

**THE STUDY OF PSYCHOANALYSIS OF MAIN CHARACTER IN
“THE ADVENTURES OF HUCKLEBERRY FINN” BY MARK TWAIN**

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Abstrak: Psychology can be narrowly defined as the science of the soul. While literature is the science of art with writing. So if interpreted as a whole, literary psychology is a science that examines the work of literature from a psychological angle. Psychological analysis of literary works are talking about humans. The difference is that literature speaks of human created (imaginary man) by the author, while psychology speaks of man created by God who in real life in the real world. Though human traits in literary works are imaginary, but in describing the character and soul the author makes man who lives in the real world as a model in his creation. Moreover one of the character's demands is the psychological dimension of the character, in addition to social and physical dimensions. The selection of novel *The Adventures of Huckleberry Finn* by Mark Twain as a study material, motivated by the desire to understand aspects of the personality of Huck's character. Problem of the study in this research divide into two, namely: 1. How the psychological conflict experienced by the main character in the novel *The Adventures of Huckleberry Finn*. 2. How the personality description of the main character is depicted in the novel *The Adventures of Huckleberry Finn* based on Sigmund Freud's psychoanalysis personality theory. In this study, the author uses the theory of psychoanalysis Sigmund Freud about *Id (Das Es)*, *Ego (Das Ich)*, and *Super ego (Das Ueber Ich)* using a literary psychology approach. This research is descriptive qualitative research. Sources of data used are written data and literature. Technique of collecting written data is technique of read-record and documentation. Using descriptive method in analyzing data.

Keywords: Psychoanalysis, Characterization, *The Adventures Of Huckleberry Finn*.

INTRODUCTION

Literature, by term, comes from the Latin word “littera” which means letter. Meanwhile, according to the Sanskrit language, the “shastra” is absorbed into the Indonesian language means to be a writing that has the beauty of meaning or certain beauty. So literature is anything written or printed, worth of art in the form of the beauty of meaning and others.

Meanwhile, according to Atar Semi (1984: 2), Literature is a form and result of creative art work whose object is human and its life using language as its medium. In line with Atar Semi, Sapardi explained that the literature is a social institution that uses language as a medium. Language itself is a social creation. Literature presents a picture of life, and life itself is a social reality. As a creative work that is a reality of social life, literature must be able to give birth to a beautiful creation and trying to channel the needs of human beauty by looking at the surrounding conditions. In addition, literature must be able to be a container to deliver ideas thought and felt by writers about the life of mankind.

However, the events that occur in the mind of an author who is often the subject of literature, is the reflection of his relationship with others or with society and foster certain social attitudes or even to trigger certain social events. The approach to literature that considers societal aspects is called the sociology of literature by using text analysis to know its structure, to then be used to understand deeper social phenomena outside the literature (Damono, 2003: 3).

Novel *The Adventures of Huckleberry Finn* was born in the midst of society as a result of the author's imagination and is a reflection of the surrounding social phenomena. Therefore the presence of this work is an integral part of life in its day. Goldmann (1970: 548) argues that literary works cannot only be viewed as a static structure, but also a dynamic structure that is directly or indirectly influenced by the experience and environment of the author.

First published in 1885, then several times undergoing transformation, either through print media, film, or the transfer of some languages (translation). *The Adventures of Huckleberry Finn* is a work that tells of a quest for freedom. In it Mark Twain much opposed racial prejudice at that time. Spicy, but full of depth, this work also had become a major controversy. Some parties even ban this novel on the library shelves. This controversy continues for the present until there are voices against it as mandatory reading in schools.

Apart from the controversy, *The Adventures of Huckleberry Finn* is widely praised as a novel full of humanitarian values. Mark Twain himself referred to it as "*my work that displays the defeat of common sense in form it with conscience*". This novel contains the story of *Huckleberry Finn* adventures which is commonly called Huck. He is a typical brave boy. Opened in the presence of Huck at the dwellings of Widow Douglas and Miss

Watson who treated him so civilized that one day his cruel father came. Why cruel? In addition to drunkenness, Huck's father also often beat him.

Besides the dark side, there are innocent sides of humor in some parts of the novel. And the most touching part is that when Huck decides to release Jim as a slave, it shows an impulse *Id* in Huck. In fact, in religion it creates sin, and Huck consciously does it shows the existence of *Ego* in Huck. And Huck ends up fighting with his conscience. Like when Huck tricked a white man who might catch Jim as a runaway slave, in this case the Huck's *Ego* lost to *Id*. Huck said that in his raft there he and his father who was exposed to smallpox so no one dared to get close to peep because they do not want to get infected. Though there is Jim. Huck protects him, showing *Super Ego* inside Huck. It was Huck's decision; he was ready to accept any risks. Sinful, blamed, perhaps even ostracized. He remembered his journey along with Jim. And that's amazing! Especially when considering how much Jim loves him. And once again *Id* wins against the other side in Huck, the *Super Ego* has lost against the *Id*.

Before describing the relationship between psychology and literature, which gave rise to the approach of literary psychology, psychological understanding will be described first. In General Psychology, Ahmadi (2009: 1) argued that psychology is a science that studies the soul, both about the various symptoms, the process, and background; briefly called psychology. In psychology, the behavior or activity that exists in an individual or organism is deemed not to arise by itself, but as a result of a stimulus that concerns the individual or the organism. In this case behavior or activity is considered as an answer or response to the stimulus that hit it. (Ahmadi, 2009: 3)

In its development, psychology as a science develops in accordance with the scope of the study. With so many branches growing, Walgito finally distinguished him into general psychology and special psychology. General psychology examines and studies human activities that are reflected in general, mature, normal, and cultured behavior. General psychology sees humans as if apart from their relationship with other human beings. Special psychology examines and discusses aspects of the specificity of human psychic activities. (Walgito, 2004: 23)

According to Ratna (2004: 350), "Literary Psychology is a text analysis taking into account the relevance and role of psychological studies". That is, psychology plays an important role in analyzing a literary work by working from the psychological angle of the

literary works both from the author, character, and readers. By focusing attention on the characters, it will be able to analyze the inner conflicts contained in the literary work. In general it can be concluded that the relationship between literature and psychology is very close to melt and gave birth to a new science called “Literary Psychology”. That is, by examining a literary work through the approach of Literary Psychology, indirectly we have talked about psychology because the world of literature cannot be separated with psychological values that may be implied in the literary work.

As Nurgiyantoro (2007: 37), reveals how the relationship between events with each other, its relation to the plot that is not always chronological, its relation to figures and characterizations, with background and so on.

Beginning with identifying and describing how the situation in each incident, plot, character and characterization, background, point of view, and others. Continues by explaining the function of each element in supporting the overall meaning, and how the relationship between elements that together to form a totality of unified meanings.

When the concept of structure is generally often expressed in the form of buildings, objects, and others, different from the structure contained in a literary work; as Goldmann said (Faruk, 1999) the structure of literary works is a product of the structure of transindividual subjects that have a coherent and integrated structure. Literary work is an expression of the worldview imaginary and in expressing the worldview authors create the universe of figures, objects and relations imaginatively in the opinion Goldmann has a thematic structure concept.

Jassin (in Nurgiyantoro, 2005: 16) limits the novel as a playful story in the human world and the objects around us, not deeply, depicts more of a moment than one's life and more about an episode. And to properly understand the content of the novel, the reader cannot finish reading in one sitting. (Jassin in the book by Nurgiyantoro, 2007: 10).

Wellek and Warren (in Nurgiyantoro, 2007: 24) argue that the element of extrinsic is an element from outside which also influence the creation of literary works. Extrinsic elements include biographies of authors who have attitudes, beliefs, and worldviews. The state of the environment when the work was created, as well as the history of the development of literary works can affect literary works.

The main element of the builder of literary works (novels) that are inside the literary work. It can be said that the intrinsic element is the element in the story itself. The

element is not just one, but some parts are still divided again into sub-section with its own portion.

Because intrinsic elements contribute to building a story, the integration between these elements is very important in order to produce a good work of literature (novel). Which is through the glasses of the reader, all of these elements (stories) is what we encounter real when we read a literary work (novel).

The elements referred to Nurgiyantoro (2007: 23), to mention some, for example, events, stories, plots, characterizations, themes, background, point of view of storytelling, language or style of language, and others.

METHOD

Etymologically the method derives from the Greek word “*Metodos*” which means the path or way in relation to the scientific effort, then the method of raising the problem of work to deepen the object of the target science concerned, so that the object of the problem is solved. Research method is basically a scientific way to get data with a specific purpose and usefulness (Sugiyono, 2013: 2).

Method is the main way that researchers use to achieve goals. Thus the method chosen based on the consideration of the suitability of the object to be studied. This is done so that in the research can produce a result in accordance with the expectations of researchers. So what the meant by methods is the steps that must be done by researchers with predetermined expectations.

The method of literary research is the way chosen by the researcher by considering the form, content, and literary nature as the subject of the study. In the method, there are techniques and approaches. Thus, the literary research method will contain the scholarly approach (perspective) and the analytical techniques used. Accurate research methods, will certainly apply approaches and techniques of research that tells (Endraswara, 2008: 8-9).

This research uses descriptive analysis method. Descriptive analysis method is the way of depiction of data and analysis in literary criticism. Criticism requires the depiction of data as it is. That is, that depicted in literary criticism according to existing reality, no need to add other things. This kind of research technique in literary criticism is called qualitative descriptive. Qualitative descriptive emphasizes the delineation of data through words (Endraswara, 2013: 176). According Ratna (2008: 39) descriptive analysis method is a method used by analyzing and describing data to describe the state of the object under

study that became the center of research attention. In other words, descriptive analysis method is used to describe and then describe the state of the object under study with the things that become the center of attention.

Descriptive research does not provide treatment, manipulation, or alteration to independent variables, but describes a condition as it is. In this study the data is a literary work in the form of a novel entitled *The Adventures of Huckleberry Finn* by Mark Twain.

Sources of data used in this study are written data and literature. The main data used is the novel *The Adventures of Huckleberry Finn* by Mark Twain. The novel was first published in 1885. Published by publisher Penguin Popular Classic in 1994, with 288 pages consisting of 43 chapters is the novel that became the reference of researchers in data retrieval.

The data in this study are texts in Mark Twain's *The Adventures of Huckleberry Finn* novel that identifies the character of Huck.

Techniques of collecting written data that used are reading and documentation techniques. Read-take notes are used to search for and find data contained in Mark Twain's *The Adventures of Huckleberry Finn* novel. Both techniques are combined to obtain data in accordance with the direction of research.

FINDINGS AND DISCUSSION

To analyze the novel *The Adventures of Huckleberry Finn* by Mark Twain using the analysis of personality type Sigmund Freud, by reading and re-understanding the data that has been obtained intensively and repeatedly. After reviewing 10 chapters, 47 quotes have been obtained. With 43 *Id* quotes, *Ego* 15 that quotes and 9 *Superego* quotes.

As a developing figure, Huck's character is quite easily understood even though it must be read repeatedly. Concerning his wishes, his way of thinking, and his decisions, Huck's character has its own way of showing, whether it is written explicitly or impliedly. For example, when Huck fought between his desires (*Id*), his consideration (*Ego*) and the norm in society (*Superego*) as listed in the following quotes:

I tried to make out to myself that *I* warn't to blame, because *I* didn't run Jim off from his rightful owner (*Id*) (Mark Twain, 1994: 91)

..... 'Let up on me – it ain't too late, yet – I'll paddle ashore at the first light, and tell.' (*Superego*) (Mark Twain, 1994: 92)

I was paddling off, all in a sweat to tell on him; but when he says this, it seemed to kind of take the tuck all out of me. (*Ego*)
 Well, I just felt sick. But I says, I *got* to do it – I can't get *out* of it. (*Superego*)
 (Mark Twain, 1994: 93).

Data 1 shows that Huck's personality is quite complex and often fluid. Huck's character feels that allowing Jim to be free is wrong, but even so he does not have the heart to hand it over to the authorities. Huck continues to fight between his desires and his beliefs. Complex and need more information about the decision of Huck's character to understand his character.

CONCLUSION

Based on the analysis, it can be concluded that Huck is a thirteen-year-old boy, son of the town drunkard. Huck is a protagonist and the narrator of the novel. The journey begins after escaping from his abusive-drunkard-father, along with Jim, an escaped slave, and spends most of the novel by traveling down the Mississippi River. Though he is uneducated, Huck survives by relying on his wits. He is thoughtful, intelligent, and willing to come to his own conclusions about important matters, even when these conclusions contradict society's norms. Nevertheless, Huck is still a boy, and is influenced by others, particularly by his friend, Tom.

Huck is a developing figure, who is a story character who undergoes changes and developments in line with the development and change of events and plots are told. From the very beginning of the novel to the last chapter, Huck is portrayed as a figure of a boy, who is full of inner turmoil with decisions that change according to the conditions he is experiencing.

The figure of Huckleberry Finn only describes the psychological aspect, where he is a intelligent, principled, wise and fair person, though often indecisive about his decisions contrary to the norms prevailing in society. Judging from the various attitudes and decisions in dealing with the situation, Huck's character more often put his *Id* that is still pure first. He prefers his friendship to Jim and is faithful to the end even though it is a legal sin in his society. Huck no longer cares about the norms of society and continues to do 'sinful things' that helps to free Jim from slavery.

SUGGESTION

This research only discusses the element of characterization of the main character and personality aspect of the main character. When further research is conducted on literary psychology based on Sigmund Freud's theory, it is expected to not only use this research results but some other research results as reference research as well.

It is hoped that after reading this research, the reader can better understand the meaning that Mark Twain wants and/or has delivered in *The Adventures of Huckleberry Finn*. So that the positive things can be understood and can be used as learning and experience for readers in everyday life.

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