

**THE ID AND SUPEREGO OF DRACULA'S CHARACTER
IN THE BRAM STOKER'S NOVEL *DRACULA*
AND THE FF. COPPOLA'S MOVIE
*BRAM STOKER'S DRACULA***

A THESIS

*Submitted in Partial Fulfillment of the Requirement for the Degree of
Sarjana Sastra*

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**ENGLISH DEPARTMENT FACULTY OF LETTERS
ANDALAS UNIVERSITY
PADANG
2008**

ABSTRAK

Dalam skripsi ini dibahas tentang perbedaan presentasi tokoh Dracula yang ditampilkan pada film *Bram Stoker's Dracula* yang di sutradarai oleh FF Coppola, dengan tokoh Dracula yang ditampilkan pada Novel *Dracula* yang ditulis oleh Bram Stoker.

Dalam menganalisa kedua karya ini, penulis menggunakan pendekatan psikologi sastra, khususnya teori yang diusung oleh Sigmund Freud tentang Id, Ego dan Superego. Menurut Freud, kepribadian manusia disusun oleh ketiga faktor ini, yaitu id, ego dan superego. Jika ketiga unsur ini dapat bekerja dengan seimbang, maka akan tercipta suatu keadaan psikologi yang nyaman. Namun ketika adanya ketidakseimbangan diantara ketiganya, terutama antara id dan superego, akan terjadilah konflik yang bisa menyebabkan seseorang itu bersikap tidak normal.

Setelah menganalisa kedua karya ini dengan pendekatan psikologi sastra, maka penulis mendapatkan bahwa perbedaan presentasi tokoh Dracula di dalam novel dengan tokoh Dracula di dalam film disebabkan oleh perbedaan masalah psikologi dan perbedaan pengaruh id dan superego dalam menghadapi masalah psikologi tersebut pada kedua tokoh Dracula ini.

CHAPTER 1

INTRODUCTION

1.1 The Background of the Research

In the recent century, many literary works have inspired the movie directors to create a movie. Many novels, poems and short stories have been transformed into movies. Moreover, according to Robert (1999:1), presenting literary work in a form of movie is one way to assimilate a literary work.

There are some movies based on the literary work, but the director made some changes. The changes can be done to the characters, the plot, the conflicts or the theme. The reason can be various. According to Detlev (1965:54), Movie was made for commercial purpose, and the director has to create the movie as interesting as he/she can. Gray (1973: 172) says that the idea of a movie can be from reality, imagination or literary works. When a movie created based on reality or literary work, the director needs to make some changes in order to make his/her movie interesting and marketable.

One of the novels transformed into movie is *Dracula* written by Bram Stoker. The novel *Dracula* which was published in 1897 is a phenomenal novel and considered as the best horror novel ever been written. Moreover, each year, the **Horror Writer's Association** presents the Bram Stoker Awards for Superior Achievement. Named in honor to Bram Stoker as author of the seminal horror work, *Dracula*. (<http://www.horror.org/stokers.htm>). In addition, this novel is the reflection of the Vampire issues in England in 1897. An article that is found on

the internet states that Stoker had done the research about vampire for some years before writing this novel (http://en.wikipedia.org/wiki/Bram_Stoker).

Bram Stoker was born in Clontarf, Ireland, November 1847. He endured a sickly childhood and didn't walk until he was seven years of age. Then he totally recovers and then followed his father's into the old Imperial Civil Service at Dublin Castle.

Bram was an unhappy Civil Servant. Firstly he was interested in drama. He wrote a regular drama review column for the Dublin Daily Mail newspaper in the 1870's. His writing took an important role in the dramatic scene in Dublin and helped the development for the founding of the National Theatre later.

Now we return to Bram Stoker's novel *Dracula*. This novel has been transformed into some movies. The first is "Nosferatu" (Symphony of Horror) (1922), directed by F. W. Murnau. He changed the setting, since Murnau did not have the literary rights to Bram Stoker's *Dracula*. He altered the plot slightly and changed the vampire's name to Count Orlock. Then, there is the movie *Dracula* (1931), directed by Tod Browning. But the script for the film was not based on Stoker's *Dracula*. In 1936, Lambert Hillyer made the movie "Dracula's Daughter". The story is based on a short story by Bram Stoker entitled "Dracula's Ghost," which was originally part of the novel *Dracula*, but extracted just before the novel's release. The movie "The Horror of Dracula" (1957) also based on Stoker's novel *Dracula*. This is the first of Great Britain's Hammer Studios' vampire films, and it is a true classic of the genre. It was directed by Terence Fisher. In 1965, there is the movie entitle "Dracula-Prince of Darkness" directed

by Terence Fischer. This film was created based on the Stoker's novel but the Van Helsing figure in the novel is replaced by a priest Father Sandor.

There are still other movies inspired by Bram Stoker's novel *Dracula*. But, there is a great movie which based on Stoker's novel *Dracula* entitled *Bram Stoker's Dracula* (1992) directed by Francis Ford Coppola. This is a great movie which won and was nominated for many awards from such film festivals such as ASCAP Award (1993), Oscar (1993), Saturn Award (1993), BAFTA Film Award (1994), Fotogramas de Plata (1993), HUGO (1993) and MTV Movie Award (1993) (http://en.wikipedia.org/wiki/Bram_Stoker). FF. Coppola creates *Bram Stoker's Dracula* as the romantic horror movie which make this movie become more interesting.

The director of this movie, Francis Ford Coppola is a five-time Academy Award-winning American film director, producer, and screenwriter. Coppola is also a vintner, magazine publisher, and hotelier. He studied theatre in Hofstra University. He earned an M.F.A. in film directing from the UCLA Film School. He is most renowned for directing the highly regarded Godfather trilogy, *The Conversation*, and the Vietnam War epic *Apocalypse Now*.

In 1992, Coppola released *Bram Stoker's Dracula*, an adaptation of Stoker's novel. Coppola casted Gary Oldman, Winona Ryder and Anthony Hopkins for this movie. (http://en.wikipedia.org/wiki/Francis_Ford_Coppola)

The novel *Dracula* and the movie *Bram Stoker's Dracula* are interesting objects for some reasons. First, the novel *Dracula* by Bram Stoker is considered as the best horror novel that has ever been written

(<http://www.horror.org/stokers.htm>). Second, *Dracula* is unique novel since composed from letters, journal and diary entries, telegrams, and newspaper clippings from the character in it. Third, the movie *Bram Stoker's Dracula* is a great movie, which won and been nominated for many awards from such film festivals. Fourth, Dracula's Character presented in this movie seems different from Dracula's character in the novel, whereas the movie was created based on the novel.

Bram Stoker's Dracula, as told before is a great movie, which was created based on the Bram Stoker's novel. In the beginning of the movie, explicitly state that "it is based on the Bram Stoker's novel". The character in the movie is totally the same with the character in the novel. But if we pay attention to the Dracula's character in the movie, he seems different with Dracula's character in the novel.

Talking about the character and problems in it, closely related to psychology. All the problems endured by a character always interesting to be analyzed by psychological perspective. One of the famous psychology theories is the theory proposed by Sigmund Freud about how Id, Ego and Superego build a human character.

According to Freud, Id, Ego and Superego play an important role in building a character. Those three elements will determine a character to be good or bad character. When a character controlled by the id, he/she will act primitively without any consideration about moral. On the other hand, if a character was controlled by superego, he/she will act according to the norm without considering

about reality and become stress and depression. Based on that situation, the role of id and superego will be applied to both Dracula's character.

Therefore, based on the given reasons, the writer raises the title of his thesis with **"The Id and Superego of Dracula's Character in the Bram Stoker's Novel *Dracula* and the FF. Coppola's Movie *Bram Stoker's Dracula*"**

1.2 The Statement of the Problem

The problems analyzed in this thesis are how far id and superego build Dracula's character both in the movie and the novel. How do Id and Superego perform their role in building Dracula's character in the movie, so that he becomes the man who wants to be immortal person since he was disappointed by the God. Being immortal is in contradiction to the idea that every live creature will be dead. Then how Id and Superego perform their role in maintaining Dracula's character in the novel, so that he becomes the devil who bites people's neck and suck their blood.

Considering on this problem, the writer studies the differences between these "two Dracula" by psychology point of view and use Sigmund Freud theory.

1.3 Objective of the Research

The objective of this research is to analyze the difference between the psychological problems that endured by Dracula's character in the novel and in the movie. The role of id and superego in developing Dracula's character in both Dracula's characters. By finding out the distinctive psychological problems and

role of id and superego between these “two Draculas”, then the writer will describe the presentation of both Dracula’s character.

1.4 Limitation of the Research

To limit the analysis, this research will be conducted to solve these four questions:

1. What are the psychological problem(s) endured by Dracula’s character in the novel?
2. How is the performance of id and superego of Dracula’s character in the novel?
3. What are the psychological problem(s) endured by Dracula’s character in the movie?
4. How is the performance of id and superego of Dracula’s character in the movie?

1.5 Method of the Research

In conducting the research, there are three steps to be followed: they are collecting the data, analyzing the data and presenting the result. The data which are collected are divided into two; primary and secondary data. Here there are two primary data which are Bram Stoker’s novel entitled *Dracula* and Francis Ford Coppolla’s movie entitled *Bram Stoker’s Dracula*. Secondary data will be taken from books and articles related to this research.

Chapter 5

Conclusion

In this chapter, the writer concludes the whole analysis above. From the analysis chapter, we can see that there are some differences of psychological problems experienced by Dracula in the novel *Dracula* and in the movie *Bram Stoker's Dracula*. Dracula's character in the movie has some psychological problems that more complicated rather than Dracula's character in the novel. Besides having different psychological problems, "these two Dracula" also has different role of id and superego in resolving their psychological problems.

Dracula in the novel experienced the psychological problems because of his desire to be immortal without any explanation about the background of that desire. In every psychological problem that he experiences, the id of "this Dracula" is always the strongest. His superego is always under the id control. Moreover, seems like "he has no superego" which can make him act normally. According to Freud (which explained earlier), if the id is the strongest, it will make someone act impulsively and primitively, and it is what has been done to Dracula's character in the novel. So that Dracula is presented as "Totally devil" or known as "Vampire" who always hunting for people blood to make him alive.

On the other hand, Dracula's character in the movie *Bram Stoker's Dracula* endures more complicated psychological problems. Indeed, he also endures the same psychological problems like what have been done to Dracula's character in the novel. He also hunts for people's blood to keep him alive. It is

also because of his desire to be immortal. Unlikely in the novel, there is an explanation about the background of his desire. Earlier, he already has another psychological problem which cause by his love to his wife. So, when the God takes over his wife while he fights in the war for the God, he was really disappointed and get angry to the God. So, he renounces the God and to release his fury, he strikes the statue of Jesus by a sword. After he strikes it, and suddenly the statue was bleeding, and still to release his fury, then he drinks that blood and states that "the blood is the life, and it should belong to him". From that explanation, the strange desire and action of Dracula can be understood.

At the beginning, indeed the id of Dracula is always the strongest. But not after he meet Mina who have resemble with his late wife. The superego of Dracula starts to play role. Sometimes his id becomes weaker than his superego. And when it is happen, Dracula becomes sad, moreover he cries.

Another psychological problem is experienced by Dracula when he received a letter from Mina which told him that Mina will get married soon with Jonathan Harker. Here, Dracula is depressed since he also loves Mina. In this situation, his id is again the strongest. But after he meets Mina again, the superego of Dracula again plays the role in maintaining his personality.

With the complicated situation like that, in the movie *Bram Stoker's Dracula*, Dracula's character is presented as the merging of two characters. Those are "the horror devil" and "the romantic man in misery".

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