



**READING INSTINCTS AND SYMBOLS IN
CORMAC McCARTHY'S *THE ROAD***

(A Thesis)

**In Partial Fulfillment of the Requirements for S-1 Degree in
English Department of Diponegoro University**

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SEMARANG
2012

PRONOUNCEMENT

The writer does confirm that he compiles this thesis entitled "Reading Instinct and Symbols in Cormac McCarthy's *The Road*" by himself without taking any result of other researches in any major of any University. The writer also ascertains that he does have tried not to quote or take any material from other publication or someone's paper except for what the references mentioned.

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MOTTO AND DEDICATION

“Never Fight Fair with a Stranger”

By: Arthur Miller

This thesis is for my two little brothers

ACKNOWLEDGEMENT

Foremost, the writer is very grateful and praises the God Almighty who has given strength that the writer can compile the thesis into its completion. On this occasion, the writer would like to thank people who helped the writer in completing this thesis.

Many people have involved in the long process of the completion of this thesis and the writer does appreciate all their contribution. The writer especially extends his sincere gratitude to the following:

1. Dr. Agus Maladi Irianto, M.A., Dean of the Faculty of Humanities, Diponegoro University.
2. Sukarni Suryaningsih, SS., M.Hum., Head of the English Department, Faculty of Humanities, Diponegoro University.
3. Sukarni Suryaningsih, SS., M.Hum., Head of American Cultural Studies Section, Faculty of Humanities, Diponegoro University.
4. Drs. Siswo Harsono, M.Hum., the writer advisor for the support, patience, motivation and precious knowledge for about six month advising the writer in completing this thesis.
5. All lecturers and academic officers in the Faculty of Humanities, Diponegoro University for the contribution.
6. His parents for the love and support and for the two little brothers who are where the inspiration comes from.

7. Nindyo Kumoro for lending his printing device.
8. All friends of 'Happy House Family' because we are all brothers.
9. All friends of the English Department and people in Faculty of Humanities for the laughter and the good time.

The writer has tried his best in completing this thesis. Still, the writer realizes that this thesis is far from perfect. The writer would be glad to receive any criticism and suggestion to help the writer does the better writing in the future. The writer apologizes for all mistakes he has made along the study and also if there are people offended in the writing of this thesis. The writer hopes that this thesis would be useful for the readers.

Semarang, February 2012

The Writer

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ABSTRAK

Skripsi berikut akan mencoba membahas novel berjudul *The Road* menggunakan psikoanalisis dan simbolisme. Penulis akan membahas bagaimana karakter – karakter dalam novel menggunakan insting mereka untuk bertahan hidup ataupun untuk mendapat apa yang mereka inginkan atau butuhkan. Penulis juga mencoba melihat obyek dan cerita dalam novel sebagai simbol dan mencoba mencari makna dibalik simbol – simbol tersebut.

Penulis menggunakan studi pustaka dalam mengumpulkan data – data yang dibutuhkan dalam penulisan tesis ini. Penulis mengumpulkan data dari sumber – sumber tertulis maupun elektronik untuk mendukung teori yang digunakan untuk membahas *The Road*. Dan teori yang cocok dalam hal ini adalah psikoanalisis dan simbolisme.

Melalui pembahasan dalam skripsi ini penulis mengetahui bahwa karakter – karakter dalam novel ini bertindak mengikuti dorongan dari pikiran mereka masing – masing. Mereka bertindak berbeda satu sama lain karena pikiran manusia juga saling berbeda satu sama lain. Tetapi pada dasarnya insting dari karakter – karakter dalam novel hampir selalu menuntut kesenangan.

The Road adalah sebuah novel dengan gaya penulisan dan jalan cerita yang unik sehingga sangat terbuka untuk dipelajari dengan menggunakan psiko-analisis termasuk simbolisme.

Kata Kunci: Psychoanalysis, symbolism, Freud, Stekel, mind, instinct

ABSTRACT

The thesis following will try to discuss a novel entitled *The Road* using psychoanalysis and symbolism. The writer tries to discuss how the characters in the novel use their instincts to stay alive or to get what they want or what they need. The writer also tries to see the objects and the story of the novel as symbols and try to find the meanings behind those symbols.

The writer uses library research to collect the data needed in the writing of this thesis. The writer collects the data from written and also electronic sources to support the theory used in the discussion of *The Road*. And the theories that should be agreeable are the psychoanalysis and symbolism.

From the discussion in the thesis the writer finds that the characters in the novel act based upon the demands come from their mind. They act differently from each other because human minds work differently from each other. Still naturally the instincts of the characters in the novel almost always strive for pleasure.

The Road is a novel with a unique style and story and it makes the novel very open to be analyzed using psychoanalysis and symbolism.

Keywords: Psychoanalysis, symbolism, Freud, Stekel, mind, instinct

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

The development of the human mind begins at the moment one gets born. In accordance to Freud, one brings *id*, the basic psychical agency as a gift of his birth and the development of his sexual functions also starts at that moment (in Smith 4956-4963). Parts of the *id* then developed into the *ego* regarding to the external condition. Parts of the *ego* also develop as the influences of other individuals into the *super-ego*. The development occurs along the one's life and his interaction with others. These human psyche developments will be discussed in the following chapters of the thesis.

Human mind works in mysterious ways and it normally looks for the pleasure and avoids un-pleasure. And pleasure and un-pleasure is about the quantity of the excitement (Freud 31-32). The human mind as the controller of human behaviors also takes the responsibilities for the risks and consequences after it asks one to do something. This makes the human minds become even more interesting subject to be discussed.

"Study of the mind is now one of our most exciting and inventive fields of interdisciplinary research, informed by and informing not only literary criticism and theory but also the study of cultural and social practice," ("Literature and the Mind" par. 2). From this statement we know that we can always apply study of mind when we are doing literary or cultural criticism. When we analyze a novel we can discuss the minds of the characters or even the author's mind while writing the novel. Still analyzing the author's mind is not an easy task as we should know the author well and do interviews with the author. Analyzing the characters' minds is the easier one as we only need to focus on the characters when playing its role in the novel.

We can still apply many other theories while discussing a novel. One of the most interesting theories is symbolism as language is all about symbolism and a novel is a written language, "That a language must be a symbolic system (i.e., some entities within the system are understood to represent some entities outside the system) is uncontroversial," (Malle 2). Applying symbolism is one of the most interesting ones as symbolism will see the meaning behind the objects and the storyline that result in much different meanings.

The Road is a good novel written by Cormac McCarthy and firstly published in 2006. According to Priola, this is his tenth book after his first book *The Orchard Keeper* firstly published in 1965 (Priola par. 8). Cormac McCarthy had made the book became powerful with his writing style and the way how he made the details becomes real along the story.

This book has been adapted to a movie with the same title in 2010. His other book *No Country for Old Men* has also been adapted by Coen brothers into Academy Award Best Picture 2008 winning movie with the same title ("The 80th Academy Awards (2008)"). The Pulitzer Prize for Fiction 2007 goes to the right place. Those are why the book worth the discussion.

1.2 Scope of the Study

Discussing a novel will not finish in only a forty to fifty pages thesis. The writer will limit the discussion into a certain cases. The thesis will analyze the title, characters and the story of the novel. These cases will be discussed from a different point of view the readers usually use when they read a book. They will be analyzed while discussing how people's minds and their apparatuses work.

The thesis will try to analyze why the book had *The Road* from its title, how the characters' minds work, and the way their unconsciousness and sub-consciousness possess their consciousness and drive the characters to do what they want and also apply symbolism to see the

meaning behind the objects and to know how the story will be if we see everything symbolically.

1.3 Purposes of the Study

People usually read a novel to know the story, whether it is good or not. As we know that a literary work is a product of a mind, and whether the work is good or not depends on how the readers' minds work. A teenage lover would say a romantic teen lit has a good and inspiring story but a married couple would say differently. The purpose of this study is not to discuss whether the novel is good or not by looking for its strengths and weaknesses.

The purpose is to see how the people's minds work and how people react to the external conditions while discussing the minds of the character. The writer wants to see how the instincts drive the characters of in the novel. The writer also wants the readers to see the story of the novel from different perspective that the readers would not only barely judge the book whether the book is good or not. By writing this thesis the writer wants the readers to see the novel symbolically as this is very interesting to do.

1.4 Methods of the Study

In completing this thesis the writer uses two methods; the method of research and method of approach. Method of research is the one the writer uses in obtaining the data needed in the thesis. The method of approach is the method the writer uses in processing the data that has been gathered before to finish the thesis.

1.4.1 Method of Research

For supporting the thesis, the writer obtains the data from many sources. The writer uses qualitative method with library research as the main source. The writer collects the information from written and also electronics sources. The library research is used for obtaining the data about the novel and the data about theories that will be used for analyzing the novel. The writer also uses the internet to add the supporting data and references.

1.4.2 Method of Approach

The novel will be discussed intrinsically and extrinsically. The intrinsic discussion will use exponential approach. It will be objectively discussed using intrinsic theory of fiction from Lawrence Perrine. After we finish with the intrinsic discussion we will continue to the extrinsic discussion. The extrinsic discussion will use psychoanalytical approach. And one theory that would be agreeable for the extrinsic discussion is psychoanalysis; the theory that mainly discuss about human mind that was firstly founded by Sigmund Freud.

The theory is mainly discussed about the human psyche which according to the psychoanalysis is the main controller of human life. The psychoanalysis is firstly a method Freud used in the therapies for his patients. He was a neurologist and theorized that human behaviors are largely determined by unconscious drives. The writer will also use symbolism that is often used along psychoanalysis. The symbolism itself is also used in the interpretation of dreams which is really matter in psychoanalysis.

1.5 Organization of the Study

- CHAPTER I : This chapter contains Background of Study, Scope of the Study, Aims of the Study, and Methodology and Organization of the Study.
- CHAPTER II : This chapter contains biography of the author and synopsis of the novel

- CHAPTER III : This chapter contains theoretical framework used in the thesis.
CHAPTER IV : This chapter contains analysis of the topic.
CHAPTER V : This chapter is the conclusion of the thesis.

CHAPTER 2 THE AUTHOR AND HIS WORK

2.2 Biography of Cormac McCarthy

According to Priola in Cormac McCarthy Society official website, the author was born in Rhode Island on July 20, 1933. He was the son of Charles Joseph (father) and Gladys Christina McGrail McCarthy (mother) and originally named “Charles”. He changed his name to “Cormac” after the King of Irish (par. 1). He and his family moved to Knoxville in 1937 when he was four and then he followed his family to Washington, D.C. in 1967 (par. 2).

As he was born Catholic, he attended Catholic High School in Knoxville. He went to University of Tennessee in 1951-1952 in liberal arts major. He joined U.S. Air Force in 1953 and served for four years (par. 3). He went back to University in 1957-1959 and published two stories “A Drowning Incident” and “Wake for Susan” in student literary magazine called *The Phoenix* with the name C.J. McCarthy, Jr. This is one of McCarthy’s early works (par. 4).

McCarthy left the University and moved to Chicago and worked there while he was writing his first novel entitled *The Orchard Keeper* which was published in 1965. His editor was Albert Erskine who was the long-time editor of William Faulkner (par. 5-6). He published five novels with the editor and then moved to Alfred A. Knopf after the retirement of the editor (par. 15). Until now, he published ten novels, one screenplay, two plays, and three unpublished screenplays (par. 1-3). One of his recent precious prizes for his works is the Pulitzer Prize for Fiction in 2007 for *The Road* (“The 2007 Pulitzer Prize Winners Fiction”).

2.1 Synopsis of *The Road*

The world seemed closed to its end, the sky was grey and so was the sand, snow, grass, rain, everything. People did anything to keep them alive, they even started eating others. They were some of many things the man and the boy could see those days. The winter began soon and they would not survive if they not kept heading south to the sea. They crossed America in their jackets against freezing air. They brought their backpacks, a cart and a revolver with only two bullets.

One day they saw a group of bad guys with guns and a truck. They tried to hide but then one of them approached. That bad guy tried to harm them and then he shot one of the bullets into that bad guy’s head when the bad guy tried to get the boy. They run and hide so the other bad guys cannot find them. After they lost them the man clean the boy and wait for a while and got back to that place to take their stuffs.

They walked along the day and built a camp when night approached. They always tried to find a hidden place to hide their cart and to light a fire. They ate their lasting foods, they even sometimes did not have anything to eat for couple days and only drink water. Sometimes they found many foods for their stock, but it never lasted till they found the next food.

Every day was very frustrating and the man kept seeing his ex-wife in his dreams. He remembered his wife who always said to end their life instead of heading south because she thought they will not survive. His wife had gone a long time ago leaving him and his son in one

cold night. Now they only had one bullet and that was not enough to even end their lives. He showed the son how to kill himself in instant with the gun and he asked the son to do that whenever he got captured by the bad guys. And he almost made the son did that when they were almost captured by people when they entered a strange house with a bunker full with people, naked, thin and probably stock of food.

They found many foods in a bunker and brought them into a new wooden cart. They continued the journey. The sea was not blue anymore like what the boy imagined before when he saw it at the map. They built a camp there. They found an abandoned ship and the man swam to the ship and found foods, medicines, a flare gun, blankets and other things. One day a man tried to steal their stuffs. Luckily they could get the man and took their stuffs back and the man made the man naked and left him. They reached a town and walked through the town as they were attacked by someone with an arrow and the father got hit on his foot. He used the flare, defending and he shot down the man with the flare.

The cough the man had been suffering became worse as they walk along the beach. The man felt that he got closer to his end. He asked the boy to keep the gun and keep heading south. He said that he would never leave him if the boy always tried to communicate. After the death of the man, the boy met a stranger who offered him to go with him together with his wife, son and daughter.

CHAPTER 3 THEORETICAL FRAMEWORKS

3.1 Intrinsic Aspects

Intrinsic aspects of fiction are those which form a fiction into a united one. They are all written in Perrine's *Literature: Structure, Sound and Sense* (1988). Ones which are important are: plot, character, theme, point of view and symbol.

3.1.1 Plot

According to Perrine a plot is the sequence of incidents, events, or actions in a story. A plot is like a map of a journey where the story is the journey and the plot is the map (41). It can contain series of actions, conflicts, or clashes of ideas, actions, or desires of the characters. These conflicts are very important for the story. The conflicts can lead to a suspense that may attract the readers' curiosity and encourage the readers to read on and finish the story to know how it ends and therefore it is very important for the author. The suspense is the one determines the quality of the story (42-43).

3.1.2 Character

According to Perrine, in a story, a character should be dramatized. A reader should see it as a living creature which speak and act as in a play (67). And analyzing character is more difficult than analyzing plot as a character is complex and could be ambiguous (65). There are two kinds of character determined from the complexity of the analysis, flat character and round character. Flat character is characterized by one or two personality or trait that can be summarized in a sentence. And a round character is the complex one. It has many sides and traits and might require an essay to analyze (67).

Characters also divided into static and developing character. If we see a character does not change in the end of the story or just the same as in the beginning, that is an example of static character. We can see this kind of character in Cinderella or other main character from fairy tales who still has the beauty and personality just like in the beginning of the story. And a developing character is a character undergoes changes in some aspects. The changes could be in physical look or the personality. The changes might occur constantly or in a sudden during the

story (69).

3.1.3 Theme

Theme is the central or main purpose of the story. Not all stories have theme (Perrine 90). The purpose of a thriller could be just to thrill the reader and a comedy could be written only to make the reader laugh. A story has a theme only when an author has seriously attempted to record life accurately or to reveal some truth about it or, when an author has deliberately introduced as a unifying, element some concept, or theory of life that the story illustrates (Perrine 90-91).

The theme of a story could be briefly stated in a story so we dare to say what the theme or the purpose of a story is. But usually the author put the theme of a story explicitly somewhere in the story. And ordinarily, the theme of a story is implied.

3.1.4 Point of View

Point of view is the eye or position from where the author or the narrator tells the story. Basically it has four main variations and they are:

1. *Omniscient*: The author becomes a narrator who tells the story as the third person who knows everything and his knowledge is unlimited. He can go wherever in the story even inside of the characters and tells the reader what in their minds are and what they are thinking and feeling.
2. *Limited Omniscient*: The author or the narrator tells the story as the third person but in a limited knowledge. He tells the story from the viewpoint of one of the characters and tells the story from the eyes of the character. He is free to go inside and outside of the character but never leaves the character. This point of view is divided in two. The author can use his major or minor character to tell the story.
3. *First Person*: The author or the narrator becomes one of the characters and tells the story in the first person. The author may become the main character or minor character, protagonist or observer.
4. *Objective Point of View*: The author can be said is like an observing eye which can go anywhere in the story and telling what is seen. He cannot comment or interpret what is happening. He also cannot get inside the characters to see what are in their minds or thinking. The readers are placed like the viewers of a movie. The readers can only know what the characters do, hear and say. The author does not explain what inside their minds are. (Perrine 136-140)

3.1.5 Symbol

Symbol in literature means something that means more than what it ordinarily is. The symbol could be an object, person, action or a situation and could represent other meaning (Perrine 172). In psychoanalysis, a gun is a phallic symbol so are the fountain, snake, pillar, worm, etc. And a flower, earth, tunnel and also cave are the female genital symbols.

Symbols will not be apparent to the common readers. Symbols are ordinarily seen by perceptive readers. Not all objects in a literary work can be determined as symbols; there are some cautions: The story itself must furnish a clue that a detail is to be taken symbolically, the meaning of literary symbols must be established and supported by the entire context of the story, an item must suggest a meaning different in kind from its literal meaning; a symbol is something more than the representative of a class of type, a symbol may have more than one meaning (Perrine 175-177).

3.2 Extrinsic Aspects: The Psychoanalysis

We already know that psychoanalysis was firstly introduced by Sigmund Freud who is also considered as the founder of psychoanalysis. This was a psychotherapeutic procedure practiced by Freud and was an outgrowth of 'cathartic' method which was discovered by Breuer. Freud was personally suggested by Breuer and used the method on a considerable number of patients. J. Breuer and Sigmund Freud was friend and had done many works together. They wrote a book *Studies on Hysteria* together in 1893-1895.

One of the important works in psychoanalysis was *The Interpretation of Dreams* which was Freud's early career work. The book not only discusses about the element of dreams, it also discusses the dynamics of human minds and contains Freud's theory of human mind. The book was firstly ignored in scientific circles but now considered as one of the most important works in modern times. Freud also wrote *The Psychopathology of Everyday Life* which discussed about the power of the unconsciousness in human everyday life. According to the book, the everyday memory fault, accidents, slips of the tongue, errors are all due to the impulse of the unconsciousness. The next important work of Freud was *Three Essays on the Theory of Sexuality*. In the book he discussed about the development of the sexual life of human. This book is considered as the most important work of Freud after *The interpretation of Dreams*.

After Freud, psychoanalysis had also been developed by several experts. There are Carl Jung, Alfred Adler, Karl Abraham and more. Psychoanalysis has become the prime of many psychological studies and been largely discussed in nowadays studies. This theory discussed about human mentality and how the mental works. It concerns about children mental development, sexuality, hysteria, consciousness and unconsciousness and many more related to human mind.

3.2.1 The Psychical Apparatus

Psychoanalysis divides human mental or psyche into two kind of things. The first is our brain (nervous system) which is its bodily organ and then the acts of consciousness which is the data that cannot be explained. And psychoanalysis assumes that our mental life is all about the functions of its apparatus.

The first and the oldest agency of the apparatus is called the *id*, where the instincts come from and to every living creature. It is a gift given since the birth of human. *Id* contains the demand of basic biological needs of life; food, sleep, sex, and more.

During the time of human live, part of the *id* has been developed under the influences of the external world and turn into a new form called the *ego*. We can also say that the *ego* is a region above the *id*, a portion of the *id* which has been developed under the influence of the external world. Freud in Smith's *Freud – Complete Works* stated:

Under the influence of the real external world around us, one portion of the *id* has undergone a special development. From what was originally a cortical layer, equipped with the organs for receiving stimuli and with arrangements for acting as a protective shield against stimuli, a special organization has arisen which henceforward acts as an intermediary between the *id* and the external world. To this region of our mind we have given the name of *ego*. (4957)

The *ego* is there between the connection of the sense perception, hunger, will, long or desire and the muscular action. The *ego* regards the impulse of the *id* and also the external factors and conditions. As regards the external events, the *ego* perform task to become aware of the stimuli and decide whether to just store them up in the memory, to adapt, to avoid, or to fight

them and finally to learn and decide the best and make the advantages from them. Regarding the internal impulse (from the *id*), the *ego* take the control of the demands of the *id*. The *ego* decide whether the demands to be allowed and satisfied, to postpone it regarding the external conditions or to suppress it entirely. Freud stated, “The *ego* strives after pleasure and seeks to avoid unpleasure.” (in Smith 4957)

After the *id* and the *ego*, there is a third power which the *ego* must take in the consideration. It is called *super-ego*; parental and external influences to the *ego*. The development of the *super-ego* occurs in the long period of childhood during the influences of the parents and continue along contributions come from others. In an action, the *ego* must satisfy the *id* and the *super-ego* and also aware of the external condition and reality. Freud once stated:

the *id* and the *super-ego* have one thing in common: they both represent the influences of the past - the *id* the influence of heredity, the *super-ego* the influence, essentially, of what is taken over from other people - whereas the *ego* is principally determined by the individual's own experience, that is by accidental and contemporary events. (in Smith 4958)

Simplified, the *id* comes from inside us, a gift for our birth, a very basic one that we cannot get away. The *ego* comes and develops during the time we grow to face the external condition. The task is to determine the best for us and to avoid everything that is no good for us. And the *super-ego* develops during our interaction with other individual. The task is to prevent us from bothering others' interests.

3.2.2 The Instincts

According to Freud, the *id* expresses the true and basic purpose of life. The *id* is not responsible for the danger or consequence as the conflict with the other organism in the satisfaction of its demand. This is the *ego* whose the task is to discover the most favorable and the least risk method in obtaining the satisfaction regarding the condition of the external world. The *super-ego* also brings the demands from the external world to the *ego* and also needs to be satisfied. (in Smith 4959)

Still in accordance to Freud, the forces that cause the tension which is caused by the demands of the *id* are called the instincts. They (the instincts) can be called as the ultimate cause of all of the activities. Still, the instincts can change from time to time. The instincts can change their aims by displacement and also can replace one another by passing over the energy from one to another. Therefore pop up a question whether we can narrow the number of the instincts into few basic ones. And the answer is yes, there are two basic instincts: the *eros* and the *destructive instinct*. (in Smith 4959)

We can call the *eros* as the ‘love’ instinct. The aim of the *eros* is to establish unities, to preserve and bind things together. Meanwhile the aim of the *destructive instinct* is the contrast of the *eros*'s; to cut the connections, to separate and to destroy things. We can say that the final aim of the *destructive instinct* is to reach the final purpose: an inorganic state. For this reason, we can assume it as the *death instinct*. (in Smith 4959-4960)

These two basic instincts work together and cannot be separated. They work against each other or combine with each other and they are necessarily to meet each other in every activity. The act of eating is a destructive act towards the foods and a sexual act is an aggressive act which the purpose is to reach the most intimate state. The instincts work contrarily but also mutually concurrent. And they should be equal like what Freud stated below:

Modifications in the proportions of the fusion between the instincts have the

most tangible results. A surplus of sexual aggressiveness will turn a lover into a sex-murderer, while a sharp diminution in the aggressive factor will make him bashful or impotent. (in Smith 4960)

We can infer that if the *eros* and *the destructive instinct* do not have a balance proportion there will be a not good or even a very bad thing occurs. The example of this condition is already written above.

3.2.3 Theory of Sexuality

As psychoanalysis largely discusses about sexuality, people also call psychoanalysis the sexual psychology. This is also a kind of instincts and sexual needs or sexual hunger exists in every human being. People commonly known that sexuality is about the contact between one's genital with other's and also the acts accompanying; kissing, looking and touching. The sexual instinct that people commonly know is the one which biologists and call as *libido*. It usually absents in the childhood and arises at the time of puberty. Still psychoanalysis assumes the sexual life starts right after birth in a very different form. The sexual life will grow through some phases during the people life.

Freud in Smith's *Freud – Complete Works* stated that the first phase of the sexual life is called the 'oral phase' with the mouth as the organ of erotic zone. In this phase, all physical activities are about to satisfy the needs of that zone. This phase is experienced by the baby who shows the sucking as the main activity. (4965)

Soon after the first phase, the second phase occurs with the growth of the teeth where the satisfaction is sought in the aggression and excretion. Psychoanalysis includes the aggression because it sees the sadism as a fusion of the purely sexual and purely destructive instincts. (Freud in Smith 4965)

The third phase which is the starting of the final stage is called the phallic stage. As we already know that 'phallic' is a symbol for male genital, there is only the male one (phallus) which take the part and the female genital remains unknown. For this reason, the boys and girls have different histories. All of them start with the knowledge of the existence of the penis. The boy enters the phase of Oedipus; he begins manipulating his penis and phantasies carrying out things with it in relation to his mother. Then comes the threat of castration and the knowledge of the absence of penis in females to the boy and he begins experiencing the trauma about the absence of the penis. The girl starts things just like as the boy. Then she realizes the lack of penis in her and she feels inferior and begins turning away from sexual life. (Freud in Smith 4965)

These three phases may not come in a success. One of them may not come in a right way. One may overlap others or they may present alongside of one another. These phase work individually. The complete organization only comes in fourth phase, the genital phase.

3.2.4 Theory of Dreams and Symbolism

The old-timers believe that dreams come from the higher forces beyond the reality. They usually are voices of divinity speaking through the media of dreams. People who interpreted the dreams also believed that the dreams could mean the images of the future. "Whoever could interpret dreams possessed the gift to solve the riddle of the future" (Stekel 16). And some others believed that dreams are only floating images come in one's sleep. We believe that dreams are more complex than that.

Freud wrote his theories of dreams in his book *The Interpretation of Dreams* which is considered as Freud's most important contribution. Freud saw that the dreams were not only

shadows of things appear in one's sleep. The dreams do not come from other world, a dream can be interpreted. The materials of dreams come from experiences which has been reproduced and remembered in dream. But the connection between dreams and reality is not bounded easily as there are factors affecting them such as the memory fault and others.

The dreams are not meaningless or absurd. Freud called dreams as perfectly psychic phenomenon which is a wish-fulfillment as not all wishes of one's psyche could be fulfilled. This theory is also clearly supported by Wilhelm Stekel in his book *Sex and Dreams: The Language of Dreams* and stated that the dreams seek solutions for unsolved problems. But it is not that simple. This simple form of dreams especially happens to children whose the psychic activities are much less active or complicated than those of adults. Children dreams are simply about the wish-fulfillment.

Dreams interpretation cannot be separate from symbolism. The interpretation of dreams and symbolism have been exist long before the psychoanalysis itself. As we see in the *Holy Quran* we know the story about Joseph or "Yusuf" who had a dream: "O my father! I did see eleven stars and the sun and the moon: I saw them prostrate themselves to me!" (*Al-Quran* Surah 12, Verse 4). His father said that the dream is the sign of the beginning of his miraculous power and leadership, the sun and the moon mean his father and mother and the eleven stars are his brothers. Understanding symbolism is very important in psychoanalysis and dreams interpretations. Stekel wrote, "Without knowledge of symbolism the interpretation of dreams is an impossible task" (27). These are some example of symbols and the meanings by Freud:

All elongated objects, sticks, tree-trunks, umbrellas (on account of the opening, which might be likened to an erection), all sharp and elongated weapons, knives, daggers, and pikes, represent the male member. A frequent, but not very intelligible symbol for the same is a nail-file (a reference to rubbing and scraping?). – Small boxes, chests, cupboards, and ovens correspond to the female organ; also cavities, ships, and all kinds of vessels. - A room in a dream generally represents a woman. (Freud 169)

Symbols mean something that means more than what it is. A white drawing of a man on a toilet wall means that the toilet is for men and not just a drawing which has no meaning. Symbolism is not only applicable in dreams but also in folklores, myths, jokes, idioms, etc. Feuchtersleben stated, "All art is but symbolism" (qtd. in Stekel 26 and 27).

Psychoanalysis mostly takes the symbols as the sexual symbols. And this is not only about dream interpretation this is also about the language. "Language is full of sexual symbols" (Stekel 39). The objects of the dreams and also in literary works or in myths, legends, or even fairy tale, they require, like the dream, to be interpreted (Abraham 23) and they can be interpreted sexually. These are some example of objects with psycho-analytical meanings which are stated in Freud's *The Interpretation of Dreams*: A hat as a symbol of a man (or male genital), a 'little one' as the genital organ - 'being run over' as a symbol of sexual intercourse, the genitals represented by buildings, stairs and shafts, the male organ represented by persons and the female organ by a landscape (172-175).