

## THE Representation Of Id, Ego And Superego In Sylvia Plath'S Selected Poems: "A Literary Psychological Approach"

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### ABSTRACT

This study explains the representation of the id, ego, and superego in selected poems by Sylvia Plath through a literary psychology approach, particularly based on Sigmund Freud's psychoanalytic theory. The purpose of this study is to describe how Plath's inner conflict and psychological turmoil are reflected in her poems, as well as to reveal the messages conveyed through the representation of the id, ego, and superego in the selected poems of Sylvia Plath. The researcher uses a descriptive qualitative method by selecting three poems from The Collected Poems anthology, edited by Ted Hughes: *"Dialogue Between a Ghost and a Priest," "Fiesta Melons,"* and *"Mushrooms"*. The analysis focuses on identifying and describing textual elements that represent the id (*instinct and desire*), ego (*reality and reason*), and superego (*moral judgment and conscience*). The research findings show that the id appears most dominantly in Plath's poems with (11) data, reflecting raw emotions, personal longing, and unresolved trauma. The ego is reflected through rational responses and internal conflicts with (6) data, while the superego appears less frequently with (2) data, primarily related to moral reflection and feelings of guilt. These findings indicate that the selected poems of Sylvia Plath are heavily influenced by her psychological condition, and her poetry serves as a medium for emotional expression shaped by subconscious urges.

**Key words:** Sylvia Plath, Psychoanalysis, Id, Ego, Superego, Literary Psychology, Poems

### INTRODUCTION

Literature is not only beautiful essays wrapped in words, but also reflects itself through experiences, sufferings, pleasures, and even things related to the author's psyche. Meanwhile, according to Endraswara (2018: 96) literature is a form and result of the author's psychological activity. The psychological activity can come from oneself or from experiences expressed in writing

through words that allow readers to understand all the events poured by the author through literary works. In other words, literature is a reflection of the soul and shows the author's psychological aspects through literary works.

The essence of literary works is a set of images of the author's ideas that are born from a reality of life processed through an intellectual and sharp imagination. An author

expresses his ideas, thoughts, feelings, and imaginations through a literary work that has benefits for people's lives (Wellek and Warren, 1990: 25). Human life activities and literature are closely related. Drama, poetry, fiction and non-fiction are some of the literary works.

Talking about literary works, poem is the oldest form of literature. The world's great monumental works are written in poetry. The works of great poets such as: Oedipus, Antigone, Hamlet, Macbeth, Mahabharata, Ramayana, Bharata Yudha, and so on are written in poetry. Poetry is not only used for writing great works, but it is also very closely related to our daily lives, The world has been beautified by poetry (Hawa et al., 2017:11).

Poetry when read and listened to is not just beautiful words, but more than that the content of the poem is able to convey a feeling to our soul, a unique sensation of a poem. Prosody conjures up a simulation in which meter, rhythm, and rhyme, evoke emotion by mimicking the characteristics of people in emotional states—music and abstract art use similar methods (Johnson-Laird & Oatley, 2021). The combination of prosody such as meter, rhythm, and rhyme can reinforce or contradict the emotional content of a poem, creating a complex emotional response.

poems can be understood easily; therefore, their analysis sometimes does not need to refer to outside influences. Famous poems can be treated effectively from an objective point of view. Understanding cannot be separated from the background outside the poem, especially for the more somber poems or those with certain characteristics. (Hawa et al., 2017:14).

Sylvia Plath's poems, like those of many other writers, often reflect deep personal experiences and desires. Literary Psychology is thus quite relevant to read Sylvia Plath's works closely to reveal the level of feelings and internal conflicts she experienced. By knowing her psychological background, we can better appreciate the literary study value of Plath's writing and how her themes and writing style are influenced by her life experiences.

Poetry is a way of self-description, often showing what the writer feels. In this world, the writings of Sylvia Plath take center stage, especially when it comes to the feelings of the heart and mind that are quite complex and unique. Plath, a great poet, is famous for her profound poems that often show her own problems with sadness and identity. The researcher would like to try to analyze Sylvia Plath's poems through the lens of literary psychology.

From ancient times until now, the influence of psychology is closely related to everyday life, especially in works of art. In psychological life, there is a theory called psychoanalysis proposed by Sigmund Freud, according to Sigmund Freud (in Endraswara:199) personality is divided into three, namely: id, ego, and superego. In psychoanalytic terms, these three factors are also known as the unconscious.

In essence, every human being is given the gift of being able to feel various feelings within themselves, such as anxiety, regret, and happiness. These feelings can have a great influence on human life. The researcher believes that by studying psychoanalysis in literary works, this research can find out the feelings channeled by the author towards the literary work. This research is able to describe what the author feels by looking for the id, ego, and superego elements in the works. Then, the researcher can find out what message the author wants to convey to the reader.

In the collected poems anthology of Sylvia Plath's edited by Ted Hughes. This book has 312 poems with different genres, so the author's mood is very strong in her works. The collected poems anthology of Sylvia Plath's is an anthology book of poems written by Sylvia Plath's which was collected by Ted Hughes as Sylvia

Plath's husband. Therefore, the researcher took 3 poems from the poems in this book that have not been analyzed too much by previous researchers.

Sylvia Plath's poems often explore the personality conflicts of id, ego, and superego, reflecting her psychological struggles. The id manifests in emotional expressions and raw desires, while the ego attempts to mediate these urges with reality, and the super-ego serves as a controller that judges the Ego actions and provides a sense of guilt or pride. illustrates the tension between instinctual urges and rational thought in her work. This stanza also shows that when writing, a poet can be influenced by the subconscious which is expressed through the written work, why is this so because from Sylvia Plath's poem, the language used is psychological symbols received through Sylvia Plath's own life experiences. Which is then directed into this poem which indirectly reflects the expression of Sylvia Plath's feelings, both from the emotional side, and the psychological side that weighs on her.

In the past, there was research that said Plath's poetry was not only about herself, but also about the state of society and culture that affected the mental health of women at that time (Ahmad & Khalid, 2022; Ghalib & Noor, 2024). Thus, Plath's poetry can

be like a bent glass that shows the wider state of the psyche, similar to the stories of women in a male-dominated world. In this unique way, this research aims to find out how Sylvia Plath's poetry shows the tug-of-war between self and feelings, and how her heart comes out in her work.

By using Freud's theories as a surgical tool, the hope is that this research can provide a deeper insight into the relationship between Plath's own life story and the wider society. Particularly in relation to the Id, Ego, and Superego there has been little research into the psychological aspects of her work, which is one of the reasons why the researcher wants to examine Sylvia Plath's poems in this dissertation. Plath's poems offer many interesting events that can be seen as real-life reflections of the complexity of human thoughts and emotional experiences.

Plath's poems explore the complex interplay between choice, identity, and the effects of attachment on one's destiny. This phenomenon raises questions about the direction desires follow, the effects of human behavior, and how humans deal with guilt and regret. Typically, Plath's main themes represent her struggles with mental illness, especially depression and the search for self-identity. This emphasizes the need for compassion towards people experiencing similar difficulties as well as the importance

of recognizing and dealing with psychological problems.

In literature, psychological analysis is essential as it can reveal deeper meanings to readers and evoke real experiences. From the perspective of critical and literary theory, this study will investigate Plath's use of psychological elements as a medium of communication, introspection, and emotional engagement in poetry. This research seeks to assist in understanding the levels of meaning present in her works by investigating how the id, ego, and superego influence the representation of ideals including identity, conflict, and psychological well-being.

Based on this background, analyzing the id, ego, and superego along with the messages contained in the 3 poems of Sylvia Plath edited by Ted Hughes. in the book collection of Sylvia Plath anthology poems with different genres, the Researcher attract to analyzing this research and presented it is a proposal with title : ***THE REPRESENTATION OF ID, EGO, AND SUPEREGO IN SELECTED POEMS OF SYLVIA PLATH: "A LITERARY PSYCHOLOGY APPROACH"***

## **METHOD**

This research uses descriptive qualitative methods. Qualitative research method is an approach used to study and understand the meaning given by individuals or groups to a

social problem, as explained by Creswell (in Loway, 2023:8). In addition, according to Sugiyono (in Loway, 2023: 8) states that qualitative research methods are also known as naturalistic research methods, because their implementation is carried out in natural conditions (natural settings), this was also conveyed by Moelong (in Hartati, 2021: 330) explaining that qualitative research is descriptive, meaning that the data collected are in the form of words, pictures, and not numbers.

In **Collecting** data, this research employs library research as its primary method. The main data source is the anthology of Sylvia Plath's poetry, *The Collected Poems* (1981), edited by Ted Hughes. Three poems were selected for analysis: (1) *Dialogue Between a Ghost and a Priest*, (2) *Fiesta Melons*, (3) *Mushrooms*. Data was collected using documentation techniques, which involved reading, selecting, and analyzing Poems texts and supporting theories. The data analysis technique used is content analysis, using the approach of Sigmund Freud's literary psychology theory. The data analysis techniques used in this study are as follows: (1) Classify and analyze data based on the concepts of id, ego, superego according to the perspective of psychoanalytic theory. (2) Interpret the classified data. (3) Draw conclusions based on the results

of the analysis and interpretation. (4) Compile a research report.

## RESULTS AND DISCUSSION

This chapter presents the results of the research. As mentioned the goals of this research are (1) To describe the represented of Id, Ego, and Superego based on Sigmund Freud's theory in selected Sylvia Plath's poems. (2) To find the message that the poet wants to convey in Sylvia Plath's poems. The data analysis was carried out based on the method described in method. In this research; the Researcher refers to Sigmund Freud's (1923) theory about the Id, Ego, and Super-ego to describe the Sylvia Plath's poems.

### A. *Dialogue Between Ghost and Priest*

*In the rectory garden on his evening walk*

*Paced brisk Father Shawn. A cold day, a sodden one it was*

*In black November. After a sliding rain*

*Dew stood in chill sweat on each stalk,*

*Each thorn; spiring from wet earth, a blue haze*

*Hung caught in dark-webbed branches like a fabulous heron.*

*Hauled sudden from solitude,*

*Hair prickling on his head,*

*Father Shawn perceived a ghost*

*Shaping itself from that mist.*

*'How now,' Father Shawn crisply addressed the ghost*

*Wavering there, gauze-edged, smelling of woodsmoke,*

*'What manner of business are you on ?*

*From your blue pallor, I'd say you  
inhabited the frozen waste  
Of hell, and not the fiery part. Yet to  
judge by that dazzled look,  
That noble mien, perhaps you've late  
quitted heaven?'*

*In voice furred with frost,  
Ghost said to priest:  
'Neither of those countries do I  
frequent:  
Earth is my haunt.'*

*'Come, come,' Father Shawn gave an  
impatient shrug,  
'I don't ask you to spin some  
ridiculous fable  
Of gilded harps or gnawing fire:  
simply tell  
After your life's end, what just  
epilogue  
God ordained to follow up your days.  
Is it such trouble  
To satisfy the questions of a curious  
old fool?'*

*'In life, love gnawed my skin  
To this white bone;  
What love did then, love does now :  
Gnaws me through.'*

*'What love,' asked Father Shawn, 'but  
too great love  
Of flawed earth-flesh could cause  
this sorry pass ?  
Some damned condition you are in:  
Thinking never to have left the world,  
you grieve  
As though alive, shriveling in  
torment thus  
To atone as shade for sin that lured  
blind man.'*

*'The day of doom  
Is not yet come.  
Until that time  
A crock of dust is my dear home.'*

*'Fond phantom,' cried shocked Father  
Shawn,*

*'Can there be such stubbornness —  
A soul grown feverish, clutching its  
dead body-tree  
Like a last storm-crossed leaf? Best  
get you gone  
To judgment in a higher court of  
grace.  
Repent, depart, before God's trump-  
crack splits the sky.'*

*From that pale mist  
Ghost swore to priest:  
'There sits no higher court  
Than man's red heart.'*

The poem "Dialogue Between Ghost and Priest" by Sylvia Plath depicts a conversation between a ghost and a priest, exploring themes of death and the afterlife. The ghost represents a soul caught between this world and the next, expressing its curiosity about its fate. Meanwhile, the priest symbolizes the religious institution with firm beliefs, creating a tension between hope for redemption and fear of eternal punishment.

### **1 Id**

#### **Datum 1**

*(Dialogue Between a Ghost and a  
Priest)*

*Hauled sudden from solitude,  
Hair prickling on his head,*

Father Shawn perceived a ghost  
Shaping itself from that mist.

In the (2) second stanza  
of this poem "Dialogue  
Between a Ghost and a Priest",

the representation of the Id is clearly manifested through the character of Father Shawn. The spontaneous and uncontrollable reaction experienced by the priest in the line *"Hauled sudden from solitude, Hair prickling on his head,"* reflects an instinctive response that arises from the subconscious. These reactions are not the result of rational or moral deliberation, but rather arise automatically in response to shock and fear.

In Freud's theory (1923:12) the Id is the part of the personality structure that operates on the pleasure principle and is driven by primitive instinctive drives. In this regard, Plath highlights that even a religious figure like Father Shawn is not immune to the dominance of the Id. The fear that shakes his body biologically shows that humans, in urgent situations, will first be moved by basic instincts before having time to activate logical thought processes or moral values.

The message Plath wants to convey through this image in stanza 2 is that fear is the most basic and universal human reaction. Even someone who is in a high spiritual

position such as a priest will still experience a deep subconscious shock when faced with things beyond reason. Through this representation, Plath conveys that underneath all frameworks of belief and rationality, there is a primitive drive that cannot be controlled: human instinct.

## Datum 2

*(Dialogue Between a Ghost and a Priest)*

In voice furred with frost,

Ghost said to priest:

***'Neither of those countries do I  
frequent:  
Earth is my haunt.'***

In this 4th stanza, the Id again becomes the center of analysis, this time through the character of Ghost. The emphatic statement *"Earth is my haunt"* reflects a strong subconscious urge to remain attached to the mortal world. Here, the ghost rejects the concept of life after death—both heaven and hell—and instead chooses to stay on earth, the world he knew during his lifetime. This choice is not based on logic, morality, or spiritual doctrine, but rather a reflection of a deep urge to exist, to be felt, and to not be

forgotten by the world he has left behind.

According to Freud (in Edraswara:199), the Id is a reservoir of psychic energy that does not recognize social or ethical considerations. It moves only on instinctive drives and desires that are not constrained by logic. The ghost's desire to keep "*haunting the earth*" symbolizes the unconscious human desire to stay alive, to remain a part of physical reality despite death.

Through the symbolization of a ghost that rejects death in a spiritual form, in this stanza Sylvia Plath conveys a profound message about human attachment to earthly life. The desire to continue "*existing*" even after death shows that existence and recognition from others are basic psychological needs. Plath asserts that humans, at the deepest part of their souls, want to be remembered, felt, and not forgotten. This is a form of resistance to the "*erasure of identity*" that often accompanies death. In other words, Plath voices that the inner experiences and existential drives of human beings cannot be erased by external morality or spiritual

dogma, as the drive to stay alive and be remembered is an inevitable part of the structure of the human psyche.

### Datum 3

*(Dialogue Between a Ghost and a Priest)*

*'In life, love gnawed my skin*

*To this white bone;*

*What love did then, love does now :*

*Gnaws me through.'*

In the stanza (6), there is another strong manifestation of Id through the ghost's expression of extreme emotional suffering. The line "*love gnaws at my skin / To this white bone*" presents the image of a deep wound, which is not only physical, but also psychological - scraping down to the bone, a symbol of love's strong yet painful feelings.

The Id is the part of the psyche that knows no time limits, logic, or social values. It continues to live in the subconscious, maintaining unresolved desires and suffering. In the quote "*love gnaws at my skin / To these white bones*", the Id no longer seeks only pleasure, but craves intense emotional experiences, even if they are destructive, devastating, or annihilating. This shows that the Id is not

always synonymous with pleasure, but also with a deep urge to feel—even pain—for the fulfillment of deepest desires.

Through this imagery in stanza 6, Plath conveys a powerful message about the eternal yet destructive nature of love. Although death has separated the body from the world, the agony of love remains imprinted on the soul, gnawing at it as it once did, even after life has ended. This suggests that unfulfilled desires and emotional wounds can become an eternal cycle, holding the soul in endless agony if never resolved.

Plath subtly warns that unchecked impulses of the Id—in this case, obsessive and painful love—can become a force that continues to wound even after life itself is over. It's a wrenching portrait of an emotional attachment rooted in the deepest desires, which if not confronted, will continue to “bite” the soul relentlessly.

#### Datum 4

*(Dialogue Between a Ghost and a Priest)*

From that pale mist  
Ghost swore to priest:  
*'There sits no higher court  
Than man's red heart.'*

In this stanza, the power of the Id as the core of human experience is again displayed. The ghost's emphatic statement that *“There sits no higher court than man's red heart”* confirms that human feelings, desires and instincts are the highest source of decisions and values, higher than any man-made laws or norms. In terms of Freud's theory, this illustrates the dominance of the Id—which rejects external authority and trusts more in emotions and inner desires.

This quote also shows that the Id cannot be governed by external logic or institutions, as it lives and grows from inner drives. The ghost states that everything starts from the *“red heart of man”*—a metaphor that places emotions as the ultimate judge of human life. This is a form of affirmation that the Id is not just a part of the self, but is the axis that determines the direction of feelings, actions, and even moral decisions. Human feelings themselves, not from the norms or laws that are set.

Through this stanza, Plath conveys the message that moral decisions and true meaning in life arise from within the human being itself—not

from dogma, religion, or social laws. The last stanza of this poem *“Dialogue Between a Ghost and a Priest”* encourages readers to understand that whatever value systems are created by humans, they are all subject to the deepest essence of humanity: feelings and desires. Another message contained within is that humans should not ignore their inner voice, for it is there that the 'highest court' determining the direction of life resides. With this, Plath defends the emotional and instinctual values in shaping human existence, placing the Id as the center of subjective truth within each individual.

## 2 *Ego* Datum 5

*(Dialogue Between a Ghost and a Priest)*

*In the rectory garden on his evening walk*

*Paced brisk Father Shawn. A cold day, a sodden one it was*

*In black November. After a sliding rain Dew stood in chill sweat on each stalk,*

Each thorn; spiring from wet earth, a blue haze

Hung caught in dark-webbed branches like a fabulous heron.

In this first stanza, Plath builds a dark and damp

atmosphere, creating a setting that describes external conditions in great detail. The sentence "A cold, wet day / In the dark of November..." illustrates the Ego's ability to recognize and consciously process the external world. As explained by Freud (1989), the Ego acts as a mediator between the Id impulses and external reality—regulating how one acts rationally and appropriately in relation to their environment. In this stanza, the Ego is reflected in the character of Father Shawn who continues to walk calmly (*“Walking briskly”*) despite the unfavorable conditions. This signifies that the Ego is capable of maintaining normal functioning even when under pressure or in a gloomy atmosphere.

In this stanza, Plath conveys that awareness of external reality is an important foundation in human interaction. Even in daily routines, the Ego continuously works to observe, interpret, and respond to the surrounding conditions. Plath also wishes to convey that the atmosphere of the environment can significantly influence a person's inner state, and the Ego serves as an emotional

stabilizer in dealing with the imbalance between feelings and reality.

#### Datum 6

*(Dialogue Between a Ghost and a Priest)*

'How now,' Father Shawn crisply  
addressed the ghost

Wavering there, gauze-edged,  
smelling of woodsmoke,

***'What manner of business are you on?'***

From your blue pallor, I'd say you  
inhabited the frozen waste  
Of hell, and not the fiery part. Yet to  
judge by that dazzled look,  
That noble mien, perhaps you've late  
quitted heaven?'

In this third (3) stanza, the dialogue between Father Shawn and the Ghost shows how the Ego works to understand and adapt to unusual things. Questions like "What manner of business are you on?" reflect an attempt at rationalization of something that initially triggered fear (Id) in the previous stanza. Here, the Ego acts as a bridge trying to interpret supernatural phenomena logically—even referencing concepts of heaven and hell. Father Shawn's use of humor and logic is a form of Ego defense to dampen the anxiety that arises from ignorance or fear, in

accordance with the Ego's function as described by Freud in maintaining psychic balance.

The human tendency to understand the unknown through existing knowledge frameworks is conveyed through this stanza by Plath. The ego attempts to remain rational and maintain self-coherence in nonsensical situations. This reflects the human defense mechanism against anxiety, which is to give meaning or categories to things that are not understood.

#### Datum 7

*(Dialogue Between a Ghost and a Priest)*

***'The day of doom***

***is not yet come.***

Until that time

A crock of dust is my dear home.'

the poem "Dialogue Between a Ghost and a Priest" by Sylvia Plath, In this eighth (8) stanza, the Ego of the Ghost is clearly visible through the acceptance of an unpleasant temporary condition, that is, becoming a crock of dust. Although the Id may push to immediately end the suffering, the Ego demonstrates its ability to delay the satisfaction of desires and adapt to an imperfect reality. The statement

"The day of doom is not yet come" reflects an awareness of time and future hope. Here, the Ego appears as a force that regulates the balance between hope and reality.

Plath relates this stanza (8) about human resilience and strength to endure unwanted conditions. The ego, as part of the personality capable of creating calm in uncertainty, becomes a symbol of psychological endurance. Humans, like Ghost, can build a 'house' within limitations and postpone the fulfillment of desires until the right time. This is a form of mental adaptation that reflects strength in waiting.

### 3 *Super-ego*

Datum 8

*(Dialogue Between a Ghost and a Priest)*

'Fond phantom,' cried shocked  
Father Shawn,

***'Can there be such stubbornness —  
A soul grown feverish, clutching  
its dead body-tree***

Like a last storm-crossed leaf? ***Best  
get you gone***

***To judgment in a higher court of  
grace.***

***Repent, depart, before God's  
trump-crack splits the sky.'***

In this ninth (9) stanza, a strong representation of the Superego emerges— a component of personality in Freud's theory that serves as

the conscience and bearer of moral and social values. Father Shawn's statements like "*Best get you gone to judgment in a higher court of grace*" and "*Repent, depart...*" illustrate how religious norms and ethics have permeated within him and shaped a very high moral standard. As a religious figure, Father Shawn becomes a concrete representation of the Superego, which not only evaluates behavior but also calls for judgment, repentance, and obedience to divine rules.

Freud (1989) stated that the Superego is a legacy of childhood conflicts and parental moral authority, which is then internalized into an inner voice demanding moral perfection. In this verse, Father Shawn acts as a substitute for the figure of 'father' or moral authority that compels the ghost to submit to spiritual values and let go of attachments to the mortal world.

Through the intervention of the Superego represented by Father Shawn, Sylvia Plath conveys a critique of the moral and spiritual pressures often imposed by institutions or society on individuals. The call for repentance and an

immediate move towards the 'court of grace' illustrates how the Superego can be a compelling and even intimidating force. Plath also conveys that the conflict between individual freedom (*in this case, the Id as the ghost wanting to remain on earth in this poem*) and external moral demands can be a source of significant anxiety and guilt. The Superego here plays a role not only as a regulator but also as a suppressor of personal desires, often making individuals feel morally inadequate if they do not adhere to those standards.

#### B. Fiesta Melons

*In Benidorm there are melons,  
Whole donkey-carts full*

*Of innumerable melons,  
Ovals and balls,*

*Bright green and thumpable  
Laced over with stripes*

*Of turtle-dark green.  
Choose an egg-shape, a world-  
shape,*

*Bowl one homeward to taste  
In the whitehot noon:*

*Cream-smooth honeydews,  
Pink-pulped whoppers,*

*Bump-rinded cantaloupes  
With orange cores.*

*Each wedge wears a studding*

*Of blanched seeds or black seeds*

*To strew like confetti  
Under the feet of*

*This market of melon-eating  
Fiesta-goers.*

The poem "Fiesta Melons" by Sylvia Plath depicts the bright imagery of melons in a festive atmosphere, reflecting themes of abundance and the transient nature of beauty. The poem juxtaposes the richness of the melons with deeper existential reflections, exploring the contrast between surface joy and underlying sorrow, ultimately revealing the complexities of life and desire

#### 1. *Id*

Datum 9

*(Fiesta Melons)*

*In Benidorm there are melons,  
Whole donkey-carts full  
Of innumerable melons,*

The first finding in the poem "Fiesta Melons" by Sylvia Plath, In the opening stanza of the poem, Plath immediately presents the emergence of the Id through a visual depiction of an abundance of melons being transported by a cart. Phrases like 'Whole donkey-carts full / Of innumerable melons' evoke an instinctive urge to indulge or possess, which is a hallmark of the Id— the component of the

psyche that operates on the pleasure principle. This imagery illustrates how primitive human desires are triggered by abundance and visual allure, reinforcing that the Id functions without logic or moral consideration, but solely due to its tempting appeal.

Sensory and material pleasures are very tempting for humans, and can even awaken instinctual urges. Through this depiction, Plath in this stanza invites readers to reflect on how an environment rich in visual and sensory elements can evoke strong consumeristic urges—a fundamental aspect of the Id.

#### Datum 10

*(Fiesta Melons)*

*Ovals and balls,*

*Bright green and thumpable*

*Laced over with stripes*

*Of turtle-dark green.*

This Stanza 2 presents visual and tactile stimuli that entice the reader's senses. Phrases like '*Bright green and thumpable*' indicate a physical attraction to objects that are not only beautiful to look at but also appealing to touch—directly touching upon the realm of the Id, which desires pleasurable sensory experiences. The Id responds to

objects that promise immediate pleasure and does not consider rational or ethical aspects, but is only interested in sensory impressions and enjoyment.

This stanza 2 implies that desire is not only triggered by quantity but also by aesthetic quality. Plath shows that even beautiful forms and textures can evoke a subconscious urge to possess and experience, revealing the power of the Id in shaping perceptions of beauty.

#### Datum 11

*(Fiesta Melons)*

*Cream-smooth honeydews,*

*Pink-pulped whoppers,*

Bump-rinded cantaloupes

With *orange cores*.

In stanza 4, the Id is further reinforced through the appetizing descriptions of melons that trigger the desire to taste. The phrases "*Cream-smooth honeydews*," "*Pink-pulped whoppers*," and "*orange cores*" directly stimulate the senses of taste and smell, creating images of culinary delight. The id, which is oriented towards fulfilling basic needs and pleasure, responds to the promise of sweetness and satisfying textures. It is an instinctive drive to seek oral gratification and satisfy cravings for delicious food.

This Stanza 4 implies the message that food in its beauty and taste is one of the main sources of pleasure that directly satisfies the Id. It is a message about how rich sensory experiences can be the primary focus of human desire, highlighting the basic aspect of

existence that seeks satisfaction through the senses.

## 2. *Ego*

Datum 12

*Fiesta Melons*

*Choose an egg-shape, a world-shape,  
Bowl one homeward to taste*

In the whitehot noon:

In stanza 3, The “*Ego*” manifests in the conscious act of selecting and savoring melons. The phrase “*Choose an egg-shape, a world-shape, / Bowl one homeward to taste*” demonstrates the Ego ability to mediate between the Id drive for pleasure (*seeing the abundant melons*) and reality (*needing to choose and take home*). The Ego makes rational and planned decisions to achieve the fulfillment of the Id desires effectively and in accordance with environmental conditions “*In the whitehot noon*”. This is the function of the Ego in directing behavior to achieve the desired goal realistically.

Through the act of choosing and enjoying melons, Plath conveys a message about the importance of awareness and deliberate action in achieving happiness or satisfaction. Although the desire (Id) may be strong, the Ego plays a role in directing the

desire into planned and realistic actions. It is a message about how humans can actively participate in creating pleasurable experiences for themselves, demonstrating the role of the Ego in navigating between desire and reality.

## C. *Mushrooms*

*Overnight, very  
Whitely, discreetly,  
Very quietly*

*Our toes, our noses  
Take hold on the loam,  
Acquire the air.*

*Nobody sees us,  
Stops us, betrays us;  
The small grains make room.*

*Soft fists insist on  
Heaving the needles,  
The leafy bedding,*

*Even the paving.  
Our hammers, our rams,  
Earless and eyeless,*

*Perfectly voiceless,  
Widen the crannies,  
Shoulder through holes. We*

*Diet on water,  
On crumbs of shadow,  
Bland-mannered, asking*

*Little or nothing.  
So many of us!  
So many of us!*

*We are shelves, we are  
Tables, we are meek,  
We are edible,*

*Nudgers and shovers  
In spite of ourselves.*

*Our kind multiplies:  
We shall by morning  
Inherit the earth.  
Our foot's in the door.*

The poem "Mushrooms" by Sylvia Plath depicts the growth of mushrooms as a symbol of resilience and strength emerging from darkness. In this poem, Plath explores themes of marginalization and self-discovery, where the seemingly weak and unassuming mushrooms demonstrate the ability to thrive and flourish even in unfavorable conditions.

Through rich language, Plath creates a contrast between the delicate presence of the mushrooms and the strength they represent. The poem also reflects the struggle of marginalized individuals to find their place in the world, highlighting how strength can arise from uncertainty and adversity.

1. ***Id***

**Datum 13**

*Mushrooms*

*Soft fists insist on  
Heaving the needles,  
The leafy bedding*

The Researcher first finding about the "Id" in the poem "Mushrooms" by Sylvia Plath are found in the 3 stanza.

in the stanza there is a line that reads "Soft fists insist on Heaving the needles, The leafy bedding" the line emphasizes the power of mushrooms in changing their environment, even though mushrooms look small and weak. The term "Soft fists" creates an image of gentle yet persistent strength, suggesting that although mushrooms do not have great physical strength, they have the ability to influence the world around them.

this reflects a strong Id, where there is a drive to change and influence the world around them. The author expresses the strength and resilience of mushrooms, which may reflect the author's view of resilience in the face of life's challenges.

**Datum 14**

*Mushrooms*

*Overnight, very  
Whitely, discreetly,  
Very quietly*

The Researcher finding again about the "Id" in the poem "Mushrooms" by Sylvia Plath's found in stanza 1, in the stanza the a line said that "Overnight, very whitely, discreetly, Very quietly" is the "Id" because in lines 1-4 the

author creates a calm and mysterious atmosphere, describing how mushrooms appear suddenly and without attention. This reflects an instinctive desire to explore the hidden and unseen things in everyday life. The author seems to be fascinated by the beauty and wonder of nature that is often overlooked, showing a deep interest in the unexpected aspects of life.

#### Datum 15

*Mushrooms*  
***So many of us!***  
***So many of us!***

The Researcher finding regarding the “*Id*” in the poem “*Mushrooms*” by Sylvia Plath are found in stanza 5, in lines 1-2. The emphasis on the large number of mushrooms indicates their collective existence. The repetition of the phrase “*So many of us!*” creates a sense of urgency and strength in numbers, highlighting that the mushrooms are not alone in their struggle.

Psychology of the the author this reflects the *Id* which focuses on the desire for existence and recognition. The author shows a sense of solidarity and strength in

numbers, highlighting the importance of community. The author may feel that in life, collective strength can overcome individual challenges.

#### Datum 16

*Mushrooms*  
***We shall by morning***  
***Inherit the earth.***  
***Our foot's in the door.***

The Researcher finding regarding the “*Id*” in the poem “*Mushrooms*” by Sylvia Plath are found in the 7th stanza, on lines 1-2 which says “*We shall by morning Inherit the earth. Our foot's in the door.*” This stanza expresses ambition and hope for the future, where mushrooms will take over. The phrase “*Inherit the earth*” shows the belief that mushrooms will earn their place in the world, even though at the moment they seem small and powerless.

It reflects an *Id* that focuses on the desire to dominate and take over. The author shows the belief that despite appearing small and powerless, mushrooms have the potential to change the world. This could be a reflection of the author's hope for a better future, where collective power can overcome challenges.

## 2. *Ego*

### Datum 17

*Mushrooms*

*Our toes, our noses*

*Take hold on the loam,*

*Acquire the air.*

In stanza 2, the line “*Our toes, our noses / Take hold on the loam, / Acquire the air*” describes how the mushroom realistically utilizes the available resources (*soil and air*) for its growth. The Ego as a mediator between the Id (*the drive to grow*) and external reality, allows the mushroom to find practical and efficient ways to survive and thrive. In this poem, the Ego plays a role in navigating the real world and finding appropriate strategies to meet needs.

In this poem the stanza 2, Plath through the adaptation of the mushroom, conveys a message about the importance of adaptability and utilizing the environment to survive and thrive. This implies that the Ego plays a crucial role in translating internal drives into realistic and effective actions in the real world. practical intelligence and the ability to find loopholes or ways to grow, even in conditions that may seem unfavorable.

### Data 18

*Mushrooms*

*We are shelves, we are*

*Tables, we are meek,*

*We are edible,*

The statement “*We are shelves, we are / Tables, we are meek, / We are edible*” demonstrates the “*Ego*” to recognize their identity and function in relation to the outside world. mushrooms manifest Ego in their awareness of their role and position in the ecosystem, even if the role seems simple or passive. Despite the Id drive for dominance, the mushroom Ego also understands their current limits and usefulness. This is the function of the Ego in forming a realistic self-identity and understanding one's place in the larger order.

Message Contained Through the mushrooms' awareness of their role, Plath conveys the message of the importance of accepting and understanding one's position in the world, even if it means being ‘*meek*’ or ‘*edible*’. The poem “mushrooms” in this stanza implies the message that the Ego allows the individual to balance ambition (Id) with the reality of their role, finding

value in even modest contributions. It is a message of humility and recognition of the interconnections in life, where every entity, big or small, has a place and a function.

### 3. *Super-Ego*

Data 19

*Mushrooms*

*Diet on water,*

*On crumbs of shadow,*

*Bland-mannered, asking*

*Little or nothing.*

The description “*Diet on water, / On crumbs of shadow, / Bland-mannered, asking / Little or nothing*” is the “*Superego*” showing the internalization of values such as simplicity, humility, and meager satisfaction. The Superego, as the collective ‘*conscience*’, encourages the mushroom to live according to minimalist standards and not be greedy, resisting the Id urge for overconsumption. This is the function of the Superego in regulating behavior to conform to moral or ethical standards that prioritize simplicity and moderation.

overall this stanza conveys a message through the undemanding nature of the mushroom about the value of simplicity and contentment with what is. This poem implies the message that the Superego can encourage individuals to live frugally and not greedily, finding contentment in the basics. It is a message about the ethics of sustainability and humility, where happiness is not always found in abundance, but in the ability to live

with little and not burden the environment or others.

## CONCLUSION

In this section, the researcher draws conclusions from the results of the analysis conducted. The researcher concludes all discussions based on theories and perspectives relevant to this study.

Based on the research data of id, ego, and superego analysis in the collected poems anthology of Sylvia Plath’s edited by Ted Hughes, the Researcher concluded that Psychoanalysis contained in the collected poems anthology of Sylvia Plath’s edited by Ted Hughes includes the three principal components: Id, Ego, and Super-ego. Researchers found (11) id data which is the author's basic instinct, (6) ego data which is the author's psychological defense in dealing with id, and (2) superego data which upholds values, morals, and deepest human feelings such as love, hatred, sadness, criticism of oneself and the inner pressure felt by the author. The total number of id, ego and superego data obtained in this research is nineteen (19) data.

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