

Personality Development in Tom Stoppard's *Travesties*: Psychoanalytic Perspective

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ABSTRACT

Drama, being one of the most popular genres in literature, normally portrays the psychological complexities that are part of human nature. In the play *Travesties* by Tom Stoppard, Henry Carr struggles with psychological problems, memory lapses, and changes in personality. Such psychological issues make it necessary for Henry Carr to be critically analyzed from a psychoanalytical point of view. This study intends to conduct an analysis of personality formation of Henry Carr from the drama *Travesties* using Sigmund Freud's Psychoanalysis Theory. The purpose of this study is to examine the personality development of Henry Carr in Tom Stoppard's *Travesties* by applying Sigmund Freud's psychoanalytic perspective. This research uses a descriptive qualitative method to analyze the conflicts experienced by the main character based on Freud's three elements of personality: id, ego, and superego. The findings reveal that the ego is the most dominant aspect with a percentage of 44.44%, followed by the id at 33.33% and the superego at 22.23%. The dominance of the ego can be seen in Carr's efforts to adapt his desires to reality and social expectations while maintaining rational control over his actions. The id is reflected in his personal ambitions, emotional impulses, and self-centered behavior, particularly in the way he reconstructs memories and interacts with others. In contrast, the superego appears through his sense of morality, responsibility, and awareness of social norms, although these moral considerations are often weakened by his personal interests. The interaction between the id, ego, and superego demonstrates the psychological instability of Henry Carr and highlights his struggle between imagination, reality, and ambition. In conclusion, the ego plays the most significant role in shaping Carr's personality development because it mediates the conflict between instinctive desires and moral values. This study proves that Freud's psychoanalytic theory provides a valuable framework for understanding the psychological struggles and character development found in literary works

INTRODUCTION

Literature is widely recognized as a creative representation of human life that expresses emotions, experiences, and ideas through artistic language. Beyond its role as entertainment, literature also carries important social, cultural, and psychological meanings that allow readers to understand human behavior and values more deeply. In academic studies, literature often functions as a reflection of society and human nature because it presents the realities of life through imagination and narrative. According to Ahmed Alghamdi, literature reflects human experiences by constructing meaning through emotional expression, symbolism, and historical context. This statement highlights that literature is more than written words; it is a meaningful interpretation of life itself. In addition, according to Terry Eagleton (2021), literature allows readers to interpret social realities, human identity, and emotional experiences through imaginative language and cultural representation. This view emphasizes that literature plays an important role in helping people understand both individual and social life from different perspectives. Generally, literature is categorized into several major forms, including poetry, prose, folklore, nonfiction, and drama. Poetry focuses on symbolic and emotional expression, prose presents stories through narrative forms such as novels and short stories, folklore preserves traditional oral stories, and nonfiction discusses factual events and experiences. Meanwhile, drama occupies a special position because it presents stories directly through dialogue, action, and performance, enabling audiences to witness conflicts and emotions in a more realistic and engaging way.

Drama is a literary genre that communicates stories through the interactions and performances of characters on stage. Unlike other literary forms, drama emphasizes direct action and spoken dialogue to develop conflict and characterization. According to Syafrina, drama portrays actions and conflicts experienced by characters that may lead to changes in their personalities and behavior. This explanation shows that drama not only delivers entertainment but also reveals the emotional and psychological conditions of the characters. Furthermore, Ofori argues that drama becomes a medium for exploring the complexity of the human mind through conflict and character transformation. Through dramatic conflict, audiences are able to observe how characters respond to pressure, fear, ambition, and emotional struggles. In addition, according to Patrice Pavis (2021), drama is a performative literary form that combines dialogue, movement, and emotional representation to reflect human experiences and social realities. This definition emphasizes that drama functions not only as artistic entertainment but also as a reflection of psychological and social life. Because of these psychological elements, drama has often been studied using various literary theories, one of the most significant being psychoanalytic theory. Psychoanalysis allows readers to examine the hidden motivations, unconscious desires, and emotional tensions that influence the decisions and development of literary characters.

Psychoanalytic theory was introduced by Sigmund Freud (1923) as a psychological approach to understanding human personality and unconscious behavior. Freud proposed that human personality consists of three major

components: the id, ego, and superego. The id represents instinctive desires and seeks immediate satisfaction without considering morality or consequences. In contrast, the ego functions as a rational mediator that balances personal desires with reality. Meanwhile, the superego represents moral values and social standards that guide individuals in distinguishing right from wrong. These three elements continuously interact and often create inner conflict, anxiety, and guilt within individuals. According to Calvin S. Hall (1954), psychoanalysis is a method used to interpret unconscious motivations that shape human behavior and thought. Because psychoanalysis focuses on internal conflict and hidden desires, it has become one of the most influential approaches in literary criticism, especially in analyzing dramatic characters who experience psychological tension and emotional instability.

One literary work that strongly reflects psychological conflict is *Travesties* by Tom Stoppard. The drama presents the complexity of memory, identity, and personal perception through the character of Henry Carr. Throughout the play, Carr reconstructs past events based on his own interpretation, making it difficult to distinguish reality from imagination. His personality development is influenced by the interaction between ambition, self-interest, rational thought, and moral awareness. Carr's id can be seen through his desire for recognition, his emotional reactions, and his tendency to prioritize personal satisfaction. At the same time, his ego attempts to organize reality logically and maintain control over his social image and personal identity. The superego appears in moments where Carr shows awareness of morality, responsibility, and social expectations, although these values are frequently weakened by his subjective desires and distorted memories. As a result, the tension between the id, ego, and superego creates psychological instability that shapes Carr's behavior and development throughout the drama.

Example:

Henry Carr, Act 2, Scene 2

Carr: **"Wasn't this – Didn't do that – 1916 – 1917 – What of it? I was here. They were here. They went on. I went on. We all went on."**

Cecily: Your memory keeps changing, Carr. Every time you tell the story, the details become different.

Carr: Memory is not a photograph. People remember what they can survive remembering.

Cecily: Or perhaps you remember only what protects you from the truth.

Such dialogue is set in *Travesties* at a time when Carr finds himself confused and mentally unstable, reflecting upon his life experiences during his period of stay in Zurich between 1916 and 1917. In place of giving an account of the happenings, Carr provides statements which are fragments in nature because his memory has started playing tricks with him. Carr keeps mentioning time and happenings throughout the passage which shows how much Carr finds it difficult to distinguish reality from imagination. Moreover, the phrase "What of it?" implies mental and emotional exhaustion of Carr and also hints at his inability to confront the truth about his past life. What is more important is that Carr is not concerned about the actuality anymore but about the continuity of life

amid chaos and conflicts. From the psychoanalytical point of view, the conversation between Carr is a manifestation of the anxieties within the individual, and the precarious nature of his ego. In accordance with the theory of Freud, the ego mediates between reality, memories, and psychological impulses. Nevertheless, in this case, the weakening of Carr's ego becomes evident through his inability to put his memories into coherent terms. The fragmentation of his speech is a sign of repression and other psychological mechanisms of defense, such as denial and distortion. Rather than dealing with the incongruity in his memory, Carr brushes off the problem by stating that everything "went on." Theoretically, the dialogue **"Wasn't this—Didn't do that—1916—1917—What of it? I was here. They were here.** They went on. I went on. We all went on." illustrates the failure of memory to provide psychological stability. In this context, the confusion exhibited by Carr provides insight into how the unconscious mind tends to twist the truth in an effort to alleviate any sort of mental distress that a person might be experiencing. The fact that Carr cannot clearly separate truth from untruth highlights the notion that, according to psychoanalytic theory, memories are subjective and are often clouded by underlying fears and internal conflicts.

Many research studies have utilized Freud's psychoanalytic theory to examine the characters' personalities and their internal conflicts in various literary works and plays. For instance, in Syamsul Bahri's (2025) work entitled "Personality Development In William Shakespeare's Play Macbeth: Psychoanalytic Perspective," Macbeth's personality is analyzed from the perspective of Freud's psychoanalytic theory of id, ego, and superego. This study reveals that the character's id, which includes ambitions and desires to be powerful, has the greatest influence on Macbeth's personality, leading him towards doom. The paper also describes how Macbeth's internal conflict results in his tragic end. In addition, Pristya and Santoso's (2021) article, "Analysis on the Main Character in Dustin Bowcott's All About Janet Playscript Using Freudian Psychoanalysis," discusses the internal conflict of Janet from the perspective of Freud's psychoanalytic theory. In this regard, the character's id compels her to run away from issues, while the ego justifies her behavior and the superego makes her feel guilty. Likewise, in Endrawati et al.'s (2022) research entitled "Analysis of Id, Ego and Superego of the Main Character in the Movie Script Cruella," Estella's personality is examined based on Freud's psychoanalytic theory. The article "The Id, Ego and Superego in Shakespeare's A Midsummer Night's Dream" by Alkan (2023) reveals that characters are affected by their unconscious desires, moral restrictions, and societal pressure. In the article "Psychoanalytic Study of William Shakespeare's Hamlet," Syeed et al. (2024) conduct an analysis of Hamlet, Gertrude, and Ophelia from the perspective of the psychoanalytic approach by using Freud's theories on repressed feelings and unconscious desire. Their hidden feelings are revealed through their actions. Some studies also consider the psychoanalytic theory while analyzing famous personalities depicted in dramas. The paper "Psychoanalytic Analysis of the Main Character in William Shakespeare's Othello Using Freud's Theory of Personality Structure" (2021) describes the main character's internal

struggle due to his id and ego. Othello's mental imbalance is caused by unconscious wishes and manipulation of external forces, resulting in disaster. In "Freudian Psychoanalysis of Blanche DuBois' Personality in Tennessee Williams' A Streetcar Named Desire" (2021), the major issues that arise in connection with Blanche DuBois are trauma, repression, and conflicts between reality and imagination. In "Id, Ego, and Superego Dynamics in Arthur Miller's Death of a Salesman" (2022), we see the stress that Willy Loman is under and his inability to achieve success in life, which leads to the illusion of having achieved it and which indicates a lack of balance among the three personality elements in Freudian theory. In "The Representation of Personality Conflict in Henrik

Ibsen's Hedda Gabler" (2023), the main problem is explained by Hedda's destructive behavior, discontent with her life, and desire for control over other people. And In the article "Psychoanalytic Interpretation of Laura Wingfield's Personality in Tennessee Williams' The Glass Menagerie" (2023) with freuds theory, examines Laura's personality through Freud's theory, focusing on anxiety, inferiority, and the dominance of the superego in shaping her behavior.

Although several past studies have applied Sigmund Freud's psychoanalytic theory to explain some literary characters' behaviors, those studies mainly focused more on the characters with a noticeable psychological disorder, intense emotional conflict, and morality deviance like Macbeth and Hamlet. The studies highlight the dominant presence of the id as the force behind the destructive behavior and the character's inner struggle. Also, past studies usually utilized classical literary characters which experience a continuous development of their personalities. There is no significant research concerning characters in contemporary drama who have depicted their psychological states by employing fragmented memories, alteration of perceptions towards reality, and unreliable narrations. The discussion about the interaction between the id, ego, and superego has often been done more from the point of view of conflicts instead of an interactive system which preserves the psychological balance of the character. Lastly, while several studies have utilized Freud's theory extensively, there are only a few discussions which offer a more precise and systematic description about the dominance of each personality structure within a character. Hence, this research seeks to fill the gap by examining the character of Henry Carr in the play *Travesties* written by Tom Stoppard. This research is about the role of the ego becoming the most influential structure in controlling the personality of Carr, particularly in maintaining a balance between instinctive drives, ethical considerations, and unstable reality perceptions. Therefore, this research will help develop a more precise and systematic psychoanalytic examination of the personality of figures in contemporary plays.

LITERATURE REVIEW

Psychoanalysis is a psychological theory and method of interpretation developed by Sigmund Freud in 1896 to examine the human mind, especially unconscious desires and internal conflicts that influence behavior. Freud believed that human actions are strongly shaped by hidden impulses, past

experiences, and psychological tension within the unconscious mind. According to

Sigmund Freud (1917), psychoanalysis is an approach that emphasizes the role of unconscious motivation and internal struggle in the formation of personality. Psychoanalysis attempts to reveal thoughts, fears, and desires that are repressed within the unconscious because these hidden elements often become the source of emotional conflict and psychological instability. In addition, Sibi (2020) explains that the unconscious mind acts as the foundation from which personality develops, meaning that many human behaviors are unconsciously driven. Freud further divides personality into three major structures: the id, ego, and superego. These three aspects constantly interact with one another and create internal conflict that shapes human behavior, emotions, and decisions.

Id

The id is the most primitive component of personality in Freud's psychoanalytic theory. It exists from birth and operates entirely in the unconscious mind. The id contains instinctive drives such as pleasure, ambition, aggression, desire, and emotional impulses. The id works according to the pleasure principle, meaning that it seeks immediate satisfaction without considering morality, logic, or social consequences. Because of this, the id is often associated with irrational, impulsive, and emotional behavior. When the id becomes dominant, individuals may act aggressively or selfishly without thinking carefully about the impact of their actions on others.

Example:

Henry Carr, Act 1, Scene 1

Henry Carr: "You academics and artists always think yourselves superior."

Tzara: "Art exists to destroy logic and convention."

Carr: "**Nonsense! What matters is practicality and common sense.**"

Tzara: "Common sense is the enemy of imagination."

This dialogue reflects the dominance of the id within Henry Carr's personality. Carr reacts emotionally and defensively toward the intellectual discussions surrounding him. Instead of calmly analyzing Tzara's ideas, he immediately rejects them with irritation and sarcasm. His statement, "**Nonsense! What matters is practicality and common sense,**" shows an impulsive emotional response driven by frustration and insecurity. Carr's aggressive tone illustrates how his unconscious desire to defend his self-image controls his behavior. His reaction is not guided by moral reflection or rational understanding, but by emotional impulses and personal dissatisfaction.

From a psychoanalytic perspective, Carr's id emerges through his desire to maintain superiority and reject opinions that threaten his confidence. He feels uncomfortable with ideas that challenge his understanding of reality, causing him to react emotionally rather than logically. Similar to Freud's concept of the id, Carr prioritizes immediate emotional satisfaction by attacking opposing viewpoints instead of engaging in rational discussion. His emotional defensiveness demonstrates how unconscious desires and insecurities influence his interactions with others. In this scene, the ego and superego appear weaker

because Carr does not fully control his emotions or consider the intellectual value of the discussion. As a result, the id dominates his behavior and shapes his response impulsively.

Ego

The ego is the part of personality that functions as a mediator between instinctive desires and external reality. Unlike the id, which seeks instant satisfaction, the ego follows the reality principle and attempts to fulfill desires in realistic and socially acceptable ways. The ego also balances the demands of the superego, which represents morality and ethical values. Because of this role, the ego becomes responsible for logical thinking, decision-making, and emotional control. In difficult situations, the ego may also use defense mechanisms such as rationalization, denial, or repression to reduce anxiety and psychological tension. Example:

Henry Carr, Act 1, Scene 3

Carr: "Memory is selective. One remembers what is necessary."

Cecily: "Or what is convenient."

Carr: "**Convenience has nothing to do with it. Facts depend on perspective.**"

Cecily: "Then truth becomes impossible."

This dialogue demonstrates the dominance of the ego in Henry Carr's personality because he attempts to justify and organize his memories rationally. Carr understands that his recollections may not fully reflect reality, yet he tries to defend them logically by arguing that "facts depend on perspective." Instead of reacting emotionally, he constructs an explanation that allows him to maintain psychological balance and protect his self-image. His ego works to mediate between his unconscious desire to appear important and the reality that his memories may be unreliable.

From Freud's psychoanalytic perspective, Carr's ego attempts to reduce internal conflict by rationalizing his distorted memories. The ego functions here as a defense mechanism that protects him from feelings of insecurity or embarrassment. Carr does not completely deny reality, but he reshapes it in ways that remain acceptable to himself and others. His conversation with Cecily reveals his effort to maintain logical control while avoiding emotional discomfort. Unlike the id, which reacts impulsively, the ego in this scene works carefully and strategically. Therefore, Carr's behavior reflects the ego's role in balancing desire, social reality, and psychological stability.

Superego

The superego is the moral component of personality that develops from social values, ethics, and cultural norms learned throughout life. The superego guides individuals to distinguish between right and wrong and encourages behavior that aligns with morality and responsibility. According to Freud, the superego acts as an internal moral authority that criticizes unacceptable behavior and creates feelings of guilt or shame when moral standards are violated. When the superego becomes dominant, individuals may experience anxiety, self-criticism, and emotional pressure because they feel responsible for their actions and decisions.

Example:

Henry Carr, Act 2, Scene 2

Carr: "Perhaps I have remembered things differently."

Gwenolen: "Time changes memory, Henry."

Carr: "**Still, some things should not be forgotten.**"

Gwendolen: "Nor ignored."

This dialogue reflects the influence of the superego within Henry Carr's personality. Unlike previous scenes where Carr aggressively defended his perspective, here he begins to acknowledge the possibility that his memories may be inaccurate. His statement, "some things should not be forgotten," suggests moral awareness and emotional reflection. Carr recognizes that avoiding or manipulating truth may lead to personal dishonesty and psychological discomfort.

From a psychoanalytic perspective, the superego appears through Carr's growing sense of responsibility and self-awareness. He no longer focuses entirely on defending his personal desires or protecting his pride, but begins to confront the moral implications of his distorted memories. The superego functions as an inner moral voice that reminds him of honesty and accountability. This creates psychological tension because Carr must face the difference between reality and the version of events he previously constructed. In this scene, the superego does not punish Carr aggressively, but instead encourages reflection and acceptance. The dialogue demonstrates how moral consciousness gradually influences Carr's personality development and emotional maturity throughout the drama.

METHODOLOGY

This study employs a descriptive qualitative method by applying Sigmund Freud's psychoanalytic theory (1923) as the main analytical framework. The theory is used to analyze the psychological conflicts and personality development experienced by Henry Carr in *Travesties* by Tom Stoppard. The primary source of data in this research is the dialogues, monologues, and narrative interactions found in the drama. The data consist of statements, conversations, and scenes that reflect the dynamics of id, ego, and superego within Henry Carr's character. The data collection process is conducted through close reading and detailed observation of the drama text in order to identify psychological conflicts related to Freud's psychoanalytic concepts. After the data are collected, the researcher classifies the data into three personality structures: id, ego, and superego. Furthermore, the researcher identifies emotional impulses, rational considerations, and moral awareness reflected in Henry Carr's behavior, thoughts, and interactions with other characters. The data analysis is carried out in several stages. First, the researcher identifies the psychological conflicts experienced by Henry Carr throughout the drama. Second, the researcher categorizes the collected data into Freud's personality structures, namely id, ego, and superego. Third, the researcher analyzes contextually how the interaction between these three personality structures influences Carr's attitudes, decisions, behavior, and personality development in the drama. Through this method, the

study aims to reveal the psychological complexity and internal conflicts experienced by Henry Carr from a psychoanalytic perspective.

RESULTS AND DISCUSSION

Table 1

Freudian Component	Number of Dialogues	Percentage
Id	16	44.44%
Ego	12	33.33%
Superego	8	22.23%
Total	36	100%

Id

In *Travesties*, Tom Stoppard presents the psychological instability of Henry Carr through conflicts involving memory, self-interest, and emotional impulses. Carr is portrayed as a character who frequently reconstructs reality according to his own desires and interpretations. From a psychoanalytic perspective, this behavior reflects the dominance of the id, which operates unconsciously and seeks personal satisfaction without considering morality or objective truth. According to Sigmund Freud (1896), the id is the primitive part of personality driven by instinctive desires and the pleasure principle. Similarly, Sibi (2020) explains that the id contains instinctive drives that often emerge emotionally and irrationally. In *Travesties*, Carr's id appears through his emotional reactions, defensive behavior, and strong desire to preserve his pride and superiority.

Example:

Henry Carr, Act 1, Scene 2

Carr : "You artists always speak as if nonsense were wisdom."

Tzara : "Nonsense is freedom from ordinary thinking."

Carr : "**Freedom without order is chaos.**"

Tzara : "Chaos creates new meaning."

In this dialogue, Henry Carr demonstrates the dominance of the id through his emotional and impulsive response toward Tzara's ideas. Carr immediately dismisses Tzara's opinions without attempting to fully understand them. His statement, "Freedom without order is chaos," reflects his frustration and discomfort when confronted with perspectives that challenge his beliefs. Instead of responding calmly or logically, Carr reacts emotionally because he feels threatened intellectually and psychologically.

From a psychoanalytic perspective, Carr's reaction illustrates the operation of the id because his behavior is motivated by emotional impulses and unconscious insecurity. He prioritizes his personal satisfaction by criticizing Tzara's ideas and defending his own perspective aggressively. Similar to Freud's concept of the id, Carr seeks immediate emotional relief rather than rational understanding. His emotional defensiveness also indicates his desire to maintain

superiority and protect his self-image. At this moment, the ego and superego appear weaker because Carr does not balance his emotions with rational judgment or moral consideration. Therefore, the id becomes the dominant force influencing his behavior and interactions.

Ego

In *Travesties*, Henry Carr not only experiences emotional impulses, but also demonstrates rational consideration that reflects the role of the ego. Freud explains that the ego functions according to the reality principle by balancing instinctive desires with external reality and social expectations. Carr frequently attempts to organize his memories and justify his perspectives logically, even when his recollections appear inconsistent or exaggerated. This shows how the ego works to maintain psychological stability while protecting Carr's social identity and self-image. According to Endrawati et al. (2022), the ego acts as a mediator between instinctive desires and reality by making rational decisions based on external conditions.

Example:

Henry Carr, Act 2, Scene 1

Carr: "Memory changes with time. Nobody remembers everything perfectly."

Cecily: "But truth should remain the same."

Carr: "**Truth depends on who remembers it.**"

Cecily: "Or who wishes to control it."

This dialogue reflects the dominance of the ego because Carr attempts to defend his distorted memories through logical reasoning. Instead of reacting emotionally, he tries to explain that memory naturally changes over time and depends on individual perspective. Carr's statement, "Truth depends on who remembers it," demonstrates his effort to rationalize his version of events and maintain psychological balance.

From Freud's psychoanalytic perspective, Carr's ego functions as a mediator between his unconscious desires and reality. His id motivates him to maintain his pride and present himself favorably, while Cecily's criticism forces him to confront reality. As a result, the ego creates rational explanations to reduce internal tension and preserve emotional stability. Carr's reasoning also reflects the defense mechanism of rationalization because he reshapes reality in ways that remain acceptable to himself. Unlike the id, which reacts impulsively, the ego works strategically and logically. Therefore, the ego becomes an important psychological component influencing Carr's personality development throughout the drama.

Superego

In *Travesties*, the superego appears through Henry Carr's moments of moral reflection and awareness of truth. Although Carr often reconstructs memories according to his own desires, there are moments where he realizes the limitations and consequences of his subjective perspective. According to Freud, the superego represents moral values, ethics, and social norms that guide individuals toward responsibility and self-awareness. The superego creates feelings of guilt, anxiety, and moral pressure when individuals recognize that their behavior conflicts with accepted values. In *Travesties*, Carr's superego

emerges when he begins to question his own memories and acknowledges the possibility that he may have distorted reality.

Example:

Henry Carr, Act 1, Scene 4

Carr : "Perhaps I remember things the way I wanted them to be."

Gwendolen : "Memory often protects people from painful truths."

Carr : **"Still, some truths should not disappear."**

Gwendolen : "Even when they are uncomfortable."

This dialogue reflects the dominance of the superego because Carr begins to recognize the moral and psychological consequences of manipulating memory. Unlike earlier scenes where he aggressively defended his perspective, here he shows awareness that his memories may not completely represent reality. His statement, "some truths should not disappear," indicates a growing sense of responsibility and moral reflection.

From a psychoanalytic perspective, the superego functions as an internal moral force that encourages honesty and self-awareness. Carr's realization creates psychological tension because he must confront the difference between truth and the version of reality he has constructed for himself. The superego no longer allows him to completely ignore moral responsibility or emotional honesty. Instead, it encourages reflection and acceptance of uncomfortable truths. This moment demonstrates that Carr's personality development is not only influenced by ambition and emotional desire, but also by the gradual emergence of moral consciousness. Therefore, the superego becomes an important element in shaping Carr's psychological transformation throughout the drama.

CONCLUSIONS AND RECOMMENDATIONS

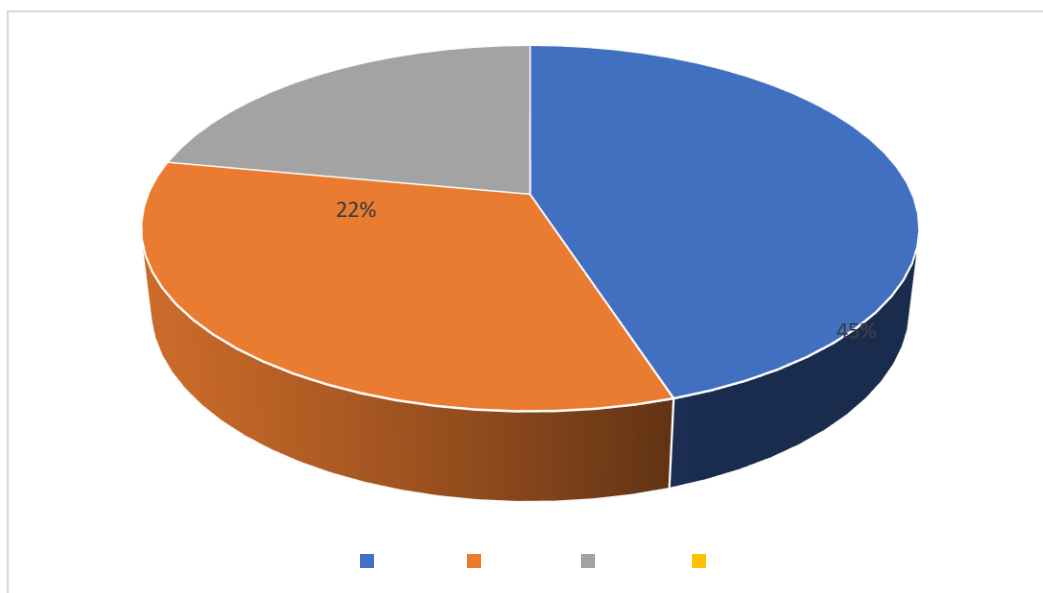


Figure 1. Freudian Component

This study concludes that the personality development of Henry Carr in *Travesties* by Tom Stoppard is strongly influenced by the interaction and conflict between the id, ego, and superego as explained in Sigmund Freud's psychoanalytic theory (1896). Through the analysis of 36 selected dialogues, the findings reveal that 16 dialogues (44.44%) represent the id, 12 dialogues (33.33%) represent the ego, and 8 dialogues (22.23%) represent the superego. These findings indicate that the id is the most dominant psychological component influencing Henry Carr's personality throughout the drama. The dominance of the id (44.44%) demonstrates that Carr is frequently driven by unconscious desires, emotional impulses, self-interest, and the need to protect his personal identity and pride. His tendency to distort memories, reject opposing viewpoints emotionally, and prioritize his own perspective reflects the strong influence of instinctive psychological drives. Meanwhile, the ego (33.33%) appears through Carr's efforts to rationalize his actions and maintain balance between his personal desires and social reality. Carr often attempts to logically justify his memories and behavior in order to preserve his self-image and psychological stability. In contrast, the superego (22.23%) is the least dominant component, although it still appears through moments of moral reflection, self-awareness, and recognition of truth. This lower percentage suggests that moral consciousness and ethical considerations are often overshadowed by Carr's emotional impulses and subjective desires.

The imbalance between the id, ego, and superego ultimately shapes Carr's psychological instability and personality development throughout the play. The strong dominance of the id over the ego and superego reflects how unconscious desires and emotional insecurity influence his perception of reality and relationships with others. Through Freud's psychoanalytic approach, this study reveals that Carr's internal conflict is not only related to memory and identity, but also to the struggle between desire, rationality, and morality within his personality. Moreover, it could be argued that this lack of balance serves as a metaphor for the complexity of human psychology as a whole. In particular, the image of Henry Carr created by Stoppard indicates that an individual personality is not a stable thing and always suffers from internal conflict between instinctual, rational, and ethical impulses. As shown by the analysis of Carr, unresolved internal contradictions can influence an individual's choices, interactions, and identity. Besides, it is important to note that his attitude toward memory changes because of a very subjective and fluid nature of human consciousness. Thus, Carr represents a complex character defined by the process of his psychological development. In conclusion, it is imperative to reiterate the importance of literary characters as a mirror of human psychology. Through the application of the psychoanalytical theory proposed by Sigmund Freud, it is possible to examine not only the actions of Henry Carr but also the personality of humans. The interplay among the id, ego, and superego offers a means of examining internal conflicts, and this makes psychoanalysis an effective methodology for literary analysis.

FURTHER STUDY

This research still has limitations, so further research is needed on the topic of Personality Development in Tom Stoppard's *Travesties*: Psychoanalytic Perspective in order to perfect this research and increase insight for readers.

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