

**PERSONALITY DYNAMICS OF LUCAS IN
THE NOVEL *MIRACLE ON 5TH AVENUE*
BY SARAH MORGAN**

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Abstract

This study examines the personality dynamics of the character, Lucas, in the novel *Miracle on 5th Avenue* by Sarah Morgan. The purpose of this study are: 1) Describing the character, Lucas, who experienced personality dynamics. 2) Describing the causal factors, the impact on the character and the completion of the personality dynamics of the character Lucas based on the psychoanalysis theory of Sigmund Freud. The presentation method in this research is qualitative descriptive method, namely data analysis in the form of descriptive literature. The results of the study are described as follows: (1) Lucas is a criminal book writer whose life is suffering from being abandoned by loved ones and work pressures. (2) As a result of the causes of the conditions of his life, the personality dynamics of the character Lucas occur, starting from anxiety, life instincts (*eros*), and death instincts (*thanatos*). Anxiety comes when the anxiety and despair that are felt due to being abandoned by his beloved wife give rise to death instincts in the character Lucas to end his life. However, the presence of Eva, the character who is able to change Lucas's life, dominated his life instincts by the *id* system in the form of his desire or *libido* towards Eva and also his efforts to survive for a better life.

Keywords: *Personality Dynamics, Figure, Psychoanalysis*

INTRODUCTION

Background

In human life, every person will most commonly experience problem in their life, both external factors and internal factors, but humans are destined to have a sense to solve problem in their respective lives. Sometimes a problem cannot be solved because of differences or disputes between one another so that this can most likely cause conflict.

The conflict itself is one of the essence of human life and development that has diverse characteristics. Humans have differences in sex, social and economic strata, legal system, nation, ethnicity, religion, beliefs, political flow, culture and life goals. In the history of mankind, this difference has always led to conflict. As long as there are differences, conflict can not be avoided and will always occur (Wirawan, 2010: 1). Conflict does not only involve two individuals, but conflicts also involve groups and various organizations. Conflicts involving two individuals or groups can pose various risks if left for a long time. This kind of conflict may be the most draining, not only physically, but also at the same time attacking the human mind and conscience. When the human mind and heart are disturbed, it does not rule out the possibility that the human may experience psychological disorders. These problems can often lead to various conflicts, such as differences in thought, unpleasant nature that leads to misunderstanding between one another.

It can be said that the presence of differences of thought and the lack of sensitivity between humans from one another that give rise to conflict are the aspects that Sarah Morgan wants to present through her novel entitled *Miracle on 5th Avenue*. Her success in writing novels was proven after she succeeded in her first work. This was demonstrated through several awards she received as an influential writer in America. Her expertise in writing nuanced romanticism has led her to become a famous writer. One of her works entitled *Miracle on 5th Avenue* has successfully penetrated 16 million copies sold out in the past year in 2016.

The reason for choosing the novel *Miracle on 5th Avenue* by Sarah Morgan is because it is considered as a contemporary literary work that comprises psychological aspects experienced by the main character in the novel. Psychological aspects experienced by the main character in the novel *Miracle on 5th Avenue* are reflected in the many problems experienced by the main character so as to cause inner conflict.

Various real-life problems presented by the writer through most of her works indicate that her literary works are full of psychological aspects. Thus, to compensate this, the role of literary psychology is needed, for the aim of literary psychology is to understand the psychological aspects contained in a literary work.

Definitively, psychology serves the purpose to understand the psychological aspects contained in a work. There are three ways that can be done to understand the relationship between psychology and literature, namely: a) understanding the psychiatric elements of the author as a writer, b) understanding the mental elements of fictional characters in a literary work, and c) understanding the mental elements of readers. Basically, psychology of literature pays more attention to the second problem, namely the discussion in its relation with the mental elements of the fictional characters contained in the literary work as the world of literary works put various aspects of life into it, especially humans. In general, it is these aspects of humanity which are the main objects of literary psychology, because it is solely in humans that, as characters, mental aspects are grafted and invested. In the analysis, generally the objectives are the main character, the second character, the third character, and so on (Ratna, 2004: 342-343).

Thus it can be said that the merging of literature and psychology gave birth to the theory of psychoanalysis, with Sigmund Freud as the inventor. The theory of psychoanalysis is used to understand a person's mental state. So Freud described personality into three, namely personality structure, personality dynamics, and personality development (Rahman, 2017: 211).

Identification and Limitation of the Problems

Sarah Morgan's *Miracle on 5th Avenue* is studied and analyzed from various aspects, such

as constructive aspects including plot, character, setting, perspective, theme, symbol, irony, and so on. With various aspects that build the elements of the novel, the researchers choose to focus more on the conflict aspect, where conflict in this novel is seen to be an important part of the plot. Conflict is divided into three namely, conflict within a person, social conflict, and natural conflict. However, out of these three conflicts, researchers only discuss conflicts within a person or are said to be with inner conflict. In addition, the writer will discuss the character who experienced the inner conflict.

The main character's inner conflict in Sarah Morgan's *Miracle on 5th Avenue* is seen to affect his psychological dimension. So therefore, the limitation of the problem in this thesis is the character's psychological dimension based on the psychological analysis of the main character according to Sigmund Freud's theory.

Problem Formulation

From the constraints of the problem that has been described, two research problems are formulated. The formulation of the problems in this study are as follows:

1. How is the inner conflict experienced by the main character that causes personality dynamics in the novel *Miracle on 5th Avenue*?
2. What are the factors causing and resolving inner conflicts that cause the personality dynamics of the main character in the novel *Miracle on 5th Avenue*?

Research Purposes

The main purpose of this study is to show the inner conflicts experienced by Lucas that affect the personality development of the main character. Therefore, in order to achieve these main objectives, several main components forming the research objectives can be described, namely:

1. Describing the inner conflict experienced by the main character that causes the personality dynamics.
2. Describing the factors causing and resolving inner conflicts that cause the personality dynamics of the main character.

Research Methods

In collecting data, researchers use library research technique (library research), which is a technique of collecting data by conducting a study of reviews of books, literature, notes, and reports that are related to the problem being solved (Nazir, 1986: 111). To analyze the data, the writer uses the descriptive analysis method, the research intended to investigate the situation, conditions or other things that have been mentioned, the results of which are presented in the form of a report (Arikunto, 2014: 3).

Literary Review

The novel is a part of a prose literary work. The novel is a literary work whose contents are very complex. Tarigan (1984: 173) argues that the novel is a type of story with a long enough line to fill one or more books that work on the lives of men or women who are imaginative. So the novel is an imaginative literary work that discusses the twists and turns of human life with its various problems. The novel is built on two elements namely intrinsic and extrinsic. Intrinsic element is an element that can be said to be directly involved in constructing a story and making it a form of literary text through a combination of these elements because one element with other elements is mutually supportive and interrelated. The intrinsic elements consist of themes, plot, characters, characterizations, settings, language style, point of view, and mandate. In contrast, extrinsic elements are elements that build the external parts of the literary works such as economic, social, educational, religious, cultural, political, and values in society.

Intrinsic element

Intrinsic element is an element that compiles a literary work from within that embodies the structure of a literary work, where the element will be found factually when he reads literary works. Intrinsic element is an element that can be said to be directly involved in constructing a story and making it a form of literary text through a combination of these elements because one element with other elements is mutually

supportive and interrelated. The intrinsic elements of the builder consist of themes, plot, characters, characterizations, settings, language style, point of view, and mandate.

In analyzing this novel, the writer uses several intrinsic elements, namely characters, settings, and conflicts.

Figure

Character is one of the intrinsic builders in the novel. According to Aminudin (2008: 142-143), a character is a perpetrator who carries an event in a fictional story so that the event interweaves a story, while the way the literary displays the character is called characterization. So basically, characters are actors in a story, while characterizations are depictions and character traits that are displayed by an author, so that when reading a story the reader can find out how the character is in the character through words and actions described by the author through figure. The author has several techniques or ways to display characters, namely expository techniques (analytical techniques) and dramatic figures (Nurgiyanto, 2009: 195). First, the technique of analysts, namely how to display the characters directly through the author's description. So the author describes the characteristics of these figures directly. The author gives a comment about the character's selfhood in the form of paintings of attitudes, traits, character, behavior, even physical characteristics. Second, the dramatic way, namely how to display the character, not directly, but through the description of words, actions, and comments or ratings of actors or characters in a story.

About the appearance of the character described through the author, basically each character has his own character. According to Satoto in Parwanti (2016: 12) states that, the character is the most active ingredient to drive the storyline because this character is personal, has character, and has three dimensional characteristic traits, namely:

- Physiological dimensions are body characteristics, such as age (level of maturity), namely sex, body condition, facial features and other physical characteristics.

- The sociological dimension is the characteristics of community life, for example social status, occupation, position or role in society, education level of life outlook, religion, social activities, ethnicity, and descent.
- Psychological dimensions are psychiatric backgrounds, for example mentality, moral measures, temperament, desires, personal feelings, IQ, and the level of intelligence of special expertise.

A character relates to a person or person so that a clear description of the character's position is needed, so that the characters involved in the story have their respective roles and characters. Characters can be grouped according to their roles and functions in the story. The types of characters according to Nurgiyantoro (2009: 176-190) can be divided into several types, namely based on the role or level of importance, based on the aspect of the character's appearance function, based on the characterization aspect, based on the aspect of whether or not the characterization is developing, based on the possibility of mirroring the character.

Based on the role, the characters are divided into main characters and additional figures. The main characters are the characters whose storytelling takes precedence in the novel and largely determines the development of the overall flow. While additional characters, namely characters with fewer appearances and their presence if there is only interest in the main character directly or indirectly (Nurgiyanto, 2009: 177). Based on the disposition aspect, characters are divided into simple characters and round or complex characters. Simple figure (simple or flat character), is a character who has only one particular personal quality. Round figure (complex or round character), is a character who has and is revealed various possible aspects of his life, personality and identity (Nurgiyanto, 2009: 177). Based on the reflection of the characters, the characters are divided into typical figures and neutral figures. A typical figure, that is, a character who is only slightly exposed to the state of his individuality and is more exposed to the quality of his work or nationality or something else that is representative. While neutral figures, namely characters who exist for the sake of the story itself (Nurgiyanto, 2009: 178). Based on the appearance function of the characters, the characters are divided into protagonists and

antagonistic figures. The protagonist, the main character who embodies the ideal values for the reader. While the antagonist, which is the cause of the conflict. Between the protagonist and the antagonist this balances and usually is, has a different character so as to balance the course of the story (Nurgiyanto, 2009: 178). Based on the aspect of characterizing, developing or not, can be divided into static figures and developing figures. Static characters, i.e. characters who essentially do not experience changes and / or development of characterization as a result of events that occur. A character develops, that is, a character who experiences changes and developments in characterization in line with the development (and change) of the events and plots told (Nurgiyanto, 2009: 178). Therefore, it can be said that each character has their respective functions and roles so that they support the course of a story.

Conflict

In addition to the characters, there are conflicts that build a novel. According to Nurgiyanto (2018: 239), conflict is something that is unpleasant or experienced by a character. Conflicts can arise because of conflicts between several different interests, but also because of conflicts that later lead to other conflicts. Thus, the conflict also develops, and the development of conflict means the development of the story line. According to Sayuti (2000: 42-43), conflicts in stories can be divided into three types. (a) conflict within a character. This type of conflict is often called psychological conflict, which is usually in the form of a character's struggle against himself, so that he can overcome and determine what he will do, (b) conflict between people or a person and society. This type of conflict is often referred to as 'social conflict', which is usually in the form of character conflicts, in relation to social problems, (c) conflicts between humans and nature. This type of conflict is often referred to as physical or element conflict 'natural conflict', which usually arises when a character cannot control or utilize and civilize the surrounding environment as he should.

Settings

According to Abrams (1981: 175), the setting is the place, the relationship of time and

the social environment in which events are told. Nurgiyanto (2005: 227) argues that the setting can be divided into three main elements. The three elements are, setting of place, setting of time, and social setting. Setting of place, suggesting the location of the event told in a work of fiction. The use of place settings with certain names must reflect and not conflict with the nature and geographical conditions of the place concerned. The time setting can be divided into two, namely the time setting of story and the time setting of narrating. Time setting of Story is the time in the story or the story's duration. Time setting of narrating is the time to tell a story. In addition, the time setting in prose literary works also uses the time setting when conflicts occur in the story. Such as night, daytime, dawn, or evening. Sometimes the date mentioned in the story can also be used as an aspect of time in the setting. Ambience or social setting, refers to matters relating to the behavior of the social life of a community somewhere told in a work of fiction. This social life can include customs, traditions, beliefs, outlook on life, and so forth (Nurgiyanto, 2007: 230). Similar opinion was expressed by Wellek and Warren (1956) regarding the division of settings, namely the setting of place, setting of time, and social setting.

Irony

According to Laurence Perrine (1974: 612) defining irony is the use of words by hiding true intentions with literal intentions. Like paradox, irony has a meaning that goes beyond its use only as a figure of speech. Abram explained two of the three types of irony described by Perrine, namely, verbal irony, situational irony, and dramatic irony. Verbal irony is a language tool, both in the form of speech or in the form of ordinary writing. Verbal irony occurs when the speaker says something that contrasts with the true meaning. Speakers often make statements that appear to be very precise, but show that the actual facts are the opposite, or what the speaker actually means. Situational irony is a situational irony consisting of situations where the results are very different from what is expected. Usually episodes in story plots cause viewers to expect a certain resolution or end if the expected results such as fail and even conflicting results occur.

Then, the dramatic irony is Irony that occurs in a piece of literary work when the reader knows something while some characters in the story don't. Drama viewers, or readers of novels or poems have information that at least some characters are not aware of, which affects the way the audience and the reader react to the plot.

Symbol

Symbols in literature can be in the form of written expressions, images, objects, settings, events, and characteristics which are usually used to impress and strengthen meaning by organizing and uniting meaning as a whole. Symbols can be personal, original, traditional (Minderop, 2005: 78)

Extrinsic Element

Extrinsic elements are elements that are outside the literary text, but indirectly affect the structure or system of literary text organisms. Or, more specifically, it can be said to be elements that influence the building of a literary work, but do not themselves become part of it (Siswandi, 2018: 29). One of the extrinsic elements of literary works, one of which includes elements of psychology. Literary works cannot be separated from the problem of creation which is covered by various kinds of psychological problems. Therefore, to use the psychological approach, only through psychological support (Dirgantara, 2011: 143). The merging of literature and psychology gave birth to the theory of psychoanalysis, with Sigmund Freud as the inventor.

Psychology-Based Study of Literature

Psychology of literature is an analysis of texts by considering the relevance and role of psychological studies (Ratna, 2004: 350). This means that psychology plays an important role in the analysis of literary works. by focusing attention on the characters it will be able to be analyzed the dynamics of personality and the self defense mechanisms of the characters who become objects.

Psychology is a science that investigates and learns about human behavior or activities, such

behavior and activities are manifestations of mental life (Walgito, 1997: 9) In addition, Kartono (1990: 1) argues that psychology is the science of human behavior and psychological life (*jiwani*). The words of behavior or deeds have a broad understanding that is not only encompassing motor activities such as talking, running, seeing, listening, remembering, thinking, fantasy reintroducing the appearance of emotions in the form of tears or smiles and so on. Thinking and fantasizing activities, for example, seem to be merely passive. However, both of them, are forms of activity, namely psychic or *jiwani* activities (Kartono, 1990: 1-3). Definitively, psychology also has the aim to understand the psychological aspects contained in a work. There are three ways that can be done to understand the relationship between psychology and literature, namely: a) understanding the psychiatric elements of the author as a writer, b) understanding the mental elements of fictional characters in a work, and c) understanding the mental elements of the reader. Basically, psychology of literature pays attention to the second problem, namely discussion in relation to the mental elements of the fictional characters contained in the work. As the world in the word literary works put various aspects of life into it, especially humans. In general, it is these aspects of humanity which are the main objects of literary psychology, because it is solely in humans that, as figures, mental aspects are grafted and invested. In the analysis, generally the objectives are the main character, the second character, the third character, and so on (Ratna, 2004: 342-343).

According to Endraswara's view (2003: 96), psychology and literature have the same functional relationship, which is studying the state of the soul. The difference is that psychology is real, while the relation in literature is in the form of imaginative characters, which are figures from a literary work. The basic assumptions of psychology of literature research are influenced by several things. First, there is the assumption that literary works are the product of a psychiatric and the author's thoughts which are in a semi-conscious situation (subconscious) after it is clearly poured into conscious form. Between conscious and unconscious, always coloring in the author's imagination process. The strength of literary works can be seen from how far the author is able to express the unconscious psychic

expression into a literary creation. Second, the study of psychology of literature in addition to examining the psychological character traits as well as aspects of the author's thoughts and feelings when creating the work. How far the author is able to describe the character's character so that the work becomes more alive. Emotional touches through dialogue or word selection, is actually a picture of the confusion and clarity of the creator's inner. Inner honesty is what causes the originality of the work.

Thus it can be said again that through the merging of literature and psychology gave birth to the theory of psychoanalysis, with Sigmund Freud as the inventor. The theory of psychoanalysis is used to understand a person's mental state. So Freud described personality into three, namely personality structure, personality dynamics, and personality development (Rahman, 2017: 211).

Sigmund Freud's Psychoanalysis

Sigmund Freud gave an explanation of Psychoanalysis in 1923, in a journal saying that psychoanalysis is divided into three theories. First, the term is used to denote a research method for psychological processes (such as dreams) that have so far been scientifically unreachable. Secondly, psychoanalysis is also used as a method to cure psychological disorders caused by neurosis patients. Third, this term is used to indicate all psychological knowledge obtained through methods and techniques that have been done. Psychoanalysis focuses its attention on one concept, namely the unconscious (Susanto, 2012: 55-57).

This is made clear by Hall & Lindzey (1993: 60), who state that in this vast area of unconsciousness impulses, passions, ideas and feelings are suppressed, a large underworld containing forces the vital and invisible force that exercises important control over the individual's conscious thoughts and actions. There is one simple and clear connection between psychoanalysis and literature that is important to mention in conclusions. True or false, Freud's theory views that the fundamental motivation of all human behavior is avoiding pain and obtaining pleasure (Eagleton, 2010: 278).

But Sigmund Freud's theory of psychoanalysis was added more complexly by

Carl Gustav Jung or better known as Jung. Jung said that personality or psyche consists of a number of different systems but interact with one another. His personal unconscious and complexities, and collective unconscious along with archetypes, persona, shadows, anima, and animus. In psyche, besides having interacting systems, there are also introverted, extroverted, and functions of thought, feeling, sensing, and intuition. The whole personality is self centered. Jung assumed that the most unconscious stored in humans is actually the strongest foundation and main component of human personality (Sunaryo, 2004: 106-107).

The difference of opinion between the two theories has its own meaning, meaning that the theory developed by Jung through Sigmund Freud's theory is explained more complex than Freud, where the personality structure consists of ego, personal unconsciousness, and collective unconsciousness. While Sigmund Freud himself divides personality into two parts, namely conscious and unconscious. But in essence both of them discuss human personality as a basis for developing a person's psyche.

Sigmund Freud's Psychoanalytic Theory of Personality

Freud divided personality structures into three systems namely, *id* (*das es*), *ego* (*das ich*), and *superego* (*das ueber ich*). These three elements are interrelated with one another and continue to experience conflict. Our ability to maintain a balance between the three elements will affect mental health. The explanation of the three systems is as follows:

- *Id* is derived from Latin which means "it" or "das es" in German. This *id* is one element of Freud's personality system which is the source of all basic impulses (Glassman & Hadad, 2009). The impetus that originates from the *Id* is primitive and unconscious, such as hunger, thirst, and sex and always strives to be fulfilled. If it has not been met, the urge will always try to be fulfilled. This *id* is controlled by the pleasure principle (Hegenhahn, 2009). *Id* do not really care about the reality and norms that exist in society. *Id* always urge the ego to meet his needs in order to get pleasure. The *id* does not distinguish between reality and the illusion of this process which is

then called Freud with primary process thinking (Glassman & Hadad, 2009).

- The *ego* functions to maintain personality balance by paying attention to *Id*'s impulses and *Superego*'s expectations. By paying attention to the demands of reality (reality principle), *Ego* then tried to find solutions in overcoming the demands of the *Id* and *Superego*, through compromise, delay, or substitution.

- *Superego* is part of the personality element that contains social norms that have been internalized in a person that is obtained from family or society (Viney & king, 2003). The *Superego* also requires the ego to realize its desires. Like *Id*, *Superego*'s demands are sometimes unrealistic, irrational, even impossible. What distinguishes *Id* and *Superego* is the principle it uses. If *Id* uses the pleasure principle, *Superego* uses the opposite, which is the principle of perfection or principle. No wonder if the encouragement of *Id* and *Superego* is always contradictory.

Thus, the structure of personality according to Freud, which consists of three aspects, namely *id*, *ego* and *superego* which all three can not be separated. In general, *id* can be seen as a biological component of personality, *ego* as its psychological component, and *superego* is its social component.

Personality Dynamics

The mental life levels of parts of the mind refer to the structure or structure of the personality, while the personality also does something. Thus Freud put forward a principle called the motivational or dynamic principle, to explain the forces that drive human actions. For Freud, humans are motivated to seek pleasure and reduce stress and anxiety. Motivation is caused by physical energies derived from instincts (Semun, 2006: 68).

Instinct is a psychological representation of excitation (tension and arousal) due to the emergence of a bodily need. The form of instinct according to Freud is the influence of tension (tension reduction), its characteristics are regressive and conservative (trying to maintain balance) by improving the state of deficiency (Minderop, 2013: 23-25).

In addition, according to Alwisol (2018: 20-21) instinct is a form of psychological manifestation of bodily needs that demand

satisfaction. For example, hunger instincts come from the needs of the body that lacks nutrition, and in the form of *jiwani*, in the form of the desire to eat. Desire, or motivation, or impulse from instincts quantitatively is psychic energy, and the collection of energy from all instincts that a person has is the energy available to drive the process of personality. Instinct energy can be explained from the source (source), destination (aim), object (object), and the thrust (impetus) it has.

By source of instinct, physical condition or need. The body demands a balanced state continuously, and lack of nutrition, for example, will disturb the balance so that it raises the hunger pin. Throughout life, the source of instincts is constant, new physical needs do not change, and from there can create new instincts (Alwisol, 2018: 21).

In its aim, the instinctual goal is related to the source of the instinct, which is to regain balance, for example by sufficiently lacking the concept of Freud's view of instincts as triggers of tension, and id-ego-superego works to reduce that tension. So the purpose of the instinct is basically regressive (back to origin); try to return to the state of calm as before instincts. The purpose of the instinct is also conservative, maintaining the balance of the organism by eliminating disturbing stimulations. Source and destination are constant, can lead to repetition of behavior, starting from the emergence of stimulation to the tension relief. If repetition becomes irrational, without being prevented by awareness, it becomes a neurotic symptom of repetition compulsion (Alwisol, 2018: 21).

Based on the object of instinct, is everything that bridges between the needs that arise with their fulfillment. Objects of hunger instinct are not only food, but include activities to make money, buy food and serve food. Unlike the source and purpose of the instinct which is constant, the object of the instinct and the way people satisfy their real needs change over time. The instinctual energy can be displaced from the original object to other available objects to reduce stress. If the transfer becomes permanent, the process is called an instinct derivative (Alwisol, 2018: 21).

Then instinctively, this strength / intensity of desire varies from time to time. Hunger instincts of people who don't eat all day are certainly

greater than those who eat regularly. As a driving force, the amount of energy from all instincts is constant. Its use is changing, a very important need will get a greater energy compared to other needs that are less important (Alwisol, 2018: 21).

So from this, instinct can be explained in terms of source, destination, object, and thrust. So it can be known specifically instincts or instincts are innate psychological representations and excitations (tense and aroused states) due to a bodily need arises. The form of instinct according to Freud is a reduction in tension (tension reduction), characterized by regressive and conservative (trying to maintain balance) by improving the state of deficiency. The instinct process is repetitive, calm, tense, and calm (repetition compulsion).

Freud believed that human behavior was based on two fundamental energies namely the instinct of life and the instinct of death or the desire to die. Both of these instincts despite being in the subconscious become motivational forces (Minderop, 2013: 27). Life instinct and sex instinct. Life instincts, also called *eros*, are impulses that guarantee survival and reproduction, such as hunger, thirst and sex. The energy used by life's instincts is called *libido*. Hergenhahn and Henley (2014: 518) which said that Freud revealed Freud's theory which emphasized the importance of *libido* in human behavior. According to him the sex instinct is not just with regard to the enjoyment of sexual organs but is related to satisfaction obtained from other body parts, which is called *erogeon* (*erogeon zone*), an area / body part that is sensitive and stimulation in that area will cause satisfaction that removes tension. Whereas the main purpose of the sex instinct, according to Glassman and Hadad (2009), is to reduce sexual tension cannot be changed, but the way in which that goal is achieved can change / vary. Because sexual satisfaction can be obtained not only from genital organs, and how to achieve it also varies, all behavior that is motivated by life instincts is similar to sexual behavior. For Freud all activities that provide pleasure can be traced to his sexual instinct (Koeswara, 1991: 38)

Dead instincts or instincts of death, also called (*Thanatos*) work clandestinely rather than living instincts. As a result, knowledge about dead instincts is limited, except for the fact that

ultimately all people die. According to Freud, the goal of all life is death. Only, Freud failed to show the physical source of dead instincts and what energy is used by the dead instincts. Aggressive drive (aggressive drive) is the most important dead insing derivative. This dead instinct can lead to suicide acts of self-destruction or being aggressive towards others (Highlard, via Minderop, 2013: 27). This instinct is also called the destructive instinct. It is an undeniable fact that everyone will eventually die too. This caused Freud to formulate that "the purpose of all life is death" Freud argues that everyone has an unconscious desire to die (Suryabrata, 2010: 132)

Anxiety

Anxiety according to Freud is an unpleasant affective feeling accompanied by physical sensations that warn people of impending danger. Over time, Freud's view of anxiety changed. Unexplained libido or energy impetus that is blocked due to repression is then released explosively in a changed state, which is a state of anxiety. In short, anxiety, occurs because of repression of sex drive (Seminum, 2006: 87-88). Freud's initial view that anxiety was in Id was then replaced by anxiety in Ego. That is because the new structural model of Freud suggested that the Ego must be a place of anxiety. Thus, only the Ego can feel anxiety, while Id, Superego, and the outside world are involved in one of the three worries according to Freud.

About the division of anxiety, Schultz (2009) said that Freud divided anxiety into three groups namely reality anxiety, neurotic anxiety and moral anxiety. First, anxiety related to reality (objective or objective anxiety) situations is the source of all anxiety categories. This is a feeling of anxiety about real danger in the reality of human life, such as warfare, dangerous natural events. Reality anxiety gives humans readiness to respond constructively (Schultz and Schultz, 2009: 194). Second, neurotic anxiety (neurotic anxiety) which is, anxiety that is very disturbing mental health. This anxiety often stems from childhood experiences, especially the conflict between gratification of instinctual drives and reality. This is a conflict between the *id* and the *ego*. Therefore, when the same impulses begin to be felt, at the same time anxiety will also be felt

(Schultz and Schultz, 2009: 194). Third, moral anxiety (moral anxiety), which is the conflict between the *id* and the *superego*. Anxiety occurs when an individual has an impulse that is contrary to certain beliefs or moral beliefs that results in shame or guilt. Moral anxiety is an important indicator of the maturity of one's superego. The more mature, the more he experiences inner conflict about things that are important and serious (Schultz and Schultz, 2009: 195).

So it can be said that the dependence of the *Ego* with *Id* causes neurotic anxiety, the dependence of the Ego with Superego causes moral anxiety, and the dependence of the Ego with the outside world causes realistic anxiety (seminum, 2006: 88).

Literature Review

Personality dynamics is one of Sigmund Freud's theories of Personality. Regarding this matter, previously there have been many previous studies conducted to discuss the dynamics of personality in novel characters. But this time, the researchers want to analyze the character based on Sigmund Freud's theory, namely, the personality dynamics of the character Lucas in the novel *Miracle on 5th Avenue*.

Regarding to the novel *Miracle on 5th Avenue*, researchers found that there was no discovery of similar research using the novel. However, regarding to the discussion of personality dynamics many have conducted such studies. As in the research conducted by Dian Lutfia Rahmawati in her thesis which discussed the personality dynamics of the main character Hubbu by Mashuri. She discusses the character who experienced an inner conflict with himself, caused by guilt and guilt for having committed adultery with his girlfriend during college, after adultery with his lover, the encouragement of diversity led to feelings of sin in God and guilt for large families that were very deep and destroyed teak himself. The desire to serve God ultimately led him to immediately repent and improve himself so that he managed to find his true identity. Based on similar research, the conflicts that arise in the lives of characters in a novel are also able to influence the psychological development of the characters being told, because the characters in a literary work are human embodiments that have characteristics and emotions in the story so that

they can be linked in the analysis through research methods of Sigmund Freud's psychoanalysis.

Another study is the Personality Dynamics of the character Nadira in the Short Story *Anthology 9 From Nadira* by Leila S. Chudori and Nefrida Dendry in 2018, the results of the study indicate that the elements consisting of plot, characterization, and setting together form the totality of meanings. In addition, this study revealed the dynamics and mental processes of the figures who were also influenced by environmental factors from their own families. Factors that caused problems in her family environment made a character named Nadira feel the pressure since the departure of her mother. The character Nadira also received harsh treatment from her sister to suffer some bruises due to beatings from her brother. As a result of the continuous unpleasant treatment carried out by his brother finally emerged the dynamics of personality in Nadira's life that led to the emergence of habits by torturing herself. Therefore, the need of Sigmund Freud's theory which discusses psychoanalysis that deals with human psychology is considered essential to be applied in the research.

The relevance of the research lies in the theory used namely psychology of literature especially Sigmund Freud's psychoanalytic-based study. The difference in this research lies in the source of the book used.

Results and Discussion

The novel *Miracle on 5th Avenue* tells the story of life's problems and inner conflicts that characterize Lucas's personality dynamics. Lucas is the main character in the novel *Miracle on 5th Avenue*, he is described as a famous crime book writer in New York. But behind his popularity, Lucas had many problems in his life, one of the things that really made him feel devastated was the departure of a wife he really loved. For three years Sallyane had left Lucas forever, but the sense of loss and hopelessness was always inherent in Lucas. He felt that no one was able to understand his feelings right now, even though it was his family. Whereas on the other hand, Lucas's grandmother was very worried about his current condition. Ever since Sallyane's departure, Lucas had become moody and unenthusiastic.

Mitzy only paid distant attention to Lucas because he knew that Lucas was at Veromount to work on his book deadline. When in fact Lucas was in the Penthouse, he locked himself in his apartment alone without anyone knowing his whereabouts. Lucas felt that confining himself in the apartment alone would make the problem lighter, but in reality he felt much worse than before. The loss of his wife was so profound. His *id* is very large, wanting his wife to stay alive to accompany her days with him, but the *ego* realizes the *id* that his wife was not saved when the incident killed his loved ones. *Id* accepts reality, so the dominant *id* appears in Lucas in the form of feelings of sadness and disappointment.

The disappointment and sadness that Lucas felt was none other than the form of a hurt that people might not understand his feelings. Disappointment and sadness seemed to have been inherent in Lucas, he assumed that everyone could not help him in the problems he was feeling even his family. On the other hand, the pressures of the work of the publisher have been waiting for Lucas to complete the work of his book, the article in a few months Lucas did not do any work at all. He only spent time in silence and remembering the days with Sallyane, without realizing that the work deadline had begun to approach the specified time, but Lucas did not do the job at all. This time Lucas was truly depressed, when feelings of sadness, despair, and loss continued to haunt his mind although there was work to be done in a limited deadline.

This incident made Lucas behave when he was anxious and difficult to think clearly, Lucas tried to calm himself down by drinking lots of alcohol, it aims to reduce anxiety and reduce tension, so as to achieve calmness, pleasure and avoid pain. But it is temporary, he is still haunted by feelings of fear and anxiety when remembering his late wife and his work which was on deadline. Until finally he had the thought of ending his life with suicide. Lucas' dead instincts dominated his life. In his case, he prefers to hurt himself rather than being aggressive towards others. Lucas's dead instinct began to appear since he lost his wife. He seemed to feel no longer alive because of the death of his beloved wife. His despair is very dominating. At one time, he felt he could not survive. His frustration and disappointment caused his death instincts to emerge from within

him. The desire of the *id* to want his wife back cannot be satisfied so that finally urges the *ego* to damage himself by drinking alcohol continuously until he too experiences inner stress. The destruction, chaos, and despair that Lucas currently has. He experienced so much inner pressure when he had to face some problems in his life such as work that required Lucas to work faster but on the other side Lucas's heart was feeling broken by missing the figure of a wife he loved. When Lucas felt the pressures of problems in his life without Lucas realizing his presence in the apartment known by Eva who was none other than a woman told by his grandmother to decorate the apartment as Lucas's Christmas gift. Eva's arrival greatly surprised Lucas, because no one knew where he was at that place. Lucas wanted Eva not to talk about this to his grandmother that he was in his apartment alone. The *id* still wants its whereabouts unknown to many people, and the *ego* takes over the *id* to decide to stay in the apartment. Eva's presence actually made Lucas feel like a failure in his planning. On the other hand Eva was confused as to why a guy as handsome as Lucas was getting so deep a problem, that she felt sorry to see Lucas's condition so collapsed.

Eva's presence in the apartment turned out to generate new interest and inspiration for Lucas in the creation of his book which had been neglected by the problems he was facing. Then a blizzard brought them together, because it would be impossible if Eva returned home in snowstorm outside. The weather outside is a reason to foster a feeling between the two of them.

Lucas' interest in Eva makes him increasingly compare the figure of Eva with his wife. Because Eva barely wear makeup with a face that looks flushed to Lucas did not believe it. Smooth, silky skin like silk gives Eva its own aura, moreover Eva looks energetic and eager to make Lucas even more curious about Eva. On the other hand, in Lucas's mind there was a figure who would act as a killer, he needed someone like Eva. The *id* of his subconscious continues to force the *ego* to use Eva. The *Superego* cannot advise the *id* which finally makes the *ego* realize it by continuing to approach Eva. Lucas wanted Eva to continue to be in his apartment to help work on his book, even though Eva did not contribute to the work on his book, but Eva's presence inspired Lucas.

From the beginning, Lucas's interest in Eva was an encouragement from the *id* in the form of libido. Libido describes the motivational energy and instincts of life, in the form of forces that encourage the soul to look for the opposite sex. The life instincts owned by Lucas appeared during his meeting with Eva Jordan. Lucas felt he had not been interested in other women for a long time. His meeting with Eva made the libido desire arise and made him interested and curious about Eva's figure.

The sexual instinct in Lucas reappeared to women, before he had felt numb towards other women since the lost of his wife, this was because it was triggered by an ID drive from his subconscious in the form of libido. since Eva's presence, all of his libido desires have arisen and made him more interested and curious about Eva.

After many changes in Lucas's character, from the frequent he confined himself in the room to make him a moody person, has no enthusiasm for life, has pressure in his work, to cause inner conflict in his life, he becomes a figure who is passionate in life and has no experience a burden in him.

Conclusion

Based on the results of the thesis analysis of personality dynamics of the main character in the novel *Miracle on 5th Avenue* by Sarah Morgan, there is a form of psychological disorder experienced by the character. The main character is a figure who is quiet, smart, and also has a high charisma towards women. However, various problems occur in his life, such as the death of his wife and work problems, it is a trigger for dynamics in him. Personality dynamics that occur in the main character is caused by a lot of anxiety he experiences. Anxiety arises from the events encountered in his life, namely the death of the wife he loved so much, work relationships and social life. Anxiety that occurs in the character is influenced by internal factors, where internal factors come from within the character itself. The impact that occurs due to internal factors that is always haunted by the shadow of his wife who is always present in his mind, so that the inner conflict arises about the feeling of loss of the person he loved so much. While external factors that occur in the main character is a work that is

already on a limited deadline, requiring the character Lucas to immediately finish the work of his book, until the publishers also press Lucas to finish it in a timely manner. Based on the results of the description above, it can be concluded that the character experiences dynamics within him so that it impacts on the psychological aspects of the character because the character experiences prolonged sadness and feels depressed. But in the end, the character can resolve all the conflicts that occur in him, with the presence of a woman named Eva able to change everything in her life for the better.

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