflect her desires and fears. These dreams serve as a conduit for her deep uncertainty and longing for her son. In this context, Tina's id functions to seek emotional satisfaction by

believing that Danny is still alive, even though the reality is contrary to her expectations.

On the other hand, Tina also faces external conflicts, including threats and intimidation from those who want to hide the truth about Danny's death. This tension is further exacerbated by her confrontation with her ex-husband, Michael, who blames her for the death of their son. In this situation, Tina's ego acts as a mediator trying to balance between the desire to seek the truth and the need to maintain her emotional composure.

Tina Evans, the main character in *The Eyes of Darkness*, shows complex psychological dynamics in dealing with various internal and external conflicts she experiences. Through the approach of Sigmund Freud's psychoanalytic theory, they found that three personality structures, namely the id, ego, and superego, play an active role in shaping Tina's response to suffering, loss, and her search for the truth.

Tina's id often gives rise to irrational and emotional subconscious urges, especially in the context of deep sadness over the loss of her son, Danny. The desire to believe that Danny is still alive, explosive anger, and recurring illusions through dreams and delusions are forms of id dominance in her. The id drives Tina to avoid the bitter reality by maintaining hope and fantasy even though it contradicts logic and existing evidence

Tina's ego functions as a mediator who tries to balance id urges with reality. In some situations, Tina's ego takes control to refrain from empty hopes and face the facts, such as when she decides to clean Danny's room as a symbolic step to accept

reality. The ego also motivates her to take logical and planned actions, such as restarting her career after feeling unable to be a dancer anymore. In external conflicts, the ego guides Tina to remain rational and not get caught up in excessive emotions when facing intimidation or confrontation, such as when facing Michael.

Tina's superego appears to represent her internalized moral values and ideals. The superego encourages her to be strong, protect herself and others from rash actions, and show a responsible attitude. In her efforts to uncover the truth about Danny's death, Tina's superego directs her actions to remain on the ethical path and not solely driven by personal urges. She not only wants to satisfy her curiosity but also believes that seeking the truth is a form of respect for her child.

Overall, the conflicts experienced by Tina, both internal, such as sadness, loss, fear, and delusion, and external, such as threats, pressure, and confrontation, become the stage for the battle between the id, ego, and superego. Tina's emotional journey shows that as the story progresses, her ego becomes stronger in controlling the id's urges and balancing them with the superego's idealism. This psychological transformation allows Tina to face reality, rebuild her life, and make decisions with more mature consideration.

## **B. Suggestion**

This study focuses on one topic and one object, namely Id, Ego, and Superego, in the main character in the novel *The Eyes of Darkness*. With the limitations of the researcher, it is possible to find shortcomings in the research results, which could lead to other conclusions. Therefore, the researcher hopes that further research can

be completed or perfected. Moreover, in the psychological approach, many aspects can still be studied from the same character or other characters in the novel. The researcher also hopes that this study can be used as a reference by future researchers with a concentration on the same topic and in more depth. Maybe with a novel by the same author or other works that have a similar background.

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## CURRICULUM VITAE



**Krisna Ageng Dewi Mellani** was born in Samarinda on August 19<sup>th</sup>, 2000. She graduated from SMAN 1 Kesamben, Blitar in 2018. She continued her education at UIN Maulana Malik Ibrahim Malang, studying English Literature in the Faculty of Humanities. In the final years of her studies, she postponed her final project and gained experience by working in a private power plant project in Sukabumi, in the office, for a few months. After that, she refocused on her final project to complete her studies at UIN Maulana Malik Ibrahim Malang.