Emotional Management of Defoe's *Robinson Crusoe*'s Main Character

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Abstract—This study aims to describe and reveal the main character's emotional management in Defoe's Robinson Crusoe, a Penguin classics novel published in London in 1994. This study employs a descriptive qualitative technique and Sigmund Freud's psychoanalytic approach. The research data was derived from the novel's narrations and portrayal of the main character. The study found that the main character's psychology employed a defensive mechanism to regulate all the emotions that arose. The main character in this work uses suppression, rationalization, reaction construction, regression, anger and indifference, and imagination. Repression serves as the main character's protection mechanism in the narrative. The main character demonstrated that he attempted to channel his melancholy into thankfulness and to turn his anxiety into rational thinking.

Index Terms—emotional management, psychoanalysis, the main character, Robinson Crusoe

I. INTRODUCTION

Literature supports life within the context of social reality, which is why literary works serve a societal purpose. A human being's life as a social creature is constantly confronted with social difficulties that cannot be isolated from this life (Wellek & Warren, 1956; Arafah, 2019). According to Eagleton (1983), literature is an art form in the form of written writings. Onuekwusi (2013) defines literature as any inventive and beautiful work in words, whether oral or written, that investigates man as he tries to survive in his existential situation and gives his audience amusement, knowledge, education, and excitement. Literature is an art that expresses words' meaning and beauty (Arafah, 2018; Suliman et al., 2019). The use of words and phrases needs to be appropriately arranged to avoid the possibility of misunderstanding (Iksora et al., 2022). As for that, literary work becomes reading material readers can read in their spare time (Afiah et al., 2022). It means that literary work is an instrument to explore a broader perception of life anywhere in the world (Arafah et al., 2021).

From time to time, literature evolves. As it develops, many literary works and new research are growing in academic studies. Through literary works, students are willing to get positive impacts by reading, which affects their positivity because literary works contain cultural information from various sociocultural backgrounds (Arafah et al., 2020; Asriyanti et al., 2022). Aside from that, students can also improve their ability in writing using the cultural information they have found to create good quality writing (Arnawa & Arafah, 2023). Local values in literary works for academic spaces help students increase their concern for cultural heritage (Arifin et al., 2022). It indeed increases human awareness as literary work commonly puts environmental context into the story, such as protecting and preserving the environment from excessive exploitation (Manugeren et al., 2023). The student's achievement or positive impact comes from the students themselves and the environment (Mokoginta & Arafah, 2022), such as developing students' understanding of human experiences, language skills, and language style (Sunardi et al., 2018). The language style,

including the use of metaphor, is significant because literary work could only be an academic work with metaphors (Baa et al., 2023). Literature theory advanced fast in the twentieth century. The advancement in this era has changed people's life (Arafah & Hasyim, 2019), especially in the literature that allows readers to read literary works in the form of books and access online media (Anggrawan et al., 2019). Literary work in a book or online media can be a medium for learning context as long as it is compatible with the material subject being taught (Arafah et al., 2023). Nowadays, literary work can easily be found in digital media, where people can access information (Hasyim & Arafah, 2023). The existence of digital media in this era gives internet users a simple tool to allow them to not only access information but also to communicate and share any content with people all over the world (Arafah & Hasyim, 2023a). As long as the information is used positively and still in the right corridor, digital media plays a vital role in this life (Arafah & Hasyim, 2023b). The science development also creates a new genre in literature called science-fiction (Suhadi et al., 2022). The development raises various transdisciplinary ideas, including sociology of literature, anthropology of literature, and literary psychology (Kaharuddin & Latif, 2017; Arafah, 2018).

Psychology is derived from the Greek words psyche (soul) and -logia (science). Psychology may be defined etymologically as the study of the soul. According to Atkinson et al. (1996), psychology is the science of life or the analysis of human behaviour. While according to Wellek and Warren (1963, p. 81), the psychology of literature may refer to the psychological study of the writer, his type as an individual, the study of the creative process, or the study of psychological types and laws presented within literary works, or, finally, the effects of scholarly works on their readers (audience psychology).

According to Aras (2014), an author reflects on life based on their intentions, perceptions, beliefs, and value judgments. The particular topic the author brings to his work portrays his style of character that later becomes how he brands himself based on the environment around him because language can also be affected by the environment (Hasyim et al., 2020; Takwa et al., 2022). The use of language in literary works closely relates to the environment, especially in the cultural background where literary works represent sociocultural events in daily life (Arafah et al., 2023; Yudith et al., 2023). Through this, the author allows the readers to feel and experience his feelings (Mutmainnah et al., 2022). The author leads readers through the doors of the unknown and unseen realms, arousing sentiments and emotions and assisting them in discovering the significance of life and existence. Text or discourse regarding social and cultural background makes the readers discover more knowledge only by reading (Arafah et al., 2020). The readers are then responsible for interpreting and conveying the meaning of messages based on their knowledge (Kuswanty et al., 2023). Therefore, putting the text as efficiently as possible is essential to avoid cross-cultural misunderstanding (Hasjim et al., 2020). As a result, both authors and readers can communicate through literary works effectively (Yulianti et al., 2022). According to Minderop (2010), the relevance of literature psychology is to completely grasp the core psyche of human beings and the influence that afflicts the character. Finally, this purpose combines psychology and literature as a composite substance.

Humans are social beings. We need other people in our lives; thus, while we live alone on a solitary island, we will encounter a variety of scenarios. In his novel Robinson Crusoe, Daniel Defoe describes how a man survives for 28 years on a deserted island. In order to face this kind of situation, the world has naturally provided the nature to be used that has a causal relationship with humans (Siwi et al., 2022). The novel character depicts the main character's personality. It is common to meet the behaviour of characters with unusual or absurd personalities portrayed by the author to raise the various feelings of the readers (Fadillah et al., 2022). The movie's narrative revolves around the life of a lone survivor of a sunken boat off the shore. Within 28 years, Robinson Crusoe was forced to confront the obstacles that forced him to learn to face real life. All of these factors influenced his actions. He persisted in his efforts to conquer all challenges. He battled depression on his own for over three decades.

According to Shigematsu (2018), in Defoe's first-person fictional autobiographies, he describes an individual's life as a true history that produces an illusion of the real. In reality, his novels depict 'the nature of psychology' and capture psychological truths via the consciousness of his characters. According to Novak (2000), while Defoe was undoubtedly concerned with depicting the social and political context in which his characters lived, "he was more interested in what went on in his characters' thoughts".

II. THEORETICAL BACKGROUND

The psychoanalysis of literary criticism evolved from Sigmund Freud's notion of psychoanalysis. Some fundamental concepts of Freud's theory include consciousness and unconsciousness, which are seen as personality traits related to impulses and anxieties. Personality traits are classified as id, ego, and superego.

The ego deals with the demands of reality, while the id and superego do their best. When the tension becomes too much, the ego must protect itself. It accomplishes this by automatically suppressing or twisting the impulses into a more acceptable and less dangerous shape. These tactics are known as ego protection mechanisms (Boeree, 1997). The defensive mechanism is activated by an urge or turning to feel to seek a substitute object—for example, violent impulses aimed towards other parties deemed safe for assault. The defensive mechanism is a trait that almost everyone possesses. This defensive system does not generally represent personality but can influence personality development. The goal of defensive mechanisms is to diminish or eliminate the unpleasant impacts of risk while a human rearranges an internal or external reality (Timmermann et al., 2009). Defence mechanisms include suppression, rationalization,

response creation, regression, hostility and indifference, and imagination.

Sigmund Freud suggested the process of repression, which had a unique position in psychoanalytic thinking for a time, maybe because it represented the most direct technique of avoiding the sensation of fear. The ego uses repression as an unconscious technique to inhibit upsetting or threatening thoughts from becoming conscious. Repression causes a person to be unaware of his anxiety-producing urges or to forget intensely emotional and terrible previous occurrences. A person with homosexual tendencies (the identification of which may cause anxiety) may therefore become entirely ignorant of such desires via repression; a person who has undergone a humiliating personal failure may become unable to recall the event through repression. If suppression were as simple as erasing the conflict and all its accompanying fears, it would be the ideal protective reaction, but this does not appear to occur. The anxiety alleviation provided by suppression is compensated for in other ways, such as response creation (Krech et al., 1974; Arafah & Kaharuddin, 2019).

Rationalization is how we generate self-justifying justifications for our undesirable conduct. It arises when the ego cannot accept the true motivation for an individual's conduct. The true purpose is substituted with a substitute motive with the objective of justification. Rationalization has two purposes: first, it reduces disappointment when we fail to meet a goal, and second, it provides an acceptable rationale for conduct. For example, instead of blaming others or the environment, someone who is late due to sleep may blame others for not waking him up or claim that he is weary because he is too busy with work. He should have been able to get up if a waker had been installed (Hilgard et al., 1975).

A reaction development known as thinking the opposite transforms an unwanted urge into its polar opposite. As a result, a youngster who is furious with their mother may become highly concerned with her and lavishly offer her care. An abused youngster may seek refuge with the abuser's father or someone who cannot tolerate homosexuality and may profess to loathe gays (Boeree, 1997).

Regression is a backward psychological movement while under stress. Every perspective related to psychology is mostly influenced by ego and miscommunication between one another (Purwaningsih et al., 2020). When we are upset or scared, our actions become more infantile or primary (Boeree, 1997). Some experts interpret regression in two ways. First, retrogressive conduct is like a tiny infant screaming and being overly spoilt to achieve a sense of security and the attention of others, just like a child who needs protection from his father from the environment that damages him/her (Sunyoto et al., 2022). Second, primitive regression occurs when an adult acts uncultured, loses control, and does not hesitate to fight (Hilgard et al., 1975). This situation arises when cultural value is not becoming the guideline for behaving (Takwa et al., 2022).

Anger is intimately linked to the stress and anxiety that can lead to property destruction and assault. Aggression can be directed directly or indirectly (direct and displaced aggression). Direct aggression is hostility directed directly toward the person or item, causing frustration. For adults, this type of aggressiveness is frequently verbal rather than violent. Displaced aggressiveness occurs when a person feels frustrated but cannot be satisfied to expose the source of frustration because it is unclear or untouched. The offender is unsure where to strike since he is enraged and needs to retaliate. The assault is occasionally directed against persons who are not culpable or are looking for scapegoats (Hilgard et al., 1975). Apathy is another type of reaction to frustration that manifests by retreating and acting as if it has resigned.

When someone has difficulty, sometimes the remedy is to join the realm of fantasy rather than reality (Andi & Arafah, 2017); for example, war troops frequently display pin-up females in their quarters. That represents the hungry individual imagining a nice dinner by gathering various pieces of the picture of dishes while his sex life is disturbed (Hilgard et al., 1975).

III. RESEARCH METHODOLOGY

The descriptive qualitative technique was employed in the study, along with Sigmund Freud's psychoanalytic approach. The information came from Daniel Defoe's work Robinson Crusoe, released in 1994 by Penguin Popular Classic in London. The study data were gathered through the novel's narrations and characterization of the main character. The researcher collected several materials connected to the main character and emotional management using the library research approach. The data was researched and evaluated to gain comprehension and make connections with the research. The researcher applied the psychoanalytic technique to analyze the data, focusing on the ego protection mechanism.

IV. FINDING AND DISCUSSION

The ego uses repression as an unconscious technique to inhibit upsetting or threatening thoughts from becoming conscious. It takes the most direct method, avoiding the sensation of anxiousness. As a result of suppression, the individual is unaware of his anxiety-producing impulses or does not vividly recall emotionally and distressing previous experiences.

Then it occurred to me how well supplied I was for my subsistence and what my case would have been if it had not happened, which was a hundred thousand to one, that the ship floated from the point where she first struck and was driven so close to the shore that I had time to get all these things out of her. What would have happened if I had

continued living in the circumstances where I initially arrived on shore, without necessities of life or means to supply and buy them? (Defoe, 1994, p. 66).

The main character demonstrated in this part that he sought to hide the impulses of grief and the inconveniences of life that he encountered, which evolved into thankfulness. His life's tragic circumstance was replaced with appreciation since he was still alive. He pondered what if he, like ten other buddies, died at sea.

However, I was so ashamed of my horrifying conceptions of the item that I constructed nothing but bleak fantasies for myself, even though I was far away. Sometimes I thought it had to be the Devil, and reason agreed. For how could anything else in human form ever fit? What happened to the ship that brought them there? Were there any additional traces of footsteps? Furthermore, how could a guy have arrived there? (Defoe, 1994. p. 153).

The main character was terrified after discovering other human footprints on that island in chapter 18, "I Find the Print of a Man's Naked Foot." He was concerned that a wild person would capture and murder him. He attempted to redirect all of his concerns to a more rational mentality. He assumed that no other people could have travelled to this island because he had seen no traces of human presence thus far. He began to suspect that it was Satan. The main character sought to think about other things to distract himself from his worry. Rationalization ensues when the ego cannot acknowledge an individual's true motivation. The true purpose is substituted with a substitute motive with the objective of justification.

A little after noon, I found the sea calm, and the tide had ebbed so far out that I could come within a quarter mile of the ship. Here I found a fresh renewing of my grief, for I saw that if we had stayed on board, we would have all been safe, that is to say, we would have all gotten safe on shore, and I would not have been so miserable as to be left entirely destitute of all comfort and company, as I was now (Defoe, 1994, p. 52).

He discovered his ship was still powerful and floating in the afternoon following the storm that had trapped him on the island. It made him assume that if his buddies had elected to stay on board during the storm, they would have been saved, and he would have been with them. If they had lived, they might have been able to build a boat and travel to another populated island.

A reaction development known as thinking the opposite transforms an unwanted urge into its polar opposite. The researcher discovers a part in chapter 14, "I Travel Quite Across the Island," that depicts the main character's reaction development. I expressed sincere and heartfelt gratitude to God for revealing that I may be happier in my lonely position than I would have been in the liberty of society and all the world's delights (Defoe, 1994, p. 113).

The primary characters' anguish was palpable. They survived on that alien island alone, without even a single companion. He spent his days alone, feeling lonely. Fear gripped him; he did not know when he could leave the island or whether he would die there. These ideas caused him to attempt to relax and be grateful for what had occurred to him. He tried to think that everything had transpired due to God's will. He transformed his despair, loneliness, and fear into thankfulness to survive in his current condition.

Regression is a psychological journey back in time while under stress. Our actions tend to become more infantile or primary when difficult or scared. The main character regresses in Chapter 5, "I Go on Board in an Evil Hour".

The fact that I had no weapon to hunt and kill any creature for my nutrition or to protect myself against any other animal that could wish to kill me for theirs was particularly distressing. In a world I had nothing except a knife, a tobacco pipe, and a little tobacco in a box; this was all my provision, and it plunged me into such horrible mental agonies that I raced around like a maniac for a time (Defoe, 1994, p. 50).

After calming down, the main character began considering how he would live on that island. He knew that his salvation was the start of a future calamity. The essentials, such as food, beverages, and a comfortable place to reside, otherwise he would be devoured by wild creatures on the island. This mental instability rendered him unable to think clearly, so he rushed around like a lunatic.

Anger is intimately linked to the stress and anxiety that can lead to property destruction and assault. Aggression may be directed or moulded directly. The researcher discovers a part in Chapter 7, "I Build My Fortress," demonstrating misdirected or shifted hostility. It occurs when a person is frustrated but cannot explain the root of the displeasure due to not being clear or unaffected.

Because he is outraged and needs to react, the criminal is confused about where to hit. I rushed about the coast, wringing my hands and hitting my head and face, shouting in anguish and crying out. I was undone after vomiting with the large amount of salt water that had gone into my stomach and recovering a bit (Defoe, 1994, p. 71).

When the main character realized something horrible had occurred to him, he was puzzled, and his mind was in disarray. The main character believed that his and his companions' deliverance from the calamity was highly unjust. He was furious since he was the only one who had survived. He was abandoned on a strange island where there was no guarantee of a good life. The main character was outraged but did not know what to say; all he could do was scream and run away from what had happened.

The researcher then discovers a portion in chapter 2, "Pirates capture me," that depicts the main character's apathy. Apathy is another form of frustration reaction that results in apathy by withdrawing and acting as if he surrendered. Now I looked back upon my father's prophetic discourse to me, that I should be miserable and have none to relieve me, which I thought had now been so effectually brought to pass that I could not be worse than now the hand of Heaven had overtaken me, and I was undone without redemption. However, alas! It was only the beginning of my sorrow, which

will be revealed in the sequel to this novel (Defoe, 1994, p. 23).

In this novel, the main character mused. The main character remembered his father's warning and felt terrible about what he had done to his parents. However, remorse was futile, and he surrendered himself to the forecasts and fate he faced. With these reflections, I worked my mind up not only to resignation to God's will in the present disposition of my circumstances but also to a sincere thankfulness for my condition; and that I, who was still a living man, ought not to complain, seeing that I had not received the due punishment for my sins; and that I had received so many mercies which I had no reason to have expected in that place (Defoe, 1994, p. 132).

The main character's sympathies resulted from his frustration with what had occurred to him. He also believed this was God's retribution for his misdeeds. With this shame, he also recognized that God had given him a blessing in disguise and love. The main character's life was horrible, yet he was provided comfort while living on the island. Sometimes, entering the realm of imagination is the solution when someone has a problem. In this case, the answer is based on fiction rather than fact. Chapter 19, "I See the Shore Spread with Bones," depicts the main character's fantasy.

So I set it aside and then proposed that I would ambush them in some convenient place with my three double-loaded guns and, in the middle of their bloody ceremony, let fly at them, when I would be sure to kill or wound perhaps two or three at every shoot; and then falling in upon them with my three pistols and my sword, I had no doubt but that if there were twenty, I would kill them all. For a few weeks, this fantasy occupied my mind, and I was so full of it that I often dreamed of it, and at times, I felt like shooting at them in my sleep (Defoe, 1994, p. 166).

The main character's fantasy revealed that he was concerned and terrified after witnessing human bones spread over the coastline. He was concerned that the cannibals would discover him on the island. Like the other victims, he may be murdered and devoured by them. Every day, he worried about his fate. The main character began fantasizing about killing the cannibals alone with all the equipment he possessed. With the daydream, he could finally alleviate some of his anxiety.

Furthermore, I saw myself capable of managing one, no, two, or three savages to make them slaves to me, to do whatever I directed them to do, and to prevent them from ever causing me harm. I entertained myself for a long time with this situation, but nothing came of it; all my ideas and plots came to naught since no savages came near me for a long time (Defoe, 1994, p. 197).

The main character revealed his desire in Chapter 22, "I Hear the First Sound of a Man's Voice." The primary individual has lived alone on that lonely island for twenty-eight years. Despite his anxiety and loneliness, he hoped that one day he would be able to find a companion or a prisoner of wild people. He also dreamt of rescuing a human from cannibals and becoming friends with him on the island. He could go with the person he had spared, so he would not be alone and might be able to assist himself in escaping off the island.

V. CONCLUSION

Daniel Defoe's work Robinson Crusoe, initially published in 1719, depicts the adventure and struggle of a man to survive on an island. The main character Crusoe's ship and his pals had an accident while they were trapped on an island, and it turned out that only he survived when the disaster occurred; all of his friends abandoned the ship. He encountered numerous things that challenged him mentally as a human being throughout his seclusion and battle to live on that island.

The researcher then investigates the main character's psychological changes, utilizing Sigmund Freud's psychoanalysis technique. The researcher seeks to determine how the main character's emotional management works. The main character, Robinson Crusoe, endures 28 years alone on an island. During his battle, he elicited various feelings in his character. Even though his parents disagreed, he enjoyed sailing and exploring the world. He was usually lonely, unhappy, fearful, and apprehensive after being stuck on the island and experiencing all the pain there. His psyche then employed the defensive mechanism to control all the surfaced emotions. The defensive mechanism is activated by an urge or turning to feel to seek a substitute object. The defensive mechanism is a trait that almost everyone possesses. This defensive system does not generally represent personality but can influence personality development. The main character in this work employs suppression, rationalization, reaction construction, regression, anger and indifference, and imagination. Repression serves as the main character's protection mechanism in the narrative. The main character demonstrated that he attempted to channel his melancholy into thankfulness and to turn his anxiety into rational thinking.

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