



**THE ANALYSIS OF ID, EGO, AND SUPEREGO OF THE MAIN
CHARACTER IN *LITTLE WOMEN* FILM (2019)**

A THESIS

**In Partial Fulfillment of the Requirements
for S-1 Degree Majoring American Studies in the English**

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SEMARANG

2021

PRONOUNCEMENT

I state truthfully that this thesis is written by me without taking the results from other researchers in any university, in S-1, S-2, S-3 degree and in diploma. Furthermore, I ascertain that I did not take the material from other works except from the references mentioned.

Semarang, 23 June 2021

Elisa Amany

MOTTO AND DEDICATION

We are the painters of our lives. We get to choose how we see things.

Morgan L.

The future belongs to those who believe in the beauty of their dreams.

Eleanor Roosevelt

This thesis is dedicated to

My beloved family

Ayah, Mama, and Kakak.

APPROVAL

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ACKNOWLEDGEMENTS

Praise be to Allah SWT who has given His grace and gifts to the author, so that the author can complete this thesis properly. The author realizes that this thesis cannot be completed without the support of various parties. Therefore, the author would like to express her gratitude to all those who have helped in the preparation of this thesis.

The author's appreciation and gratitude to the thesis advisor, Arido Laksono, S.S, M.Hum who has taken the time to guide and provide input which made the author able to accomplish this thesis well.

The author would also like to express her gratitude to the following:

1. Dr. Nurhayati, M.Hum, as the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Oktiva Herry Chandra, M.Hum, as the Head of the English Department of the Faculty of Humanities, Diponegoro University.
3. All lecturers of English Department Diponegoro University who have provided valuable knowledge and advice.
4. The parents who have supported and prayed for the author.

The author realizes that this thesis is far from perfect. Hence, the author appreciates all forms of suggestions and input as well as constructive criticism from various parties. Lastly, the author hopes that this thesis is useful for readers, particularly those who are interested in psychoanalysis.

Semarang, 23 June 2021

Elisa Amany

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ABSTRACT

The purpose of this thesis is to analyse the psychology of the main character in *Little Women* film by using psychoanalysis by Sigmund Freud (*id, ego, superego*). The other purposes are to examine psychoanalytical conflict, anxiety, ego defense mechanism, the intrinsic elements such as characterization of the main character and conflict. As for the method, the writer uses library research and psychological approach. From the analysis, the writer finds that the *id, ego, and superego* process of the main character Jo affects her final decisions in life regarding her work and her marital status.

Keywords: *Little Women, psychoanalysis, Louisa May Alcott, Sigmund Freud, main character.*

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Psychoanalysis is originated by Sigmund Freud nearly the end of the nineteenth century, in the same period where other primary social sciences (including psychology & sociology) emerged (Frosh, 2012: 3). Psychoanalysis has always been taken from cultural ideas of the time, but Freud also carried into being something completely new (Pick, 2015: 3).

He used the term ‘psychoanalysis’ for the first time in 1896. In modern language, psyche has a meaning which inclined to the mind only, but the word still has a vague meaning that is the original Greek ‘sense of soul’, or even means breath of life; the ‘analysis’ part of his phrase signifies the examination and differentiation of the certain elements that build up the structure (Pick, 2015: 3). Many of psychoanalysis ideas included to the taken-for-granted psychological comprehension that people have about themselves and others. This matter applies mainly to the suggestion that people’s behaviour is very affected by ‘unconscious’ impulses about which they know slightly and over which they have solely limited control (Frosh, 2012: 3).

The writer chooses the *Little Women* (2019) film for this thesis. It is the adaptation of the *Little Women* novel by Louisa May Alcott which was published

on September 30, 1868 (first part) and on New Year's Day 1869 (second part). In creating *Little Women*, Alcott was inspired by her real-life story with her sisters (Rioux, 2018: 1). The novel was a success in which the first part of it sold two thousand copies in two weeks and its printing continuously to meet the increasing demand. The publisher Thomas Niles then asked Alcott to write a second part. The manuscript of part two was sent to the publisher in the New Year, and Alcott was soon hailed throughout the country as "the children's friend" (Rioux, 2018: 2). Years later, many of its film adaptations have been made.

The writer chooses to discuss the recent one. The film tells about the lives of four girls, named Jo, Meg, Beth and Amy, from their girlhood to their womanhood. They are in one family, named March family, and their family is poor. They live with their mother, called Marmee. They are not with their father, because he is a chaplain in the American Civil War and being far from home. From all the four sisters, the main character is Josephine March who has a nickname "Jo". The March family has a wealthy neighbour, who is James Laurence and his grandson Theodore Laurence who is being called "Laurie". Laurie is friends with the March girls, and especially he is close to Jo. In the *Little Women* story with Jo as a main character, tells about how passionate is Jo in writing and she has a principle that is no need for women to get married, and better they follow their passions and being successful in it. Her principle also reflects in her writing, where the main character of her work is not married. But in the end, her decisions change.

The writer will analyse the main character Jo with *id*, *ego*, and *superego*, psychoanalytical conflict, anxiety, and ego defense mechanism which are related to

psychoanalysis, also her characterization, conflict, and cinematography (the frame) of the film. Jo's processes of *id*, *ego*, and *superego* which some of the processes that affect her final decisions can be seen in the film. One of her *id*, *ego*, and *superego* processes is seen when initially Jo has a principle that she does not want to marry, that she loves her liberty, and she just wants to develop her passion and career. Yet over time, she realizes that even though she lives her passion, she feels lonely and needs to be loved by a life partner, which is seen as her *id*.

1.2 Research Problems

1. How is the psychoanalysis (*Id*, *Ego*, *Superego*) of Jo March?
2. How are the characterization of Jo March and the conflict that relates to the plot in the film?
3. How is the psychoanalytical conflict, anxiety, and ego defense mechanism projected by Jo March?

1.3 Scope of the Study

In analysing the film with psychoanalysis theory by Sigmund Freud (*id*, *ego*, *superego*) along with psychoanalytical conflict, anxiety, and ego defense mechanism theories, the writer focuses on one main character in the film who is the second daughter in the March family named Josephine March or "Jo".

1.4 Purposes of the Study

1. To analyse the main character's psychology in the film by using psychoanalysis by Sigmund Freud (*id, ego, superego*).
2. To analyse the characterization of the main character and conflict as the intrinsic elements.
3. To analyse the psychoanalytical conflict, anxiety, and ego defense mechanism projected by the main character.

1.5 Previous Studies

The researchers, Novita Yolanda Santi and Awliya Rahmi (2019) from STKIP YPM Bangko and Universitas Islam Negeri Imam Bonjol, conducted a research entitled *Feminism Values in Louisa May Alcott's Little Women*. The research shows that the feminism values in *Little Women* are *Equality, Difference, Choice, Care, Time, and Experience*. The main feminist value which shows in the novel is *Equality*; the struggle of the main character Jo in holding her woman rights to have equality in terms of women's nature, the social treatment towards women, women's performance, and equal opportunity to achieve higher education.

The other researcher, Miftahul Jannah (2018) from Ar-Raniry State Islamic University in her thesis entitled *The Struggle for "Family Existence" An Analysis*

of *Little Women: A Novel by Louisa May Alcott* is analysing the personality of the characters, particularly regarding their struggles in maintaining their existence in the family. The research shows that in certain sides, all characters have two traits of The Big Five Personality traits which focused on Conscientiousness and Agreeableness.

While Nabilla Rahmadhiya Ekasanti and Mala Hernawati (2019) from Universitas Gadjah Mada, conducted a research entitled *Representation of Gender Stereotyping in Louisa May Alcott's Little Women: Endorsement of Traditional Gender Roles*. The research shows that *Little Women* appears to be written only as a reproduction of traditional gender values, contradicting what American women fought for in the late 19th century.

Heni Rahayu (2018) from Universitas Sumatera Utara, conducted a thesis entitled *An Analysis of Woman Struggle in Louisa May Alcott's Novel Little Women*. The research shows that in the novel, women's struggles to find joy in life, struggle in their daily lives, and fight for their dreams are depicted. As a main character, Josephine March discovers that the rules that restrict women's freedom severely restrict women's movement in life and in the pursuit of their dreams.

Ayu Priska Puspita Erene (2017) from Universitas Sanata Dharma, conducted a thesis entitled *The Daughter's Personality Development Influenced by the Mother's Self-Esteem as seen in Louisa May Alcott's Little Women*. The research shows that first, the mother character in the *Little Women* novel has a high level of self-esteem, as evidenced by five factors. Second, the daughters in the story

have a wide range of personality traits. Third, a mother's self-esteem has a significant and positive impact on her daughters' personalities.

Antonius Danisworo (2014) from Universitas Sanata Dharma, conducted a thesis entitled *The Dynamic of Id, Ego and Superego of Victor Frankenstein in Mary Shelley's Frankenstein*. The research shows that Victor Frankenstein has a number of characteristics. He is a person with a strong desire to achieve his goal. The aftermath of his great ambition is a hideous creation that he created. The monstrous creature murders Frankenstein's relatives, causing an imbalance of the *id*, *ego*, and *superego*, which leads to the family's demise.

Eris Widya Astuti (2015) from State Islamic University Syarif Hidayatullah Jakarta, conducted a thesis entitled *The Personality Structure and Defense Mechanism of the Main Character in the House at the End of the Street Film*. The research shows that Ryan has an unbalanced personality structure as a result of a traumatic experience during his childhood. When it comes to his secret and past trauma, his *ego* is dominated by the *id*. Ryan has employed some defense mechanisms, but they are insufficient to alleviate his trauma and anxiety.

Endah Wahyuni (2016) from Universitas Gadjah Mada, conducted a thesis entitled *Id, Ego, and Superego of the Main Characters' Dominant Personality in J.G. Ballard's High Rise, A Psychoanalytic Reading*. The research shows that the novel's three main characters, Laing, Wilder, and Royal, all have dominant personalities that correspond to Sigmund Freud's *ego*, *id*, and *superego* personality

theories. Laing's dominant personality is *Ego*, Wilder's dominant personality is *Id*, and Royal's dominant personality is *Superego*, according to the analysis.

Arasy Al Haqi (2020) from Universitas Negeri Jakarta, conducted a thesis entitled *Personality Development on the Main Character of Coraline by Neil Gaiman*. The research shows that *ego* is Coraline's dominant mental state. She saves her parents by acting on her *ego*. Coraline's personality changes, according to the research. Before and after her parents are kidnapped, Coraline exhibits two distinct personality traits.

Izzah Afkarina and Dwi Taurina Mila Wardhani (2019) from Universitas Abdurachman Saleh Situbondo, conducted a research entitled *Psychoanalysis of Main Character's Personality in the Movie Moana*. The research shows that this research contains eleven data, including the structural personality (*id*, *ego* and *superego*). The researcher discovered that heredity from an individual factor, physical environment, family environment, cultural environment, and social role from the environment, all contributed to the development of Moana's personality.

1.6 Methods of the Study

1.6.1 Method of Research

In conducting this research, the writer uses library research. Library research is an integral part of investigation in any field, enabling researchers to determine what related work has already been done and how it has been assessed

by experts. Library research is an investigation that includes accepted facts, unknowns, speculation, rigorously applied logical procedures, verification, assessment, repetition and, ultimately, an interpretation of findings that extend understanding (George, 2008).

In doing library research, there are two types of sources, namely primary source and secondary source. A primary source is the outcome of initial knowledge of a topic. Therefore, it is often the best way to approach an event or subject (Hamilton, 2005). The primary source used in this research is *Little Women* film. Whereas a secondary source is research that has already done by somebody else on a subject. Compared to a primary source, it is a step further away from an event (Hamilton, 2005). For the secondary sources, the writer uses books and journal articles to gather the information for this thesis.

1.6.2 Method of Approach

The writer uses psychological approach that is psychoanalysis by reason of understanding the psychological side of the main character in the film. Psychoanalysis is a form treatment, a theory, and a “tool of investigation” at the same time (Lothane, 2006: 711). Freud has iteratively used each of these three aspects of psychoanalysis to advance the understanding of human mental functioning (Kenny, 2016).

CHAPTER 2

THEORETICAL FRAMEWORK

The writer analyses narrative elements consisting of intrinsic elements, namely character, characterization, conflict, and extrinsic elements, namely psychoanalysis. Likewise, the writer analyses the cinematography of the film. The theories help the writer to analyse Little Women film and its main character.

2.1 Narrative Elements

2.1.1 Intrinsic Elements

2.1.1.1 Character

There are classifications of characters in fiction, that is major and minor, static and dynamic. A major character is a significant figure at the core of the story's action or theme. A character's status as major or minor is typically clear. At times, nevertheless, not one but two characters can dominate a story, the thing that matters most is their relationship.

The major character is occasionally called a protagonist whose opposition with an antagonist may trigger the story's conflict. One or more secondary or minor characters, whose function is partially to illuminate the major characters, support the major character. Minor characters are frequently static or changeless: they stay

the same from the beginning of work until the end. While dynamic characters show some kind of change – of attitude, of purpose, of behaviour – along the development of the story (DiYanni, 2001: 54).

2.1.1.2 Characterization

DiYanni (2001: 56) stated that “Characterization is the means by which writers present and reveal character.” Characterization is not similar as character. It is regarding how the author wants to present the character. Depends on the character type, the author also can develop a character through characterization. As the story goes on, the whole characterization of the character can be gradually seen.

As DiYanni stated (2001: 57), the characterization techniques can be divided into six ways:

Narrative summary without judgment, narrative description with implied or explicit judgment, surface details of dress and physical appearance, character’s action—what they do, character’s speech—what they say (and how they say it), character’s consciousness—what they think and feel.

From the six ways of the characterization techniques, the writer chooses four ways; that is surface details of dress and physical appearance, character’s action – what they do, character’s speech – what they say (and how they say it), and character’s consciousness – what they think and feel. These four ways of characterization techniques helps the writer to analyze the characterization of the main character, Josephine March.

2.1.1.3 Conflict

According to DiYanni (2001: 43), “Plot is the arrangement of events that make up a story”. A conflict is part of the story plot. It is a struggle that could take place between two characters, or it could take place within the mind of a character, or between a character and something non-human– a shark or a typhoon or gas in the pit of the mine. It is an external conflict when the conflict is between a character and another person or between a character and something non-human. It is an internal conflict when the conflict takes place inside the mind of a character. Conflict is the driver of the narrative. The bigger the conflict, the more readers or audience care about the result (Anderson, 1989: 4).

2.1.2 Extrinsic Element

2.1.2.1 Psychoanalysis (*Id, Ego, Superego*)

The theory discusses the workings of the human mind, the *id*, the *ego*, and the *superego*. The *id* is the seeker of pleasure; the *ego* provides the balance between *id* and *superego*, whereas the extreme part of the human psycho is the *superego*. The *id* is meant to work in the childhood days, while the *ego* takes over in the maturity, and then the *superego*, even the rest of the lives, are controlled by the moral principle. As Sigmund Freud projected in theory, regardless of people’s level, age, and exposure, these things work interchangeably in their lives. Often it is seen

an adult under the control and the dictates of the *id*, and so it is with the human psycho's changing conditions (Asika, Ifechelobi, 2015: 49).

The *id*, the home to impulses and unconscious drives, operates in accordance with a primary process which is very different from conscious thinking or secondary process thinking. It has no loyalty to rationality, chronology or order, and is guided by fantasy through visual imagery (Kenny, 2016: 3).

The *ego* is the rational component of personality. The *ego* plays the role to manage the primitive impulses of the *id*, the nonstop and punishing *superego*, and the outer reality demands. The *ego* is developing repressive forces (defence mechanisms) to protect itself against the unconscious. The repressive forces prevent repressed material from breaking into consciousness (Kenny, 2016: 4).

The *superego* is established of the internalized or introjected values of parents (or important other caregivers) and society and becomes the conscience of the person from which an *ego* ideal is formed. *Ego* ideal is the standard by which a person measures his/herself (Kenny, 2016: 4).

2.1.2.2 Psychoanalytical Conflict

There is the unavoidable conflict between the pleasure principle (in primary process thinking) and the reality principle (in secondary process thinking). According to Freud (1900), the pleasure principle, or the demand for immediate gratification, fully dominates mental functioning early in life. Over time, the infant

and child learn that these methods are ineffective in meeting one's needs for gratification and, as a result, are forced to turn to external reality objects and identify means-ends relationships in the external world. That is, one gradually progresses from the pleasure principle's dominance to the emergence of the reality principle.

Early in life, between the pleasure principle and the reality principle, there is a conflict between demands and wishes from within, and the hard, physical reality's unyielding nature. That is, the facts of both human's biological nature and physical reality are such that satisfying one's needs and desires needs trade with objects in the world. It is not always possible to receive immediate gratification. The development of reality-testing is largely defined by learning and internalizing these facts. What begins as a conflict between wishes and the nature of external reality transforms into an inner conflict — one between peremptory wishes (*id*) and assessments of reality (*ego*) — as the *ego* develops as the agent of reality-testing among other functions.

Early in life, the conflict is between demands from within and the external social reality of prohibitions and constraints. Throughout development, societal prohibitions and values are internalized in the form of a superego structure, as transmitted by socialization agents such as parents, family, and educators. As a result, what begins as a conflict between demands from within and external social reality transforms into an internal conflict between various aspects of oneself, that is instinctual urges and internalized values and prohibitions (Christian et al, 2017: 7).

2.1.2.3 Anxiety

According to Sigmund Freud, anxiety is an objectless fear, meaning that people cannot pin it down to a specific object that caused it. He claimed that the birth trauma is the prototype of all anxiety. The fetus in its mother's womb is in the safest and most secure of worlds, where every need is met immediately. However, the organism is born into a hostile environment. It has to start adapting to reality all of a sudden because its instinctual demands are not always be immediately met. The nervous system of a newborn which is immature and unprepared is bombarded with a variety of sensory stimuli.

As a result, the infant makes a lot of motor movement, breathes faster, and has a higher heart rate. According to Freud, the birth trauma with its tension and fear of the *id* instincts not being satisfied, is one's first experience with anxiety. It establishes the pattern of reactions and feelings that will occur every time a person is confronted with a threat in the future.

Anxiety is said to be traumatic when one is unable to cope with it and is in danger of being overwhelmed by it. This means that the person, regardless of age, is reduced to a state of helplessness similar to that which the person experienced in infancy. When the ego is threatened in adult life, infantile helplessness is reenacted to some extent. Freud suggested three different types of anxiety: reality anxiety, neurotic anxiety, and moral anxiety.

Reality anxiety (or objective anxiety) is the first type of anxiety and the source of all the others. This is defined as a fear of real-world dangers. Fires,

hurricanes, earthquakes, and other natural disasters are all-natural fears for most people. Other fears such as wild animals and avoiding the paths of speeding cars.

Reality anxiety has a positive effect on a person's behaviour by guiding one to flee or protect oneself from actual dangers. A person's fear fades when the threat is no longer present. However, these reality-based fears may become extremes. The person who refuses to leave the house for fear of being hit by a car or who refuses to light a match for fear of fire is suffering from reality-based fears that have gone beyond the point of normality.

The origins of neurotic anxiety can be traced back to a conflict between instinctual gratification and reality in childhood. Children are frequently punished for openly expressing sexual or aggressive impulses. As a result, the desire to satisfy certain *id* impulses causes anxiety.

The unconscious fear of being punished for impulsively displaying *id*-dominated behaviour is the source of this neurotic anxiety. The instincts themselves are not the source of the fear, but of what might happen if the instincts are satisfied. The conflict becomes one between the *id* and the *ego*, and the source of the conflict is rooted in reality.

Moral anxiety generates from a conflict between the *id* and the *superego*. It is fundamentally a fear of one's own conscience. A person's *superego* retaliates by making one feel ashamed or guilty when one is motivated to act on an instinctual impulse that is against one's moral code.

Moral anxiety is a function of how well the *superego* has developed. A person who has a strong inhibiting conscience will have bigger conflict than someone who has a less strict set of moral guidelines. Moral anxiety, similar to neurotic anxiety, has some basis in reality.

Adults are punished for breaking society's moral code, while children are punished for breaking their parents' moral codes. Moral anxiety causes feelings of shame and guilt that come from within; it is one's conscience that causes fear and anxiety. For violations of the *superego's* tenets, according to Freud, the *superego* exacts a terrible retribution.

Anxiety warns the individual that the *ego* is under threat and that if nothing is done, the *ego* will be overthrown. There are options for the *ego* to protect or defend itself: Fleeing from the threatening situation, suppressing the impulsive need that is causing the danger, or following the conscience's dictates. If none of these rational techniques work, the person may turn to defense mechanisms, which are nonrational strategies used to protect the *ego* (Schultz et al, 2017: 49).

2.1.2.4 Ego Defense Mechanism

The ego must resolve the conflict between the *id's* demands and society's rules, as represented by the *superego*. This conflict, according to Freud, is always present because instincts are constantly pressing for satisfaction, while society's taboos are constantly working to limit such satisfaction.

The defenses, according to Freud, must always be operational to some extent. All behaviors are driven by instincts, and all behaviors are defensive in the sense that they protect one from anxiety. Freud proposed several defense mechanisms, and one typically uses several at the same time to defend oneself from anxiety.

Even though defense mechanisms differ in their specifics, they all share two characteristics: (1) all of them are denials or distortions of reality which are necessary ones, but distortions nevertheless, and (2) they all work in an unconscious manner. People are unaware of them, which means people have distorted or unreal images of their world and themselves on a conscious level.

Repression is unintentionally removing something from conscious awareness. It is an unconsciously forgetting of something that causes us discomfort or pain. Repression can affect one's memories of events or people, on how one perceives the present (therefore one may fail to see some clearly disturbing event right in front of one), and even on the physiological functioning of the body.

Denial is linked to repression, and it entails denying the existence of an external threat or traumatic event. While in reaction formation, one actively expresses the opposite impulse in order to defend oneself against a disturbing impulse. For the examples, lust transforms into virtue, and hatred transforms into love, in the person's unconscious mind who uses this mechanism.

The other way of coping with disturbing impulses is to project them onto another person. Projection is the term for this defense mechanism. Lustful, aggressive, and other undesirable impulses are seen as belonging to others rather

than to oneself. The impulse is still present, but it is manifested in a less threatening manner for the individual.

In regression, one regresses to an earlier phase of life that was more pleasurable and freer of the current degree of frustration and anxiety. Regression usually entails going back to a stage of childhood development. The person returns to a more secure time in one's life by acting childish and dependent as one did at that time.

Rationalization is a defense mechanism in which one reinterprets one's actions to make them appear more rational and thus more acceptable. A person justifies or excuses a threatening thought or action by convincing oneself that it has a rational explanation. Blaming someone or something else for one's failures is less threatening than blaming oneself.

If an object that satisfies an *id* impulse is unavailable, the individual may shift the impulse to another object— usually someone who is less likely to retaliate or fight back, because one is afraid of being punished if one expresses one's hostility, and shift the aggression onto somebody else. This is referred to as displacement. The aggressive impulse's original object is replaced by a non-threatening object. The substitute object, on the other hand, will not decrease tension as satisfactorily as the original object.

Sublimation is the process of changing the *id* impulses themselves. As a result, the instinctual energy is channeled into other forms of expression that society deems acceptable and admirable. Freud believed that a wide range of human

activities, especially those of an artistic nature, are embodiments of *id* impulses that have been redirected into outlets that are socially acceptable. Sublimation is a compromise— it does not provide complete satisfaction, but it does cause a buildup of unreleased tension (Schultz et al, 2017: 51).

2.2 Cinematography

Cinematography is originated from the Latin *kinema* which means ‘picture’. Cinematography as an applied science is a field of science that discusses the technique of capturing images and combining them so that they make a series of images that can convey ideas (can carry stories) (Suwanto, 2020: 16).

There are general categories in cinematography, namely the frame, light and colour, the lens, movement, texture, establishing, and POV (Brown, 2016: 3). The writer chooses to analyse the frame.

Choosing the frame is the basic act of filmmaking; as filmmakers, they should direct the audience’s attention, bringing them where to look at. Choosing the frame deals with conveying the story. It has to do with camera shots that give a perspective (Brown, 2016: 4). There are types of camera shots:

2.2.1 Extreme Long Shot

This shot is used when the director wants to take pictures that are very far, long, wide and have wide dimensions. Usually, ELS is used for the composition of beautiful images on a panorama.

2.2.2 Very Long Shot

On location is the first key in VLS image capture. VLS shooting produces a character in the landscape.

2.2.3 Long Shot

LS framing is a complete human image from head to toe. Usually, LS is known as Landscape Format which brings the viewer's eye to the breadth of an atmosphere and object.

2.2.4 Medium Long Shot

When the director draws an imaginary line from the LS position and zoom in so that the image becomes denser, it enters the Medium Long Shot (MLS) area.

2.2.5 Medium Shot

Medium Shot shows the person's subject from the hands to the top of the head so that the audience will be able to clearly see the character's expressions and emotions. MS is also known as Portrait Format.

2.2.6 Middle Close Up

The MCU deepens the image by better showing the profile of the recorded object. It only focuses on characters. The background is a minor business. The important thing is that the character's profile, body language, and emotions can be seen more clearly.

2.2.7 Close Up

CU records a full image from the neck to the edge of the head. CU can also be defined as an image composition that is "Focused on the Face", so CU is often part of the emotional expression of the main object.

2.2.8 Big Close Up

The depth of the eyes, the hatred on the face, the humiliation of the emotions to the endless compassion are expressions that are manifested in the composition of this image. Without words, without body language, without intonation, BCU has made it all happen. BCU can also be used for objects in the form of stuff, such as food.

2.2.9 Extreme Close Up

ECU's strength is in proximity and sharpness which only focus on one object. For example, the director can do ECUs for nose or eyes or eyebrows only (Naratama, 2004: 73).

CHAPTER 3

DISCUSSION

3.1 Character

There are six characters in the March family. They are Jo, Meg, Beth, Amy, their mother called Marmee, and their father. The writer chooses to discuss one of them who is Josephine March or called “Jo”. She is a major character because she is the center of the story, as a major character is a significant figure of the story’s main action. The first scene of the film is opened by her scene. She is also classified as a dynamic character, as she shows some changes along the development of the story. At first, she did not want to marry, did not want the character in her novel to be married, and declined Laurie’s feeling and his statement of wanting to marry her, but in the end, she had turning points that made her think the opposites.

3.2 Characterization

Jo is the second daughter in the March family. Regarding the surface details of dress and physical appearance; she has blonde, long, curly hair. She has fair skin and blue eyes. Most of her outfits are not brightly coloured. She wears outfits that are typically people wear in the old-time, that are long sleeves and long skirt, as seen in **Picture 1.1** which uses medium long shot. At times, her hands are ink-stained from writing, as seen in a close up of **Picture 1.2**.

While the characterization regarding the character's action– what she does, character's speech– what she says and how she says it, and character's consciousness– what she thinks and feels; she is a passionate writer who continuously sends her manuscript to an editor named Mr. Dashwood, as seen in **Picture 1.3** which uses medium long shot. She is seen as passionate for the reason that she is able to work tirelessly day and night to write, as seen in a medium shot of **Picture 1.4**. In the beginning, she did not admit to the editor that it was her works. Instead, she stated that it was her friend's works.

By becoming a novel writer, she supports her family financially, including Beth's treatment. Other than writing a novel, she also writes a play script for staging a simple drama at her home. She is also a teacher, as seen in **Picture 1.5** which uses medium shot, she gets ready to teach. Likewise, she teaches her sister Beth.

She easily gets upset when someone does not like her work. When her friend Friedrich conveys calmly that he does not like it, she does not accept the critic and mocks him. Even she breaks their friendship at the same moment. Furthermore, when Laurie asks where her father is, and she replies in a serious tone “He volunteered for the Union Army, and I wanted to go fight with him. I can't get over my disappointment in being a girl.” This describes that she thinks being a girl is limiting her to do several things. She is also a reckless person regarding her sayings. At times, she says things such as “I could eat a horse”, “We are a bunch of ungrateful minxes.”

She is fierce, such as when her younger sister Amy begs to join her and Meg to go to the theatre, she responds it fiercely that Amy is not invited. In the other moment, when Laurie offers for her to hold his arm, she hits his arm. Once, she says about herself “When I get in a passion, I get so savage. I could hurt anyone, and I’d enjoy it.” Even though she is fierce, she does self-reflection and insists to fix her anger issue. On the other hand, she is a caring and loving sister. Furthermore, she is willing to sacrifice. She sells her hair to give money to her mother.

As a woman, Jo is different from other women. She does not aspire to get married. She loves liberty and being ambitious in her career as a writer. She even encourages her sister Meg to be an actress instead of marrying someone. She thinks that women have ambition and talent, and that marriage is not the only thing for women. Other than that, she is a modest person and she hates elegant society, as she says “I’m homely, I’m awkward, and I’m odd.”, “I’d hate elegant society, you’d hate my scribbling. . .”.

3.3 Conflict

3.3.1 Internal Conflict

An internal conflict is when the conflict takes place inside the character’s mind. The internal conflicts are as follows; once, Jo gives up on writing stories because she feels that no one even cares to hear her stories, as she tells Beth in a long shot of **Picture 2.1**. Further, Jo decides to cut off and sells her hair to get the

money to help the transportation fee for her mother to go visit the father who is sick. But later on, at night, Jo cries because she lost her hair, as seen in **Picture 2.2** which uses medium shot. Subsequently, when Jo starts writing several pages of Little Women story, she thinks that it is not very good and everyone does not like what she writes. In a very long shot of **Picture 2.3**, she doubts that if there is anyone who will be interested in her story regarding domestic struggles and joys. For her, the story is not really important, but she considers what Amy says regarding the story.

3.3.2 External Conflict

An external conflict is when the conflict is between a character and another person or between a character and something non-human. The external conflicts are seen in the film; Jo goes to an editor named Mr. Dashwood to sell her story. He crosses out several pages of Jo's manuscript and asks for some changes because it is too long. Her story's type—moral stories do not sell at the time, and he wants the main character in the story to be married by the end, as he said in a medium shot of **Picture 3.1**, in opposition to Jo. Other than that, Jo uses a pen name for her story because her mother will not agree for her to write certain stories, as she tells to Friedrich in a medium shot of **Picture 3.2**. Back from the editor, she arrives at her boarding house. When she is busy writing ideas in her notebook, she does not realize that her skirt caught fire from a fireplace. Fortunately, Friedrich notices it and quickly tells her. In **Picture 3.3** which uses medium shot, she gets shocked and being helped by the maid to put out the fire.

Another conflict is when Jo and her older sister Meg get ready for the dance. When Jo curls Meg's hair, she is accidentally cut off the hair which causes them both to scream in shock. Jo asks to apologize to her while Meg screams to their mother that she cannot go with her messy hair, as seen in **Picture 3.4** which uses medium long shot. Arrive at the dance, suddenly a guy greets Jo from a distance and he wants to come closer. In a close up of **Picture 3.5**, she wants to avoid the guy, therefore she quickly gets into a room to hide.

The conflict is also seen on the next morning after Amy burns Jo's manuscript, when the March sisters are having breakfast, Amy comes to the dining table and suddenly Jo avoids her and slams the table and the chair which indicates that she is still angry at Amy, as seen in **Picture 3.6** which uses medium shot. The other conflict is on the day at the beach, Laurie teases Jo that there is something that Jo has not known. It is about Mr. Brooke keeps Meg's gloves all this time. In a very long shot of **Picture 3.7**, Jo feels annoyed towards Laurie and she hits his shoulder. She does not like the idea of Meg being taken away by someone and will be married. Laurie keeps teasing her and she hits him again which causes him to walk away from her.

On the day of Meg's wedding, actually Jo does not want her to get married. She asks Meg to run away together and she explains that she can make money and do house chores to support Meg. She also encourages Meg to be an actress and argues that Meg will get bored with her soon-to-be husband in two years, while they will have an interesting life forever if Meg is not married. In a close up of **Picture**

3.8, she hates that Meg leaves her and asks Meg not to leave, but Meg still wants to get married and Jo gives up fighting for what she wants.

Further, Jo is previously being told by Aunt March that she will take Jo to go to Europe and she is excited about it, but apparently, in the middle of Meg's wedding party, Amy announces that she is the one who will be taken by Aunt March as her companion to go to Europe. Jo praises Amy, but she is actually disappointed that in the end, she is not chosen by Aunt March, as seen in **Picture 3.9** which uses middle close up.

In a medium shot of **Picture 3.10**, when *Little Women* is going to be published, Jo and Mr. Dashwood argue with each other about the story's ending. He does not agree with Jo regarding the main character in the story is not married. For him, the ending does not sell out, no one will buy it. Mr. Dashwood still asks Jo to end the story with the main character is married and finally, Jo agrees.

3.4 Psychoanalysis (*Id, Ego, Superego*)

The *Id*, *Ego*, and *Superego* processes are seen in the following scenes:

3.4.1 Jo's Id with the Society's Superego

At the dance, Laurie asks Jo where her father is. Jo answers that her father volunteered for the Union Army. She wants to go fight with him, but as a girl, she cannot join her father. She obeys the rule, but she is disappointed that as a girl she cannot do certain things, as seen in **Picture 4.1** which uses medium shot.

The *id* is an impulse which has no rationality. Therefore, her desire to involve for the volunteer is seen as her *id*. But in society, as a girl she cannot join to fight, and this social view is the *superego*, as the *superego* defined as values from society or parents. Therefore, it is Jo's *id* with the society's *superego*. The *ego* is functioning to manage between the impulses of the *id* and the moral of the *superego*. She obeys the rule, meaning that the *ego* works to manage between her desire and the rule of the society. But actually, she is disappointed that as a girl there are limitations and that she cannot join her father. Her original thought is the *id*.

3.4.2 Jo's Id with Her Mother's Superego

Further, in a medium shot of **Picture 4.2** Jo does not sign her real name in the manuscript. Her mother will not like her to write stories about duels and killing. She does not want to make her mother worry, even though she can sign her real name if she wants to.

Her mother does not like her daughter to write certain stories. The *superego* is the introjected values from parents and society. In this case, her mother's value as the parent, is the *superego*. Thus, it is Jo's *id* with her mother's *superego*. Further, Jo chooses not to sign her real name as her mother will not like her to write such story. Her decision is the *ego* that manage between the *id* and the *superego* of her parent's value. If the mother does not think that way, she can sign her real name if she wants. The *id* is not tied to rules, hence her wants is the *id*.

3.4.3 Jo's Id with Aunt March's Superego

In a medium shot of **Picture 4.3**, Jo tells her desire to Aunt March, as she says, "Thank you, Aunt March, for your employment and your many kindnesses, but I intend to make my own way in the world." (*Little Women* 35:20–35:25) which means that she can develop her career as a writer and she does not need to be married. Aunt March replies that, "No. No one makes their own way. Not really. Least of all, a woman. You'll need to marry well" (*Little Women* 35:27–35:34). However, Jo still holds to her principle that women do not need to be married.

The *Id* is seeker of pleasure. Jo's desire to choose her own path in life by pursuing her career and having liberty, as she thinks that way will bring her happiness. Therefore, it is her *id*. While the *superego* is values from parents or society, and Aunt March's sayings imply that in society, a woman is seen as someone who marries. This social view emphasized by Aunt March is the *superego*. Thus, it is Jo's *id* with Aunt March's *superego*. However, the *ego* that manages between the *id* and the *superego*, in this case, is more inclined to Jo's *id*; that she holds to her principle.

3.4.4 Jo's Id with the Mother's Superego

Further, in another moment, Jo helps Marmee by giving money for her transportation fee to visit the father who is sick. Beforehand, she decides to cut off her hair to sell it and get the money. Her decision to sell her hair because her mother

needs the money to visit the father. However, in a medium shot of **Picture 4.4**, she actually feels very sad to lose her hair and cries.

The *Superego* is values from parents or society. In another scene of the film, the mother says to her children to help each other. The mother's words reflect a value from parents— relating to this case, Jo helps the mother and that act is a value that her mother taught. Thus, the *superego* is to help the mother. While the *ego* is to manage between the *id* and the *superego*. Her decision to do such is the results of the *ego*, because her mother needs money. However, she actually feels very sad of losing her hair— it is her *id*, as the *id* is seeker of pleasure and in this case, losing her hair is not a pleasant feeling. Thus, the case is Jo's *id* with the mother's *superego*.

3.4.5 Jo's Id with Beth's Superego

Beth tells Jo implicitly that she is ready to face death and she feels that she gets closer to it. Jo does not accept Beth to say such a thing and wants to stop the process of Beth getting closer to death, as she says, "I'll stop it." (*Little Women* 01:21:07–01:21:08) in **Picture 4.5** which uses very long shot. She wants something to happen according to her will, while in reality that people will die by God's will, as Beth says, "We can't stop God's will." (*Little Women* 01:21:50–01:21:52) in which Jo replies, "Well, God hasn't met my will yet. What Jo wills shall be done." (*Little Women* 01:21:52–01:21:55) as seen in a medium long shot of **Picture 4.6**.

The *id* is the home to impulses and it has no rationality. Jo's sayings which mean that she wants to stop the process of getting closer to her sister's death is not rational as she wants to decide something beyond her control, according to her will. Thus, it is the *id*. The *ego* is to manage between the impulses of the *id* and the *superego*. In this case, it is inclined to the *id*, as Jo expressed. While the *superego* which is the values— in this case that people will die by God's will, as Beth said. However, Jo replies that what she wills shall be done— it is her *id*. Therefore, it is Jo's *id* with Beth's *superego*.

3.4.6 Jo's Id with Meg's Superego

Jo does not want Meg to be married. She asks Meg to cancel the wedding and run away together, as seen in **Picture 4.7** which uses middle close up. However, in the end, she accepts that her sister wants to be married, even though she hates the feeling that her sister leaves her.

Jo's big desire to cancel her sister's wedding and run away is her impulse. It is her *id*, as the *id* is the home to impulses. Moreover, the *id* is guided by fantasy through visual imagery. Other than Jo's desire as such, she wants Meg to pursue her career as an actress and not married to have liberty, therefore they able to pursue their career and have a life together. Jo also promises to help with the house chores and to support Meg financially. Jo's desire as she expressed is her fantasy to imagine they both have a beautiful life together by pursuing their career. Thus, it is Jo's *id*. The *ego* is to manage between impulses of the *id* and the *superego*. Initially, Jo is

inclined to her *id*. The *superego* is values from parents or society. In society, one has the right to marry. Therefore, Meg's right to marry is the *superego*. Likewise, Meg explains to Jo that she wants to marry the person she loves and start a family. At last, Jo accepts it— meaning that it is the result of her *ego* that manages between her impulses (*id*) and the *superego*.

3.4.7 Jo's Id with the Society's Superego

Further, Laurie declares his love to Jo and asks her to be his life partner. But Jo's feeling is not the same as his and besides that, Jo still holds to her principle, as she says "Teddy, I don't believe I will ever marry. I'm happy as I am, and I love my liberty too well to be in any hurry to give it up" (*Little Women* 01:39:00–01:39:09). After a long time later, Jo's feeling changes. She feels lonely and she wants to be loved, she changes her mind to accept Laurie if he asks again, as seen in a middle close up of **Picture 4.8**. But in the other part of her, she does not accept that society perceives women only fit for love and not other things such as having ambition and passion.

Jo wants liberty, meaning that she only wants to pursue her career without being limited by being married with someone. Jo holds to her liberty principle. Jo's desire to choose that way is her *id*, as the *id* is an impulse. After a long time, her feeling changes that she wants to be loved— meaning that her *id* changes, as the *id* is seeker of pleasure and in this case, she wants to have a pleasant life by being loved. Yet,

regardless of it, she does not accept that the society perceive women as such and she feels emotional regarding it— her impulse to express her opinion is her *id*.

3.4.8 Jo's Ego with the Society's Superego

In a close up of **Picture 4.9**, when Jo writes a letter for Laurie regarding her changed feeling, one of her writings is “I used to think that the worst fate was to be a wife. I was young and stupid. But now I have changed.” (*Little Women* 01:44:52–01:45:00). Previously, Jo is inclined to her *id*. The society view a woman as someone who marries. This social view is the *superego*, as the *superego* is values from parents or society, and in this case is from society. The *ego* is to manage between the *id* and the *superego*. At this moment, Jo's *ego* manages them both. She thinks that apparently being a wife is not horrible, as is the *superego* of the social view.

3.4.9 Jo's Id with the Mr. Dashwood's and Society's Superego

Further, in **Picture 4.10** which uses medium long shot, Jo and Mr. Dashwood are in a discussion regarding the right ending for Jo's novel. Initially, she wants the main character to not be married by the end. Mr. Dashwood explains the reason why the main character should be married. Jo still thinks that it is not the right ending. After Mr. Dashwood persuades her for the reason that no one will buy the novel and it will be not worth printing if its ending as she wants, she finally chooses to end her novel with the main character is married.

Initially, Jo is inclined to her *id*. She wants the main character in her novel to be such— it is the *id*, as the *id* is impulses and desires. Mr. Dashwood explains to Jo, that girls want to see women married and if the novel's ending such a way, it will sell. From Mr. Dashwood's sayings, it implies that the girls as the society expect women to be married— this social view is the *superego*, as the *superego* is values from parents or society. Jo is still inclined to her *id*, thinking that it is not the right ending. The *ego* is to manage between impulses of the *id* and the *superego*. After Mr. Dashwood persuades her, she finally accepts the main character in her novel to be married. At this point, Jo's *ego* manages between her desire (*id*) and what the society perceives better (*superego*).

3.4.10 Jo's Id

In the end, Jo truly wants to have a life partner. She becomes together with Friedrich which can be seen in a medium long shot of **Picture 4.11**, at the moment of Marmee's birthday. She does not end up with Laurie because he has engaged with Amy. Furthermore, one day, Friedrich visits the house of March family, meets Jo, and since then, their love unites. The *id* is seeker of pleasure and the home to impulses. Jo truly wants to have a life partner is the *id*. She seeks a happy life by being loved by a life partner and in order that she will not feel lonely anymore.

3.5 Psychoanalytical Conflict

Psychoanalytical conflict arises from the *id*, *ego*, and *superego*. Jo's psychoanalytical conflicts are as follows:

3.5.1 Jo's Id with the Society's Superego

Jo wants to go fight with her father who volunteers for the Union Army. However, she cannot join and she feels that she cannot get over her disappointment in being a girl— meaning that she thinks being a girl is limiting her to do several things, as seen in **Picture 4.1**. In this case, the conflict is between her wishes from within— wants to go fight with her father, and the external social reality of prohibition— that as a girl, she is prohibited to join.

3.5.2 Jo's Id with Her Mother's Superego

Jo does not sign her real name in the manuscript for the reason that her mother will not like her to write stories about duels and killing, as seen in **Picture 4.2**. She does not want to make her mother worry, even though she can sign her real name if she wants to. In this case, Jo has an inner conflict that is between instinctual urge— her desire to write such stories, and internalized value and prohibition— that her mother does not agree for her to write them, as societal prohibitions and values are internalized in the form of a *superego* structure and transmitted by socialization agent such as parents.

3.5.3 Jo's Id with Aunt March's Superego

Jo intends to have her own way— meaning that she has her own liberty by being not married, pursue her career as a writer, and have a life of her own. In psychoanalytical conflict, between the pleasure principle and the reality principle, there is a conflict between demands and wishes from within and external social reality. Jo intends to have her own way is her wish from within. As seen in **Picture 4.3**, in this moment, Jo is the opposite of what Aunt March said, that is no one makes their own way, and as a woman, Jo will need to marry. Aunt March's sayings imply that in the society, no woman makes her own way by not being married— it is the external social reality. Jo argues with Aunt March, and even though the external social reality is such, Jo still holds to her principle of making her own way.

3.5.4 Jo's Id with the Mother's Superego

Jo decides to sell her hair by cutting it off to get the money. She does such in order to help her mother by giving the money for the mother's transportation fee to visit the father who is sick. However, she actually feels very sad to lose her hair and cries, as seen in **Picture 4.4**. Jo has an inner conflict between the instinctual urge— she wants to keep her hair long, yet she wants to help her mother, and the internalized value— which is in another scene of the film, the mother says to her children to help each other. The mother's words are the societal value that is internalized, as transmitted by the socialization agent, which in this case by the parent.

3.5.5 Jo's Id with Beth's Superego

In **Picture 4.5**, Beth tells Jo implicitly that she is ready to face death and she feels that she gets closer to it. In Jo, between the pleasure principle and the reality principle, there is a conflict between demands and wishes from within— that she wants to stop the process of Beth getting closer to death and the thing that she wills; wants her sister to be still alive shall be done by God, and the hard reality— the possibility of Beth will die soon.

3.5.6 Jo's Id with Meg's Superego

Jo does not want Meg to be married. There is a conflict between demand and wish from within— that she asks Meg to cancel the wedding and run away together, and the hard reality to Jo— that her sister will be married soon, as seen in **Picture 4.7**. Other than to cancel the wedding, Jo's wish from within is that she wants Meg to pursue her career as an actress and not married to have liberty, therefore they able to pursue their career and have a life together. However, Meg still chooses to be married and Jo finally accepts it, even though she hates the feeling that her sister leaves her.

3.5.7 Jo's Id with the Society's Superego

In this case, Jo's conflict is between her wishes from within— that she wants liberty; meaning that she only wants to pursue her career without being limited by being

married with someone, and the reality– that Laurie is eager to ask her to be his life partner. Other than that, her conflict is between her demands from within– she does not accept what society perceives of women, and the external social reality of constraint– that society perceives women only fit for love and not other things such as having ambition and passion, as seen in **Picture 4.8**.

3.5.8 Jo's Id with the Mr. Dashwood's and Society's Superego

As seen in **Picture 3.10**, Jo's inner wishes is that she wants the main character in her novel to not be married. However, Mr. Dashwood said that girls want to see a woman married and the novel will not sell if the ending is according to Jo's desire. The girls, as part of society, expect a woman to be married– it is the external social reality. Initially, Jo still debates with Mr. Dashwood, thinking that it is not the right ending if the ending is what he suggested. Yet, after Mr. Dashwood persuades Jo by reason of no one will buy the novel and it will not worth printing if the ending is according to her desire, finally Jo accepts that the main character in her novel is married.

3.6 Anxiety

3.6.1 Jo's Id with the Society's Superego

Jo wants to go fight with her father in the Union Army, but as a girl she cannot join the father. She is disappointed that as a girl she cannot do certain things,

as seen in **Picture 4.1**. She cannot get over her disappointment in being a girl. Jo's anxiety in this case is neurotic anxiety. It is the unconscious fear of being punished for impulsively displaying *id*-dominated behaviour. The fear of being punished is that if she joins her father, while as a girl she actually cannot. While displaying *id*-dominated behaviour is that if she forces to go fight with her father.

3.6.2 Jo's Id with Her Mother's Superego

Jo does not sign her real name in the manuscript by reason of her mother will not like her to write stories about duels and killing, as seen in **Picture 4.2**. She does not want to make her mother worry. She experiences neurotic anxiety which is the unconscious fear of being punished for impulsively displaying *id*-dominated behaviour. The unconscious fear of being punished is that if her mother knows that she writes stories with those themes, therefore she does not sign her real name. Further, impulsively displaying *id*-dominated behaviour is that she writes such stories.

3.6.3 Jo's Id with the Mother's Superego

Jo decides to sell her hair in order for her to get the money, to help her mother pay the transportation fee to visit the father who is sick. However, at the back, she actually feels very sad and cries about losing her hair, as seen in **Picture 4.4**. She experiences neurotic anxiety, which is the unconscious fear of being punished for impulsively displaying *id*-dominated behaviour. Her mother taught her

a value that is to help each other. If her mother knows that she actually feels very sad about losing her hair to help, she is worry that it will cause her to feel uncomfortable towards her mother, therefore she cries at the back.

3.6.4 Jo's Id with Beth's Superego

Beth tells Jo that she feels the process of getting closer to death. Jo says that she wants to stop the process, as seen in **Picture 4.5**, and what she wills shall be done by God. Jo denies the possibility of her sister will die soon. She experiences reality anxiety (or objective anxiety). It is defined as a fear of real-world dangers, which in this case is the possibility of losing her sister.

3.7 Ego Defense Mechanism

The ego defense mechanism is used to defend oneself from anxiety. Jo uses ego defense mechanisms as follows:

3.7.1 Jo's Id with the Society's Superego

Jo cannot get over her disappointment in being a girl, as seen in **Picture 4.1**; that as a girl, she cannot join to go fight with her father in the Union Army. The ego defense mechanism that is projected by Jo is denial, in which it entails denying the existence of an external threat for her. She denies that as a girl, she is limited to do certain things.

3.7.2 Jo's Id with Her Mother's Superego

Jo projects a defense mechanism that is denial in this case. Denial entails denying the existence of an external threat. In Jo's writing process regarding duels and killing stories, she denies that actually, her mom does not accept for her to write such stories. Subsequently, as seen in **Picture 4.2**, she decides not to sign her real name in the manuscript in order that her mother will not know that she writes such stories.

3.7.3 Jo's Id with the Mother's Superego

Jo decides to sell her hair to get the money and help her mother to pay the transportation fee. In front of her mother, she seems fine about losing her hair. In the end, after Jo helps her mother, she actually feels very sad about losing her hair, as seen in **Picture 4.4**— meaning that in the process of cutting off her hair, she projects an ego defense mechanism that is repression, which is unconsciously forgetting of something that causes her discomfort or pain. She thinks as if she is fine about losing her hair— she represses the feeling that she is sad about losing it. Even though in the end, she feels her actual feeling.

3.7.4 Jo's Id with Beth's Superego

Jo's sister, Beth tells Jo implicitly that she is ready for death and she feels that she gets closer to it. Jo denies by saying, "Don't say that." (*Little Women*

01:20:43–01:20:44) and she wants to stop Beth’s process of getting closer to death as she says, “I’ll stop it” (*Little Women* 01:21:07–01:21:08). Beth replies that as humans cannot stop God’s will. However, Jo replies that God has not met her will—that what she wills shall be done, as seen in **Picture 4.6**. At this moment, Jo uses an ego defense mechanism that is denial, which entails denying the existence of an external threat—in this case, the possibility of Beth will die soon.

CHAPTER 4

CONCLUSION

The main character “Jo” is analysed with a psychological approach that is psychoanalysis (*id, ego, superego*), a theory by Sigmund Freud. Her *id, ego, superego* processes along the story are being analysed, including her principles that turned into opposites over time, related to her psychological. The analysis shows that initially, she turns down Laurie’s proposal as she does not feel the same way as Laurie, and she still holds to her liberty principle and focuses on her career. As time goes by, even though she still thinks that women should not be perceived as only fit for love and that women have ambition and passion, she realizes that she feels lonely and needs to be loved by a life partner. Jo’s principle has changed that being a wife is not as horrible as she thinks this long time.

Her other principle regarding her work– she decides as she writes down the story that the main character must not be married and she sticks to the principle. Further, even though at first, she still debates that marriage is not the right ending, she finally accepts that the main character is married as the editor persuades her for the reason that no one will buy her novel if she ends it according to her desire.

There are psychoanalytical conflicts in Jo. Some of them are she denies the possibility of Beth will die soon, and relating to marital status, such as Aunt March tells Jo to get married; while Jo intends to have her own way, and Mr. Dashwood

as an editor tells Jo to make the main character in her novel to be married; whereas Jo wants to hold to her principle that the main character is not married. Further, the anxiety that is shown by Jo is neurotic anxiety and reality anxiety. As for ego defense mechanism, she shows some types of it– that is denial and repression.

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APPENDIX



1.1 00:35:41



1.2 00:02:17



1.3 00:02:35



1.4 00:18:15



1.5 00:05:47



2.1 01:09:39



2.2 01:13:12



2.3 01:55:37



3.1 00:03:54



3.2 00:22:04



3.3 00:05:30



3.4 00:12:51



3.5 00:13:43



3.6 00:49:31



3.7 01:08:23



3.8 01:32:24



3.9 01:35:46



3.10 02:03:10



4.1 00:14:50



4.2 00:22:02



4.3 00:35:24



4.4 01:13:18



4.5 01:21:08



4.6 01:21:53



4.7 01:31:54



4.8 01:42:50



4.9 01:45:00



4.10 02:02:54



4.11 02:08:42



5.1 00:51:53



5.2 00:51:40



5.3 00:23:50