

**SELF-DEVELOPMENT OF SUSIE SALMON IN ALICE SEBOLD'S
*THE LOVELY BONES***

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements
for the Degree of *Sanjana Sastra*
in English Letters



By

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**DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
UNIVERSITAS SANATA DHARMA
YOGYAKARTA
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And Declared Acceptable

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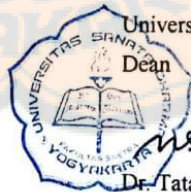
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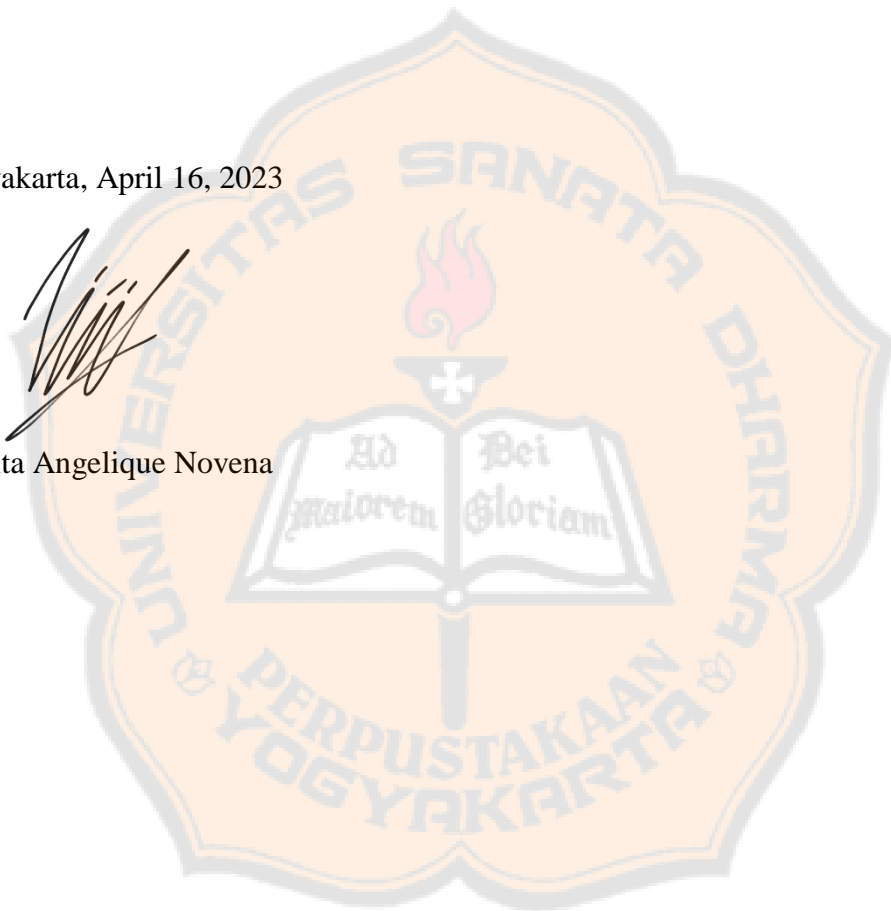
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Yogyakarta, April 16, 2023



Felisita Angelique Novena



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"This little girl's grown up by now,"

Susie Salmon, *The Lovely Bones*

"I am silver and exact. I have no preconceptions.

Whatever I see I swallow immediately

Just as it is, unmisted by love or dislike.

I am not cruel, only truthful,"

Sylvia Plath, *Mirror*

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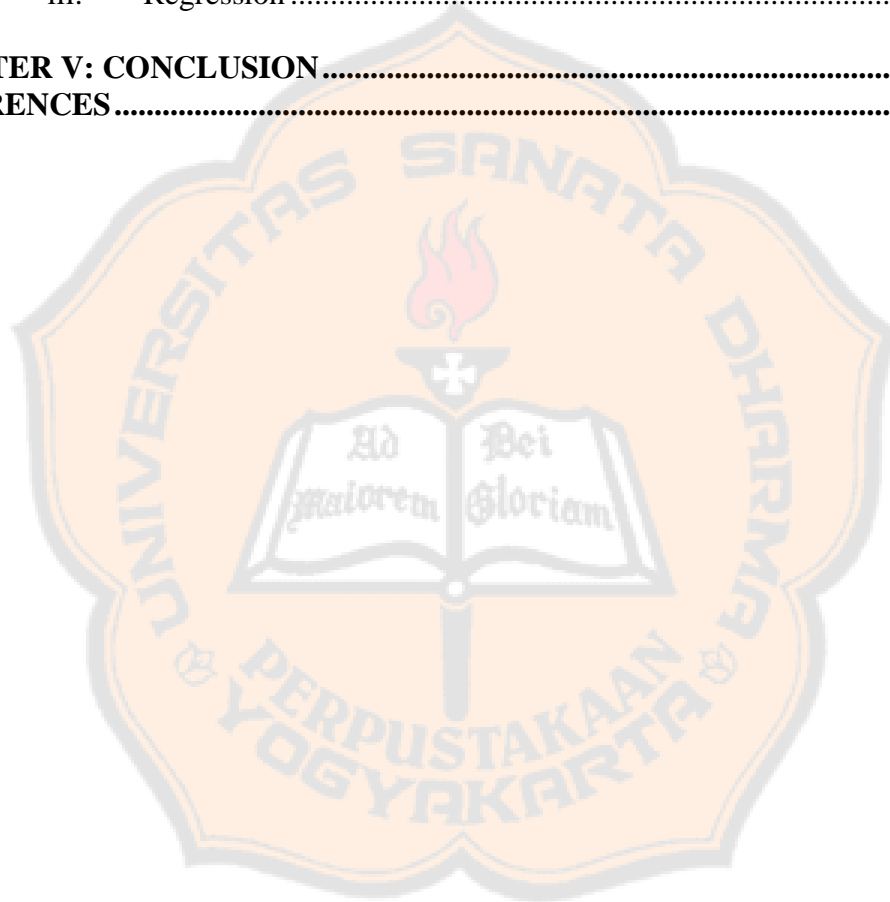
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ABSTRACT

NOVENA, FELISTA ANGELIQUE. (2023). **Self-Development of Susie Salmon in Alice Sebold's *The Lovely Bones***. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma.

Personality development is one part that supports the survival of human life psychologically. Psychologically, personality development is in the human unconscious for ninety percent. In this personality development, the researcher analyses Susie Salmon as the main character in *The Lovely Bones*. This personality development can change over time and can be influenced by various factors that are in the subconscious mind. The factors that influence the development of Susie's personality are then divided into family and environmental influences. Basically, through the two personality development factors, feelings become the foundation of existing changes, especially Susie, who has experienced a bad thing, her death which caused many things to happen. The foundation of Susie's feelings is explained through the interaction between the id, ego, and superego, resulting in the subconscious mind leading to instincts and defense mechanisms. In this interaction, it is interesting that Susie's subconscious mind keeps feelings as life instincts to defend her life. The defense mechanisms in denial, sublimation, and regression can be analyzed.

Researchers have two problem formulations that are the focus of this research. The first problem is the character and characterization of Susie Salmon. Moreover, the second problem is that the interaction of Susie's subconscious mind can affect her personality development.

This study was compiled using the method of literature and the psychoanalytic approach. With these methods and approaches, the novel *The Lovely Bones*, published in 2002 and written by Alice Sebold, became the primary source of this research. On the other hand, secondary sources were obtained through books related to the theory of psychoanalytic approaches, journals, character and characterization theory, and the novels used.

This analysis found that Susie Salmon, as the main character was cheerful, sincere, and had minimal concern during her lifetime. While at the time of her death, Susie became a person who likes to melancholy, spiteful, and care. With her death experience, Susie experienced personality development through her subconscious mind, which was moved by the id, ego, and superego, which intertwined interactions, giving rise to instincts and defense mechanisms of denial, sublimation, and regression in Susie.

Keywords: *defense mechanism, instinct, unconscious mind*

ABSTRAK

NOVENA, FELISITA ANGELO. (2023). **Self-Development of Susie Salmon in Alice Sebold's *The Lovely Bones***. Yogyakarta: Program Studi Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma.

Perkembangan personalitas merupakan salah satu bagian yang menunjang keberlangsungan hidup manusia secara psikologis. Secara psikologis, perkembangan personalitas berada pada ketidaksadaran manusia sekitar sembilan-puluh persen. Pada perkembangan personalitas ini, peneliti menganalisis Susie Salmon sebagai tokoh utama dalam *The Lovely Bones*. Perkembangan personalitas ini dapat berubah seiring berjalannya waktu dan dapat dipengaruhi berbagai macam faktor yang berada pada pikiran bawah sadar. Faktor-faktor yang mempengaruhi perkembangan personalitas Susie tersebut kemudian dibagi menjadi pengaruh keluarga dan lingkungan. Pada dasarnya melalui dua faktor perkembangan personalitas yang ada, perasaan menjadi pondasi perubahan yang ada, terutama Susie telah mengalami hal buruk yaitu kematian dirinya yang menyebabkan banyak hal terjadi. Pondasi perasaan Susie diterangkan melalui interaksi yang ada antara id, ego, dan superego yang menghasilkan pikiran bawah sadar menuju pada insting dan mekanisme pertahanan. Pada interaksi tersebut, menarik bahwa Susie dalam pikiran bawah sadarnya menyimpan perasaan sebagai insting hidup untuk mempertahankan kehidupannya, lalu mekanisme pertahanan berupa denial, sublimasi, dan regresi yang dapat dianalisa.

Peneliti memiliki dua rumusan masalah yang menjadi fokus dalam penelitian ini. Masalah pertama adalah karakter dan karakterisasi pada Susie Salmon. Selanjutnya, masalah kedua adalah interaksi pikiran bawah sadar Susie dapat mempengaruhi perkembangan personalitasnya.

Penelitian ini disusun dengan metode kepustakaan serta pendekatan psikoanalisis. Dengan metode serta pendekatan tersebut, novel *The Lovely Bones* yang terbit pada tahun 2002 dan ditulis oleh Alice Sebold menjadi sumber utama dari penelitian ini. Di sisi lain, sumber sekunder didapatkan melalui buku terkait teori pendekatan psikoanalisis, jurnal, teori karakter dan karakterisasi, dan novel yang digunakan.

Dari analisis tersebut ditemukan hasil bahwa Susie Salmon sebagai tokoh utama merupakan seseorang yang periang, polos, dan memiliki kepedulian yang minim saat masa kehidupannya. Sementara pada saat kematiannya, Susie menjadi seorang pemurung, pendendam, dan peduli. Susie dengan pengalaman akan kematiannya mengalami perkembangan personalitas melalui pikiran bawah sadarnya yang tergerak oleh id, ego, dan superego yang menjalin interaksi sehingga menimbulkan insting dan mekanisme pertahanan berupa penyangkalan, sublimasi, dan regresi yang ada pada Susie.

Kata kunci: *defense mechanism, instinct, unconscious mind*

CHAPTER I

INTRODUCTION

A. Background of the Study

Literature has touched many people for centuries. The view of literature is not just dynamics with poetry or drama. Furthermore, literature develops in many forms with its components. It is sufficient to explain that literature is present in many ideas and thoughts from low to high levels, which are poured into certain forms to produce literary work. It is also inseparable from its dynamics with social issues that occur around us and character development in literature. For example, it showed in the novel *Night* by Elie Wiesel, which adapts to the social issues he experienced during the German invasion and how his character as an oppressed Jew develops over time. According to Wolf (1980),

The central concern now becomes the state of the self, which is seen to result from the interaction of the developing child's psyche with those functions of the environment that are needed for their life-sustaining and self-evoking impact (p. 42).

Personality development in humans is a highlight of the dynamics of human life. In science, a person's personality plays a good role in building sustainable experiences in a lifetime (Schultz, 2017). Personality development allows humans to have the right choices that determine the path to the end of their life story. The answer to why their lives are planned, and unplanned has to do with the personal development of each person. It is like saying that a person's personality is a long-term personal character, which is stable and not easily broken or changed (Spielman, 2017, p. 366). The different personalities of each individual make them unique humans.

According to Freud via Ryckman (2008), personality is often associated with three parts mental conscious, preconscious, and unconscious. From the three sections, it is explained that a person's personality is honed consciously and subconsciously. On the other hand, there is an intermediary between the conscious mind and the unconscious called the preconscious. Of the three parts, the unconscious mind is the most influential in developing one's personality. An interesting observation is that ten percent of ours are conscious, and the rest are unconscious (Spielman, 2017, p. 369). It means that the mental development of personality influences the condition between our conscious and unconscious minds.

The unconscious mind is divided into two crucial points. First, Freud describes instincts as an instinctive drive to motivate or redirect to a balanced position. In instinct, there are four characteristics of some bodily deficiencies, the satisfaction of goals from needs, the impulses that drive people to act, and the objects through which the instincts achieve their goals (Ryckman, 2008, p. 37). Furthermore, personality structure is also significant in the unconscious mind, with the most prominent structures being the id and superego. The id itself stands in the part of biology integrated with instinct. In comparison, the superego refers to social conditions that affect the individual.

At the last important point of the unconscious, there is a defense mechanism that acts to unite the id and the superego through the power of the conscious mind of the ego. These two points in this study will be the main focus of the object chosen by the researcher, namely Susie Salmon, the main character in the novel *The Lovely Bones*. In the next section, it is essential to see the character of Susie Salmon as the main character and her characterization as a character who relates to other characters and society.

The Lovely Bones is a 2002 novel by Alice Sebold about the death of a teenager named Susie Salmon, a girl murdered and raped by Mr. Harvey, who was none other than his neighbor (Dini, 2015). This novel does not stop telling about Susie's death, but further, Susie's life in the afterlife. An interesting fact about this novel is that, in general, the plot is taken from the true story of the author, who was raped when she was in college in 1981. The characters depicted by Alice Sebold adjust the perspective of that year. Susie Salmon, in the story, is described as an innocent blonde girl with perfect teenage ideals. Through the storyline, Susie in *The Lovely Bones* shows the development of her personality, including instincts and defense mechanisms. Interestingly, Susie's story in her struggle between life and death makes the complexity of her social and family circumstances that hope to find the light of her death.

The researcher chose *The Lovely Bones* object, considering that the changing conditions of Susie Salmon when she lived and died had a storyline that made her character's personality develop. The personality development experienced by Susie's character is affected not only by herself, who feels life and death, but also by the surrounding environment, such as family, love, and friendship. Thus, it is essential to know how the personality development of Susie Salmon's character is explained in the novel *The Lovely Bones*. In addition, according to Freud's theory, the subconscious mind's capacity is more significant than our conscious mind's capacity, which can be further identified in the object Susie Salmon in the novel *The Lovely Bones*.

B. Problem Formulation

Based on the existing background and objects, the researcher found two problem formulations that later became the focus of this study:

1. How is Susie Salmon characterized in *The Lovely Bones*?

2. How does the unconscious mind influence Susie's self-development?

C. Objectives of the Study

The researcher has two objectives for this research. First, this research has the objectivity to understand Susie Salmon's characterization in *The Lovely Bones*. Furthermore, this research aims to understand the influence of the unconscious mind on Susie's self-development. At the same time, she was alive and died in the novel *The Lovely Bones*.

D. Definition of Terms

The researcher uses three definitions of terms to clarify this study and avoid misunderstandings. The first is **characterization**, a series of characters given by the author. It is done to understand the character's characterization so that the audience or reader can conclude their understanding of the story (Abrams, 2012, p. 33). The second term is self-development, or in psychological explanations, often known and described as personality development. **Self-development** is a series of conflicts over consciousness and the unconscious that dwells in the mind for life. Freud, through Schultz, said (2017) that personality is developed in three structures: id, ego, and superego.

Meanwhile, the third term is the **unconscious mind**, a storehouse of feelings without awareness to control them. Moreover, it moves more than the conscious mind. The unconscious mind is more likely to produce the id and superego than the ego. Because the conflict experienced by the id and superego tends to eliminate common sense, the

superego acts as a reminder when the id goes against socially acceptable ways (Spielman, 2017, p. 371).



CHAPTER II

REVIEW OF LITERATURE

This section will present a Review of Related Studies, a Review of Related Theories, and a Theoretical Framework, which will be briefly explained. Meanwhile, the researcher briefly describes several studies that study similar topics or objects in the Review of Related Studies. Then, the Review of Related Theories presents the theory according to the need to analyze the existing topics. Furthermore, the Theoretical Framework is presented with an explanation of how theories and topics correlate.

A. Review of Related Studies

"An Incomplete Psychological Novel: a Psychoanalytical Analysis of Hazel Lancaster in John Green's *The Fault in Our Stars*" is a journal article by Nathania Astria Pangestu and F.X. Dono Sunardi in 2016. In their journal article, they used Sigmund Freud's psychoanalytic theory. They have two problems as a reference for research on the main character in the novel *The Fault in Our Stars*, Hazel Grace. The first problem is how the defense mechanism is on Hazel Grace and what causes it. Furthermore, the next issue is about the core issues experienced by Hazel Grace and the causes that accompany them. To answer these problems, Pangestu and Sunardi used a psychoanalytic approach, specifically defense mechanism theory and descriptive qualitative methods.

Pangestu and Sunardi used psychoanalysis as a reference for their research for these two reasons. Of course, it does not stop there; Pangestu and Sunardi describe the theory of psychoanalysis through Tyson's explanation which says that the defense mechanism is the result of an unconscious process of stored anxiety so feeling that

someone cannot handle can be avoided (Pangestu & Sunardi, 2016). According to Berger via Pangestu and Sunardi, in the defense mechanism, there were fourteen kinds of defense: Selective perception, selective memory, denial or disavowal, avoidance, displacement, projection, regression, ambivalence, fixation, identification, rationalization, reaction formation, repression, and suppression. Using the theory of defense mechanisms, Pangestu and Sunardi answered the first problem, the defense mechanism that existed in Hazel Grace.

She does not want to wake up to face the harsh reality but she is alive because her doctor manages to get some of the water out of her lungs. This has become Hazel's first recorded traumatic experience. And since then, she starts to hate her life and herself because during her life, she will only make people hurt and sad. She also starts to have fear of death because she does not want other people to be sad when she dies. She starts employing several self-defense mechanisms discussed above to comfort herself and conceal her anxieties (Pangestu & Sunardi, 2016, p. 25).

Furthermore, Pangestu and Sunardi saw the anxiety issue in Hazel Grace as part of what had hit her. According to Kathy via Pangestu and Sunardi, core issues are lifelong problems in our existence. Many people widely know five core issues; fear of intimacy, fear of abandonment, fear of betrayal, low self-esteem, and insecure. In the discussion about the core issues that Hazel Grace has, she has three of the five core issues.

She sees herself as someone of less value than other, normal teenagers. As such she thinks she does not entitled with rights to love and be loved. We can see here that Hazel's fear of intimacy, fear of abandonment and low self-esteem entangle and enforce each other (Pangestu & Sunardi, 2016, p. 26).

In the journal article by Pangestu and Sunardi, the researchers found many differences, especially in selecting research objects. The researcher chose the object of Susie Salmon from the novel *The Lovely Bones* by Alice Sebold, while Pangestu and Sunardi chose Hazel Grace from the novel *The Fault in Our Stars* by John Green as

the object of research. Furthermore, Pangestu and Sunardi focused their discussion through the psychoanalytic theory of defense mechanisms and core issues rather than Hazel Grace's character as an object. In the research that the researcher has, the focus is on self-development and defense mechanisms in Susie Salmon's character from her transition during life and death. Personality development in Susie Salmon itself is seen through three things; the id, ego, and superego.

Next is a journal article from Zuhurul and Imas Istiani entitled "Sexuality and Monogamy: Unearthing Melodrama Formula in Alice Sebold's *The Lovely Bones*." Their journal uses a descriptive analysis methodology that explores the data. The methodology is used regarding Cawelti with the concept of the formula. This study aims to explain the types of melodrama formulas in making popular novels. The second reason is to justify the behavior of a culture in its popularity. They used the object of the novel *The Lovely Bones* by Alice Sebold to answer the problem formulation.

Answering the existing problems, Anam and Istiani formulated an analysis through four points. The first point is the formulation elements in social melodrama in *The Lovely Bones* novel. According to Anam and Istiani (2021),

The *Lovely Bones*, as the researchers argue, employed a Formula of social melodrama. The course of the story is synthesized from social and historical settings. The tragedy of the main character, Susie Salmon, "My name Salmon, like the fish; first name Susie. I was fourteen when I was murdered on December 6, 1973" (Sebold, 2002, p. 5) who was sexually assaulted and murdered by her neighbor, George Harvey, "My murder was a man from our neighborhood" (Sebold, 2002, p. 6) serves as the social and historical setting (p. 4).

The second point is the convention and the discovery of social melodrama formulas in *The Lovely Bones*. Anam and Istiani argue that the social formula for theatrical sensations surrounds the storyline in *The Lovely Bones*, which is synthesized by adhering to the existing social and history. Moreover, in that aspect, Susie Salmon

and her situation were killed by her neighbor, Mr. Harvey, which is a scene that serves as a social and historical setting (Anam & Istiani, 2021). Through the existing social and historical background, they describe the third point with the theme of sexuality on objects with the available evidence.

The sexual consensual narrative also appears in the affair relationship between Abigail and Len Fenerman, the detective. Susie sympathetically felt that Abigail's actions were a part of healing process and self-discovery. Susie said she regretted that she had never had a healthy sexual experience until she died. Susie then had a sexual consensus experience with her loved one, Ray, after she became a spirit. Susie possessed Ruth's body to be able to do it. In this way, Susie got the opportunity to have sexual experiences based on love (Anam & Istiani, 2021, p. 9).

The last point is the view on sexuality shared in *The Lovely Bones*. Anam and Istiani (2021) revealed that the view of sexuality was emphasized in the secular humanist view, where previously, it was a change from religious and traditional views to maintain monogamous life and family orientation.

In the end, the two researchers found that *The Lovely Bones* uses a melodrama formula in which the convention guides the reader to follow the story as a relaxation of the limitations of human life. Finally, they found that the view of sexuality can be bridged by changing religious orientations and traditions to secular humanists who maintain monogamy and family relationships (Anam & Istiani, 2021, p. 11).

In this study, there are significant differences even though the object used is the same, namely the method of data collection and the approach used. The methodology used by Anam and Istiani in the journal *Sexuality and Monogamy: Unearthing Melodrama Formula in Alice Sebold's The Lovely Bones* used the descriptive analysis method. In contrast, the researcher used the library research method. Then, Anam and

Istiani used a formula approach, while the researcher used a psychoanalytic approach to the object.

The third is *The Effect of Maggie's Unconscious Mind to Personality Development in Stephen Crane's Maggie: A Girl of The Street*, an undergraduate thesis written by Senna Perdana Saputra in 2018 as an undergraduate thesis. In his research the character Maggie from the novel *Maggie: A Girl of The Street* by Stephen Crane became the object of Saputra's research. Like Pangestu and Sunardi, Saputra uses a psychoanalytic approach to solve problems in his research. In his research, Saputra has three problems. First, Saputra explained the developments in Maggie's character. Then, heading to something more complex, Saputra wants to know the role of Maggie's family members in the personal development journey. Finally, Saputra questioned Maggie's subconscious mind in developing her personality. To answer these three problems, Saputra uses the library research method apart from a psychoanalytic approach.

In using the library research method, the first thing Saputra did was choose and read the novel *Maggie: A Girl of The Street*. Further, he studied the text and came up with a problem to research. Next, he looks for similar problems to eliminate the problems he already had. After sorting the problem he got, Saputra looked for and sorted out references to answer problems.

In the psychoanalytic theory used by Saputra, he begins by describing the meaning of character and characterization. According to Abrams and Harpham, characters have several qualities, such as moral, intellectual, and emotional, that emerge indirectly from what they convey in the dialogue (Abrams, *A Glossary of Literary Terms*, 2012). Physical appearance and psychological traits are two aspects

discussed by Saputra in describing characteristics of Maggie. According to Saputra (2018),

The role of Maggie's family and environment in developing her personality is explained using the theory of family influence. It turns out that Maggie's family life is not good, as her parents are drunk, uses harsh words, and abuse Maggie (Saputra, 2018, p. 36). Socially, the environment where Maggie lives is described as physically and culturally unhealthy.

Despite all of the bad things that happened around her, the characteristic of Maggie seemed not to change and she was described as the flower the blossomed in the mud puddle, but the environment and her family affected her mind (Saputra, 2018, p. 41).

Maggie's subconscious mind is reviewed through three aspects of personality development: id, ego, and superego. In the discussion of id, Saputra explained that Maggie's dream was a representation of her Id.

Since Maggie could not just express her love to Pete directly, she tried to just imagine her life with him as her companion in her future. She thought that choosing Pete could free her from her current situation (Saputra, 2018, p. 43).

After looking at the undergraduate thesis made by Saputra, it turns out that there are significant differences with the research conducted by the researcher. First, the object used by Saputra is the character of Maggie in the novel *Maggie: A Girl of The Street*, which is different from the object of research, namely the character of Susie Salmon in the novel *The Lovely Bones*. Then, Saputra focuses on developing the character's personality by describing characteristics, the influence of family and environment, and three aspects of the subconscious mind, especially on the character's dreams. Meanwhile, the research conducted by the researcher focuses not only on the characteristics and three aspects of the subconscious but also on the defense mechanisms that exist in Susie Salmon's character when she is still alive and has died.

B. Review of Related Theories

1. Character and Characterization

Abrams defines a character as someone who, in his role, fosters emotional, moral, and intellectual development and is represented through the medium of both narrative and dramatic works (1999, p. 32). Characters have motivation for their actions and desires in their respective roles in their feelings. In this case, the characters develop over time. He continued regarding characterization; he said that the narrative constructs the characters' characterization.

In Murphy (1972), the characterization of a character's personality can be seen in several ways:

- a. Personal Description through an appearance that was a constant reminder of that person (Murphy, 1972, p. 161).
- b. Character as seen by another through their opinions about the characters (Murphy, 1972, p. 162).
- c. Speech or what the characters say (Murphy, 1972, p. 164)
- d. Clue of a past life while the characters have been through (Murphy, 1972, p. 166)
- e. Conversation with others while they talk about the characters (Murphy, 1972, p. 167)
- f. Reactions while the characters encounter an event (Murphy, 1972, p. 168)
- g. Directly comment about the characters (Murphy, 1972, p. 170)
- h. Thoughts of the characters while she or they speak (Murphy, 1972, p. 171).
- i. Mannerisms about characters do as a habit (Murphy, 1972, p. 173).

Characters and characterizations in literary works are the primary role model for further analysis of how the character's development will look. The nine

characterizations mentioned by Murphy are used by looking back at existing literary works and how they are told in literary works.

2. Psychoanalysis and Self-development

The use of psychoanalysis in self-analysis is put forward through Freudian theory, where the analysis focuses on self-development. According to Ryckman (2008),

Freud at first believed that the early childhood seduction scenes described to him by his patients were literally true. Eventually, however, he began to have doubts. He found it difficult to believe, for example, that all his female patients' fathers were sexually perverse. He also found that literal acceptance of these accounts and subsequent suggestion to the patients of how they must deal with them did not always have therapeutic benefits (p. 26).

Personality or self in Latin is known as a persona. As in its Latin definition, namely a mask, personality generally represents a person's personality with its characteristics (Spielman, 2017, p. 366). Personality or self is present for a long and stable period. It means that it has become an inherent characteristic of each individual to provide social interaction with each other. It makes the environment around character development plays an important role. Furthermore, personality can undergo development as the individual ages.

In this case, it is known that a person's family and social roles are the most prominent to find out how far his personality development is. When dynamics are shared with parents, a child can absorb the given behavior and give implementation on top of good or bad memories depending on the positive or negative things given. Not only parents but the strength of other family members play a role in shaping personality. Cattell explained through Schultz that children's character formation is

influenced by habits transmitted by parents and other families, such as siblings, in the formative period. (Schultz, 2017, p. 411).

In addition to parental factors, the external environment or the so-called parental environment surrounding stressful events becomes a benchmark for developing one's personality. Death and loss are some of the things that promote personality changes from stressful events. Furthermore, someone who can suppress a stressful event to become a motivation is a person with high extraversion. However, when someone follows a stressful event negatively, it becomes neurotic (Schultz, 2017, p. 410).

3. Personality Structure

A person's psychology is distinguished by three assumptions about mentality, namely conscious, preconscious, and unconscious. Conscious moves on the surface of one's personality and participates very little in developing the personality itself. Moreover, it happens because a person can consciously recognize his mental state, especially when bad things do not attack his psyche. Furthermore, in his theory, Freud explained through Ryckman (2008),

While it is true that psychologically healthy people have a greater awareness of their experiences than do unhealthy ones, still Freud believed that even relatively mature people are governed, to a degree greater than they would care to admit, by unconscious needs and conflicts (p. 36).

Meanwhile, the preconscious moves between conscious and unconscious, which may not be realized, but when asked to be aware, someone who experiences it will realize it. When a person is unconsciously experiencing pressure, he will also unconsciously lead to unconscious development, but this can be controlled by someone's efforts to turn it into a conscious one. From the two existing mental

assumptions, it should be noted that the unconscious has an enormous influence on the development of one's personality because the unconscious stands at the lowest level of personality. If the conscious is still reachable, not unconscious.

The Unconscious has many hidden feelings that cannot be expressed or controlled. From there, anxiety arises as a result of feelings. It is impossible to balance the unconscious with the conscious assumption, the possibility of overcoming by therapy (Ryckman, 2008, p. 37). Conditions of conflict in the unconscious are divided into personality structures.

According to Schultz in his book entitled *Theories of Personality* Eleventh Edition, humans use the word personality to express the character of a person who is seen. Most people only see our personality, which is stable and predictable. Freud showed the personality dynamics that exist in a person through the three systems of the mind, the id, ego, and superego (Ryckman, 2008).

The id is an impulse at the level of consciousness that is present and develops from birth. With the id, someone has the impulse to feel hunger and thirst; not infrequently, the id makes us desire to do other things, such as sexuality (Spielman, 2017). During its development, the id is controlled by the ego and superego to minimize the desire for the id.

While in the superego, impulses move like instructions that direct how to behave appropriately. In other words, as a complement to impulses. According to Spielman (2017), the id and superego tend to take on the role of the subconscious mind, whose material is far below consciousness. It is compared to when someone talks about the ego at the level of a rational conscious mind. Furthermore, Freud considered the ego something others can see (Spielman, 2017, p. 371).

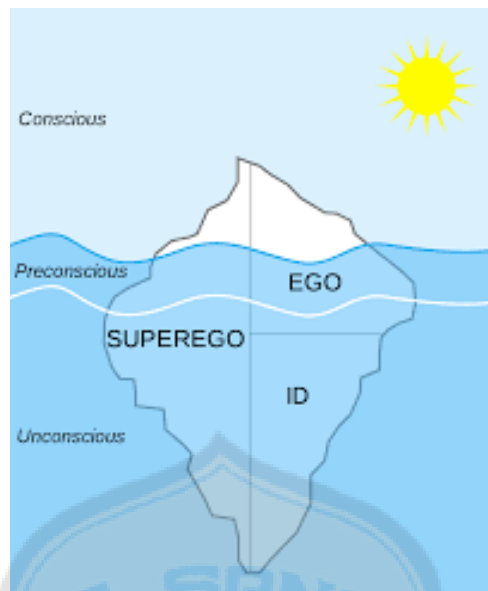


Figure 1. Three assumptions and level of consciousness

In processing, the id is an impulse that can be said to have no awareness because it wants satisfaction continuously. It makes the superego act as an id delimiter by reminding us of good behavior that should be done and is socially acceptable. Moreover, in this conflict, the ego plays a role in finding a rational middle ground (Spielman, 2017, p. 371).

a. Instinct

In our subconscious, there is a form of encouragement for the need for motivation in seeking satisfaction, often called instinct. Ryckman (2008) said that there are two periods of instinct, namely the life instinct (Eros) and the death instinct (Thanatos).

Freud, through Ryckman, defined the life instinct as an instinct related to sexual satisfaction, but in the end, he defined the life instinct as a feeling that asserts to preserve life. (p. 38). In comparison, the death instinct expressed by Freud is to delay death so that a person can feel satisfied with life before accepting what is called death.

b. Defense Mechanism

The defense mechanism, in an aspect, is a continuation of the results of the unconscious mind, which previously explained its impulses on instinct. Furthermore, Freud believed that defense mechanisms result from a person's growing anxiety because the ego cannot stand the conflict between the id and the superego (Spielman, 2017). From there, the ego tries to forge the proper protection for feelings to be at a balance point. With that, someone having a hard time or something that causes anxiety will try to reduce it in his subconscious mind. Everyone has a subconscious mind to uses a defense mechanism to protect their feelings. There are many defense mechanisms; the first is repression, where a person unconsciously denies an event that causes anxiety. Then, denial is when a person denies a threat or traumatic event. Third is reaction formation, in which the defense mechanism involves impulses from the id, which are the opposite of the things that motivate the person. There is also projection where this defense mechanism has the impulse to tend to annoy others (Schultz, 2017, p. 50).

In addition, the regression defense mechanism involves childish behavior as an impulse to prevent anxiety (Schultz, 2017). Then rationalization, where this defense mechanism is carried out by behaving well so that the social community can accept that it will get a little threat. Displacement is also a defense mechanism where id impulses are transferred by replacing an unavailable object with an available object. Lastly, sublimation or defense mechanism by diverting instinctual energy from id impulses to socially acceptable behavior (Schultz, 2017, pp. 50-51).

Denial is one of the theories used in analyzing the defense mechanisms in Susie Salmon's character. Spielman explains in his book *Psychology* that denial is a defense mechanism a person uses to reject reality because the reality he receives is less or unpleasant. This was acknowledged by Ryckman (2008),

Denial refers to a person's refusal to perceive an unpleasant event in external reality. In adults, the use of denial may be normal during times of extreme stress. For example, we may engage in denial when we are told of the death of a loved one (p. 43).

4. Theoretical Framework

The researcher uses the theory of character and characterization, psychoanalysis and personality development, and personality structure. The three theories are expected to be able to answer the formulation of the existing problem. As a start, character, and characterization theory is used to show how Susie's character is and what influences the characterization of Susie. Then, psychoanalysis theory and self-development were used to indicate the personality development experienced by Susie in the conditions when she lived and died. The last theory is personality structure which will show how the unconscious mind works in the process of Susie's personality development and its relationship with the level of consciousness, instinct, and defense mechanisms. In the end, by using these three theories, the researcher was able to provide answers to the formulation of the problems that existed in the development of Susie's personality as the main character of the novel *The Lovely Bones*.

CHAPTER III

METHODOLOGY

A. Object of the Study

The researcher chose the object of the novel by Alice Sebold in 2002, entitled *The Lovely Bones*. The novel that raised race sexual harassment became the target of Peter Jackson, a well-known film producer, so in the end, *The Lovely Bones* had its film in 2008. *The Lovely Bones* has the main character, Susie Salmon, the eldest daughter of the Salmon family who lives in the Pennsylvania area. Everyone in town at that time was outraged by the issue of Susie's disappearance, including her friends and teachers at school. Her father, Mr. Salmon, was constantly looking for Susie's whereabouts, and after several days of searching, Susie Salmon's remains were found in a cornfield near her school. In the end, Susie's killer is discovered, and it is none other than her neighbor, Mr. Harvey, a psychopath and pedophilia who camouflages himself as a toy craftsman. Mr. Harvey tries to cover up Susie's death at all costs; even detectives and police cannot smell his moves as a child serial killer. At the same time, Susie and her life in the afterlife watch Mr. Harvey, who seems to have no guilt and continues to hide from the death of Susie Salmon.

With so many psychological conditions of the main character, Susie Salmon, the researcher tries to examine her development. Furthermore, Susie Salmon's self-development in the subconscious mind is a psychological condition that deserves to be understood.

B. Approach of the Study

The researcher uses a psychoanalytic approach as the basis of this research. A psychoanalytic approach is carried out through accompanying theories such as psychological structures, instincts, and defense mechanisms.

According to Barry, psychoanalytic analysis is an approach that can be analyzed by focusing on the conscious and unconscious mind that exists in a person, in this case, the character in the literature (1995, p. 96). Furthermore, the psychoanalytic approach makes it possible to see further the supporting parts of the unconscious mind that the researcher discusses, namely instincts and defense mechanisms.

In analyzing the personality development of the main character Susie Salmon, a psychoanalytic approach is related to the discussion of the unconscious mind. In addition, the psychoanalytic approach makes it possible to see further the supporting parts of the unconscious mind that the researcher discusses, instincts, and defense mechanisms.

C. Method of the Study

Library research is the method used by the researcher. Library research is research by searching or collecting data by understanding data related to theory or other literary (George, 2008). In this study, two sources are used to find answers to the existing problem formulation. Primary sources are Alice Sebold's novel *The Lovely Bones*, while secondary sources include characterization theory, psychology and self-development, and various journals and books on personality structures.

In conducting this research, the researcher did several steps. First, the researcher chose *The Lovely Bones* as the object. The researcher chose an exciting novel to study primarily because Susie Salmon's story not only presents a story about tragedy but also about how a person can have a life before and after death. Second, after choosing the object, the researcher reads *The Lovely Bones* and understands the chapter by chapter in the novel. Next, the researcher determines the problems in the novel and defines two problem formulations for later analysis. The first formulation of the problem is about the characterization of Susie Salmon in *The Lovely Bones*. The second formulation of the problem is about how the subconscious mind influences Susie. After determining the formulation of the problem to be analyzed, the researcher determined the appropriate approach and theory to answer the existing problem formulation and found that the correct approach was psychoanalysis. While the theory used to be the initial foundation is character and characterization. The researcher uses a psychoanalytic approach to answer the first problem formulation with character theory and characterization. Next, the researcher uses psychological theory, namely three mental assumptions: consciousness level, instincts, and defense mechanisms. Finally, the researcher concludes after answering the two existing problem formulations with the theory and approach used.

CHAPTER IV

ANALYSIS

Susie Salmon is garnering much attention for her performance in Alice Sebold's *The Lovely Bones* novel as the main character who goes through dynamics. The dynamics she encounters in this phase are crucial for research.

A. Characterization of Susie Salmon

Susie Salmon's characterization as the primary character can be defined by past events that transpired in Susie's life. Furthermore, it provides a more comprehensive account of Susie's life and how her character is created in the novel from when she lived and died through dialogues and monologues that Susie does throughout the story.

1. Susie's Before Death

Susie's character in her life before she died is marked in this section by some of Susie's behaviors, namely being joyful and sincere, as evidenced by how her character is in interaction with other people and the words she says.

a. Cheerful

A person can be cheerful at one time when she has not experienced anything unwanted. Researcher see in Susie's condition that she is a cheerful and cheerful child. During her lifetime, Susie loved the things she wanted to love. One of the things she loves is photographing beautiful objects and moments. Susie According to her, recording and saving those moments must be done before it ends. She expresses her excitement about something well and meticulously. She can design little things like photos to remember her forever.

With the camera my parents gave me, I took dozens of candid of my family. So many that my father forced me to choose which rolls I thought should be developed. As the cost of my obsession mounted, I began keeping two boxes in my closet. "Rolls to be sent out" and "Rolls to hold back." It was, my mother said, the only hint of any organizational skills I possessed (Sebold, 2002, p. 137).

Aside from collecting photographs, which Susie would later call a collection of memories, she enjoyed and happily made miniature ships in glass bottles with her father. Susie's days with her father were unique and full of more knowledge. How she liked making these miniatures gave her joy during her life. She always wanted to applaud her work with her father, which they did almost daily.

Gently he would draw the one string that still reached out of the bottle's neck, and, voila, the sails all rose from simple mast to clipper ship. We had our boat. I couldn't clap because I held the bottle, but I always wanted to. My father worked quickly then, burning the end of the string off inside the bottle with a coat hanger he'd heated over a candle (Sebold, 2002, p. 30).

Despite her family's cheerfulness, Susie was a cheerful teenager in her social life, especially in school. Therefore, many men would love her, including Ray Singh. Ray Singh, a senior in Susie's school, was interested in Susie. It began to make their relationship closer and has made Susie's life colorful and fun.

b. Sincere

Susie is a homebody surrounded by a family who provides comfort and maintains an orderly life. Thus, it made her an earnest and sincere child. Sincerity is a trait in which a person with whole feelings gives serious attention to solving problems or helping. With his cheerful nature, she becomes sincere without thinking about what joy she will get because doing sincerity to others is a joy for her. Furthermore, the evidence is in the dialogue between Susie and Mr. Harvey before her death. Susie has been a

reliable child on several occasions, especially when Buckley, her younger brother, almost died from being swallowed by a branch.

Nevertheless, in a certain way, she is a girl who is innocent and curious about new things. Even her innocence backfired on her. With sincerity, Susie followed Mr. Harvey, who asked him to see and try the rides he had just built around the cornfields. At that time, Susie's thoughts on Mr. Harvey were a pleasant invitation, even though he was pressed for time to get home and did not know Mr. Harvey.

"You're the older Salmon girl, right?"

"Yes."

"How are your folks?"

Although the eldest in my family and good at acing a science quiz, I had never felt comfortable with adults.

"Fine," I said. I was cold, but the natural authority of his age, and the added fact that he was a neighbor and had talked to my father about fertilizer, rooted me to the spot.

"I've built something back here," he said. "Would you like to see?"

"I'm sort of cold, Mr. Harvey," I said, "and my mom likes me home before dark."

"It's after dark, Susie," he said (Sebold, 2002, p. 5).

c. Careless

Susie was a child who paid little attention to the details of her family situation during her lifetime. It was caused by Susie's personality, who had grown into a teenager with more important things she wanted to know. Susie, to her mother's concern for making her a hat with pom-poms, refused to wear it and instead put it in her jacket pocket when the snow hit. When she died, the hat became one of the shreds of evidence of the police investigation into his death. The life that is felt to last a long time is also a factor in Susie's lack of concern for her family situation.

I wouldn't wear the multicolored cap with the pompom and jingle bells that my mother had made me one Christmas. I had shoved it in the pocket of my parka instead (Sebold, 2002, p. 7).

2. Susie's After Death

In this part, Susie's character in her life after death is marked by some of Susie's behaviors: melancholy, spiteful, and care which can be seen from how her character talks with other people and the words she says.

a. Melancholy

After experiencing the death that befell Susie, the character of a dreamer appeared in her as a spirit. Happy fantasies arise when someone wants something but cannot get it or get it for real. Susie had often endured challenging circumstances, especially letting go of the family she loved. It has limited to remembering memories with them and accepting them.

However, there are feelings and dreams that she still wants to come true. Susie's personality on that occasion developed into acceptance. On the other hand, she denied her dreams. Her dream, which in its development is seen, is her love for Ray Singh.

I could not have what I wanted most: Mr. Harvey dead and me living. Heaven wasn't perfect. But I came to believe that if I watched closely, and desired, I might change the lives of those I loved on Earth (Sebold, 2002, p. 13).

"Ray," I said, but before the name had left my mouth, he leaned into me and caught my open mouth in his. It was so unexpected, even though I had waited weeks for it, that I wanted more. I wanted so badly to kiss Ray Singh again (Sebold, 2002, p. 184).

Susie becomes a dreamer of dreams that are impossible for her to accept. As she and Holly happily get whatever they want in the afterlife, only by the lure of a strong desire to eat will they get it, she thinks about another wish. She asked Franny if she could wish her life back so she could live again. Franny loudly replied that it was impossible to happen. Because in reality, Susie was killed in a sadistic way, namely mutilation, and the existence of her body which the police could never find, would be impossible to bring her back to life. Therefore, Susie, with what happened, could only

follow Holly with her other pleasures in the afterlife. All he could do now was to see the entire course of the lives of the living from the afterlife.

Eventually I began to desire more. What I found strange was how much I desired to know what I had not known on Earth. I wanted to be allowed to grow up.

"People grow up by living," I said to Franny. "I want to live."

"That's out," she said.

"Can we at least watch the living?" asked Holly.

"You already do," she said (Sebold, 2002, p. 14).

b. Spiteful

A person's vengeful nature is when something detrimental to him happens and involves a psychological crisis for that person. Behind her acceptance and dreams that will never come true, Susie holds a hidden grudge she often denies against her killer, Mr. Harvey. After her death, Susie became less innocent to see how those around her got on with her. Susie's death and Mr. Harvey made Susie's psyche hurt, and her vengeful nature became valuable for her, who wanted to escape reality. Susie's wish can be fulfilled only as far as valuable things that dead people can get, such as favorite food, going to school again, and even in the afterlife, as Franny said, they can become models for famous magazines, which certainly cannot or rarely people in the world life that accepts such a thing. However, Susie's desire to be alive again has been suppressed, and the only thing that can be done is to curse the killer for the disaster that Susie experienced.

"Walk the paths," Franny said, "and you'll find what you need." So that's when Holly and I set out. Our heaven had an ice cream shop where, when you asked for peppermint stick ice cream, no one ever said, "It's seasonal"; it had a newspaper where our pictures appeared a lot and made us look important; it had real men in it and beautiful women too, because Holly and I were devoted to fashion magazines. Sometimes Holly seemed like she wasn't paying attention, and other times she was gone when I went looking for her. That was when she went to a part of heaven we didn't share. I missed her then, but it was an odd sort of missing because by then I knew the meaning of forever.

I could not have what I wanted most: Mr. Harvey dead and me living. Heaven wasn't perfect (Sebold, 2002, p. 13).

c. Care

Someone will tend to pay more attention when they have lost something, whether after losing something or someone. How the death befell Susie made her experience deep anxiety, especially for her family, whom she left without a word or greeting. In this case, Susie finds herself as an observer of the afterlife who still wanders to pay attention to her family and the people around her as a result of reducing anxiety. In her death, she better understands one by one the forms of change that exist in her family and environment. Furthermore, she talked intensely about Lindsey, who had changed a lot. On the other hand, Susie observes how her family changes from falling apart to improving over time.

In the mirror she saw something different and so did I: an adult who could take care of herself. Under the makeup was the face she'd always known as her own, until very recently, when it had become the face that reminded people of me. With lip pencil and eyeliner, she now saw, the edges of her features were delineated, and they sat on her face like gems imported from some far-off place where the colors were richer than the colors in our house had ever been (Sebold, 2002, p. 68).

Susie saw how her mother's passion in times of stress flared up when her mother cheated on her father. She saw how his mother's gaze on Len was happy amid her anxiety as a mother who had lost her child. Furthermore, having an affair made her even more alive. Plus, her husband was too busy taking care of Susie's death, as if he did not have time to understand better her mother's condition, who was also in a depressed position. However, from this vision, Susie seemed to understand her mother's condition more and more, and with her choice of having an affair with her mother, she could only accept it.

I was watching a beg for leniency on my mother's part. My mother was moving physically through time to flee from me. I could not hold her back. Len kissed her forehead hard and closed his eyes. She took his hand and placed it on her breast. She whispered in his ear. I knew what was happening (Sebold, 2002, p. 99).

B. Unconscious Mind Influences in Susie Salmon's Self-Development

Freud revealed the subconscious mind as the root cause of the most influential psychic conditions. This is because the subconscious mind stores one's most profound feelings; in this case, Susie as someone who keeps feelings in the unconscious mind. In addition, Susie experienced a tragic incident that made it difficult for her to take real action due to natural differences. This section explains how the subconscious mind as a store of feelings influences the personality development of Susie Salmon.

1. The Influence of Parental and Environment on Susie's Self-Development

This section explains the influence of family relationships and Susie's environment in shaping her personality development through the unconscious mind she experienced from her life until Susie's death. With the family's development and the environment surrounding Susie, Susie's personality development can also develop along with the transition from life to death. This section is also a start in discussing the subconscious mind in detail because the subconscious mind needs help from the influence of Susie Salmon's family and social environment to analyze the personality structure of the main character.

a. Parental Influence on Susie's Self-Development

Susie can be said to be the perfect main character. She has a complete family with a father, a mother, two younger siblings, and pets. How love grows in the family is

shown when Susie's father excitedly tells his children about his innocence when they were small (Sebold, 2002). Likewise, Susie's mother regularly with minor warnings about things her children will do, such as the schedule for the next class.

Susie's mother is described as strict but caring for her children's every need, especially her two daughters, who are growing up. He even gave a pom-pom hat as a gift for Susie to start the winter season. However, after Susie's death, the Salmon family fell apart gradually, starting with her mother's affair with Len, a police officer who helped search for Susie (Sebold, 2002).

Since Susie's first growth, her father provided the understanding needed for toddlers looking for a lot, in contrast to Susie's father, who is so busy as a father responsible for finding his first child's whereabouts. After Susie's death, her father was so focused on solving the answer to who killed Susie that he threw himself into a pretty severe accident.

Not only the dynamics of Susie's parents influenced Susie, but also Susie's younger siblings. Lindsey as the second daughter, naturally has more affinity with Susie. They also, when childhood, became a pleasure for their father. When Susie's mysterious death makes Lindsey awaken her will to seek answers and bravely enter Mr. Harvey.

On the one hand, her brother, Buckley, became a blessing for Susie and her family as a carefree third child who loved her parents and her older sisters. Buckley became one of the characters that raised the atmosphere of the Salmon family after the tragedy of Susie's death which left their family in ruins. He is like a good unifier for family harmony. Buckley might have been Susie's favorite little brother, especially since he was a son and a third child. Attention and affection may have been a large portion for

Buckley, but he became a child who loved Susie very much and missed Susie the most after her death. While the rest of the family was busy figuring out how to find answers to the trail of Susie's death, Buckley missed Susie enough and kept it in his heart. The influence of each member of Susie's family has power on Susie's personality in its development. Her own family not only became a dilemma but also anxiety for Susie during her life in the afterlife.

b. Environment Influence on Susie's Self-Development

Susie encounters a stressful event when she faces the loss of her life and someone who became her first love. At that point, the id in the structure of Susie's unconscious mind development goes beyond its limits and becomes dominant compared to her ego, even though the pressure is not directed at the parental factor but the environment factor expressed in Ray Singh.

However, Susie's personality has developed over time, making her someone with high extravagance. Ultimately, she made the unfortunate event her motivation even though her life would never return from the dead. The self-development experienced by Susie is inseparable from the influence of the self-structure that builds her subconscious thoughts in response to the death she experienced. The following discussion will explain how self-structure can develop Susie's personality from life to death.

I would watch Ray with a longing different from that which I had for anyone else. A longing to touch and hold him, to understand the very body that he examined with the coldest of eyes (Sebold, 2002, p. 144).

Ray Singh was not the only party who made Susie's death unfortunate. In her vibrant life, Susie was also surrounded by school friends and teachers who cared about

her students' activities. Susie's death became a whip, especially for the teachers, including the principal, Mr. Caden. Mr. Caden feels that Susie's death should not have happened, especially since the tragic death of a fourteen-year-old girl has become a source of anxiety for all the townspeople. The tragic experience there made Mr. Caden feel the need to organize a memorial service that he and the school would organize as a mark of honor for Susie.

In late January, Principal Caden had initiated the idea. "It will be good for your children and all the students at school," he had said. He took it upon himself to organize the event at our church (Sebold, 2002, p. 65).

It turns out that after her death, Susie Salmon is overwhelmed by her closeness to Holly, her fellow friend in the afterlife who died because of Mr. Harvey. Holly becomes Susie's first acquaintance when she arrives in the afterlife and eventually becomes Susie's roommate. The closeness of Susie and Holly becomes a diversion in itself for Susie to accept the fact of her death. With Holly, Susie has an effort to be at a conscious mind level or her conscious mind about her existence in the afterlife and her acceptance. The similarities between Holly and Susie, who yearn for impossible things in their deaths, make them feel complementary. Although not strong enough to make Susie change her mind, Holly can be used as an excuse for Susie's personality to continue to develop even though it develops in death in the afterlife.

We had been given, in our heavens, our simplest dreams. There were no teachers in the school. We never had to go inside except for art class for me and jazz band for Holly. The boys did not pinch our backsides or tell us we smelled; our textbooks were *Seventeen* and *Glamour* and *Vogue* (Sebold, 2002, p. 13).

Meanwhile, Franny, as Susie's guide in the afterlife, is also a strong enough influence when Susie is amid her upheaval while seeing her family's condition in the afterlife. To some extent, Franny calms Susie out of her worries for her family or love.

2. Self-structure Influence on Susie's Self-Development

After seeing how the family and the social environment of Susie Salmon, researchers can observe this influence on the personality structure, which is within the scope of Susie Salmon's subconscious mind. The theory of personality structure has been introduced to the triad of personality, the id, ego, and superego. When these things are intertwined and build individual personalities, it is Susie's self-development.

a. Susie's Id

The id, as in theory, acts as an instinctive impulse since one is born and produces desire, as well as in Susie. Susie's id discovery occurs when she misses Ray Singh. Susie's love for Ray is one of the things that cause her id to expand and makes her melancholy. It will be difficult for people who have died to be able to return to their present life. Many things have not been felt, enjoyed, or achieved. Moreover, Susie's experience with Ray was her deepest instinctive desire until the end of her life. In her subconscious, even though Susie has no life, she still has her greatest desire to meet and even make physical contact that causes instinctive satisfaction. Ray Singh is Susie's most decisive external or environment influence because of the bond between him and Susie as the ideal lover. Relationships that have not been appropriately channeled make Susie's desire to meet Ray grow, and her id works optimally.

I would watch Ray with a longing different from that which I had for anyone else. A longing to touch and hold him, to understand the very body that he examined with the coldest of eyes (Sebold, 2002, p. 144).

Another element that wakes Susie's id is the killer, Mr. Harvey; Susie becomes spiteful in the expectation of seeing Mr. Harvey with her own eyes. Susie was no longer

the sincere pre-death girl who could not defend herself. Susie intuitively felt betrayed by what had happened to her, and vengeance for Mr. Harvey was a perfect fit for id.

I could not have what I wanted most: Mr. Harvey dead and me living. Heaven wasn't perfect. But I came to believe that if I watched closely, and desired, I might change the lives of those I loved on Earth.

b. Susie's Superego

Superego goes hand in hand with the ego to overcome the id, as explained in the id discussion. Susie's desire for id about her relationship with Ray, which did not end well, was unconsciously disturbed by another structure, namely the superego as a neutralizer for id, when Susie saw what happened to her mother. Susie often reminds her about her family being devastated by the hectic death of Susie. Everything was frantic, Susie's mother, Abigail. Abigail's affair with detective Len boggles Susie's thoughts of a discovered desire. She understood that his mother's pleasure as a form of escape was a mistake. However, with the existing abilities, Susie only saw it from afar and could not control it. She accepts with a heavy heart evil. The painful fact that Susie was gone made her only silent and saw the real from the afterlife without giving any rejection or rebellion that he could not do. She expressed reservations about accepting that her mother was having an affair in direct speech. However, she still accepted it.

It was not easy for me to witness, but I did.

Their first embrace was hurried, fumbled, passionate.

"Abigail," Len said, his two hands now on either side of her waist underneath the coat, the gauzy gown barely a veil between them. "Think of what you're doing."

"I'm tired of thinking," she said. Her hair was floating above her head because of the fan beside them – in an aureole. Len blinked as he looked at her. Marvelous, dangerous, wild. "Your husband," he said.

"Kiss me," she said. "Please." I was watching a beg for leniency on my mother's part. My mother was moving physically through time to flee from me. I could not hold her back (Sebold, 2002, p. 99).

Another thing that generates superego impulses as a personality development in Susie is her longing for Abigail through the presence of Franny. One of the unfinished things about Susie's feelings about her life before death was the brief moment of being with her family. Fourteen years of living together with family is a long time, but the real closeness experience for Susie can only be felt when she is a teenager. Susie's relationship with her mother, who is somewhat distant compared to her father, makes Susie unable to adapt to circumstances without her mother. She saw Franny as suitable for replacing her mother in the afterlife. Susie wanted to feel Franny's embrace to calm her down. However, her superego worked in her subconscious mind, saying she could not hug Franny like her mother because Susie knew she was not her biological mother deep inside.

Franny took my left hand in both of hers and smiled. I wanted to kiss her lightly on the cheek or have her hold me, but instead I watched her walk off in front of me, saw her blue dress trail away. I knew that she was not my mother; I could not play pretend (Sebold, 2002, p. 28).

c. Susie's Ego

From Susie's two personality structures, namely the superego and id, whether like it or not, there must be a mediator between the two desires, which can be the best answer Susie can give. While the two structures argue with their respective desires, Susie's ego goes according to the existing reality. After Susie's hard time, her family and also her social circle, who received the news of Susie's tragic death, were replaced by a period of acceptance by each role. However, Susie, who is still living between the lines of death, has not entirely let go of the things that were around during her lifetime. She was blatantly explicit about being able to observe her family. The ego is also the solution for personality development in the personality structure that exists in Susie. It

is because the ego in Susie has found action in the subconscious mind that seeing her family from the afterlife with a feeling of happiness is the fairest reality for her. Likewise, her knowing that her family misses her is enough for her.

Grandma Lynn died several years later, but I have yet to see her here. I imagine her tying it on in her heaven, drinking mint juleps with Tennessee Williams and Dean Martin. She'll be here in her own sweet time, I'm sure.

If I'm to be honest with you, I still sneak away to watch my family sometimes. I can't help it, and sometimes they still think of me. They can't help it (Sebold, 2002, p. 209).

Another fantastic thing the ego accomplishes in Susie is her acceptance of the comfort she feels now in the afterlife. By finding his grandfather, who had also passed away in heaven, he becomes further strengthened by the fact that one day it means the rest of his family will join him in the afterlife, which he nominated as a comfortable place to live in death.

So there are cakes and pillows and colors galore, but underneath this more obvious patchwork quilt are places like a quiet room where you can go and hold someone's hand and not have to say anything. Give no story. Make no claim. Where you can live at the edge of your skin for as long as you wish. This wide wide Heaven is about flathead nails and the soft down of new leaves, wild roller coaster rides and escaped marbles that fall then hang then take you somewhere you could never have imagined in your small-heaven dreams (Sebold, 2002, p. 211).

She realized that his death, which had calmed down, felt that nothing else needed to be demanded other than enjoying the life she was now living, which, maybe even for everyone still alive, was a dream paradise. Moreover, with her eyes from above, she saw how, without doing anything, her revenge was avenged by time. Where is Mr. Harvey finally died from falling into a ravine, and this made Susie even more comfortable living in eternal death in heaven.

He calculated his business in his mind. The snow and cold. The pitched ravine that dropped off immediately in front of them. The blind woods on the other side.

And he engaged her in conversation. "Long ride," he said. She looked at him at first as if she couldn't believe he was talking to her. "Um hmmm," she said. "Are you traveling alone?" It was then that I noticed them, hanging above their heads in a long and plentiful row. Icicles. The girl put out her cigarette on the heel of her shoe and turned to go. "Creep," she said, and walked fast. A moment later, the icicle fell. The heavy coldness of it threw him off balance just enough for him to stumble and pitch forward. It would be weeks before the snow in the ravine melted enough to uncover him (Sebold, 2002, p. 212).

3. Self-structure Interaction

After observing the sequential structure of Susie's personality, researchers can analyze how the three personality structures interact and create instincts and defense mechanisms in Susie during the period from life to death that she experiences. In this section, the researcher will explain how instincts work on life instincts and defense mechanisms in denial, sublimation, and regression to form the development of Susie Salmon's personality.

a. Instinct as Self-structure Interaction

Instinct is in the motivation to survive, which begins with the fulfillment of satisfaction, as Freud said in Ryckman's explanation. Instinct moves in a person's subconscious mind influence the personality structure. In this case, Susie is in a state of curiosity about the things that are informed to her so that Susie can determine if the information has a positive or negative value for her during the period of Mr. Harvey's murder scene. Harvey turns out to be Susie influenced by a life instinct that makes her resist when Mr. Harvey invites her to look around the cellar used where Susie was executed. Susie, in that position, found it strange to mention her name, which she knew she had never clearly introduced to Mr. Harvey though they were neighbors. Then Susie thought the most likely way Mr. Harvey knew his first name was probably from what her father introduced to the neighbors.

During the selection period through instinct, Susie also continued her impulses with the thought of not following what Mr. Harvey offered to provide a plausible alibi.

"You're the older Salmon girl, right?"

"Yes." "How are your folks?"

Although the eldest in my family and good at acing a science quiz, I had never felt comfortable with adults.

"Fine," I said. I was cold, but the natural authority of his age, and the added fact that he was a neighbor and had talked to my father about fertilizer, rooted me to the spot.

"I've built something back here," he said. "Would you like to see?"

"I'm sort of cold, Mr. Harvey," I said, "and my mom likes me home before dark."

"It's after dark, Susie," he said (Sebold, 2002, p. 5).

b. Defense Mechanism as Self-structure Interaction

In his discussion of defense mechanisms, Freud said that anxiety as a subconscious mind comes from the ego, which mediates the conflict between the id and the superego (Spielman, 2017). Anxiety surrounding Susie's personality development in the ego trying to find a way out to balance with various protections. In the case of Susie Salmon, several defense mechanisms occur in the subconscious mind.

i. Denial

First, Susie Salmon has a denial defense mechanism. Denial is a denial of a painful external reality. Usually, for some people who experience severe stress, denial becomes a standard way to represent the mental defense. It can happen because of unpredictable behavior, such as a lack of attention in the previous phase. When a person feels something unpleasant in his life, he will tend to deny it while it goes on. Susie denied her death, but subconsciously she always felt sorrow over her death by saying it continuously in her monologue. The defense mechanism of denial can be seen from Susie's inability to accept that she had died in her early death by seeking solace in Holiday, her family dog.

All this made me crazy. Watching but not being able to steer the police toward the green house so close to my parents, where Mr. Harvey sat carving finials for a gothic dollhouse he was building. He watched the news and scanned the papers, but he wore his own innocence like a comfortable old coat. There had been a riot inside him and now there was calm. I tried to take solace in Holiday, our dog. I missed him in a way I hadn't yet let myself miss my mother and father, my sister and brother. That way of missing would mean that I had accepted that I would never be with them again; it might sound silly but I didn't believe it, would not believe it (Sebold, 2002, p. 17).

ii. Sublimation

Furthermore, Susie experienced enough sublimation to cover up her anxiety over sudden death. Susie subconsciously has a vengeful character towards Mr. Harvey as the killer with his closeness to Holy as a friend in the afterlife, revealing that many children are still raped and killed by Mr. Harvey. Now, they are together in the afterlife. With that fact, Susie empowered the murdered community to ignore anxiety. He often traveled with the children and also played so he felt safe and began to ignore his feelings of resentment and trauma.

“At the tips of feathers there is air and at their base: blood. I hold up bones; I wish like broken glass they could court light ... still I try to place these pieces back together, to set them firm, to make murdered girls live again.” (Sebold, 2002, p. 203)

iii. Regression

Regression is when someone does childish things because they experience unpleasant things and want to get rid of them. By acting like a child, that person will feel safe and can brush off the incident that he or she is experiencing. It is like escaping a problem by accepting reality but not reacting much. In this section, with her ego, Susie shows her lack of acceptance of her death. It can be seen when she does not want to lose the beautiful moments with her family and the people around her by keeping the photos she captures in the afterlife.

I would lay these photographs down in my mind, those gathered from my constant watching, and I could trace how one thing – my death – connected these images to a single source. No one could have predicted how my loss would change small moments on Earth. But I held on to those moments, hoarded them. None of them were lost as long as I was there watching (Sebold, 2002, p. 149).



CHAPTER V

CONCLUSION

This chapter will provide researchers' conclusions on the analysis conducted on the main character in Alice Sebold's novel, *Susie Salmon*. *Susie Salmon*, with a state of life and death, experienced personality development based on the actions of the unconscious and conscious mind. Therefore, researchers found that personality development through *Susie's* conscious thoughts occurred due to the interaction of ego and unconscious, id and superego, which built feelings of denial, sublimation, and regression to reduce feelings of anxiety because of bad events that happened to her.

In the characterization, psychoanalysis, and personality structure theories, researchers want to explain how *Susie*, the main character, has a personality development. Furthermore, the explanation begins with introducing the characterization of the main character, *Susie Salmon*. Character is something that can motivate behavior and what actions will be taken. In comparison, characterization is a processing and characterization that observes how the character can be seen from the character through narration. The characterization can be seen through conversations with her inner person in the first person, conversations with others, and how others comment about her. Later, it is discovered that *Susie* had cheerful, sincere, and careless characters before her death which can be clearly stated in the analysis section. Then, *Susie* has melancholy, spiteful, and care characters when she is dead. Furthermore, it is also can be seen in the analysis section.

Researcher found that the personality development of the main character Susie Salmon lies not only in the character and characterization. Moreover, the development of personality can be seen using the theory of psychoanalysis. Matters related to personality development, such as family and environment, influence form different characters and personalities. Furthermore, the development that forms a new character and personality is taken over by the id, ego, and superego that unite and work together to build it. Meanwhile, the three personality structures form a defense and instinct system to complement that development.

Her id of Susie moves based on instinctive desires that still want perishable things like revenge for her feelings for Ray Singh, as explained in the analysis section. Then, the id is slapped because it has to be receptive and can only be silent when it cannot be enjoyed with the help of the superego. In this case, the researcher can see it through his views on his mother, as explained in the analysis section. Lastly, Susie experienced a reality that made her realize that her world was different, and she accepted it with the help of her ego in her subconscious mind, as explained in the analysis section.

After seeing the three personality structures intersect, the researcher found that this interaction awakens the potential of another subconscious mind that makes Susie's personality develop. Researchers found the development of the interaction of personality structures through strong instincts and defense mechanisms from Susie Salmon. When Susie experienced the tragedy of death in her life, she did not immediately accept it. However, she processed it with the power of the ego that mediates between the id and superego. Thus, it was discovered that in the period before death, Susie's instincts worked to express her disbelief in Mr. Harvey when there was an invitation, as explained in the analysis section. Then, after accepting her death, Susie seemed to accept reality

gracefully with no feelings left behind. However, Susie thinks of a crisis with a defense mechanism that creates a denial that she is dead by shifting her feelings to her longing for her dog. Then, the sublimation was seen when she was delighted when she found a group of girls whom Mr. Harvey killed in the afterlife. Finally, the regression occurs when Susie, in her rejection of death, remembers and stores the memories of the photos she took for memory.



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