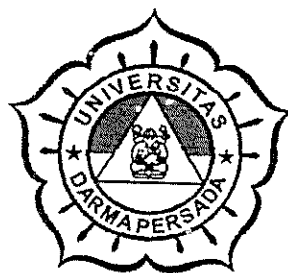


**THE TRAGIC SUPEREGO
OF THE WHISKY PRIEST REVEALED
IN NOVEL TITLED *THE POWER AND THE GLORY*
BY GRAHAM GREENE**

A Thesis Submitted to the Faculty of Letters
In Partial Fulfillment of the Requirements for Undergraduate Program

By

ARUM PRAVITRI
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**S-1 ENGLISH DEPARTMENT
FACULTY OF LETTERS
UNIVERSITY OF DARMA PERSADA
JAKARTA
2007**

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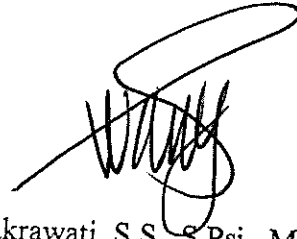
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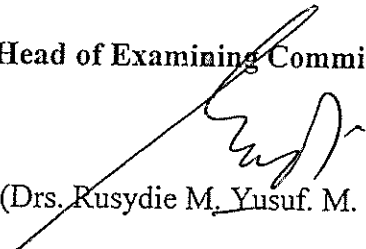
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has been examined and accepted by the committee of examination, faculty of letters, on
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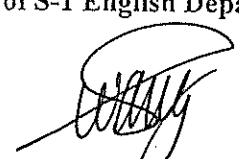
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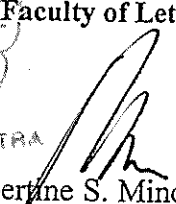


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Dean of Faculty of Letters



FAKULTAS SASTRA



(Dr. Hajj. Albertine S. Minderop. MA)

The thesis entitled

**THE TRAGIC SUPEREGO OF THE WHISKY PRIEST REVEALED
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BY GRAHAM GREENE**

Is a scientific reasearh I conducted under the guidance of Dr. Hajj. Albertine S. Minderop, MA and Swany Chiakrawti, SS, Spsi, MA. Since the thesis is truly original not a half or total plagiarism of another works, the contents has become my responsibility. With all sincerity, I made this statement on July 2007. Bekasi.

The writer,

Arum Pravitri

To My Wonderful Family

*My only mother, thanks for your support, patience and
unconditional love...*

You are the greatest; fill my life with precious things...

*My beloved late father you make me strong
to face my life...*

My young brother, you know who you are...

Whether you can or you can't, I know you are right...

*I would like to dedicate this thesis of my latest achievement
as my respectability...*

I am so grateful to be your only daughter and sister...

*And you all mean a lot to me than everything in this
world...*

PREFACE

The thesis I have conducted entitled. *THE TRAGIC SUPEREGO OF THE WHISKY PRIEST REVEALED IN THE NOVEL TITLED THE POWER AND THE GLORY BY GRAHAM GREENE*, is partial fulfilment of the requirements for obtaining *Sarjana Sastra* of Undergraduate Program in English Letters.

However, I do believe that this thesis is far from being expected, not only the contextual but also the technical terms. For that reason, I would very much welcome suggestion from examiners and readers for its future improvement.

Finally yet importantly, I hope this thesis can give a bit contribution to the readers in understanding how to apply the intrinsic and extrinsic elements to form the theme of a novel. Besides, it hopefully would be useful for all readers who has a great interest in literary works and some other things appearing in this novel especially about *The Tragic Superego of The Whisky Priest Revealed in the Novel The Power And The Glory* by Graham Greene.

Bekasi, July 2007

Arum Pravitri

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Firstly, I am so thankful to Allah SWT for giving me blessing and guiding me in every step of the way to finish the thesis.

With all my respect, I would like to offer my profound gratitude to Dr. Hajj. Albertine S. Minderop, MA as the advisor I and swany Chiakrawti, SS, Spsi, MA as the advisor II who had given me encouragement, advice and comments during conducting the thesis.

I am especially grateful to Fridolini, SS, Mhum as my academic advisor for always keeping my faith continuously during the study research.

Besides, I wish to acknowledge my specil gratitude to all my great and kind lectures in English Department who have taught me a lot about English and literature.

I am grateful to all amazing friends in English Department, HIMASINDA, especially for Irma (it is nice to share a good and bad time with you), Selly (thanks for always there for me), Ginung (you are irreplaceable, you know that) then also for the special thanks to Mr. Agus Heryana for lending me his hands to do this research, Anna and Tias for giving me their hand, I know sometimes it's bothering you, isn't it? Diana and Iis for their time and support. And last but not least, the names that I can't mention all here. It would also be impossible without their sincere assistance and contribution in the making of this reaserch.

The writer
Arum Pravitri

a. The Whisky Priest.....	15
b. The Lieutenant	19
c. Maria.....	23
2. Characterization Through Telling Method-	
By the author.....	26
a. The Whisky Priest.....	26
b. The Lieutenant	30
B. Setting	31
a. Setting as a background for action.....	31
b. Setting as a means of reinforcing theme	33
C. Plot.....	34
a. Exposition	34
b. Complication.....	34
c. Crissis.....	35
d. Falling action	35
e. Resolution	36
D. Summary	38

**CHAPTER III THE ANALYSIS OF THE NOVEL BY USING
PSYCHOLOGICAL APPROACH
THROUGH THE CONCEPT OF**

<i>ID, EGO, AND SUPEREGO</i>	39
A. A Glimpse of Psychology Literature	39
B. The Analysis of <i>id</i> , <i>ego</i> , and <i>superego</i>	39
1. The analysis of <i>Id</i>	39
2. The analysis of <i>Ego</i>	41
3. The analysis of <i>Superego</i>	43
C. Summary	45

CHAPTER IV THE TRAGIC SUPEREGO OF THE WHISKY PRIEST

REVEALED IN THE NOVEL TITLED

***THE POWER AND THE GLORY* BY GRAHAM GREENE46**

A. The Correlation Theme with Instrinsic Element.....46

- 1. The Correlation with
The Analysis of Characterization.....46
 - a. The bad effect of The Whisky Priest’s ego.....46
 - b. The Changing life of The Whisky Priest47
- 2. The Correlation with The Analysis of Setting49
 - a. A silent place to live49
 - b. A Prison caused the death of him50
- 3. The Correlation with The analysis of Plot51
 - a. The ego that caused of misery51
 - b. The hopelessness in doing life.....52

B. The Correlation Theme with Extrinsic Element53

- 1. The Correlation with The Analysis of The
Id, Ego, and Superego53
 - a. A failure thinking of The Whisky Priest
In doing his life53
 - b. The power of his ego that caused of pain54
 - c. The regreting that came at the end54

C. Summary56

CHAPTER V CONCLUSION58

A. Conclusion58

B. Summary of The Thesis.....59

REFERENCES

ABSTRACT

SYNOPSIS

THE SCHEME OF RESEARCH

BIOGRAPHY

WRITER'S AUTOBIOGRAPHY

CHAPTER I

INTRODUCTION

A. The Background of The Problem

Graham Greene, one of six children, was born on October 2, 1904, in Berhamsted, Hertfordshire, England. He attended Berhamsted Public School, where his father was the headmaster. He also went to Balliol College at Oxford in 1922. His life at school and at home was so unhappy that he attempted suicide. After college, he worked as a journalist for the *Nottingham Journal*. In a film review that he wrote for the journal, he made an incorrect statement about Catholicism. In a film review that he wrote for the journal, Vivien Dayrel-Browning wrote to him, correcting his mistake. They met, fell in love, and got married. In 1926, he became a Catholic, in part to understand and appreciate the religious beliefs of his wife and in part to help him cope with his belief in the strong presence of evil in the world. In 1938, Greene was commissioned to visit Mexico and report on the religious persecution there. *The Power and The Glory* and *The Lawless Roads* are the result of his experienced.

The Power and The Glory were explain about many priests were shot as traitors, and people possessing Bibles were heavily fined or imprisoned. As a result, the Catholic Church suspended all religious ceremonies and sponsored the Cristeros rebellion in Western Mexico. The majority of priests fled the country or left the church, it is against this backdrop that the action of *The Power and The Glory* takes place. In the novel, there is religious persecution in some provinces of Mexico. Besides these two novels, he wrote short stories, plays, several books of entertainment, and several other serious novels, including *The Heart of The Matter*, *Travels with My Aunt*, *The Quite American*, and *The Human Factor*. He also worked as a film critic for the Spectator. He spent the last sixteen years of his life separated from his wife and died in Vevvey, Switzerland, on April 3,1991¹

¹Graham Greene. "The Power and the Glory".[Pink Monkey](#) 1.3 (1974) :10 pag. Online. Internet. 14 oktober 2005

I use the novel, of Graham Greene, *The Power and The Glory* because it has an interesting story. The novel describes the priest who tries to practice his faith while seeking safety in the anti-religious age in Mexico. He journeys from Carmen a second time, Again, he moves from village to village performing his priestly duties until he is arrested and brought back to Carmen, where he is shooting by the antagonist Lieutenant. The Whisky Priest has lived under terrible conditions in Mexico for years in order to carry out God's will. He continues to practice his faith and minister to the people in spite of being half-starved and assaulted by police. In fact, his death is caused by his determination to perform his priestly duties. He leaves the safety of the mountains to administer the Last Rites to Calvin, a bank robber and murderer. Because of this action, the lieutenant saw him then he shoots him by his gun. Despite his profession and his helpful ways, the Whisky Priest is also a sinner. He has been pompous, he drinks too much, and he has committed adultery, fathering a child as a result. He feels very guilty about his sins, but his feelings do not shake his faith in the Church. He knows that the church will go on after his death, and indeed, at the end of the novel, a new priest arrives in the province to take his place. This story ends by the murdering of the Whisky Priest on the Lieutenant's hands because of his own guilty and his bad attitude.²

The main problem in this novel is the failure efforts of The Whisky Priest in practice his faith of Catholic in Mexico.

B. The Identification of the Problems.

According to the background of the problem, I identificate the problem: which is the efforts that has been done by the Whisky Priest to realize his ambition to practice his faith in Mexico was unsuccessful, because he stuck in a bad situation which is makes him as a person who filled with a lot of sin. And in the end of the story, The Priest must be shooting by the lieutenant.

²Graham Greene, *The Power and The Glory*(Great Britain: Penguin Books, 1940)

So I assume that the theme is the tragic superego of the whisky priest revealed in the novel *The Power and The Glory* by Graham Greene.

C. The Limitation of The problem

According to the identification of the problem, I make the limitation of the problem in this research in the theme analysis, which is related to failure effort of The Whisky Priest in practice his faith of Catholic in Mexico.

To analyze this novel, I will use the literary approaches through characterization and setting and is combined with the psychological approach through *id*, *ego*, and *superego*.

D. The Formulation of The Problem

According to the limitation of the problem, I formulate the problem as followed that whether my assumption of the novel, the tragic superego of the whisky priest revealed in the novel *The Power and The Glory* by Graham Greene is true.

To answer the question, I formulate the next problems as followed:

1. Whether the analysis of characterization and setting can be used to analyze this novel?
2. Whether the concept of literary criticism through the literary approaches by using *id*, *ego*, and *superego* can be used in this novel?
3. Whether the theme analysis can be formed through the result of the analysis of characterization, and setting, and is combined with the psychological approach through *id*, *ego*, and *superego*?

E. The Purpose of The Research

According to the formulation of the problem, I intend to prove my assumption that the theme in this novel is the tragic superego of the whisky priest revealed in the novel *The Power and The Glory* by Graham Greene. To reach this purpose, I will take some steps as followed:

1. Analyze this novel through the characterization and setting.
2. Analyze this novel through the psychological approach in spesification by using *id*, *ego*, and *superego*.
3. Analyze the theme of this novel through the psychological approach in spesification by using *id*, *ego*, and *superego*.

F. Theoretical Framework

According to the purpose of the research, I will use the theories and the concepts of literary and non-literary. I will analyze the novel titled *The Power and The Glory* by Graham Greene with using literary approaches (intrinsic) and also literary criticism (extrinsic). In the literary approaches, I will use the theory of characterization, setting and also plot. Meanwhile in the literary criticism, I will use the psychological approach through *id*, *ego*, and *superego*.

1. Intrinsic

a. Characterization

There are two basic methods or techniques in presenting and establishing characters.³

1. Telling (direct methods)

Telling relies on exposition and direct commentary by the author. In telling, the guiding hand of the author is very much in evidence. Direct methods of revealing character –characterization by telling –include the following:

a) Characterization through appearance:

In the world of fiction details of appearance (what a character wears and how he looks) often provide essential clues to character.

³ James H Pickering. *Concise companion to Literature*. (New York: Macmillan), pag. 13

b) Characterization by the author:

In the most customary form of telling the author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality of the characters, including the thoughts and feelings that enters and pass through the characters' minds.

2. Showing (indirect methods)

Showing involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. There are essentially two methods of indirect characterization by showing:

a. Characterization through dialogue:

It is a rare work of fiction, whose author doesn't employ dialogue in some way to reveal, establish, and reinforce character. For this reason the reader must be prepared to analyze dialogue in a number of different ways, but I just use "what is being said".

b. Characterization through action:

What reveals a given character that character does. In short, the single most important and definitive method of presenting and revealing character is through action.

b. Setting

Setting is a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climactic conditions, and the historical period during which the action takes place.⁴

⁴ *Ibid*, pag. 37

Setting is divided into three parts: ⁵

1. Physical:

The setting related with the place (the location of the story) and also the time when the story was happened. In *bahasa*, it could be seen at this quotation below:

Latar fisik yaitu latar yang berhubungan dengan tempat (lokasi terjadinya peristiwa yang diceritakan dalam sebuah karya fiksi) dan waktu terjadinya berbagai peristiwa yang diceritakan dalam sebuah karya fisik.

2. Social:

The setting related with the social life of the environment in the place where the story was happened. It refers to something that is related with the behavior of social life in a society of the place that was told in the story of fiction. In *bahasa*, it is said like this quotation below:

Latar sosial yaitu latar yang berhubungan dengan perilaku kehidupan sosial suatu masyarakat di suatu tempat yang diceritakan dalam sebuah cerita karya fiksi

3. Spiritual:

The setting related with the thought between physical and social setting. Basically, it refers to the culture of the society, the soul, and the character or view of life. So it can be used to analyze the characters. In *bahasa*, it is said like this quotation below:

Latar spiritual yaitu gabungan antara latar fisik dan latar sosial. Pada dasarnya latar spiritual mengacu pada nilai budaya suatu masyarakat, jiwa, watak atau

⁵Dr Albertine Minderop.MA, *Memahami Teori-teori Sudut Pandng Teknik Pencerita dan Arus Kesadaran dalam Telah Sastra* (Jakarta: Unsada) pag. 29.

*pandangan hidup yang perannya dapat memperjelas
perwatakan tokoh.*

Setting is divided into five functions. They are setting as a background for action, setting as antagonist, Setting as a means of creating appropriate atmosphere, Setting as a means of revealing character, and Setting as a means of reinforcing theme. Setting may serve: ⁶

a. Setting as a background for action.

In other cases, as in many modern short stories, setting is so slight that it can be dispensed with in a single sentence or two or must be inferred altogether from dialogue and action. When we speak of setting as background, then we have in mind a kind of setting that exist by and large for its own sake, without any clear relationship to action or characters, or at best a relationship that is only tangential and slight.

b. Setting as antagonist.

Setting in the form of nature can function as a kind of causal agent or antagonist. Helping to establish plot conflict and determine the outcome of events.

c. Setting as a means of creating appropriate atmosphere.

Many authors manipulate their settings as a means of arousing the reader's expectation and establishing atmosphere.

d. Setting as a means of revealing character.

An author can use setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character.

e. Setting as a means of reinforcing theme.

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story.

⁶ James H Pickering. *Concise companion to Literature*. (New York: Macmillan), pag.37

c. Plot

Plot is a narrative of events, the emphasis falling on causality. The plot consist a five elements, they are exposition, complication, crisis, falling action and resolution:

1. Exposition

Is the beginning section in which the author provides the necessary background information, sets the scene, and establishes the situation.

2. Complication

Is referred to as the rising action, break the existing equilibrium and introduces the characters and the underlying or inciting conflict.

3. Crisis

Is that moment at which the plot, reaches its point of greatest emotional intensity.

4. Falling Action

Once of the crisis or turning points, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

5. Resolution

It is records the out come of the conflict and establishes some new equilibrium or stability (however tentative and momentary). Each character already finds the way out, this possibly end with happiness or sadness.

d. Theme

Theme is the general idea of short story. In other words, it is something that the author wants to tell about in his or her work. Whether it is about problems in life or other commentaries toward this life. In *bahasa* it can be seen at this quotation bellow:

Tema adalah ide sebuah cerita atau dengan kata lain tema adalah sesuatu yang ingin disampaikan oleh pengarang dalam karangan baik itu berupa masalah kehidupan atau mungkin komentar terhadap kehidupan ini.¹⁰

2. Extrinsic

The extrinsic that I will use is the psychological approach through *id, ego, and superego* process. The crucial limitation of the psychological approach is its aesthetic inadequacy. Psychological interruption can afford profound clues towards solving a work's thematic and symbolic mysteries, but it can seldom account for the beautiful symmetry of a well-wrought poem or of a fictional masterpiece.¹¹

A. A Glimpse of Psychology of Literature

Actually, the definition of psychology it self is an objective and scientific study that focuses in behaviour and personality of people or the author individually. While according to the book of *Kritik Sastra* by Dr. Albertine S. Minderop that psychological approach learn to the experimental and diagnostic connected to the biological. This critic emphasizes to the behavior and personality of the actors or the author individually. While the problem that is described about the difficulty of life faced by the actor in society. In *bahasa* it can be seen at this quotation bellow:

Menurut Guerin, pendekatan psikologi cenderung bersifat eksperimental dan diagnostic serta sangat erat kaitannya dengan ilmu biologi. Fokus kritik dalam pendekatan ini adalah penekanan pada perilaku dan kepribadian baik para tokoh maupun pengarang secara individual. Masalah yang ditampilkan adalah kesulitan hidup yang dihadapi individu (tokoh cerita) dihadapi masyarakatnya.¹²

¹⁰ Jakop Sumardjono dan Saini K.m, *Apresiasi Kesusasteraan* (Jakarta: Gramedia.1996), Pag. 56

¹¹ E. Koeswara, *Teori-teori Kepribadian* (Bandung, 1991), pag. 32

¹² Dr. Albertine Minderop, MA. *Kritik Sastra* (Jakarta, 2001), pag. 23

Then the psychology of literature is a form of personality characteristic. In a sense the history of psychology reaches back to ancient times when philosophers and religious nature and trying to explain human behaviour. Psychology as a science is a much younger discipline, psychology is in effect, the child of two parents: philosophy (the pursuit of wisdom through logical reasoning, and psychology during the eighteenth and nineteenth centuries, psychological researches used the newly invented microscope to examine animal and human cadavers.¹³ It is these enduring, distinctive thoughts, emotion and behaviour that characterize the way we adapt to our world and comprehend in community. It can be seen at this quotation below:

For psychoanalysis theorist, personality is primarily unconscious, that is, beyond awareness, and made up of structures of thought heavily colored by emotion. Psychoanalysis theorist believes that behaviour is merely a surface characteristic and that to truly understand someone's personality we have to look at these symbolic meanings of behaviour and the deep inner workings of the mind. Psychoanalysis theorist is also stress that early experiences with parents extensively shape our personalities. These characteristics are highlighted in the main psychoanalysis theory, that of Sigmund Freud.¹⁴

B. The Psychology approach through id, ego, and superego concept

Sigmund Freud says that personality as a structure consisted of three systems such as: *id*, *ego*, and *superego*. *The id* is the reservoir of libido, the primary source of all physical energy. It functions to fulfill the primordial like principle. The *id* is, in sort the source of all our aggression and desire. It is lawless, a social and amoral. Its function is to gratify our instinct for pleasure without regard for social convention, legal ethics or moral restraint. Unchecked, it would lead us to any lengths—to destruction and even self-

¹³ Robert J. Pellegrini, *Psychology: The Hybrid Science* (USA: The Dorsey Press, copyright 1982), pag. 187

¹⁴ John Santorck, *Personality and Abnormal Psychology* (Iowa: WCB. 1988), pag. 43

destruction—to satisfy its impulses for pleasure. In *bahasa* it can be seen at this quotation bellow:

Selanjutnya Freud membahas bagian psikisme manusia: id (sebagian terletak dibagian sadar, dan sebagian lagi dibagian tak sadar) yang merupakan reservoir pulsi dan menjadi sumber energi psikis.¹⁵

The ego lacks the strong vitality of the id; it is needed to regulate the instinctual drives of the id so that these energies may be released in non—destructive behavioral patterns. We may say that the ego stands for reason and circumspection, while the id stands for the untamed passions. Whereas the id is governed by the reality principle, consequently, the ego serves as intermediary between the world within and the world without. In *bahasa* it can be seen at this quotation bellow:

Ego terletak sepenuhnya dibagian tak sadar yang bertugas sebagai penengah yang mendamaikan tuntutan pulsi dan larangan superego.¹⁶

The superego is the moral censoring agency, the repository, of conscience and pride. The superego serves to repress or inhibit, the drives of the id, to block off and thrust back into the unconscious those impulses towards pleasures that society regards as unacceptable, such impulses as overt aggressions, sexual passions and the Oedipal instinct.¹⁷ In *bahasa* it can be seen at this quotation bellow:

Superego terletak dibagian sadar dan sebagian lagi dibagian tak sadar merupakan instansi kritik yang

¹⁵ *Ibid*, pag. 5

¹⁶ *Ibid*, pag. 5

¹⁷ Wilfred L. Guerin. *Handbook of Critical Approaches to Literature* (Harper & Row publisher, 1979), p.125

*menghalangi pemuasan hasil pendidikan dan identifikasi pada orang tua.*¹⁸

G. The Method of the Research

In this research, I use the method of the qualitative research; the written data resource (text), which is the novel, titled *The Power and The Glory* by Graham Greene, and also is supported by the other written sources, which are relevant.

H. The Benefit of Research

I hope this research will give the beneficial to whom wants to know more about the things in this novel titled *The Power and The Glory*, by Graham Greene, especially about how the Mexican looked like when the religious anticism is happen over the country in 1930s.

¹⁸ *Ibid*, pag. 5

I. The System of presentation

This is the system of presentation that I use in the formation of the research in the novel titled *The Power and The Glory* by Graham Greene.

CHAPTER I INTRODUCTION

This chapter contains of the common problems including the background of the problem, the identification of the problem, the limitation of the problem, the formulation of the problem, the purpose of the research, theoretical framework, the benefit of the research, the system of presentation.

CHAPTER II THE ANALYSIS INSTRINSIC OF THE NOVEL *THE POWER AND THE GLORY* BY GRAHAM GREENE

This chapter contains of the analysis of characterization and setting of the novel titled *The Power and The Glory* by Graham Greene.

CHAPTER III THE ANALYSIS OF THE NOVEL *THE POWER AND THE GLORY* BY GRAHAM GREENE BY USING THE PSYCHOLOGICAL APPROACH THROUGH *ID, EGO, AND SUPEREGO*

This chapter consists of the analysis theme literary approaches through characterization and setting and is combined with the psychological approach by using Id, Ego, and Superego.

**CHAPTER IV THE TRAGIC SUPEREGO OF THE WHISKY PRIEST
REVEALED IN A NOVEL *THE POWER AND THE GLORY*
BY GRAHAM GREENE**

This chapter consists of the theme analysis through literary approach (characterization and setting) combined with the psychological approach through *id, ego, and superego*.

CHAPTER V CONCLUSION

This chapter consists of the proof about my assumption of the theme.