

SURVIVAL INSTINCT IN NICK CASSAVETES'S *MY SISTER'S KEEPER*

MOVIE (2009) :

A PSYCHOANALYTIC APPROACH



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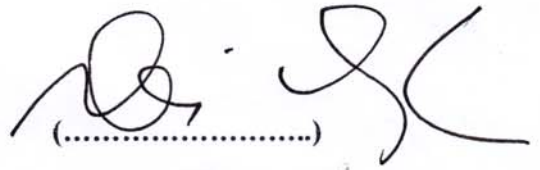
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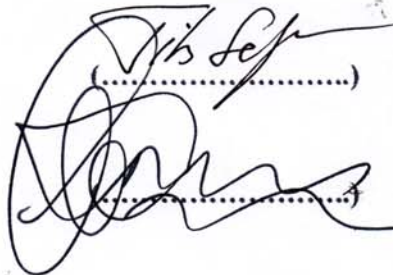
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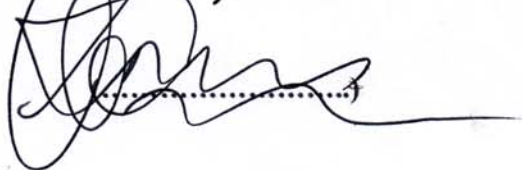
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**SURVIVAL INSTINCT IN NICK CASSAVETES'S *MY SISTER'S KEEPER*
MOVIE (2009):
A PSYCHOANALYTIC APPROACH**

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ABSTRACT

*The major problem in this study is how survival instinct is reflected in Nick Cassavetes's *My Sister's Keeper* movie by using a Psychoanalytic Approach. It is conducted by analyzing the movie based on its structural elements and based on Psychoanalytical analysis.*

*This research is qualitative research. Type of data of the study is text and image taken from two data sources : primary and secondary. The primary data source is *My Sister's Keeper* movie directed by Nick Cassavetes released in 2009. While the secondary data sources are other materials taken from books, internet and other relevant information. Both data are collected through library research and analyzed by descriptive analysis.*

Using an psychoanalytical analysis as the theoretical framework, the research shows the following findings. First, based on structural analysis of this movie, it is evident that in this movie, Nick Cassavetes as the director conveys the survival instinct to coping of acute disease. Second, based on psychoanalytic analysis, it is apparent that in this movie, Nick Cassavetes illustrates how a psychoanalytic phenomenon related to survival instinct of the human being in order to survive from acute disease inside family conflict.

Keywords : Survival Instinct, *My Sister's Keeper*, Psychoanalytical Approach.

1. Introduction

Survival instinct is the particular act that belongs to human being which appears when the human being is in uncommon situation circumstances. It means that the uncommon situation is the major factor which may cause the appearance of survival instinct. There are many factors that could cause the act of survival instinct: death, acute disease, poverty, complicated life, etc.

My Sister's Keeper is one of the most epic dramas which Nick Cassavetes ever produced. The screenplay of this film is adapted from the novel with the same title written by Jodi Picoult. Jodi Picoult is an American novelist who was born on May 19, 1966, in Nesconset on Long Island in New York. Picoult studied writing at Princeton University, where she earned her bachelor's degree. She also earned a master's degree in education from Harvard University. She is most famous for her *My Sister's Keeper* (2004), which won the winner of The Gold Book Award from Nielsen Bookscan UK, Vermont Green Mountain Book Award Master List (2007), Winner of the Best Novel, Spanish or Bilingual - 2009 Latino Book Awards, and the winner of the 2007 Virginia Readers' Choice Award. Many of her novels are reworking of social material. The other novel of Jodi picoult are *change of heart* (2008), *Nineteen minute* (2007), *Harvesting the heart* (1993), *Picture Perfect* (1995), *Handle with Care* (2009), *House Rules* (2010), *Perfect Match* (2002), *Sing You Home* (2011), and many more. The only one novel which is filmed is *My Sister's Keeper* with the same title released in 2009.

My Sister's Keeper movie is directed by Nick Cassavetes, an American director, and screenplay by Jeremy Leven. The Other movies which are also directed by him are *Alpha Dog* (2006) and *the Notebook* (2007) in which he is as both of the director and screenwriter, in *The Incredible Mrs. Ritchie* (2003) he is as the executive producer. Beside as the director he is also as an actor. Some of the movies which are stared by him are *Atlas Shrugged- Part 1* (2011) as Richard McNamara, *Life* (1999) as Sgt. Dillard, and *the Astronaut's Wife* (1999) as Alex Streck.

My Sister's Keeper is an epic drama movie which is inspired by the controversy of medical phenomenon called vitro fertilization; Anna Fitzgerald was brought into the world to be a genetic match for her older sister, Kate, who suffers from acute promyelocytic leukemia. Because of her sister's dependency on her, Anna is unable to live the life she wants; in and out of the hospital constantly, she cannot take part in extracurricular activities such as cheerleading or soccer. Because of the feeling of love to her sister, Anna, Kate told Anna to visit the lawyer named Alexander Campbell. After going home she goes to the office of Campbell Alexander in order to hire him to sue her parents "for the right to her own body." The reason her parents had her in the first place, she explains, was so that she could donate bone marrow to her older sister. But over the years she has had to go through more and more surgeries. And now, her parents want her to donate a kidney to Kate, Anna has never had to donate a body organ before. Once Campbell realizes that she is very serious about what she is doing, he agrees to be her lawyer, knowing he will get a lot of publicity from the case. He is going to demand medical emancipation for Anna.

There are four aspects that make this movie really interesting. The first is *My Sister's Keeper* has the uncommon story that belongs to social life in the circumstances of family. When the parents realized that their own child has a terrible disease relates directly to the death, they absolutely try to help and support both medically and also psychologically as possible as they can. The way that would be taken could be both commonly or even very uncommonly in order to realize the best thing for their own child. Parents are touched by their child in whatever situation included when they are in conducive or even terrible situation. Nick Cassavetes, as the director of *My Sister's Keeper* makes the audience touched when the parent's instinct impact the survival instinct belong to their child. It is getting more complicated when the parent's instincts do even crush into the law.

The second aspect is the visualization and the cast of the movie. Nick Cassavetes makes the audience feel touched with this epic drama movie, even when the movie shows about the invisible intimidation to the underage children. The intimidation is indirectly appearing because it is done by realistic phenomena. It is necessary to reconsider the wise decision that would be taken because entire children have same right. The casts of this film also have valuable part. In this film, Cameron Diaz who plays as Sara Fitzgerald is a wonderful actress. She makes the character of Sara Fitzgerald is really alive. When people talk about Sara Fitzgerald, they will realize that she is the great parent who always takes care of her children's even when they are in terrible condition. Abigail Breslin also plays Anna Fitzgerald very well. Her acting is successfully representing the children who pretends to be indirectly intimidated by her parent in order to fulfill the other objective belongs to duty of parents.

The third is humanity feeling that appears in this movie. Nick Cassavetes, as the director, views the humanity through actors and the actress appropriately. The spirit of the parents in order to protect and keep caring of their own children is an obligation that should be done as the humanity perspective. The circumstances of the parents humanity is begun when the medical department uttered uncommon suggestion which even in the circumstances of law could be forbidden. The sacrificing of the parents could be very risky. The humanity is the crucial aspect of the movie because it contains a lot of messages that try to be delivered to the audiences.

The last is the mother instinct which is reflected in *My Sister's Keeper* is one of appealing aspects that is interesting to be studied. Nick Cassavetes, the director, wants the audience underline the sacrificing of the parents especially which belongs to mother instinct. But the instinct potentially causes the blind thinking of human being because of the high obsession to protect one child by sacrificing another one. The effects can be studied in psychoanalytical term which studies the psychology of human being.

Problem Statement of this research is, "How is survival instinct reflected in Nick Cassavete's movie *My Sister's Keeper*?" **Limitation of the**

Study is analyzing survival instinct in Nick Cassavete's movie *My Sister's Keeper* based on a psychoanalytic approach.

Objective of the Study is to analyze Nick Cassavete's movie *My Sister's Keeper* based on the structural elements of the movie and to describe the survival instinct in Nick Cassavete's movie *My Sister's Keeper* based on psychoanalytic approach.

Literature Review The first researcher who analyzes the novel of *My Sister's Keeper* is namely Santa Miduk (2010), University of North Sumatra student, with the thesis entitled "Analysis of Meaning of Phrasal Verbs Found In Jodi Picoult's Novel *My Sister's Keeper*". In her research, she finds there are 132 sentences that contain of phrasal verbs in *My Sister's Keeper* novel.

The second researcher is Dini Herawaty (2010), Student of The State Islamic University Maulana Malik Ibrahim of Malang, with the thesis entitled "Psychological Dilemma of The Major Characters in Jodi Picoult's *My Sister's Keeper*". In her research, she finds the id, ego, and superego of both Anna and Sara take place in every decision they have made.

The three researcher is Dewi Nina Septiningtyas (2011), a student of Muhammadiyah University of Surakarta, with the thesis entitled "Moral Conflicts of Organ Donation In Nick Cassavetes's *My Sister's Keeper*". In her research, she finds the id, ego, and superego of both Anna and Sara in the moral conflicts.

This research will be completed and it can enrich the three previous researches above. This research is different from them, it focuses on the survival instinct with using a psychoanalytical approach.

Research Method In this research, the writer uses a qualitative research. It is library research while data sources are using literary data. It purposes to analyze the movie using psychoanalytic perspective. The steps to conduct this research are (1) determining the type of study, (2) determining the object of the study, (3) determining the data and data source, (4) determining technique of data collection, and (5) determining technique of data analysis. The object of the study is *My Sister's Keeper Movie* directed by Nick

Cassavetes and published in United States of America 2009. It is analyzed by using a psychoanalytic approach.

There are two data sources that are needed to do this research (1) Primary Data Source, the primary data source is *My Sister's Keeper* movie directed by Nick Cassavetes from United States of America and adapted from the (2) Secondary Data Source, the secondary data sources are books and other sources that support the analysis.

The technique of data collection is library research, the steps are: watching the movie several time, reading the English subtitles, determining the character that will be analyzed, taking note of important parts in both primary and secondary data, classifying and determining the relevant data, taking notes from the material and some other resources related to the movie. The technique used in analyzing the data is descriptive analysis. It concerns with the structural elements of the movie and a psychoanalytic approach.

2. Psychoanalytic Theory

a. Notion of Psychoanalysis

Psychoanalysis is a method of treating emotional and psychological disorder (Bessler, 1994:148). It is the part of psychological study, which has two fundamental assumptions. Feist (1985:21) states, “The fundamental assumption of psychoanalysis is the mental life is divided into two levels, the conscious and the unconscious. In this case the unconscious, in turn has two different levels, the unconscious proper and the pre conscious”.

According to Pervin (1984:71), Freud was the first to explore in detail the qualities of unconscious life and attribute major importance to them in our daily live. It means that he attempted to understand the properties of the unconscious and to describe its importance in behaviors by analyzing some materials; which occurs in our daily such as dreams, slip of tongue, work of arts and rituals.

According to Gilmer (1984:60), “Psychoanalytic theory sees the work of our minds and emotions as a product of the dynamic interaction

between our instincts and the counter forces set up by external environment
“As a method of psychotherapy developed by Freud.

b. System of Personality

1) The *id*

Id is the biological aspect and the original system in the personality. *Id* is also called the irrational instinctual, unknown and unconscious part of the psycho Freud. He also call *id* as the true psychic reality. *Id* contains the biological elements include instinct and *id* is reservoirs psychic energy to operate ego and superego.

As the oldest and basic component of personality, the *id* is close touch with bodily processes, and it derives from the psychic energy powers the operations of all three systems (hall, 1985:33).

2) The *Ego*

Ego is a psychological aspect of personality and emerges because the orgasm needs in order to set in touch with the reality. A hungry person must eat or need food. It means that he or she should distinguish the imagination of food and reality of food. Here the differential between *id* and *ego* where *id* only knows the unreal things.

The *ego* is said to obey the reality principle, which requires that action is delayed until the *ego* can determine whether something has existence in objective reality (Hall, 1985:34).

Ego has function to reduce the tension in organism by finding the appropriate object. In its function *ego* holds on reality principle and reacts with secondary process, secondary process is the realistic thinking.

Ego as the executive of personality fights the survival instinct and tries to educe survival instinct by preventing undesirable elements from reaching consciousness.

3) *The Superego*

Superego is the sociological of personality aspects, the principle of morality consist of some value and evaluated norms.

In order for a person to function effectively in society, he or she must acquire a system of values, norm and ethics that are reasonable with that society (Hjelle, 1992:90).

Superego operates according to the morality principle and serves primarily to protect society and us from id. Its function is to determine true or false, proper or not, good or bad, in order human being will act based on the social morality.

3. **Notion of Instinct**

Freud saw all human behavior are motivated by the drives or instincts, which in turn are the neurological representations of physical needs. At first, he referred to them as the **life instincts**. These instincts perpetuate, first, the life of the individual, by motivating him or her to seek food and water, and second, the life of the species, by motivating him or her to have sex. Freud's clinical experience led him to view sex as much more important in the dynamics of the psyche than other needs.

And the second, Freud also referred the **death instinct**. He began to believe that every person has an unconscious wish to die. This seems like a strange idea at first, and it was rejected by many of his students, but he thinks it has some basis in experience : life can be a painful and exhausting process. There is easily, for the great majority of people in the world, more pain than pleasure in life.**Theory of Depression as Psychic Symptom**

4. **Research Finding**

a. **The *Id***

The irrational, instinct, unknown, and unconscious part of the psyche Freud is called the *id*. The *id* wishes only to fulfill the urges of the pleasure

principle. In addition, it houses the libido, the source of all our psychosexual desires and all our psychic energy (Bressler, 1999: 150).

Kate's *id* firstly when she concentrates on her Survival Instinct. Although she suffers acute disease which directly threatens her life, she is still able to be happy all the time because entire of her family support her very much. It can be indicated that her survival instinct is covered by the urges of the pleasure principle the invisible pressure.

Anna : "That's not a word"
Brian : "What about that language?"
Jesse : "Nice shirt, sissy?"
Kate : "Good, right?"
"Hey, Mom, you want see our routine?"
Sara : "What routine?"
Kate : "Come on, Anna, let's do it"
Anna : "Hey, baby, what's your sign?"
Kate : "Cancer"
Anna : "You're a Cancer?"
Kate : "No, I'm a Leo.."
Kate&Brian : "But I have cancer"
Brian : "It's not even funny"
Anna : "yes, it is"
Jesse : "I agree with Dad"
Sara : "It was pretty clever"
(MSK, 00:03:46)

Her second *id* raises up when she meets Taylor Ambrose in the first time, the boy who is in the same hospital. Taylor also has an acute disease called cancer like Kate does. Her *id* is indicated by Kate's feeling of love to him. Her *id* says indirectly that only Taylor which is able to cure her disease by his feeling of love. It can be concluded that her *id* is covered by the source of all our psychosexual desires and all our psychic energy.

Kate : "Hi..."
Taylor : "Hello..."
Kate : "What are you here for?"

Taylor : “The free cocktails”
 Kate : “Right. Happy hour”
 Taylor : “I’m Taylor. AML”
 Kate : “Kate. APL”
 Taylor : “A rarity”
 Kate : “Yeah, right?”
 Taylor : “You’re in remission?”
 Kate : “Today, anyway”
 Taylor : “Chemo?”
 Kate : “Yeah..”
 Taylor : “So, what do you do when you’re not here at the hospital?”
 Kate : “Nothing...Just wait for something that makes me come back”
 Taylor : “Well, then maybe we could hang together sometime?”
 Kate : “Yeah...”
 Taylor : “Okay..”
 Taylor : “Can I get your phone number?”
 Kate : “Okay”
 Taylor : “Thanks....”
 (MSK, 00:42:45)

The third *id* of Kate raise up when she is invited by Taylor in the dance party at the hospital. She is very happy and she decides to ask support to her own family in order to prepare it. Her *id* becomes larger because there is a synergy between the urges of the pleasure principle and the source of all psychosexual desires and physique energy.

Taylor : “Hey...”
 “.....So the hospital...it throws this dance for sick kids”
 “It’s really dorky”
 “It’s done like a regular prom”
 “With a band and tuxes

and punch spiked with platelets...”
 “...and last year I went stag
 and it was really dumb”
 “But I was thinking...
 ...well, you're a patient and I'm a patient,
 and maybe we could”
 “We could go together” (MSK, 00:53:40)

The fourth *id* of Kate raises up when she decides to find the room at the hospital with Taylor in order to make love as the manifestation of the psychosexual desires where the biological belongs to *id* that is much more dominant as the manifestation of *id*.

Kate : “You ever think about dying?”
 Taylor : “Not really...”
 Kate : “You're not scared?”
 Taylor : “No...”
 “If I didn't have cancer,
 I never would have found you”
 “So yeah, I'm glad I'm sick”.
 Kate : “Me too...”
 Taylor : “You okay?”
 Kate : “Yeah...” (MSK, 00:59:23)

Kate's biggest *id* emerges after she realizes that her boyfriend, Taylor Ambrose dies. She feels a mess, humiliation, and depression because of that. It also causes her physical condition getting worst. She is so stressed because the boy who loves her very much dies. It can be concluded that the pleasure principle is no longer dominated the *id* of the human being.

Kate : “It's been three days, Mom”
 He won't return my calls.
 I leave messages and he won't call me”
 Sara : “Did you guys get into a fight after the prom?”
 Kate : “No”
 Sara : “Well, maybe he's busy, you know?”
 Maybe he went out of town...
 ...for an emergency?”

Maybe it has nothing to do with you.”
 Kate : “We did it, okay?”
 We did it and he won’t call me back”
 Sara : “You did it?”
 Kate : “ That’s right”
 Sara : “What do you mean, “did it”? You did “it” it?”
 Kate : “No, but we did some stuff, okay?”
 Sara : “Stuff”? What kind of stuff?”
 Kate : “Mom, I don’t want talk about it with you”.
 “ I just told you because I’m mad.”
 Sara : “Alice?”
 Alice : “Yeah, Sara?”
 Sara : “Taylor, have you seen him?
 What?”
 Alice : “I was sure somebody had told you”.
 (MSK, 01:00:26)

b. The *Ego*

The *ego* is that part of the personality that develops through our experience with reality (Gerow, 1989:404). The *ego* thus helps ensure the safety and self-preservation of the organism (Hjelle and Zieglar, 1992:90).

Freud (in Healy, 1930:38) states some characteristics of *ego*, “it is a coherent organization of mental process, it just as instinct plays great role in the *id*. So perceptions play a great part in the *ego* and it is the representative of the external world, or reality.

The first *ego* of Kate occurs when her strong passion to keep alive as long as she can impact the reality that she has an acute disease which cannot be cured anymore. In this case, Kate wants to stay alive longer because she wants to enjoy and spending a lot of time together with her family.

However her *ego* is not too much because she doesn’t try to make it true although there is an opportunity. However, her *ego* to keep alive is reduced by her *superego*. Kate does want to keep alive without sacrificing

another people. In this case, Anna, the Kate's younger sister, is engineered to be Kate's object of transplantation.

Anna : "I, on the other hand,
am not a coincidence.
I was engineered.
Born for a particular reason.
A scientist hooked up my mother's eggs
and my father's sperm...
... to make a specific
combination of genes.
He did it to save my sister's life."
(MSK,00:01:49)

The second *ego* of Kate raises up when her boyfriend, Taylor Ambrose is die. In that moment, Kate feels so stressed and experiencing a huge depression her *ego* says that Taylor shouldn't be dead and he has to accompany her everytime. It can be said that she cannot accept the reality that the person that she loves is die. It indicates that Kate's *ego* dominates her mind because the reality is no longer the first priority.

Sara : "Alice."
Alice : "Yeah, Sara?".
Sara : "Taylor, have you seen him?"
Alice : "What? I was sure somebody had told you."
(MSK, 01:01:00)

The third *ego* of Kate occurs when she asks to her father, Bryan Fitzgerald to go to the beach although her condition is getting worst. She doesn't care whether her cancer keeps making sick. Her *ego* causes the conflict between her mother and her father. Her mother wants Kate to stay at the hospital because of her terrible condition. But Kate's *ego* to go to the beach cannot be blocked because her strong passion to enjoy the holiday outside hospital.

Kate : "I want go to the beach"
Brian : "What did you say, baby?"
Nurse : "She wants to go to the beach.
It's the damndest thing."

She's been talking about it all day.”

(MSK, 01:05:41)

c. The Superego

Superego is the third part of the personality system. *Superego* represents the moral branch of our functioning, containing the ideals we strive for and punishment we expect when we have gone against our ethical code.

The *Superego* may function on a very primitive level, being relatively incapable of reality testing that incapable of modifying its action depending on circumstances (Pervin, 1984:76).

The first *Superego* of Kate appears when she asks her younger sister, Anna, to sue her own mother. Kate does it because her superego says that she does not have to sacrifice her younger sister which is engineered for her object of transplantation. It means that her strong passion to keep alive belongs to her ego is defeated by her superego. It also indicates that she is much more realistic to face her own acute cancer. She doesn't want to sacrifice her own younger sister in order to cure her cancer by taking her some objects to be transplanted.

Jesse: : “Jesus Christ, Anna, just tell them”
Anna : “You shut up!”
Jesse : “Tell them!”
Anna : “You promised me you wouldn't do this!”
Jesse : “Tell them!”
 “God, you people are so stupid!”
Anna : “You promised!”
Jesse : “Kate wants to die!”
Anna : “Stop it!”
Jesse : “She's making Anna do all this because she knows she's not gone survive”.
Sara : “That's a lie, Jesse !
 Oh, no, it's not!”
Jesse : “Kate's dying and everybody knows it”

You just love her so much that you don't want to let her go."
 "but it's time, Mom. Kate's ready."
 Sara : "That's not true."
 "Kate would have told me"
 Jesse : "Mom, she did tell you."
 Brian : "She did.
 She told you a million times.
 You didn't want hear it."
 (MSK, 01:23:00)

The second *superego* of Kate occurs when she experiences a huge depression after her boyfriend, Taylor Ambrose dies, she shares to her mother to get out of the depression. Her mother, Sara Fitzgerald, gives her more understanding to keep motivating her. And, finally, she is able to reduce her huge depression. It indicates that his ego which describes the strong passion without feeling of realistic is no longer dominates because her *superego* to share to her mother makes her thinking much more realistic.

Brian : "Well, she wants to go to the beach"
 dr. Chance : "The beach, huh?."
 I'm not sure that's a bad idea.
 She is not gone be any sicker at the beach than she is here.
 It might even be good for her."
 Brian : "Not too dangerous then, huh?"
 dr. Chance : "I don't think so"
 (MSK, 01:06:18)

d. The Analysis Instinct of Kate Fitzgerald

1) Kate's Life Instinct

Based on theory of Sigmund Freud, *life instincts* perpetuate, first, the life of the individual, by motivating him or her to seek food and water, and second, the life of the species, by motivating him or her to

have sex. Freud's clinical experience led him to view sex as much more important in the dynamics of the psyche than other needs.

The first Kate's *life instinct* raises up when she meets Taylor Ambrose in the first time, the boy who is in the same hospital. Taylor also has an acute disease called cancer like Kate does. Her *id* is indicated by Kate's feeling of love to him. Her *id* says indirectly that only Taylor which is able to cure her disease by his feeling of love. It can be concluded that her *id* is covered by the source of all our psychosexual desires and all our psychic energy.

Her second *life instinct* raises up when she decides to find the room at the hospital with Taylor in order to make love as the manifestation of the psychosexual desires where the biological belongs to *id* is much more dominant than others as the representation of *id*. The *id* belongs to *life instinct* because it perpetuates the life of the species, by motivating him or her to have sex.

2) **Kate's Death Instinct**

Based on theory of Sigmund Freud, *death instinct* emphasizes that every person has an unconscious wish to die. This seems like a strange idea at first, and it was rejected by many of his students, but he thinks it has some basis in experience : life can be a painful and exhausting process. There is easily, for the great majority of people in the world, more pain than pleasure in life.

The first Kate's *death instinct* raises up when her boyfriend, Taylor Ambrose died. In that moment, Kate feels so stressed and experiencing a huge depression her *ego* says that Taylor shouldn't be dead and he has to accompany her everytime. It can be said that she cannot accept the reality that the person she loves died. It indicates that Kate's *ego* dominates her mind because the reality is no longer the first priority. The *ego* belongs to *death instinct* of Kate because she feels a huge depression. It also seems that she does not want to live any longer without her boyfriend, Taylor.

Her second *death instinct* of Kate appears when she asks her younger sister, Anna, to sue her own mother. Kate does it because her superego says that she does not have to sacrifice her younger sister which is engineered for her object of transplantation. It means that her strong passion to keep alive belongs to her ego is defeated by her superego. It also indicates that she is much more realistic to face her own acute cancer. She doesn't want to sacrifice her own younger sister in order to cure her cancer by taking her some objects to be transplanted. The *superego* belongs to *death instinct* of Kate because she has already been ready to face the death because of her acute disease. She also does not want to sacrifice her own sister who is engineered to cure her. She is ready to face the reality.

5. Conclusion

Based on the analysis in the previous chapter, the writer would like to draw some conclusion as follow:

Firstly, the structural elements of Nick Cassavetes's *My Sister's Keeper* present unity. He employs a simple plot in order to make it easier to understand. The movie begins with the exposition followed by conflict and climax, and ended by resolution. Naturally human beings tend to have problem in their life. It motivates human beings to solve their problem. They can be said successful when they can face the problem instead of avoiding it. Besides that, as human being it is normally to have an ambition. Kate Fitzgerald as the major character in this movie has an ambition to survive from acute disease in the middle of family conflict. Kate wants to be alive longer but finally she realizes that if she keeps alive her sister will be hurt. So, she decides to ask her sister, Anna to call the lawyer in order to sue her parent. Sara thinks that Anna who sues her in order to survive her own right body. But finally Jesse reveals that Anna's actions are actually under Kate's instruction; Kate, not wanting to live

any longer, and knowing Sara refuses to hear any option other than her desired one, has gently persuaded Anna to refuse to donate her kidney.

Secondly, the survival instinct reflected in *My Sister's Keeper* is the personality reaction. In this play the writer can be see that the major character's personality changes. At first Kate wants to be alive longer but finally she realizes that if she keeps alive her sister will be hurt, but her *superego* appears when she asks her younger sister, Anna, to sue her own mother. Kate does it because her superego says that she does not have to sacrifice her younger sister which is engineered for her object of transplantation. It means that her strong passion to keep alive belongs to her ego is defeated by her superego. Finally, it can be concluded that *superego* is the biggest personality reaction belongs to Kate as the major character. From the story, the writer concludes that ego survival instinct is defeated by *superego* it also means that *superego* can drive people to do everything in order to realize something good for another.

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