

CHAPTER II

REVIEW OF LITERATURE

B.1. Theoretical Framework

1. Psychoanalysis

Psychoanalysis generally has several meanings, such as psychological practice, a form of the academic course, and a theory (Susanto, 2016). Psychoanalysis as a psychological practice means that psychoanalysis can be used to treat mental disorders by investigating the interaction between conscious and unconscious elements in the human mind. Psychoanalysis is the discovery of the human unconscious in mental life (Barry, 2017). Freud said psychoanalysis was a medical treatment method for his patients suffering from neurological disorders (Freud, 1920). Moreover, psychoanalysis as a form of academic practice and as a theory means that psychoanalysis is one of the analytical tools to explore the dimensions of the unconscious in various cultural phenomena, such as gender issues, consumption of literature, art, etc. The unconscious in science is an ongoing process in the academic world (Susanto, 2016).

Sigmund Freud is recognized as the first person to successfully mapped the human subconscious through the findings of his psychoanalytic theory (Bhakti, 2021). Psychoanalytic theory is the most comprehensive theory among other personality theories. The important role of the unconscious, along with sexual and aggressive instincts in regulating behavior, became Freud's monumental and phenomenal findings (Asmah, 2020).

Freud's original concept divided personality into three levels: the conscious, the preconscious, and the unconscious, known as the topographic model (Schultz & Ellen Schultz, 2017). The conscious is all the sensations and experiences we know at any given time. Freud considered the conscious as a limited aspect of personality because the conscious is only a small part of the thoughts, sensations, and memories that exist in a conscious state at a time. The unconscious contains the main driving force behind all behavior. The subconscious is the repository of forces that cannot be seen and controlled. Then, between the two levels is the preconscious, the repository of all our memories, perceptions, and thoughts that we are unaware of now but can easily be summoned into the conscious to recognize them.

However, Freud revised his idea of the three levels of personality and introduced them to the basic structure of personality: the id, the ego, and the superego (Schultz & Ellen Schultz, 2017). Freud added that the id, ego, and superego cannot be separated as parts of the mind. They are one, like the parts of a telescope or the colors in a painting.

1) Id

Id is derived from the impersonal pronoun "it" or the unowned component of personality (Feist & Feist, 2008). The id is the only component of the personality displayed at birth; hence all instincts and psychic energy reside in the id. The entirety of the id is unconscious and represents the unexplored darkness of our personality, a cauldron of unbridled excitement (B & Ewen, 2014).

The id transforms human biological needs into psychological tension. The id's goal is only one, which is to gain pleasure by reducing psychological tension (B & Ewen, 2014). Freud explains that the id works through a process called the pleasure principle. The id will try to fulfill its needs immediately and will not tolerate delays. It only recognizes instant gratification, so the id will push us to get whatever we want without caring about the wishes of others. Therefore, the id is a selfish, immoral, insistent, and rash component structure. What the id wants is just like the state of a newborn baby. It will cry loudly by kicking its legs if what it wants is not fulfilled without knowing how to get that satisfaction. Thus, the id can only do this through reflex actions and hallucinatory or fantasy experiences, which Freud calls primary-process thought (Schultz & Ellen Schultz, 2017).

2) Ego

Ego, which means "I," is a guardian or outer layer of the id. The ego simultaneously encompasses three levels of personality: the conscious, the preconscious, and the unconscious. It is the only component of personality that can interact with the environment (B & Ewen, 2014). Therefore, the ego is very logical and rational, the master of personality rationality. Although the ego is very aware of reality, it is still interested in gratification. However, the ego will still decide or delay when and how the instincts possessed by the id can be satisfied, or what is called the reality principle. Thus, the ego controls the id's impulses (Schultz & Ellen Schultz, 2017).

According to Freud, what distinguishes the ego from the id is when they learn to differentiate themselves from the outside world. The ego will continue to develop strategies to cope with the id's unrealistic and relentless demands for satisfaction. For example, growing children will be taught to relate intelligently and rationally to others in the outside world and develop their powers of perception, recognition, judgment, and memory strengths to satisfy their needs. Freud referred to these abilities as secondary thought processes (Schultz & Ellen Schultz, 2017).

The ego serves two masters simultaneously, the id and reality, and constantly mediate and compromises with their conflicting demands. The ego is always responsive to the id's demands because the strength gained by the ego is the energy possessed by the id. However, the id's demands must be controlled and postponed continuously. Otherwise, the impulses of the id will dominate and tear down the wall of ego rationality. Freud argues that we must be able to protect ourselves from the immoral id by performing various unconscious mechanisms to defend the ego or face the anxiety that arises from not fulfilling the id's demands (Schultz & Ellen Schultz, 2017).

a) Anxiety

The task that the ego has is a very difficult one. Because the ego has to serve three masters and three threats of harm that it constantly receives: from the outside world, the libido, and the harsh nature of the superego, the ego must also respond to some threats with anxiety. According to Freud, anxiety

is an emotion of intense discomfort, almost similar to intense nervousness (B & Ewen, 2014).

Anxiety is a normal reaction to environmental changes that cause discomfort and arouse the person as if danger threatens his life and needs to be avoided (Roan, 1979). Anxiety is a condition characterized by feelings of fear accompanied by somatic signs that state the hyperactivity of the autonomic nervous system (Kusuma, 1997). In other words, any situation that threatens the comfort of an organism is assumed to produce a condition called anxiety. Freud saw anxiety as an important part of the personality system, which is a foundation and center of the development of neurosis and psychosis behavior. Freud said birth trauma is the prototype of all anxiety (Andri & Dwi P., 2007).

Sigmund Freud divided anxiety into three types: realistic, neurotic, and moral anxiety. *Realistic anxiety* is closely related to fear. This anxiety is defined as an unpleasant and unspecific feeling that includes the possibility of danger itself. (Feist & Feist, 2008). *Neurotic anxiety* is anxiety over the ego's uncontrollability of primitive instincts that could later lead to punishment. Neurotic anxiety is a free-floating anxiety, affecting the mind, carrying expectations, waiting for every opportunity to find justification for them. We call this condition expectant dread, or anxiety that contains hope, anxious expectation or desire accompanied by anxiety. The last is *moral anxiety*, it occurs due to conflict between the ego and superego. This moral anxiety expresses itself in the form of guilt or sin. Similar to neurotic anxiety,

moral anxiety is real, in the sense that the superego pressure on the ego that gives rise to moral anxiety refers to real authorities outside the individual (parents, law enforcement, society).

b) Defense Mechanism

Anxiety is a sign of threat that is directly directed toward the ego. Everyone must have a sense of anxiety that exists within them. To eliminate or cover it up, everyone will look for various ways to reduce it. The ego will handle the demands of reality, the id, and the superego as best it can. When anxiety becomes uncontrollable, the ego must protect itself. It does this unconsciously by suppressing the impulse or transforming it into a more acceptable and less threatening form. This technique is known as a self-defense mechanism (Boeree, 2006). The purpose of self-defense mechanisms is to suppress or push threatening impulses out of the conscious mind. The ego will protect situations or emotions that make people feel sad, threatened, unpleasant, and hurt; here, the ego will create defense mechanisms to deal with painful emotions and keep consciousness in a safe position.

We have seen that anxiety signals impending danger, a threat to the ego that must be resisted or avoided. The ego must reduce the conflict between the demands of the id and the demands of society represented by the superego. According to Freud, this conflict will always exist because there are instincts that always urge for satisfaction, while the taboos in society always work to limit this satisfaction. Freud believed that these defenses must, to some extent, always be in operation. Although defense mechanisms

vary in specifics, they share two characteristics that, when viewed in depth, are the same: (1) they are all denials or distortions of reality-necessary, but distortions nonetheless, and (2) they all operate unconsciously. We are unaware of them, which means that on a conscious level, we have a distorted or unreal picture of the world and ourselves (Schultz & Ellen Schultz, 2017). Freud divided self-defense mechanisms into eight types, repression, reaction formation, regression, displacement, projection, denial, rationalization, and sublimation. In this study, the type of self-defense mechanism used by Taylor Swift in her song is sublimation.

(1) Sublimation

In Freudian belief, sublimation is defined as the genital goals of Eros being repressed and replaced with cultural or social goals. In addition, sublimation can be interpreted as an ego defense mechanism aimed at preventing and or relieving anxiety by changing and adjusting the primitive id drive that causes anxiety into a form (behavior) that is acceptable and even appreciated by society. Sublimation is a form of diversion.

In the beginning, the term sublimation was designed as a conceptual tool within a specific frame of reference, that is, the conflict over the release of sexual drives. However, over time this term gained new and broader meanings in different contexts within psychoanalytic theory. When the theory was first designed, Freud defined sublimation as a way of achieving instinctual libidinal release and, at the same time, avoiding

the need for repression by placement of the goals and/or objects of these drives in culturally significant activities (Arlow, 1955). In the *Problem of Anxiety* (1926), Freud speaks of a "gentle" or "goal-directed" effort toward something and considers it the "beginning" of the sublimation process (Hartmann, 1955).

The most common definition refers to sublimation as the deflection of sexual drives from instinctual goals to goals that are socially or culturally more acceptable or valued. Also, there may be a change of object in the process. In this definition, sublimation is a special case of displacement, by which is meant that it includes displacement that leads to the substitution of a more worthy goal. Sublimation refers to a psychological process, this process is a change in energy mode, away from instinct and towards non-instinctual mode (Arlow, 1955). According to Hartmann, there are three sources of energy available for the sublimation process: (1) libido that has been neutralized; (2) aggression (angry feelings or violent actions resulting from disappointment or failure to achieve satisfaction or goals that can be directed at people or objects) that has been neutralized; (3) noninstinctive neutral energy that has been hereditarily available to the ego.

People who are implementing this mechanism choose to unleash their emotions or feelings on acceptable objects or activities. For example, a boss who is angry with the behavior of his employees will choose to release his emotions by doing sports. Another example is an artist who is

feeling sadness or anger will express the emotions they feel into the works they create.

3) **Superego**

The existence of the id and ego cannot represent a complete picture of human nature. There is still a set of powerful, unconscious beliefs that we acquire from childhood, namely the idea of right and wrong. Freud calls it the superego, or in everyday language, we know it as conscience (Schultz & Ellen Schultz, 2017). The emergence of the superego as the mediator between the id and ego is important in the structure of human personality. Without it, humans will not be able to distinguish what is good and what is bad for themselves. Superego is a conscience that recognizes good and bad (conscience). The superego refers more to morality, just like the id. The superego does not consider reality except when the sexual impulses and aggressiveness of the id can be satisfied in moral considerations. Freud states that a well-developed superego plays a role in controlling sexual and aggressive impulses through the process of repression. The superego cannot produce repression on its own, but it can instruct the ego to do so. The superego closely monitors the ego and judges the actions and intentions of the ego. Guilt arises when the ego acts or intends to act contrary to the superego's moral standards. Feelings of inferiority arise when the ego cannot meet the standards of perfection set by the superego. Thus, guilt is a function of the conscience, while inferiority feelings are rooted in the ego ideal. The superego does not bother with the ego's happiness. It strives for perfection with a horse's eye and unrealistically. Unrealistic here means that the superego needs

to consider the obstacles and impossible things for the ego to face in carrying out the superego's orders.

Indeed, not all superego demands are impossible to fulfill, just as not all demands of parents or other authority figures are impossible to fulfill. However, the superego resembles the id, which does not bother and does not care whether the set of conditions proposed by the superego can be practiced. The process of switching functions between the id, ego, and superego can be explained as follows. First, there is a need or desire that arises in the id which is then transferred to another object due to the inability of the id to distinguish the real function of the object. Second, the process of ego identification by retracing how the id obtained the image that resulted in the emergence of desire and trying to reduce the tension in it. This process will experience censorship or the ego's attempt to block the id from giving rise to destructive instincts and being accepted by the outside world so that the ego's defense mechanism appears. Third, the obstacles carried out by the superego as a representative of the outside world to direct the ego to cause a tense situation with the id to fight over the ego as a helper to master other systems.

2. Michael Riffaterre's Semiotic Theory

Semiotics comes from the Greek word *semeion*, which means sign, and *seme*, which means sign interpreter (Cobley, 2014). Semiotics is a branch of science that studies signs and everything that correlates with signs and the processes that apply to the use of signs (Van Zoest, 1993). In its beginning, semiotics was the study of sign systems that existed in the lives of human

societies. Theoretically, semiotics studies sign' production and interpretation, function, and benefits for human life (Ratna, 2015). The sign also can show the meaning hidden behind the sign itself. The presence of this sign represents something related to a particular object. These objects can convey information and communicate in the form of words. Therefore, semiotics is a collection of theories about how signs represent objects, ideas, situations, emotions, and circumstances outside the sign itself. Some of the best-known semiotic theorists are Ferdinand de Saussure, Charles Sanders Peirce, Roland Barthes, and Michael Riffaterre.

One of the best-known theorists in poetry semiotics is Michael Riffaterre. Riffaterre outlined his theories through a book entitled *Semiotic of Poetry*, published in 1978. At the beginning of its appearance, Riffaterre's semiotic theory was explicitly used to analyze a poem. Nevertheless, as it developed, Riffaterre's semiotic theory Riffaterre's semiotic theory can also be used to analyze other literary works.

Riffaterre (1978) says that the distinguishing factor between poetry and non-poetry is how a poetic text conveys its meaning. From this definition, Riffaterre further provides a more straightforward understanding of the meaning and structure of a poem. According to Riffaterre, the phenomenon of literature is a dialectic between the text and the reader. This concept provides more space for readers. In other words, the reader has the freedom to interpret the poem without being bound by the writer's intentions.

Riffaterre, in his book, *Semiotics of Poetry*, suggests two main things to produce meaning/concretization of poetry: (1) heuristic and hermeneutic or retroactive reading, (2) indirect of expression. However, in this study, the researcher only uses the heuristic and hermeneutic reading stages to analyze the signs of self-defense mechanisms in Taylor Swift's four songs.

1) Heuristic Reading

Heuristic reading is the first step in interpreting poetry semiotically. According to Pradopo (2007), heuristic reading is a reading based on the structure of the language or semiotically based on the conventions of the first-level semiotic system. In poetry, words not used in everyday language and odd word structures are often found. At the heuristic reading stage, the meaning of words and synonyms are translated or clarified (Endraswara, 2011). In heuristic reading, the "meaning" of a text will be obtained. "Meaning" is all the information at the mimetic level presented by the text to the reader, textual and referential, in accordance with the language. So, heuristic reading is the first level of semiotic reading, which is based on the linguistic structure that translates the "strangeness" of words and language structures to fit the colloquial language and word structures in effect. At this stage, the meaning of the poem will be found textually.

2) Hermeneutic Reading

Hermeneutic reading is done after heuristic reading and is the second level of semiotic system reading. Hermeneutic reading is a retroactive reading after heuristic reading by giving literary conventions (Pradopo, 2007). At this

stage of reading, the poem is interpreted as a whole. The signs found in the heuristic reading are found to have their true meaning.

B.2 Review of the Related Research

In this study, the researcher used several related studies, articles, and thesis/dissertations that were used as references to strengthen the analysis data and to add to the insufficiencies contained in this study. There are ten previous researches that the researcher used as references. These studies divided into four categories based on the object of research, the first object is a movie, the second is a novel, the third is a social media application, and the fourth is a song.

The first category is research that uses movie objects. There are three previous studies that have been selected by the researcher, which are Abdul Haris Habibi's research (2010) entitled *Self Defense Mechanism of Erin Gruwell in Richard Lagravenese' Freedom Writers Movie: A Psychoanalytic Approach* which focuses on the defense mechanism of Erin Gruwell's character in *Freedom Writers* movie. The purpose of this study is to show Erin Gruwell's defense mechanism. By using Sigmund Freud's theoretical approach on defense mechanism, this research concludes that in the film *Freedom Writers*, there are 8 types of defense mechanism performed by Erin Gurwel, namely denial, displacement, intellectualization, projection, rationalization, reaction formation, regression, and sublimation.

While Muhammad Miftahul Jannah (2016) conducted a study entitled *Anxiety and Defense Mechanism on Alan Turing in The Imitation Game Movie*. This study aims to explain the form and factors that cause Alan Turing's anxiety, as well as the type of defense mechanism he uses in *The Imitation Game* movie. Jannah

used Sigmund Freud's theory of anxiety and defense mechanism to analyze it. The results of this study show that Alan Turing's anxiety is realistic and moral anxiety. Therefore, to deal with his anxiety, Alan Turing did displacement and reaction formation as his defense mechanism.

The last research in first category is Werkey, Sili, & Asanti in 2020 conducted a study entitled *Moses' Anxiety and Defense Mechanism in Exodus: Gods and Kings Movie*. This research focuses on anxiety and defense mechanisms experienced and carried out by Moses, a character in the movie *Exodus: Gods and Kings*. By using Freud's theory of anxiety and defense mechanism. This research shows that Moses experiences three forms of anxiety, namely neurotic anxiety, moral anxiety, and realistic anxiety. This study also concluded that to cope with those anxieties, Moses used defense mechanisms in the form of repression, formation, isolation, denial, and aggression.

Then, the second category is research that uses objects in the form of novels. There are three previous studies that have been selected by the researcher, which are Gampang Nurtjahyo (2016) conducted research entitled *The Anna Leonowens' Anxieties and Ego Defense Mechanisms as Found in Elizabeth Hand's Anna and The King: A Freudian Psychoanalytical Approach*. This research aims to find out Anna Leonowen's anxieties and defense mechanisms against what happened to her during her career as a royal nanny in the Kingdom of Siam. Using Sigmund Freud's psychoanalytic approach, Nurtjahyo explored the main character's personality. The result of this study found that Anna Leonowen performs repression, displacement,

and reaction formation as her defense mechanism. She does so to create her comfort and avoid conflict;

Whereas Ritsnaini Zulfaisya & Hasnini Hasra (2020) who examined the defense mechanism in their research focuses to reveal the defense mechanism to overcome the anxiety in the main character of Laurie Halse Anderson's *Speak Novel*. The data used in this study are narratives and dialogues contained in *Speak* novel, which are then analyzed using Sigmund Freud's theory of defense mechanism. The results of this study show that there are 4 types of defense mechanisms as a strategy to solve the problems she faces, namely repression, rationalization, regression, and reaction formation. In addition, to deal with the anxiety and inner conflict she feels, Melinda Sordino uses projection, replacement, isolation, identification, and sublimation.

While Jihan Syahidah & Arido Laksono (2021) focuses to observe the defense mechanism factor of the main character in Karin Slaughter's novel *The Good Daughter*, namely Charlie Quinn. This research uses data in the form of literary text in the novel which is then analyzed using Sigmund Freud's defense mechanism theory. This study concludes that the factors that cause Charlie Quinn to defend are objective and neurotic anxiety. His defenses are intellectualization, repression, denial, regression, and displacement.

Then, the third category is research that uses objects in the form of social media applications. There is one recent research by Nila Fadhila Al Hakim, Setiawan Osi Rubianto, & Nur Aziz Afandi (2023) conducted a study entitled *Analysis of Use the Tiktok Application as A Self-Defense Mechanism of Denial*. This

study aims to analyze the *TikTok* application as a defense mechanism in the form of denial. The data sources used in this research are papers, books, and articles, and are analyzed using Sigmund Freud's theory of defense mechanisms. This study concludes that a person will tend to do other things that make him comfortable, namely playing the *TikTok* application, when he is feeling or being in an uncomfortable place. The use of the application can indicate a self-defense mechanism in the form of denial of circumstances that make discomfort.

The last category is research that uses objects song. There are three previous studies that have been selected by the researcher, which are Danty Ari Murti (2013) conducted research with the title *Defense Mechanism of Adele Reflected in Adele's 21 Album: A Psychoanalytic Approach*. This research focuses on the defense mechanism contained in Adele's album *21*. The data used in this research comes from Adele's album *21*. Later, the data was analyzed using Sigmund Freud's psychoanalysis theory. The results of this study show that there are defense mechanisms contained in the album, namely denial, regression, acting out, dissociation, compartmentalization, projection, reaction formation, repression, displacement, intellectualization, rationalization, undoing, sublimation, compensation, assertiveness;

Whereas Novia Putri Anindhita & Retno Wulandari (2015), in their research entitled *The Psychological Concepts in Taylor Swift's "Blank Space"*, focused on psychoanalysis in Taylor Swift's song *Blank Space*. The data used in this research comes from the lyrics and music video of *Blank Space*, in the form of passages of lyrics and scenes. The results of this study show that there are elements of Sigmund

Freud's psychoanalysis, such as Id, ego, superego, defense mechanism act, and symbolization.

Sukant Mukherjee (2016) conducted research entitled *A Psychoanalytical Study of The Nature and Appearance of Character by Analysing 6 Songs Each of Jim Morrison, Kurt Cobain, and Janis Joplin (Members of The Famous Club 27)*. This study focuses on understanding characters by analyzing their works from artists Jim Morrison, Kurt Cobain, and Janis Joplin. The data used in the research are the songs of these artists which are then analyzed using Sigmund Freud's theory of psychoanalysis. The results of this study show that Janis Joplin's songs show the high ego that works to satisfy her Id and Superego. The most significant defense mechanism he uses is "introjection". There was a noticeable difference in Cobain's songs, his superego was rarely displayed. Jim Morrison is one of the most complex minds, his ego is not there to satisfy his Id or superego, but is used to fuel itself. He uses his subconscious and id to show the power of his ego.

Among the categories described above, almost all previous studies have raised the same topic: anxiety and Sigmund Freud's defense mechanism. The only difference from previous researchers is the research object; the researcher chose three researches in each category, movies, novels, and songs, as well as one study that uses the object of research in the form of social media applications. Based on this, the researcher concluded that this research would differ from the previously described researchers.

In this study, even though the researcher will use the same theory, the theory of defense mechanism by Sigmund Freud. Nevertheless, in this research, the topic that will be studied has been focused explicitly on sublimation as a defense mechanism. The data will also be taken from the lyrics of Taylor Swift's songs “Mean”, “Innocent”, “Look What You Made Me Do”, and “Vigilante Shit”. Thus, there is a novelty in this research.

