

**EDWARD CULLEN'S PERSONALITY REFLECTED IN STEPHENIE  
MEYER'S TWILIGHT NOVEL.**

**THESIS**

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**STUDY PROGRAM OF ENGLISH  
DEPARTMENT OF LANGUAGES AND LITERATURE  
FACULTY OF CULTURE STUDIES  
UNIVERSITAS BRAWIJAYA**

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MEYER'S TWILIGHT NOVEL**

**THESIS**

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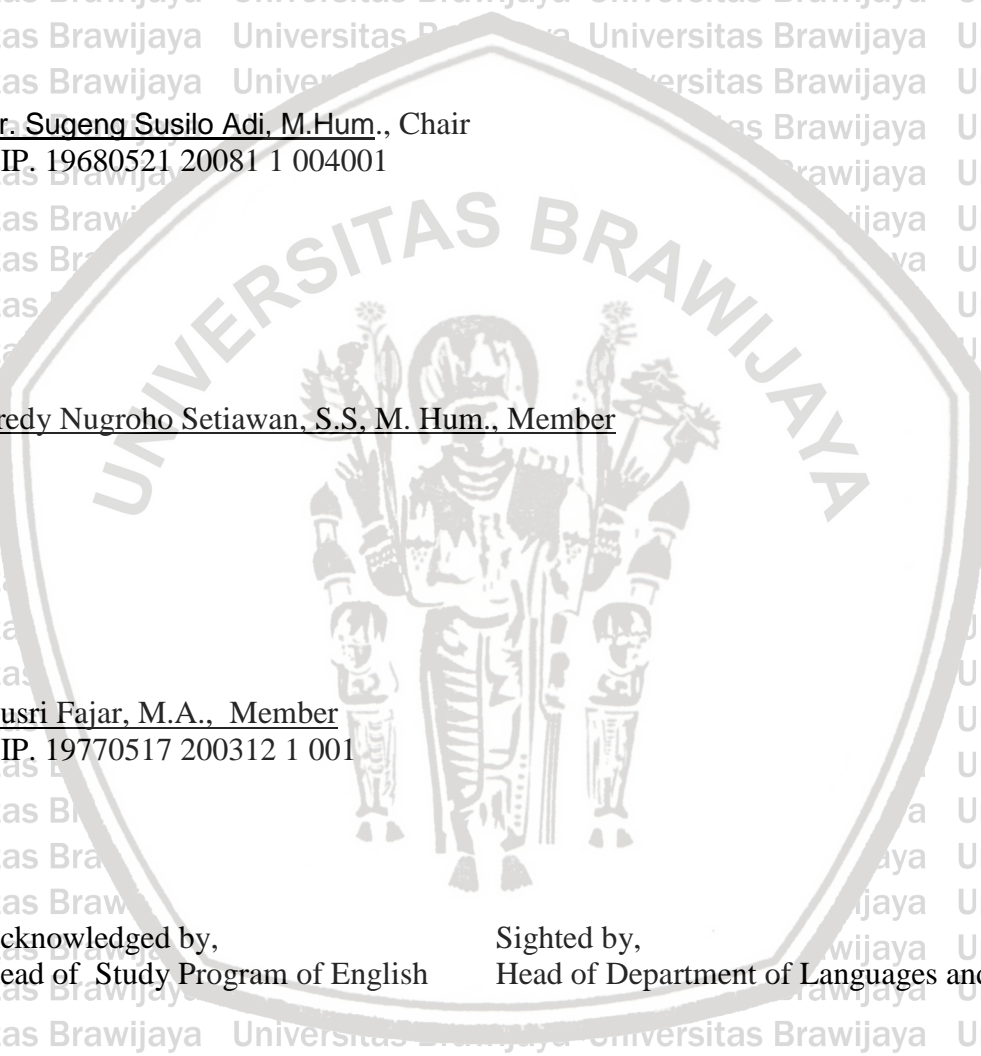
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**ABSTRACT**

Wijayanti, Ludiana. 2012. **EDWARD CULLEN'S PERSONALITY REFLECTED IN STEPHENIE MEYER'S *TWILIGHT* NOVEL**. Study Program of English, Universitas Brawijaya. Supervisor I; Dr. Sugeng Susilo Adi, M.Hum. Supervisor II; Fredy Nugroho, S.S, M.Hum.

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Literature portrays the creative imagination from someone. Through literature, we can create the works such as a novel, film, prose, poetry and other literary works. Novel as the literary work is a one of the way for many writers to give expression. Then the writer can give the fantasy from what they think. There are many ideas to build what writer wants about the character. The main character in the novel usually is not far away from the unreal life. *Twilight* novel is one of the novel which reveals about the fantasy from someone. It tells about the story of the romance between Edward as vampire and Isabella Swan as human being

Fictional character reveals behavior and personality; it connects with psychological or conflict in real world. Besides that, the character in the novel usually tells about the situation of his self, how he behaves, and then it can be build of the conflict. Edward Cullen as one of the main vampire character in *Twilight* Novel has the psychological conflict part which is interesting to analyze.

The well known of founder theory, Freudian Psychoanalysis describe about the psychological of human being. The human psyche divide into three parts; Id, Ego, Super ego. That is the structure of personality from human psyche which introduced by Sigmund Freud. The result of the research shows if Edward Cullen represents a conflict in his self and the anxiety of his relationship with Isabella Swan as human. The *Twilight* novel by Stephenie Meyer portrays the psychological conflict in Edward Cullen about the continuing his relationship. It is recommended to the following researcher to conduct research by using Psychoanalysis theory.

## ABSTRAK

Wijayanti, Ludiana. 2012. **EDWARD CULLEN'S PERSONALITY REFLECTED IN STEPHENIE MEYER'S TWILIGHT NOVEL**. Sastra Inggris, Universitas Brawijaya. Dosen Pembimbing I; Dr. Sugeng Susilo Adi, M.Hum. Dosen Pembimbing II; Fredy Nugroho, S.S, M.Hum.

Kata Kunci: Freudian psychoanalisis, Edward Cullen, Struktur Kepribadian, Kecemasan

Sastra menggambarkan imajinasi kreatif dari seseorang. Melalui sastra, kita dapat membuat karya seperti novel, film, prosa, puisi dan karya sastra lainnya. Sastra juga mencerminkan kehidupan nyata. Novel sebagai karya sastra adalah salah satu cara bagi banyak penulis untuk memberikan ekspresi. Kemudian penulis dapat memberikan fantasi dari apa yang mereka pikirkan. Tokoh utama dalam novel ini biasanya tidak jauh dari kehidupan nyata. Novel *Twilight* merupakan salah satu novel fantasi yang menceritakan kisah percintaan antara Edward Cullen sebagai vampire dan Isabella Swan sebagai manusia.

Karakter fiksi mengungkapkan perilaku dan kepribadian, dan menghubungkan dengan konflik psikologis atau konflik yang terjadi di dunia nyata. Selain itu, karakter dalam novel biasanya menceritakan tentang situasi yang ada pada dirinya, bagaimana dia berperilaku, dan kemudian dapat membangun konflik. Setelah itu dalam menganalisis karakter sebagai konflik masalah, kita menggunakan psikoanalisis sebagai teori. Edward Cullen sebagai salah satu karakter utama sebagai vampir dalam *Twilight Novel* psikologis menarik untuk dianalisis sebab memiliki bagian dari konflik psikologis.

Teori yang terkenal dari Freud adalah Psikoanalisis, hal tersebut menggambarkan tentang psikologis manusia. Jiwa manusia dibagi menjadi tiga bagian; Id, Ego, Super ego. Hal tersebut adalah struktur kepribadian dari jiwa manusia yang diperkenalkan oleh Sigmund Freud. Hasil penelitian menunjukkan jika Edward Cullen mempunyai konflik dan kecemasan akan hubungannya dengan Isabella swan. Novel *Twilight* menggambarkan konflik psikologis pada Edward Cullen tentang hubungan yang terus berlanjut. Maka peneliti melakukan penelitian dengan menggunakan teori Psikoanalisis.



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Malang, 6 September 2012

The writer



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## CHAPTER I

### INTRODUCTION

#### 1.1 Background of The study

Literature is a term used to describe written or spoken material. According to Taylor (1981, p.1), literature, like other arts, is essentially an imaginative act, that is, an act of the writer's imagination is selecting, ordering and interpreting life experience. The term literature is most commonly used to refer to works of the creative imagination, including works of poetry, drama, prose fiction, and nonfiction. Siswanto (1993, cited in Asrori, 1981, para.2) adds that literary work is a mirror of the real world which mixes imagination and author's contemplation. It means that the problems appear in a literary work could be the identical with the problems exist in the real world. One of literary genres which often portray real world problems is novel.

Ellis (2003, para.1) says that a novel is a fictional piece of prose usually written in a narrative style. Novels tell stories, which is typically defined as a series of events described in a sequence. Through novel, human being could reveal their imagination. Thus, author's imagination results in fantasy. Brooker (2003, p. 98) tells that the term fantasy describes a non-realistic mode of fiction or storytelling in any medium and across a number of different genre, such as melodrama, romance, fairy tales, ghost story, science, and utopian fiction.



In recent years, there are phenomena about fantasy novel. The novels introduce fantasy creatures, such as vampire, angel, dragon, and Dracula, which all of those are enjoyed by teenagers. Some happening fantasy novels are: the trilogy of *The Lord of The Rings*, *Harry Potter*, *The Chronicles of Narnia*, and *Twilight*. One of those novels is taken as the material object in this thesis, namely *Twilight* which is written by Stephenie Meyer.

The *Twilight* novel is a fictional story and it is full with the imagination or fantasy from the author. *Twilight* is the first of the four *Twilight Saga* books by Stephenie Meyer. It introduces teenager Bella Swan and her dashing vampire boyfriend, Edward Cullen, to readers. *Twilight* was one of 2005's most talked about novels and within weeks of its release the book debuted at number five on *The New York Times* bestseller list. Among its many accolades, *Twilight* was named an "ALA Top Ten Books for Young Adults," an Amazon.com. "Best Book of the Decade...So Far", and a Publishers Weekly Best Book of the Year. The *Twilight* movie, directed by Catherine Hardwicke and starring Robert Pattinson and Kristen Stewart, was released on November 21, 2008. *Twilight* debuted at number one at the box office with \$70 million, making it the highest best seller opening weekend for a female director. She has also written other works such as the science fiction novel, *The Host*, and some short stories (cited in [www.stepheniemeyer.com/bio](http://www.stepheniemeyer.com/bio)).

*Twilight* tells about romantic story between Edward, a vampire, and Bella, a normal human being. The story starts when Edward and Bella first meet in the school at Forks. Once upon a time Edward saves Bella from an accident. Ever since Bella

tries to find the truth that Edward is not only a superhuman when he helps her in the accident. In short, Bella knows the truth about Edward and makes a relationship with him, which is impossible in the real world. Then, Edward realizes that his relationship with Bella is dangerous and full of risks. When a killer vampire, James, comes to town, Edward realizes that Bella's life is in danger. James is thirsty for Bella's blood, so he tries to hunt and kill Bella. However, James efforts can be prevented by Edward, because he kills James first.

After reading the novel, the writer focuses on Edward Cullen as major character. Considering that fictional character reveals behavior and personality which is connected with psychological conflict in real world, the writer starts to think of Edward Cullen's behavior. Specifically, the writer focuses on Edward Cullen's personality and anxiety.

In analyzing Edward Cullen, the writer uses psychoanalysis theory. This theory is chosen because literature and psychology are related to each other. They have the same concern with human being's problems. Easthope (p. 65, cited in Peter, 2003 p.208) says that psychoanalysis offers to analyze and restate both 'the personal and pleasure' in terms of phantasm and forms of unconscious drive. Then, a psychology of literature figures out psychological aspects in a work, it analyzes problems, conflicts, and why the character behave that way.

According to Sigmund Freud psychoanalysis is as a study of mental processes and the therapeutic treatment of neurosis. In the 1920s Freud introduced the well known distinction between the id, the ego, and the super-ego.



Ridgway (2007, p.8) said:

Id, Ego and Superego are together an energy system. Libido, sexual energy, is what drives the system. Ego operates to maintain a balance among the competing elements. When balance is tipped too far towards one element (say the superego) then anxiety occurs. In that instance, the therapist would attempt to side with the Ego and the Id against the Superego to reduce the latter's influence. If the Id forces are too firmly in power, the therapist will side with the Ego and the Superego against the Id.

From the explanation above it can be concluded that the structure of personality has three parts, namely id, ego, and superego. They work together as a system. When id works too strong, the superego will be against it as moral principal, then ego will be a mediator to decide what mind will do. When ego cannot maintain the balance of the competing elements, anxiety occurs.

In general, the purpose of this thesis is enriching the knowledge of psychoanalysis discussion, especially on major character in this novel, Edward Cullen. In analyzing the character, the writer focuses on his personality. Therefore, the title of this study is **“Edward Cullen’s Personality Reflected in Stephenie Meyer’s *Twilight* Novel”**.

## 1.2 Problem of the study

There are many questions in the study, but the writer will scope the problem in the novel:

1. How is Edward Cullen’s personality revealed in *Twilight* Novel?
2. How do Edward Cullen’s anxieties appear in his relationship with Bella?

### 1.3 Objectives Study

The objective of the study, in this case, is to solve the problems and reveal the answer of the problems clearly.

1. To reveal Edward Cullen's personality in Twilight Novel.
2. To know Edward Cullen's anxieties in his relationship Bella.





## **CHAPTER II**

### **REVIEW LITERATURE AND RESEARCH METHOD**

This chapter discusses about the theoretical framework to do the analysis. The writer uses Freudian psychoanalysis theory that is structure of personality which discusses about id, ego and superego. Then, the appearance of vampire, who related with a psychological also discussing in this study. The writer also includes the anxiety as an effect from the dynamics of personality. Furthermore, this thesis discusses about the character, because psychology and character have a relation. This chapter also covers previous studies on psychoanalysis, particularly the application of id, ego, and superego on fictional characters of literary works.

#### **2.1 Psychological of a Vampire**

Vampire as stated by Collins (2002, cited in Iris, p. 8, 2010) is a corpse that rises nightly from its grave to drink the blood of the living. Vampire is an immortal that drinks human blood but there are different myths about what defines them. Carl Jung has a specific state of vampire if it is referred into human psyche. Jung, (cited in Kimberly, p.39) finds the following:

The vampire itself is one of the main archetypes of the human psyche and is sometimes referred to as one of the images associated with the archetypal character, 'the Shadow', one of the most negative of all archetypes. So the image of the vampire is embedded into the collective unconscious of all human minds as a result of its emotional and psychological significance to human beings, thereby

explaining its continuous presence in myth and literature, regardless of cultural variations.

There are many different types of vampires. According to Halldórsson (2010, p.3) there are folkloric vampires, living vampires, literary vampires, psychic vampires and psychotic vampires to name a few examples. Vampires in many kinds are mostly described with the power of supernatural, immortal, and its relation with fiction. The life of vampire is usually told in many novels. According Guiley (p. 289-290 cited in Halldórsson, 2010, p. 3) these are the most common vampires and are only seen at night, around midnight and they must always return to their grave before dawn. The mythology in *Vampires Now and Then* (2010, p.3) explains that the mythology surrounding vampire lore has been around for thousands of years, and first recollections of these creatures of the night are from ancient Mesopotamia where people were believed to be blood sucking demons.

Sigmund Freud as the founder psychoanalysis theory has a psychological perspective about vampires. That is the psychodynamic approach of Sigmund Freud.

Kimberly, (2010, p. 39) finds if Freud's attitudes towards the vampire myth would likely be typical of his 'dream analyses', whereby any kind of dream imagery implies some form of unconscious sexual wish fulfillment. For instance, Freudian psychoanalysis claims that "morbid dread always signifies repressed sexual wishes... the vampire is a kind of phantom projection produced by the medium's desire to be possessed, controlled and vampirised"(Rickels, 1999: 19).



Flanagan (p. 887 cited in Kimberly 2010, p.40) finds the id is said to “dominate the unconscious part of the personality with a primitive disregard for social rules in pursuit of self gratification... driven by the pleasure principle”. The vampire itself represents the unconscious human mind. Furthermore, Kimberly finds the following.

The vampire’s representation of the id’s dominance over the ego and superego, which act to “suppress and regulate the demands of the id in terms of social demands”, it can be seen in the way that the vampire characters in the myths are always described as inhuman, emphasizing the loss of humanity through this regression to an animal-like state of mind (Flanagan, 2004: 886).

Violence and thirst of the blood on vampire can be said as the rise of id, which contains with primitive desire. Kimberly (2010, p. 40) states that the desire of vampires can be seen in all cases of the vampire myth through their thirst and “aggressive obsession for pleasure and gratification and need to sustain themselves”.

Then Flanagan (p.887 cited in Kimberly, 2010, p. 40) states that if the aggressive and obsession of vampires throughout the oedipal sucking of blood from the body of their victims. This personality trait of vampires’ aggressive character in which the id claims dominance over the ego and superego is a striking thing in the character of vampires. Vampires highly aggressive and sexual fascination that has become associated with the vampire myth could also be representative of “sexual obsession and deviances” (Flanagan, 2004: 886) which is the result of phallic aggression developed during the genital stage of human psychosexual development. Kimberly (2010, p. 42) concludes that if this possibility provides further support for the

Freudian psychodynamic idea that the vampire myth is a psychological representation of the unconscious desires within the human mind.

## 2.2 Psychoanalysis theory

According to Peter (2003, p. 208), psychoanalysis was founded by Sigmund Freud. It is a study of mental processes and the therapeutic treatment of neurosis. The focus of psychoanalysis is on patterns of psyche. The goal of psychoanalysis itself is to help us in resolving our psychological problem. When we learn about psychoanalysis, we are also discussing psychoanalytic concept which analyze the language and symbolism of the text. Psychoanalytic concept is a literary approach that adopts the method of reading to interpret the text (2005, cited in Primadhini, 2011, p.8). Louis Tyson in *Critical Theory Today* (2006, p. 11) stated:

Psychoanalytic concepts such as sibling rivalry, inferiority complexes, and defense mechanism are in such common use that most of us feel we know what they mean without ever having heard them defined.

Psychoanalytic theory is useful to literary criticism and to show how a human behavior is relevant to our experience. Psychoanalytic concepts become part of our everyday life; for example, someone has a problem with his friend, and then in one time he will be angry and blame someone else as an object of his anger. It means he is doing displacement. According to Tyson (2006, p. 11) displacement is the psychoanalytic name for transferring anger of one person onto another person.



According to Berger (2005, cited in Primadhini, 2011, p.8), psychoanalysis is a science which is related to conscious and unconscious processes, drives, and repression with the laws of mental functioning. Psychoanalysis deals with human beings in conflict with themselves and each other, and literature portrays and is written and read by such people. Literature and psychoanalysis shares a concern with the human subject, through that they describe about the complexities and contradictions of human and emotional action.

According to Wellek and Warren (1956, p. 81) psychology and literature mean the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of psychological types and laws present within works of literature. It could be the effects of literature upon its reader or audience psychology. In general, Freud's theory mostly talks about the unconscious which establishes a basis of explanation for psychic processes in sexuality.

Tyson in *Critical Theory Today* (2006, p. 12) states:

The unconscious is the storehouse of those painful experience and emotions, those wounds, fears, guilty desires, and unresolved conflicts we don not want to know about because we feel we will be overwhelmed by them.

Unconscious arises because of our past experience which we never realize. It can be painful or uncomfortable experiences. Then, those experiences appear to be a problem in our life. Minderop (2010, p. 32) finds that Freud himself promotes the

concepts of unconscious mental activity, repression, resistance and transference as the fundamental pillars of psychoanalysis (Clark, 1997, p.44).

Freud introduces the well-known structural model that is structure of personality (id, ego and super-ego) which discusses about human psyche. This model suggests that the untrammelled instinctual drives (the id) and the constraining mores of society (super-ego) can be brought to a point of reconciliation in the ego or social individual.

### **2.2.1 Structure of Personality**

A personality has correlation psychoanalysis, because it describes how to learn and understand human behavior. Other specialists give an argument that our mindset is the key to understand our personality. Then, a carriage in human's thought, such as a behavior, emotion and feeling in a human are a characteristic to show how he adapts in his life.

Hilgrad, et al (1975, cited in Minderop, 2010, p. 4) finds the following:

Personality refers to the characteristic patterns of behavior and ways of thinking that determined a person's adjustment to his environment. Personality is shaped by inborn potential as modified by experiences common to the culture and subculture group (such as roles) and the unique experiences that affect the person as individual.

Structure of personality in psychoanalysis presents human being as form from instincts and conflicts which affect personality. There are three kinds of psyche which have function to describe human's behavior, namely id, ego, and superego.



Id, ego and superego are working together as an energy system. They are located in conscious and unconscious mind. Personality is also influenced by unconscious and structure of psyche in human. Then, factors which influence personality is history, cultural, experiences, and social. Sammon (2008, p. 2) stated "in psyche, we tend to act as if our personality was an integrated, unified whole. Freud thought that this was not the case. Rather, he suggested that our psyche consists of three distinct components". Each of these has different motives and priorities so they find themselves in conflict with each other.

#### 2.2.1.1 Id

In general, id is human psyche that is located in unconscious. Id refers to the basic inborn drives, and the sexual and aggressive impulses. Based on Freud's explanation, Muradi (1989, p.16) summarizes that the id knows no values, no good, and evil, no morality. Id itself always avoids an uncomfortable drives. The basic of id is the pleasure principal. Then, id is a bridge between physics energy and personality. According to Freud the power of id expresses the true purpose of the individual organism's life. Id consists in the satisfaction of its innate needs.

Tyson in *Critical Theory Today* (2006, p. 25) states:

The id is devoted solely to the gratification of prohibited desires all of kinds, desire for power, for sex, for amusement, for food – without an eye to consequence. In other words, the id consist a largely of those desires regulated or forbidden by social invention.

From the explanation above it can be said that Id is where the pleasure must be manifested. The function from Id influences the behavior of human life which refers to a temporary pleasure. The pleasure principal leads to wish fulfillment and discharge of instinctual drives. Ridgway (2007, p.7) says that id centers operate on the *pleasure principle*: 'I see it, I like it, I want it, and I am going to get it'.

### 2.2.1.2 Ego

A conscious ego is generated out of the id. The ego acts to protect the individual by mediating between the laws of society and the pressures of the Id. Ego acts according to the *reality principle* as Freud termed it. The Id says, 'I want that', but the Ego says, 'If you have that you will be punished and suffer'. Ridgway, (2007, p. 8) says that Ego is formed at about the age of 2-3 years. The ego has at its disposal a number of defenses against incursions of the Id to restore order and harmony. We can call ego as a social individual. Basically, the ego is the part of the psyche concerned with reality. It tries to balance out the demands of the id with the constraints of the superego in a way that is realistically possible.

The ego deals with the demands of reality, the id, and the superego as best as it can. However, when the anxiety becomes overwhelming, the ego must defend itself. Boeree (2009, para.1) states that ego does a defense by unconsciously blocking the impulses or distorting them into a more acceptable, less threatening form. The



techniques are called the ego defense mechanisms. It can protect a human in unacceptable life.

In other words we can make a conclusion that the ego relates the organism to reality by means of its consciousness, and it searches for objects to satisfy the wishes that id creates to represent the organism's needs. This problem-solving activity is called the secondary process after id as primary.

### 2.2.1.3 Superego

According Muradi (1989, p. 20) super ego is as much as we have been able to apprehend psychologically of what people call the 'higher things in human life'. Tyson (2006, p. 24) states the word superego often implies feeling guilty when we should not have, feeling guilty exist only because we are socially programmed (usually through the family) to feel so. The example of feeling guilty is someone who feels guilty for committing intercourse before marriage.

The superego is in direct opposition to the id, the psychological reservoir of our instincts, and our libido, or sexual energy. In other words, the id consists largely of those desires regulated or forbidden by social convention. Thus, the superego or cultural taboos determines which desires from the id that will be facilitated. The superego judges much of the strivings of the id to be dangerous and morally bad.

Sammons (2009, p. 2) says that this is the moral part of the psyche and is governed

by the need to behave in ways our parents would approve of. When we don't, it punishes us with anxiety and guilt. Sammons (2009, p. 2), continues that some examples of this behavior this is when a person gets hungry and he does not have any money. As time goes on, the id's demands get stronger and it threatens to become aggressive. The superego won't shift on the moral constraints. The ego starts to think about alternative means of obtaining food, perhaps stealing some. This would keep the id happy and under control but the thought of stealing makes the people feel uneasy and anxious, which comes from the superego. If the situation did not improve, the ego would probably decide that it was better to steal the food. If this happened they would probably feel guilty for some time afterwards.

### 2.2.2 Anxiety

Freud believes that the anxiety is a result from a conflict in an unconscious, and then the anxiety is also result from a conflict between id, ego and superego (Minderop, 2010, p. 28). The ego sits at the center of some powerful forces: reality; society is represented by the superego; biology is represented by the id. When id and super ego in a conflicting, so they demands upon the poor ego to solve the problem. It is understandable if you feel threatened, feel overwhelmed, and feel as if the entire burdens exist on us and then it will collapse all. This feeling is called anxiety, and it serves as a signal to the ego that its survival is in jeopardy. According to Boeree



(2009, para. 14) Freud mentions three different kinds of anxieties. They are realistic anxiety, moral anxiety and neurotic anxiety.

Firstly, the realistic anxiety has the same meaning as fear. In realistic anxiety the feeling of fear has clear source. The example is if we are into a pit of poisonous snakes, we might experience realistic anxiety. Another example of realistic anxiety according to Khosa (2008, para.1) is when we have been asked to give a short speech.

The anxiety we feel before we give the talk is directly linked to the possibility that our audience will be bored or laugh at us. The potential loss of self-esteem is the threat that makes us anxious.

The second anxiety, according Boeree (2009, p. 14) is moral anxiety, this is what we feel when the threat comes not from the outer, physical world, but from the internalized social world of the superego. It is, in fact, just another word for feelings like shame and guilt and the fear of punishment.

The last is neurotic anxiety. This is the fear of being overwhelmed by impulses from the id. If you have ever felt like you were about to "lose it," losing control, your temper, your rationality, or even your mind, you have felt neurotic anxiety. According to Boeree (2009, p. 14) neurotic is actually the Latin word for nervous, so this is nervous anxiety. It is this kind of anxiety that intrigued Freud most, and we usually just call it anxiety, plain and simple.

In other words, the anxiety, in Tyson (2006, p. 16), can be an important experience because it can reveal our core issues. More common issues which have relation with an anxiety are fear of intimacy, abandonment, and betrayal. That fear

comes into human because there is an anxiety. It also gives a sense such as a fear or afraid in a something which covers human being.

### 2.3 Character in a novel

Character is one of the most important elements of literature, because it represents a person in a story. Kennedy and Gioia (2002, p. 77) states that a character, then, is presumably an imagined person who inhabits a story. Character in a novel has a relation with a psychology, even with a writer. According to Wellek and Warren (1956, p. 90) character in plays and novels are judged by us to be psychologically true. Characters in a novel are fictional. According to Mudrick (cited in Rimmon and Kennan, 1981, p. 81) realistic argument sees characters as imitation of people and tends to treat them. So we can say that a character in a novel reveal the life of human being. Wellek and Warren (1956, p. 89) states that the creation of character may be supposed to blend, in varying degrees, inherited literary types, persons observed and the self. It means the creation of character can be developed through our mind. Then, the creation of character is not far away from elements of literature, such as a figurative language.

Ferrara (1974, cited in Rimond and Kenan 1981, p. 35) attempts to construct a model for a structural analysis of narrative fiction with character as the central notion:



In fiction the character is used as the structuring element: the object and the events of fiction exist – in one way or another – because of the character and in fact, it is only in relation to it that they possess those qualities of coherence and plausibility which make them meaningful and comprehensible.

In other word, character in a novel, such as in a fiction, is taking over the control of the story. Rimmon and Kenan (1983, p. 33) states in mimetic theories, characters are equated with people, in semiotic theories they dissolve into sexuality. In the text characters are nodes in the verbal, then they are partly modeled on the reader's conception of people and in this they are person like.

In popular fiction and drama, both classic contemporary, they are known with stereotyped characters. It could be called with stock character. Kennedy and Gioia (2002, p.77) state stock characters are especially convenient for writers of commercial fiction; they required little detailed portraiture, for we already know them well. But for most writers of the literary story, character is as unique individuals in writing a story or novel. In the main characters of a story, human personalities become familiar to us, because indirectly we could tend to understand the word in every sentence.

Character may seem flat or round. According to Kennedy and Gioia (2002, p. 78) flat character has only outstanding trait or feature; however need to be stock character, then round characters presents us with more facets, it means the author

portrays them in greater depth and in more generous detail. In other words, flat characters tend to say the same throughout a story, but round characters often change.

In the same way, the character has some elements. Taylor (1981, p. 62) states elements of character must be selected and combined within a coherent mode or convention of presentation: tragic, comic, epic, satirical, romantic, realistic/naturalistic, dialectic or absurdist; for example, tragedy involves an investigation of desires and motives, tragic characterization centers on the psychological study destructive inner conflict and frustration.

### 2.3 Synopsis

The *Twilight* novel revolves around 17-year-old Isabella Swan who prefers to be called Bella. She moves from sunny Phoenix, Arizona, to the rainy town of Forks, Washington, to live with her dad, Charlie. At first she is depressed by the dismal and dreary weather in her first day at the local high school. In high school she sees the pale brooding Edward Cullen and her life in Forks becomes a whole lot more interesting. The first time Bella sees the Cullen siblings in the school cafeteria, she can't take her eyes off them. She is intrigued by their strangeness and fixated by their physical perfection. She finds herself drawn in particular to Edward and is distressed when he in turn seems repulsed by her. We later find out that he is, in fact, tortured by the effort to not drink her blood because it's so inordinately appealing to him.

Bella tries to resist her attraction to Edward but it is a fruitless effort. She is annoyed by his often-alooof behavior and unaware of his vampire condition, can't quite figure



him out. However, when Edward jumps in front of a van to save her, she is unconvinced by his claims that she imagined his super human strength. That's when she begins to wonder just who and *what* he is.

When Bella figures out that her crush is a vampire (after hearing a legend about vampires and werewolves from a teenager called Jacob Black, who becomes a central character in the second *Twilight* novel, *New Moon*), she is more intrigued than disturbed. As far as she's concerned, his immortal condition is a mere footnote in their relationship. Her love for Edward leaves her utterly unconcerned for her own safety. He, however, lays far more importance on his true nature, and when a killer vampire called James comes to town, Bella begins to understand why.

James is an expert tracker and a ruthless killer. When he sees how possessive Edward is of Bella, he decides to hunt and kill her for fun. Bella flees Forks with members of Edward's (non-human-consuming vampire) family but ends up sacrificing herself to save her mother – who James convinces her is in danger even though she's not. James almost kills Bella but Edward appears at the last moment to save her and murder her would-be killer. The event strengthens her desire to become a vampire so she can be with him forever more.

The *Twilight* novel starts of the four-book *Twilight* series, or we call *Twilight Saga*, which has sold over 100 million copies worldwide. The first novel is *Twilight*, then *New Moon*, *Eclipse*, and the last is *Breaking Dawn*. The popularity of its author, Stephenie Meyer, is comparable to that of the author from *Harry Potter*, J.K.

Rowling. The novel has a big appeal to fantasy and romance fans and then this novel keep us reading into the vampire's days of the night.

## 2.4 Research Method

The writer uses qualitative approach to analyze the object of material. Firstly, the writer have chosen twilight novel as primary data source. This novel reveals about the relationship between Edward Cullen as vampire and Isabella Swan as human. In analyzing, the writer focuses on Edward Cullen as main character; then on other roles, such as Isabella Swan and people around him to support the character of Edward Cullen. In conducting this research, the writer uses Freudian Psychoanalysis. Furthermore, structure of personality as part of Freudian's theory also helps the writer to explore Edward Cullen's personality. The process of data collection and identification will employ the concept which has been explained above. Each has a particular role to help the writer and to reveal the personality Edward Cullen's character in *Twilight*.

The writer will use psychoanalysis as the theory to collect the parts of the novel which is related to psyche of human. It will be used to explain the character of Edward Cullen in *Twilight*. The writer finds his character from the point of view of other characters and the language, which are explained in the novel. After that, the writer continues to find the structure of personality of Edward, the dynamics of his id, ego, and superego which appear in certain events in the novel, such as in dealing with his complicated relationship with Bella. The dynamics of Edward's personality is



showed through how Edward faces the fact that his relationship with Bella can be a problem. Then, throughout that problem, the anxiety appears from Edward.

The concept of Freudian psychoanalysis will help the writer to explore Edward Cullen's mind, behavior, and anxiety. The theory helps the writer to analyze and finally reveal Edward Cullen's personality and anxiety as the effect from dynamics of id, ego and superego as stated in the problem of the study.

## 2.5 Previous Studies

This research discusses Edward Cullen's personality as a main character in *Twilight* Novel. Then from the discussion the writer will reveal about the dynamics of Edward's personality. The writer uses psychoanalysis as theory in this thesis.

Psychoanalysis approach to literary work has been conducted by Eka Rachmawati in 2012. The title of her research was "*Psychological Conflict Reflected in The Main Character of Jodi Picoult's Novel My Sister's Keeper*". She is interested to choose Jodi Picoult's novel since it contains a strong psychological conflict of the main character, Anna. She concerns with Anna's psychological conflict related to her family problem and how it appears in her life. Then, Anna is chosen as an object of the study because she is the most conflicted character in that novel, and this character can represent a real experience of human being in life.

Another previous study which applies psychoanalysis theory is a research from Weny Sukma Primadhini in 2011 entitled "*The Manifestation of Id, Ego, and Super Ego in A Character Named Jamal Malik in the movie Slumdog Millionaire*".

This thesis analyzes Jamal, related to his memories in childhood which impress deeply in his unconscious mind. This research uses the psychoanalysis concept, which is the organization of personality. Primadhini's study concerns about how the id, ego and super ego work on character of the movie.

Although both of the previous studies and this study use psychoanalysis theory, there is a difference between them. The study of Edward Cullen in *Twilight* novel focuses on how his structure of personality which consist id, ego, and superego is revealed as well as to identify his anxieties result in the conflict among his id, ego, and superego.





## CHAPTER III FINDING AND DISCUSSION

This chapter contains analysis of Edward Cullen's life, character, and structure of personality. This chapter also contains analysis of Edward Cullen's anxiety and fear as the result of conflict among Id, Ego, and Superego.

### 3.1 Edward Cullen's life

Edward Cullen is the main vampire character in the *Twilight* series and he is the boyfriend of the main character, Isabella Swan. He lives with the Cullen's family in the cloudy town of Forks, Washington. He is almost a century old vampire.

Edward Cullen was born on 20 June 1901, who died in the Spanish influenza epidemic in Chicago. He was finally found by Carlisle, dr. Cullen who works in the Hospital. Then, Carlisle change Edward Cullen into a vampire and Carlisle adopts Edward Cullen.

Edward is a vampire who has a special sixth sense. It is an extraordinary power beyond what is common among humans. When Edward awoke in his immortal life, he had the ability to read and hear the thoughts and feeling of people around him.

However, Edward admits that his sixth sense always disturbs him. It appears in chapter 9 "Theory", discussing of confession between Edward and Bella.

'Until I focus on one voice, and then what they're thinking is clear.

'Most of the time I tune it all out — it can be very distracting.

(Meyer, Stephenie, 2005, p. 193)

In normal life, Edward lives with a family that stands out in society. They act their best to blend and join with society. Edward is a 17 years student old in Forks city. He appears as human, but flashy. He looks more beautiful and unbelievably strong, almost invincible. His skin is pale and cold to the touch and his body is as hard as steel. He can move with extraordinary speed and pick up the scent of other creatures and human. However he manages to hide his differences enough to live in a normal life. Edward Cullen's life is different with other vampires. He has a family and his relationship with his member in his family is really warm. He is different from other vampires who drink human's blood. Edward and his family drink animal's blood as their food. They call themselves as vegetarian.

In many ways, Edward Cullen adores Carlisle. Carlisle always gives lessons to Edward and his family about how to defense in a life. Carlisle also has a charity, which is why he becomes a role model in his family. Edward has a mother, Esme, two sisters, Alice and Rosalie, and two brothers, Jasper and Emmet. Each member of Cullen family has unique personality.

'Carlisle brought his compassion. Esme brought her ability to love passionately. Emmett brought his strength, Rosalie her... tenacity  
(Meyer, Stephenie 2005, p. 325)

Edward's siblings live in couples, Alice-Jasper and Emmet-Rosalie. On the other hand, Edward lives in loneliness for a century. It means that he almost never feels the emotion of love. However when he meets Isabella Swan, he always feels



distracted. Then Edward is also overprotective with her. Edward realizes that his feeling is the first time, because when he becomes vampire he is still young, 17 years old. Normally, his adolescent is buried for a while. He has a high temper and always loses control in his first days as a vampire. It can be seen when he tells to Bella that he has ever been a rebel guy.

In his first life, Carlisle – the family's father figure or Dr. Cullen, is the most disciplined of other members. Carlisle manages Edward to be a good predator.

However, Edward does not like Carlisle's rules. Then, he escapes from Carlisle's life.

In few days, Edward back to Carlisle, because he realizes that he needs Carlisle to teach him in the following days. On the other hand, another emotion of Edward

Cullen appears in the relationship with Bella. The desires and overwhelmed feeling of love, anxiety, and fear of losing someone appears in Edward Cullen. Throughout the

Edward Cullen's life, we could see if his emotion since he becomes a vampire is changing. When he meets with Bella, his life is in complicated, and the background of his life helps in this analyzing of Edward Cullen.

Edward Cullen as one of the vampire character in *Twilight* is embodied with psychological conflict which covers him. Although he is a vampire but his behavior

likes human commonly. According to Rupal (2011, para. 2) states if the most of mythologies agree that vampires stay roughly the same "age" as the human who died,

meaning if you were 70 years old when you were turned into a vampire you would remain 70 years old in physical form forever. It is the same in Edward Cullen. He

dies in 1918, when his age is still young, 17 years old.

In analyzing of Edward Cullen, the psychoanalysis theory is applicable to conduct this research. Edward as vampire can analyze with Freudian psychoanalysis, that have the human psyche which still influencing Edward. The id as human instinct, full of the desire covers him. In vampires that work too firmly, likes Edward Cullen, who finds the enjoyment from himself. The story of this novel entails a vampire resisting against the natural demands of the id, for the love of a human. And then, the morality in Edward Cullen built when he knows of his relationship with Bella as human is wrong. The author, Meyer is making a morality which conduct by Superego has drawn by herself.

According to Haldorson (2010, p. 19) in writing the *Twilight Saga* storyline Stephanie Meyer is clearly heavily influenced by Shakespeare's *Romeo and Juliet* through forbidden love. The twilight which also depict about forbidden love is also the same with Shakespeare's work.

### 3.2 Edward Cullen as Fictional Character

Character in a novel may be a person the author wants. The role of the character has an important role in the plot of novel. In the narrative fiction, character is a central notion. Then *Twilight* novel has a main character, Edward Cullen. He is a fictional character, who is not real in the world. Edward Cullen himself is one of the imitations of people in a life. According to Mudrick (cited in Rimmon and Kennan, 1981, p. 81) realistic argument sees characters as imitation of people and tends to treat them. Character may seem a flat or round. Edward Cullen is a round character,



because he does not tends to say the same throughout a story. And then round characters presents us with more facets, it means the author portrays them in greater depth and in more generous detail. Although in this novel, his personality mostly talked by Bella, but he has the important role in the development of the story. Then the emotion in Bella is usually changing, although he tries to hide the emotion with his calm. It is shown in his emotion to Isabella Swan. In the first time Edward is strained when he closes to Bella in the class. He is thirsty of blood and the smell of Bella is disturbing him. However, he can control his emotion. Then when Edward makes a relationship with Bella, he can manage the emotion. It can be seen when Edward is really calm with Bella's temper.

In general, Edward Cullen is a stock character, which explains a stereotyped character. He is a vampire with a pale skin and cold body. Edward can be called a major character. He rarely says about himself, but the character of Edward Cullen is talked mostly by point of view of Bella..

The language, which is used by Edward, is told indirectly because it is throughout Bella's point of view. We can see in the reaction when Edward meets Bella in certain moment. It describes how Edward reacts about his closeness with Bella. In the part four, "Invitation", Bella describes Edward's attitude when they are talking in the classroom.

And Edward was staring at me curiously, that same, familiar edge of frustration even more distinct now in his black eyes.

I stared back, surprised, expecting him to look quickly away. But instead he continued to gaze with probing intensity into my eyes.

There was no question of me looking away. My hands started to shake.

(Meyer, 2005, p. 85)

The utterance from Bella is clearly, if the behavior of Edward Cullen is described by point of view from Bella. Edward Cullen as major character has an important role in continuing story of the novel. He always makes a conflict with Bella; he directly shows his emotion or the act to making closeness with Bella. His stare, manner, and utterance emphasize that Edward is the important character to develop story in every chapters.

Edward as partner for Bella is described in the third point of view. It is represented in chapter eight, "Port Angeles", when Bella tries to find who Edward is in the cafe.

He seemed to be wavering, torn by some internal dilemma. His eyes locked with mine, and I guessed he was making the decision right then whether or not to simply tell me the truth.

(Meyer, 2005, p. 186)

Then, the difference of Edward Cullen and other characters is he is more told by Bella as main character. All of those characters in Twilight novel are told by first point view. Although there is Jacob and the family from Edward and Bella, but Edward as main vampire character more dominants than others. Since Edward Cullen as major character has psychological conflict in his self, the round character in Edward as fiction can develop into the anxiety which appear as his emotion and conflict in the psyche.



### 3.3 Edward Cullen's Structure of Personality

Personality is the part of the human psyche. It has a structure or element which describe about the human thought, feeling and the behavior. Sammon (2008, para 2) says that the psyche of human being is divided into three parts, that is id, ego, and superego. Freud believes if the psyche contains several parts that are continually at conflict with each other. The conflict that arises between the id, ego, and superego is what drives our behavior.

Edward undergoes internal conflict when he has to deal with his complicated relationship with Bella. That is shown when he gets closer to her. Id is described as a human instinct and a part of the energy system of human psyche. Edward Cullen as a vampire character has the human psyche as common people. Although he is a vampire, he has a human instinct.

In a very human gesture, he put his arms around me and pressed his face against my hair.

"You're better at this than you give yourself credit for," I noted.

"I have human instincts — they may be buried deep, but they're there."

(Meyer, 2005, p.294)

The conversation above happens in chapter 13, "the confession", when Edward and Bella talk about their heart. Id drives Edward. When Edward falls in love with Bella, he can't hold his emotion and feeling. There is some desires which appear

when Edward with Bella. First, the desire that he wants to be with her, then the desire that he wants Bella's blood.

Id drives Edward to get the pleasure. He wants to satisfy id's demands.

Edward does not want to lose a moment with Bella. Bella's description about Edward portrays his desire. Bella describes every part of Edward's hand, eyes, and how he stares her deeply.

But..." His fingers touched my lips lightly, making me shiver again.

"There are other hungers. Hungers I don't even understand, that are foreign to me."

(Meyer, 2005, p. 294)

Edward always wants to see Bella. He wants to make a deep relationship with Bella. Edward is tempted by Bella's blood and smell. When Edward meets Bella in the class, he feels the sensuous delight which is buried a long time ago. The human blood makes Edward crazy. Then, he finds many ways to be close to Bella as victim.

Edward admits it. He wants Bella's blood, not others. His stare to Bella is strong, and his desire to hunt Bella can't be replaced by others.

"To me, it was like you were some kind of demon, summoned straight from my own personal hell to ruin me. The fragrance coming off your skin... I thought it would make me deranged that first day. In that one hour, I thought of a hundred different ways to lure you from the room with me, to get you alone.

(Meyer, 2005, p 285)

Edward can't hide what he wants. It appears when he hears the thought from Mike and Tyler that they want to invite Bella in the dance party. Edward is jealous,



then, he wants to throw them away. That is the first time he feels the feeling of jealousy. The sense of human grows up in Edward Cullen, because that is the new sense to Edward. That feeling makes Edward becomes curious and he finds the information throughout someone else about Bella. Every night he comes in Bella's dream, he tries to understand himself. It can be called that he spies her. Because id drives him to get the satisfaction, so he finds many ways to get it.

"That was the first night I came here. I wrestled all night, while watching you sleep, with the chasm between what I knew was right, moral, ethical, and what I wanted.

(Meyer, 2005, p. 320)

On the other hand, he doesn't care with his presence as vampire. He makes efforts to getting closer with Bella. His desire can't be separated from his instinct. This instinct dominates human to influence individual will. The impulses of the sexual and aggressive are built in id. Then, it appears in the reflection and action in human thought. Edward Cullen has the impulse to enjoy the instinct as vampire, because he falls in love and the feeling of curious covers him. He reveals that with his care and how he touches Bella. He kisses Bella without exception.

With deliberate slowness, his hands slid down the sides of my neck. I shivered, and I heard him catch his breath. But his hands didn't pause as they softly moved to my shoulders, and then stopped. His face drifted to the side, his nose skimming across my collarbone. He came to rest with the side of his face pressed tenderly against my chest.

(Meyer, 2005, p. 292)

From the excerpt above, it is obvious that id which contains a desire portray by Edward. Point of view from Isabella Swan as her couple describe that how Edward's willing touch her. The sense of Edward Cullen is shown by point of view from Bella. In every how he stares, touches and feel her is described with insanely.

The solitude as being a vampire who has lived nearly a century as paid by Edward. In every moment he spent a time with Bella, he always reveals his heart if he is really enjoy with what Edward has right know. He can feel the desire which buried almost a century. Edward always tries to make his pleasure become true. In the intimacy with Bella he admits about his happiness.

"I'm just pleasantly surprised," he clarified. "In the last hundred years or so," his voice was teasing, "I never imagined anything like this. I didn't believe I would ever find someone I wanted to be with... in another way than my brothers and sisters. And then to find, even though it's all new to me, that I'm good at it... at being with you..."

(Meyer, 2005, p. 317)

In Edward's utterance above, it tells how Edward makes himself become satisfy in closeness with his girlfriend, Bella. Although Id works fluently, there is an others human psyche which has the role to decide. Ego as reality principal has a function to hold impulses of sexuality from libido. The ego also works as decision. Because when Id works as pleasure principal, there is also a Superego as judge, and Ego as decision for what human choose. When Id drives in Edward strongly, he also feels to see the reality that his relationship with Bella as human is danger. The desire from Edward actually can control by him. Because when he makes an intimacy and



fulfill his desire with Bella, he must balance his mind and see what Id wants in the reality. It means Ego as reality principal can work very well, because Edward manages Id in the intimacy with Bella. In chapter 14, page 318, Edward explains if his minds over matter. Then, in his relationship with Bella as human, he makes a decision too little bit stay away with her. In the Forks, when he sees Bella in the first time, he feels a thirsty of blood as vampire. He can hold his feeling to attack Bella.

But it needs a fight inside of Edward. That's not easy to him, because he must balance himself. He must balance what he wants and his identity as vampire with family. His decision when he smells his blood is he must go away from her and escape. Rather than he destroys himself to be a monster he goes away. He takes an illness from his decision. His illness is he must be hardy with his willingness of blood and how he can be survived. The ego works very well in Edward, because it can call success although that makes Edward hurt of the pain. Edward admits that he escape for a while to be a survived. In the Confession, chapter 13, he talks to Bella about why he did not come in the class for a week.

"It took everything I had not to jump up in the middle of that class full of children and —" He stopped abruptly, looking away. "When you walked past me, I could have ruined everything Carlisle has built for us, right then and there. If I hadn't been denying my thirst for the last, well, too many years, I wouldn't have been able to stop myself."

(Meyer, 2005, p. 285)

After Edward chooses his decision to escape from Bella, he has a feeling guilty to his family. Because when he knows Bella, he forgets everything that he

never cares. He spends his time to integrate and spy Bella. Id explains that must get human's pleasure. So Edward tries to make himself become satisfy. Then, what Edward does make a hostile with his family. He fights with his family because he is not strong enough to see Bella. In one side, Edward wants to stay with her, but in another side he does not want to see her. That makes him become distracted. He finally has gone away from Forks. He goes to Alaska for refreshing himself. We can see the reality principal as Ego's function works.

When the Id drives Edward too firmly, Ego also has a role to hold him. Ego endeavors to repress what Id wants. It happens on Edward when he thinks what he wants become a dangerous to himself and his family. His Ego thinks how he goes away and how he cares his family for their security as presence of vampire. Edward maintains himself to relax. But it can't help him, because he always thinks to disappear from Forks. First, he goes to teacher's office for changing with another class. He does do this because he does not want to become a classmate with Bella. He makes a schedule to avoid her. Because he does not want to smell his blood, so he makes a schedule. But, it is not success because Mrs. Cope as guard office rejects Edward's schedule. That makes Edward frustrated, because it's failed. Nevertheless, the Id drives him again, because when he feels failed of his efforts, the id tries to satisfy him again.

You were there — in that close, warm little room, the scent was maddening. I so very nearly took you then. There was only one other frail human there — so easily dealt with."

(Meyer, 2005, p. 286)



The utterance above shows if Edward's willingness to dominate his psyche is strong. He is ready to hunt Bella in the classroom. However, ego which sits in conscious mind can control him to decide that he does not to hunt her. He rejects his willingness menu of vampire. Then, he takes a step to escape from his messy mind.

Edward goes to Alaska. In there, he tries to refresh his mind, and he interacts with his kinds. Ego is success to making Edward become rational. He eats animal as much he can eat. He has a purpose to be strong when he faces Bella. Because he believes after he goes and eat very much what he wants, he can be better.

Every human has a human psyche, and it could be a conflict when every part of psyche, Id, Ego and Super ego make a conflict. It is the same with Edward Cullen as vampire character in Twilight Novel. In the first time of his life, he feels of thirsty which never feels before. The feeling thirsty of human blood is very strong. That makes Edward become crazy of the delicious smell from Bella. But in other sides he also feels of the desire which he never feels before too. The desire to make Bella become his mine appears in himself. The feeling to integrate and curious of him is covering Edward. Then, after he invites Bella in many ways, he tries to touch her.

Bella also wants to close with him too. In every gesture of Edward's body, Bella has a feeling of desire to touch him. But Edward can only bury his feeling and took the decision to move away. It happens when Edward makes an intimacy with Bella. They are lying together until one of them, Edward, is shocked. Edward moves away to avoid the desire of Bella. The ego of Edward Cullen finally could control himself.

Although it is really making Edward become disappointed, he jumps from Bella's stare. He makes one of the decisions from reality principal. It is very useful to clear the thought of unlimited pleasure. Besides that, he realizes that he for Bella is danger.

Because Edward can kill her in once time. So, he wants to make a distance and a pain that he is able to stay away from Bella.

"Don't you see, Bella? It's one thing for me to make myself miserable, but a wholly other thing for you to be so involved." He turned his anguished eyes to the road, his words flowing almost too fast for me to understand. "I don't want to hear that you feel that way." His voice was low but urgent. His words cut me. "It's wrong. It's not safe. I'm dangerous, Bella — please, grasp that."

(Meyer, 2005, p. 203)

From above, he lets himself to go down in his pain. Edward knows if he makes an intimacy with Bella is not good enough. The rationale's thought of Edward works, and he doesn't want Bella involves in his life. But in the fact, he still follows his willingness indirectly. Ego works because there is an Id and Super ego. Id is as pleasure principal, then, Ego as principal reality or a bridge to see the decision.

Because there is a Super ego as morality in human psyche, then Id and Ego make a conflict. Super ego itself is the higher things in human life. The super ego or cultural taboos is the opposition from Id. Super ego has a role to make moral principal in individual become tight. One of the human psyches, Super ego, guides the authority of Id. Super ego located in unconscious mind, and an action in accordance with the norms of the society, religion and logic. The function of super ego is too positive. So there is an Ego to balance between Id and Super ego. It means that both of them can



feel of the sameness. In Edward Cullen, Id drives to fulfill what he wants, first the curious and the blood from Bella. Its hard problem for him because he does not realize that he has a feeling of desire and wanted to have her. Then, in one side he also wants her blood. Although he can get her finally, his instinct grows up until he becomes frustrated of his feeling. That happens because super ego moves to give a warning to Edward. Super ego as morality principal warns that what he will do to Bella is not applicable.

His presence as vampire is very important for him. The norms rule, that it's forbidden to have a relationship with human being. Super ego agree that its contradiction with religion and norms in society. The super ego press Edward Cullen's willingness. In one side his passion to Bella is strong, and he tries to find his pleasure. But in another sides, he knows that is not good for them. Then, ego as reality principal takes a decision to make it's to be harmony. Id, could say that his pleasure comes true. But super ego must bear the risk about Edward' decision. First, when he first time that Bella is important for him, he always follow and integrate her anyway. The evident in chapter 3, phenomena, Edward knows the dangerous will come to Bella. The id says that he must help her, because if he doesn't do that, the blood will scatter anywhere. But the super ego must let Bella to face his destiny that she will get an accident. Then, the ego works, and Edward helps her. That phenomena make Bella become stunned. Because of it is not realistic in real life.

Beside that, according to Tyson, 2006, p. 24 says super ego can make human psyche become feeling of guilty. After he helps Bella in an accident he feels guilty

for her and himself. He makes Bella become curious about why he can do a thing in the accident. And then, Edward avoids Bella, when she always asks about that accident. The feeling of guilty appears for his family too. Because the action of “hero” from Edward makes their life become disturb probably. The super ego tells that his action to Bella is not necessary, but Edward against instead. The super ego has correlation with norms of society and contained of cultural taboos. The relationship between Edward and Bella can call unusual. They make love such as human being. Because he realizes if he can lose control, Edward tries to kiss her carefully. The super ego does the role, that it is forbidden, and then Edward feels guilt because he is already involving Bella in deep. Super-ego has been moved from the beginning of Edward meets Bella. In the class, Edward smells her blood. It is not unbearable in Edward. He thinks many ways to invite Bella out of the class. Then, Ego has a role to balance and harmony Edward’s psyche. Ego sits to balance, because there is a super ego which says that is forbidden.

“It took everything I had not to jump up in the middle of that class full of children”.

(Meyer, 2005, p. 285)

Finally, Edward says in his self that he must go away from the situation. Because if he attacks Bella, it is the same that he will ruin Carlisle and his family. When Id, Ego and Super ego make a conflict, there is an anxiety covers human psyche. The anxiety believes if it comes from the conflict of human psyche which unfinished.



### 3.4 Edward Cullen's Anxieties

Freud believes the anxiety is a result from a conflict in unconscious, and ego as reality principal, which can't overcome Id and Super ego. In human psyche, the anxiety appears of structure personality, then the anxiety build in human psyche. Feel overwhelmed and threatened is the feeling because an effect from the anxiety. Ego as decision in human psyche has the important role to responsible with the conflict between Id and Super ego. Then, because the ego can't overcome the conflict, so the anxiety covers human. Although that makes us endure jeopardy, the anxiety can be called a savior, because there is one way to human for facing the problem. In Edward Cullen, the anxiety has happened in his self. That appears unrealized. Edward can be losing control, temperament, and fear overwhelmed him. His fear happens because his decision to close with Bella contains a risk.

The anxiety divides into three parts. First, realistic anxiety, it is the fear which thinks what happen after we do something. The realistic anxiety appears when Edward Cullen helps Bella in an accident; his way to help her is irrational. Then, it can make the big question to Bella. She chases Edward until he will answer her question. Her question makes Edward nervous. In other sides he confuse how he describes the fact how he helps her. When Bella asks Edward about the accident, he screams out to Bella, he tries to calm. But it can't help him. In the Phenomena, part three, Edward turns the attention when Bella shocks why he besides her. In the

hospital, when they make a conversation, Edward also tries to change topic, and make Bella become quite.

Surprise flitted across his face. "Then why does it matter?"

"It matters to me," I insisted. "I don't like to lie — so there'd better be a good reason why I'm doing it."

"Can't you just thank me and get over it?"

(Meyer, 2005, p.77)

That excerpt above describe from the utterance of Edward Cullen, if he does not want to make a long the question. He tries to overcome it. The realistic anxiety on Edward moves in the fear, if the bad things will come to him. Then, in other days in the school, he says to Bella, if it could be better that they are not making a friendship. That is what Edward wants, and he covers his fear with said to stay away from Bella. Edward always diverts the attention when Bella asks about the accident which happened in Bella. The realistic anxiety comes in Edward in the first time when he is unrealized if he falls in live with Bella. He tries to spy Bella in Port Angeles. Edward follow Bella's journey and he has a reason that he follows her because of he is afraid if bad thing will happen to her. The fear covers up him when he finally helps Bella again in the Port Angeles, because Bella asks him why he is in there. Edward challenges Bella, about what theory which has connection with his power. Many questions make Edward wrought up. Throughout point of view from Bella, his stare is uncommonly.

"I hope you were more creative this time... or are you still stealing from comic books?" His faint smile was mocking; his eyes were still tight.



(Meyer, 2005, p. 184)

Edward's voice is tight when he challenges Bella to talk about theory which has the correlation with the presence of Edward. Although, in the last Edward talks about his self that how he knows Bella, he explains the theory with strained face. It shows from the point of view of Bella. Edward described his sixth sense as his one of the ability to read people thought.

"Most of the time I tune it all out — it can be very distracting. And then it's easier to seem *normal*" — he frowned as he said the word — "when I'm not accidentally answering someone's thoughts rather than their words."

(Meyer, 2005, p. 193)

Edward explains and describes to Bella carefully. He uses implicit sentences to make Bella thinks alone. He uses the implicit sentences because he wants make Bella become not afraid. Besides that, he uses implicit sentences in the dialogue with Bella about his power is Edward wish all of about him will be fine when Bella hears him.

Then, the fears from realistic anxiety overwhelm Edward. Although he finally closes with Bella, he is afraid if his relationship will bring them to uncertainty relationship.

And then other fears if he closes with her can hurt Bella in the end. Fear overwhelm

Edward, whenever Bella will go, he will be there. Then, he gives permission to let

himself save Bella everyday. He is worry when Bella goes without Edward's monitoring. From the realistic anxiety which happened in Edward, we can make a

finding, if anxiety comes from the disability of Ego to overcome. The Id, which

contains a pleasure, conducts Edward to get what he wants, but there is a super ego. It

warns that the presence of Edward can be dangerous as vampire. So, that needs a balancing to make a wish both of them. Then, ego acts as reality principal. Edward chooses to make a consequence with helping and integrating Bella. He has done his decision to pleasure his principal. Besides that, Edward also makes himself become ill, if it is happened when what Id wants does not fulfill. Edward's fear also happened when Id's wants comes true, he fears of the intimacy with Bella become tragic.

'That's certainly a problem. But that's not what I was thinking of. It's just that you are so soft, so fragile. I have to mind my actions every moment that we're together so that I don't hurt you. I could kill you quite easily, Bella, simply by accident.'" His voice had become just a soft murmur. He moved his icy palm to rest it against my cheek. "If I was too hasty... if for one second I wasn't paying enough attention, I could reach out, meaning to touch your face, and crush your skull by mistake. You don't realize how incredibly *breakable* you are. I can never, never afford to lose any kind of control when I'm with you.'

(Meyer, 2005, p. 327)

From the dialogue above when he talks about himself if he is afraid of his intimacy with Bella. Edward admits his relationship become a problem. The problem from Edward is he will lose control as a vampire. Then, he tries to keep what he wants as vampire. The example is his menu that he is thirsty with Bella's blood. In addition, if Bella makes an intimacy to Edward, he always thinks how to overcome their desire and how he can balance his mind. Because their intimacy makes Edward think about what will happen if they are too far in a relationship. In normally life, their closeness is uncommonly. Because their status is different, so we can say if Edward and Bella's relationship is a forbidden love. They are trapped in the



uncertainty relationship. And then, there is a super ego as morality or cultural taboos.

That can make him become guilty, and the anxiety appears indirectly. He finally made himself become ill, because there is Id which the principal pleasure comes true and super ego has been neglected by Edward. Then, he feels guilty because he still thinks to balance the super ego as morality. He realizes the norms in society as super ego or the higher thing grows his self.

Then, the second anxiety is moral anxiety; it is a feeling like guilt, shame of the fear of punishment. In Edward Cullen, the feeling of fear punishment does exist. He is afraid if his relationship with Bella makes him and his family's presence uncomfortable. His afraid change into the feeling of guilty which it covers Edward Cullen. The relationship with other members of vampire will be bad and danger, if he makes an intimacy with human. He and his family lives in the norms of society, they have a home, and a profession like human being commonly. Edward as vampire who lives with human being also keeps his existence. He always keeps his presence and the family from any threatens. But, there is a trouble for himself when meet Bella.

The problem is Edward lets himself to run his pleasure indirectly. He drags himself in his pleasure which he does not realize. Edward admits if he involves Bella can be a big problem. The guilty covers him, because of his willingness. Edward tries to balance himself into the reality that he must see the real life if he actually cannot be with her. Then, what Edward wants is collide with super ego. So, there is an anxiety which covers him. Morality anxiety has correlation with the super ego as social

norms. When, Edward is touched by Bella, he suddenly disappears. He admits if he can lose control to Bella if he also such as human being when the desire grows up.

"I am so very sorry." He hesitated. "Would you understand what I meant if I said I was only human?"

(Meyer, 2005, p. 279)

The utterance from Edward above makes clear that it is contradict with his willingness. Although he wants to be close with Bella, there is a fear of punishment to him if he failed to save his emotion, and the desire. The morality is a principal to Super ego, and then Edward makes a commitment to Bella if his willingness with Bella is not good. But, Bella makes Edward believes if he wants to be with him seriously. Edward tells her with feeling of guilt, because their togetherness can be threatened, and it's not the best choices. Besides that, Edward can't control himself, then, he angry to Bella without causes. It appears in the chapter thirteen, Confession, he describes him self with frustrated, that he is a predator and he hates himself. Then, the feeling of guilty and sadness covers Edward. He says sorry to Bella because he can't control him self. It means he thinks the norms or morality when he angry without causes. In page 281, Edward says if Bella's willingness is not good, his togetherness can destroy because of they are different in human part. Then, the feeling of guilt from Edward Cullen could see in point of view from Bella. When Bella asks about her relationship in the future his face changes become dark. Feeling guilt from Edward has not end yet, that covers him when Edward and Bella play in Baseball game. Then, the appearance Bella as human is smell by wild vampire,



James. James tries to hunt and kill Bella that moment makes Edward became frustrated and feeling of guilt is not far away from him.

He stared blackly at the road ahead. "It's my fault — I was a fool to expose you like that." The rage in his voice was directed internally.

(Meyer, 2005, p. 416)

The utterance from Edward above is he admits if it is his fault because he is too exposing the existence of Bella as human in the outside.

The last, Neurotic anxiety, (Boeree, 2009, para. 3, cited in Freud, 1939) is the fear of being overwhelmed by impulses from the id. If you have ever felt like you were about to "lose it," losing control, your temper, your rationality, or even your mind, you have felt neurotic anxiety. It means the impulses from Id makes someone become overwhelmed; Edward Cullen encounters the neurotic anxiety. First, in the Port Angeles, he follows Bella, and he found that Bella is danger situation. There are some villains who will attack Bella. Edward catches them, but the instinct from him works too firmly. He wants to kill them and doing something which under control. He drives his car with very rude. He finally failed to attack villains, because his ego let him to escape and thinks rational. But in the car, he loses his concentration to drive car. Edward is still thinking to come back and run to attack villains. He begs to Bella to divert the attention. The neurotic anxiety happens when human being feels threatened and he thinks many ways to make their selves become free. However, Ego has a role to overcome it. But it does not help us, so there is a conflict exists in

human. Then, feeling in the lose control and mind can't handle by ourselves. Edward is losing rationality when he and his family invite Bella to follow them in the baseball game in the field. The presence from Bella as human threatened. There are three vampires who know Edward and the family brings human. James as the danger vampire tries to hunt Bella. That's make Edward finds to save Bella. The feeling of guilty and feel of not responsible wrap him. He just thinks how Bella can be saved from the killer. But he does not think the safety from Bella's family. Then, he makes a fighting with Bella. When Bella makes an argument to tell Edward if she has a way to save herself with family, but Edward does not care. He does not want to listen what Bella says. Although his brother, Emmet, tell him if Bella's strategy is good enough, Edward does not listen Emmet. In the chapter eighteen, "Game", Bella begs to Edward if he must listens her and then Edward must know the strategy from Bella if he must care with the security of Bella's family.

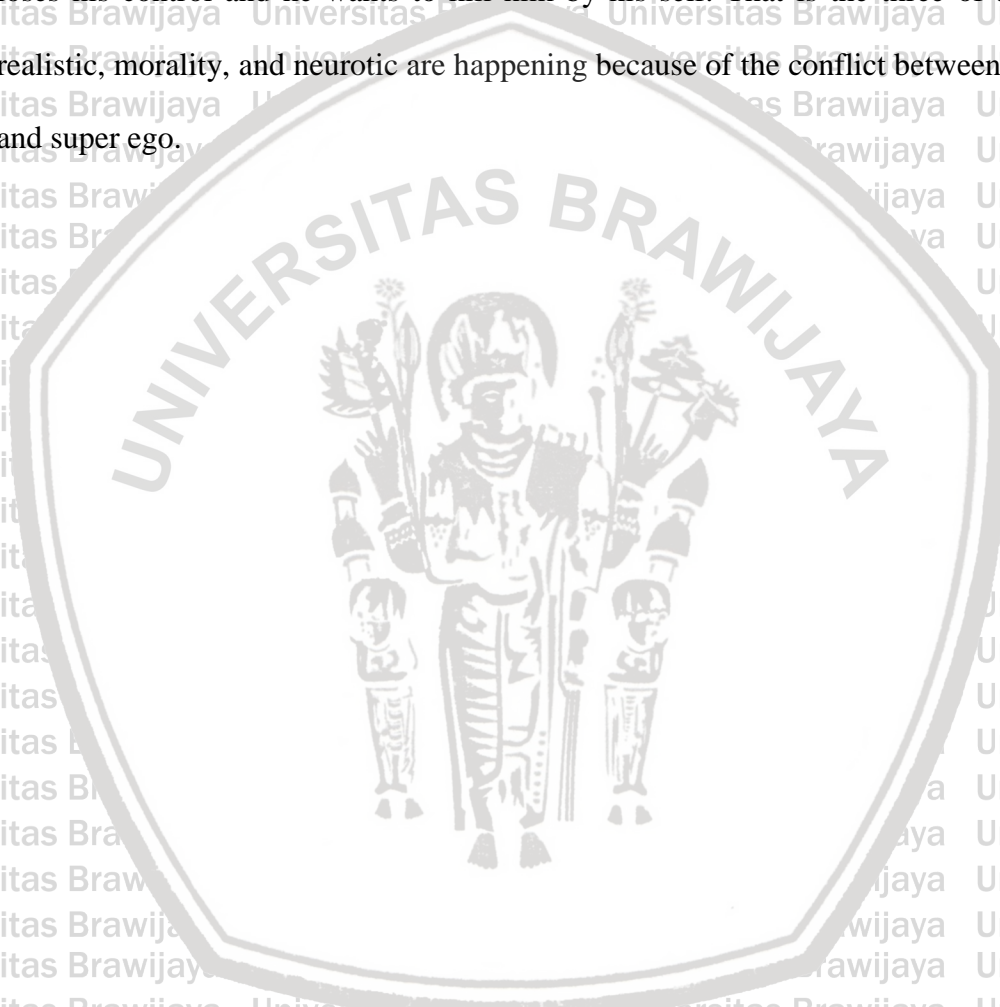
"We have to get you away from here — far away — now."  
He didn't look back, his eyes on the road.

(Meyer, 2005, p. 400)

Edward still standing in his conviction that he must do in his way. Edward's face is wrath and his voice is snarl likes his anger. The anxiety from Edward happens because he sees the reality if he will lose Bella. He can think clearly, he just concerned with Bella. After he argued with Bella and his family, he slowed down his emotion. Then, he listens and follows Bella' idea. His feeling of guilt covers him again, when he snaps her because of arguing idea. When Id works too firmly in the



human psyche, there is a superego to give a balance, and ego as a bridge has a role to decide. Besides that, ego where cannot handle it, the anxiety comes. The id impulse Edward is too firmly. It happens when he faces James as killer tries to hunt Bella. He loses his control and he wants to kill him by his self. That is the three of anxiety; realistic, morality, and neurotic are happening because of the conflict between Id, ego and super ego.



## CHAPTER IV

### CONCLUSION AND SUGGESTIONS

#### 4.1 Conclusion

Edward Cullen is one of the main characters in *Twilight* who experiences psychological conflict. He is trapped in a forbidden relationship. Isabella Swan as

Edward's girlfriend already gives him a new life. However, it drags Edward to face problems. He does not realize that his relationship with human being is too far. He has had a dissolve conflict which he cannot finish.

Edward as main of vampire character is applicable in analyzing with psychoanalysis. That can be explained that the psyche from him, and finally this theory could apply in Edward which give a conflict likes human still alive. There is part of human which describe if vampire still influenced by human psyche. Besides, the psychoanalysis issue is found throughout the novel during the analysis process.

The issue begins with the introduction of the vampires family, includes Edward Cullen lives in the city, Forks. Then, he meets Bella as human being, and finally he is interested with Bella. He needs to struggle in maintaining his relationship with Bella.

The conflict experienced by Edward Cullen results in anxiety. The realistic anxiety in Edward could say if it is more dominant anxiety from other anxieties. Rather than morality and neurotic, the realistic anxiety from Edward Cullen covers him. That can



be shown in how Edward's fear to explain who he is in Bella, he finds a way to satisfy his self and avoid the distress which happens in him.

#### 4.2 Suggestions

One of this thesis's purposes is to help the future researchers conducting better study, so some suggestions here are recommended to do further understanding to the novel:

- a. Deconstruction could be well-applied in analyzing the novel, since within the story; the entire stereotype from vampire changes the construction if vampires' sleeps in the coffin, afraid of the sun, drink human blood, and sparkling.
- b. Magical realism is also a good supporting theory combined with supranatural.

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