# CHAPTER V

# CONCLUSION AND SUGGESTION

## A. Conclusion

This study has conducted an in-depth psychoanalytic analysis of three major works by Robert Lowell: *Waking in the Blue, Skunk Hour and For the Union Dead* to identify the manifestations of the Id, Ego, and Superego in the representation of bipolar disorder. Through a systematic textual approach and the theoretical framework of Freudian psychoanalysis, this study reveals several significant findings.

1. these three poems demonstrate distinct manifestations of Freudian psychic structures that correspond to the typical phases of bipolar disorder. *Waking in the Blue* clearly reflects a manic episode with Id dominance as seen through grandiosity, a release of social inhibitions, and impulsive reactions to authority. in *Waking in the Blue* we witness Ego who is trapped and paralyzed. The ego is sandwiched between a punitive Superego (represented by institutions, family heritage, and remorse) and a regressive and potentially violent Id (symbolized by the locked razor). This poem represents a depressive phase, in which psychic energy stagnates, and individuals are isolated in their suffering without the ability to act.

2. *Skunk Hour* depicts an intense depressive episode with the Id becoming destructive and inward-directed, while the Superego becomes hyperactive and overly self-critical.

*Skunk Hour* depicts the process of Ego destruction and the resurrection of the primitive Id. This poem represents the transition to the manic phase or psychotic state. The social superego is described as having become empty and corrupt, so it is no longer a valid guide. When the narrator's Ego collapses ( My mind's not right ), Id takes over in the form of voyeuristic fantasy and self-destructive desire. However, the solution offered by Lowell is through a skunk figure—an admission that in total destruction, only the most basic and unshakable impulse of life (Eros) from Id is the one that allows survival.

3. *For the Union Dead* demonstrates a relatively stable euthymic phase in which the Ego functions more effectively as a mediator between the drives of the Id and the demands of the Superego

*For the Union Dead* expands this conflict into the social-historical realm. This poem represents the failure of the collective Superego and the threatening rise of Id at the social level. The poet's ego is sandwiched between the heroic and moral ideals of the past (the idealized Superego) and the materialistic, racist, and violent reality of modern society (the corrupt Superego). This tension gives rise to anger, disappointment, and anxiety of destruction (collective Id),

which cannot be resolved by the Ego, leaving only a feeling of helplessness and pessimism towards the future.

this study develops an understanding of how these three psychic structures interact in the context of bipolar disorder. The analysis reveals that bipolar disorder can be understood as an extreme fluctuation in the balance of power between these structures—from extreme Id dominance in manic episodes to a hyperactive Superego in depressive episodes. This understanding provides a new perspective that integrates classical psychoanalysis with modern clinical understanding of bipolar disorders.

Overall, through these three poems, Robert Lowell not only describes the symptoms of bipolar, but brings the reader into his subjective experience. This disorder is represented as a constant battle within the soul, in which the Ego tries—and often fails—to mediate the shackling moral demands (Superego) and threatening primitive impulses (Id).

## B. Suggestion

Based on the conclusions of this study, the following suggestions are offered for future research and academic exploration:

1. Expand the Psychoanalytic Framework: Future studies could move beyond the classical Freudian model to incorporate the theories of other psychoanalytic thinkers. For instance, a Kleinian analysis could provide

deeper insight into the depressive and paranoid-schizoid positions in Lowell's work, while a Lacanian approach could explore the themes of lack, desire, and the symbolic order in his portrayal of identity fragmentation.

2. Comparative Analysis with Confessional Peers: A compelling avenue would be to conduct a comparative study of Lowell with other Confessional poets like Sylvia Plath and Anne Sexton. This would allow researchers to investigate if similar patterns of id, ego, and superego manifestation appear across the genre, potentially identifying a "Confessional Poetic Psyche" and distinguishing Lowell's unique representation of bipolar disorder from Plath's depiction of depression or Sexton's exploration of familial trauma.
3. Interdisciplinary Study: Neurosis vs. Psychosis in Lowell's Late Work: This analysis has focused on the neurotic conflict between the id, ego, and superego. A more clinically nuanced suggestion is to analyze Lowell's later collections (e.g., The Dolphin, History) through a framework that distinguishes between neurotic and psychotic structures, examining how his poetic style and use of fragmentation might reflect a more profound psychic breakdown.
4. Application to Pedagogical Practices: For literature and psychology educators, this study suggests the value of using Lowell's poetry as a case study in the classroom. His poems serve as an accessible and powerful

tool to teach students about both psychoanalytic literary criticism and the subjective experience of mental illness, bridging the gap between clinical theory and humanistic expression.

Biographical and Textual Synthesis: Further research could more tightly weave Lowell's documented personal history his hospitalizations, letters, and biographies—with the psychoanalytic reading of his poems. This would strengthen the argument for his poetry as a direct, albeit artistically transformed, record of his lived experience with bipolar disorder.