CHAPTER II

REVIEW OF RELATED STUDY AND RELATED LITERATURE

This research data is analyzed using some theories. The writer explains about the theories that are going to be used to analyze Beatrice as the main character in *Allegiant*. In analyzing this object, the New Criticism which discusses about character and characterization cannot be separated one another. The researcher uses the theory of New Criticism to explain the character and to find out the answer of the first statement of problem, and uses Theory of psychology to analyze the second statement of problem.

2.1. New Criticism

American New Criticism emerges in the 1920s and especially becomes dominant in the 1940s and 1950s. New Criticism is clearly characterized in idea and practice. It means that new criticism does not focus on historical contextual, biographical, intellectual and so on. It is focus on the text itself (Selden: 18). So, new criticism pays attention to the draft of the literary works. Literary work becomes an independent object description; it means that it does not consider any external factors of the literary work itself.

Tyson says that new criticism is the main tools in analysis, and it is to reveal the true meaning of a text based on the text itself. It means that new criticism focuses on the story based on the text only in the novel, and it does not need author's background, the political issue at the time of a certain literary work created, etc (Tyson,135).

New criticism focuses its analysis on the literary text, instead of the author's life and time (Tyson 136). Further Tyson explains that new critics believe that a literary text is sometimes more meaningful and complex than its author intention. The text's meaning could be dissimilar with the meaning which is constructed by the author (137).

From Tyson's starting point, the writer decides to explore the thesis analysis by applying new criticism theory which is focused on the character and characterization.

2.2. Character

Character is one of the basic components of a story. It always emerges in a story as it is a must for the author creates to characters in their literary work. As what Potter (1) says that characters are the basic elements in much of imaginative literature, and therefore they merit the considerable attention which is paid to them. It means that character is the important element of a certain literary work that constructs the story.

According to Edgar V. Robert's book, *Writing Themes About Literature*, character in literature is an comprehensive verbal representation of human being, the inside self that decides thought, speech, and behavior (65). So, through dialogue, action, and suggests of the details of character's personalities, will help readers to analyze and make a conclusion about a character's strength and qualities.

Generally, character is a comprehensive verbal representation of human being and the inner self that determines speech, thought, and behavior. Through dialogue and action, authors capture some of the interactions of character and circumstance (Roberts :134). In a specific opinion, character can be defined as any person, animal, or figure represented in a literary work.

Sometimes, the author raises a character in a story in the form of animal or even a thing. Somehow, the animal or the thing which appear as the character in the story will have a personality behavior, and attitude as human being has. It is because the character is actually the symbol of human being include his attitude, behavior, and personality of character which is understood by the readers. This idea is also supported by Holman (81) which states that character is a complicated term that includes the idea of the moral constitution of the human personality, the presence of moral uprightness and the simpler idea of the presence of creatures in art that seem to be human beings of one sort or another.

Further, Abrams states in Nurgiyantoro (165) that character is a person that is exposed in a story, which is understood by the readers, and it has a moral quality and a certain tendencies signified by his/her speech and action.

From the definitions above, it can be concluded that character is a basic element in a literary works. It is mostly presented in the form of creature such as human being, animal, etc. Besides, it always has a specific moral quality and tendency. Without characters, a story will be nonsense.

The presence of character in a certain literary works is a must due to a reason that it is the basic element of literary work itself. Although literary works likes novel always presents a character, many people get difficulty in understanding the character. It is said by Perrine (83) that understanding character is not easy. He said that character is much more complex. Anyone can repeat what a person has done in a story, but significant skill may be needed to describe what a person is (Perrine: 83). Therefore, character becomes the topics chosen by the researcher that will be discussed in the next chapter. It is expected that the writer's analysis toward character will ease other researcher in analyzing a character in a literary work.

2.2.1. Kinds of Character

Furthermore,Roberts in *Literature. An Introduction to Reading and Writing* state that there are two types of literary character: round and flat characters. Round character is dynamic character. A dynamic character is one who goes through some sort of change, they show character's development. So, Round character can be called energetic and forceful character. Round characterless are both individual and unpredictable, and they are central to literature. Meanwhile, flat character does not grow matter what happens. Flat characters are not individual, but rather useful, and they are usually minor and they were in the beginning, because they are not dynamic, but static.

On other hand, Kenney (46) says that characters are divided into two types, there are flat and round characters. The flat character is characterized by one or

two traits. This kind of character be summarize in a sentences. A flat character usually has only one outstanding trait or feature, or at most a few distinguishing marks.

Otherwise, the round character is usually more realistic and complex and shows a true depth of personality. Round character is portrayed in greater depth and in more generous detail. It means that round characters play a big role in a story rather than a flat character. Round characters live by their roundness, by many topics at which they touch life (Perrine: 85).

Based on what Perrine says, it can be concluded that both round and flat characters are needed to be presented in a literary work like novel to make a good story. Although the round characters play a big role in developing a story, they are lame and weak without the existence of the flat characters.

On the other hand, Nurgiyantoro (177) says that based on the significance role in developing a story, character is divided into major and minor characters. Major or main character refers to character which appears in almost all or totally in the whole story. He or she is character which is mostly told and always related to other characters. On the other hand, minor character is character which appears only in some parts of the whole story and he or she is told less than major character. Minor characters may exist just when they are having correlation with the major characters.

Altenbernd and Lewis, state that based on the function, characters are divided into two types there are protagonist and antagonist character. A protagonist is a

main character who generates the action of a story and engages the reader's interest and empathy. The protagonist is often the hero or heroine. The protagonist is usually a well-developed character; in this way, he or she is more relatable. Thus, the opposite of the protagonist is the antagonist. An antagonist is a character who opposes the protagonist, he is a character which causes conflict.

The protagonist is the major character with whom we generally sympathize, while the antagonist is the character with whom the protagonist is in conflict. The antagonist is generally not sympathetic (Stanford: 3).

2.3. Characterization

Richard in his book *Mastering English Literature* states that character refers to a person in literary work, while characterization is refers to the way in which a character is created (127). It means that reader can know the personality of a person in a novel through his action and sayings or through other people's saying about him. In addition, characterization is the way the author reveals the characters as imaginary persons and his creation of these imaginary persons, so that they as lifelike for the readers.

However, each character has their own characteristics that are different from the others. To present this thing, it needs a literary device to use. The author has some styles to reveal the characters of unreal persons. They exist for the reader as real within the limits of the fiction, and it is called as characterization (Holman75)

For instance, characterization is means by ways of an author presents and reveals the characters' personalities inside of creating the story. The writer or narrator tells the reader what the character is like. The ability to characterize people of one's thoughts magnificently is a major characteristic of a good novelist, dramatist, or short-story writer.

2.3.1. Kinds of Characterization

Commonly, in characterizing the characters, there are two ways that an author usually uses. Those are direct and indirect characterization. Direct characterization is used by an author in the narrative of work and includes descriptions and comments that directly describe the nature and appearance of a character. Using direct method means that the author describes directly about the character.

Otherwise, indirect characterization occurs outside of the narrative and usually includes dialogue, comments of others about a character, the actions of a character, and his or her thoughts. In indirect method of characterization, an author does not only tell the characters, but also showing them to the readers through how the character is seen, what the character does, what the character says, what the character thinks, and how the character affects other characters (Baldick: 37). From those aspect, the reader can understand and get a clear description of the character's personality.

2.4. Psychoanalysis

Psychoanalysis created by Sigmund Freud in 1986. At the

emergence, this theory invites a lot of controversy, exploration, analysis

and become a background for other genre that appears later (Lubis 141)

The writer intends to use organization of personality based on

personality structure by Freud. The organization consist three basic

concepts. They are *id, ego* and *superego*.

2.4.1. The *id*

The term *id* from Latin "it," this division of the mind includes our

basic instincts, inborn dispositions, and animalistic urges. Freud said

that the *id* is totally unconscious, that we are unaware of its workings.

The *id* is not rational; it imagines, dreams, and invents things to get us

what we want. Freud said that the *id* operates according to the pleasure

principle—it aims toward pleasurable things and away from painful

things. The *id* aims to satisfy our biological urges and drives. It includes

feelings of hunger, thirst, sex, and other natural body desires aimed at

deriving pleasure. <http://wps.ablongman.com/>

The *id* is the primitive and instinctive component of personality.

The characteristics of the *id* is working outside of human consciousness,

irrational, disorganized, pleasure oriented, primitive, play a role in

energy source of life and source of encouragement and a basic desire to

live and die. It consists of all the inherited components of personality,

including the sex and aggressive. The *id* is commonly related to the

biological forces which seeks the pleasure. The *id* commonly used to

relieve the tension. After the tension is fulfilled, then human will get

pleasure or satisfaction (Hall 28).

The *id* is a process of thinking, which is primitive, illogical, irrational and fantasy oriented (Weiten 331). From that statement, *id* can be represented as an impulse the human to get satisfaction without thinking and using logic. It means the human is in form of unconscious. The form of *id* can be like desires, instinct and other impulse.

Freud's theory as a whole is also known as the theory of reduction intension. To perform its functions, *id* has two basic elements, namely reflex movement and the primary process. For example, in a state hungry baby's mouth will immediately shut the mother's nipple and sucking the milk, or when a person's eyes will be exposed to dust the eye blink reflex, and so on. Nevertheless reflex, not always efficient in relieving tension, so that the necessary process by which humans formed image of the object that is useful for satisfying a basic need. Shadowing process is called the primary process and has characteristic illogical, irrational, cannot distinguish between fantasy and reality. To survive, a baby should be able to discern what fantasy is and what reality is. (Hartono 4)

2.4.2. The *ego*

The term *ego* from Greek and Latin for "I," this personality structure begins developing in childhood and can be interpreted as the "self." The *ego* is partly conscious and partly unconscious. The *ego* operates according to the reality principle; that is, it attempts to help the

id get what it wants by judging the difference between real and imaginary. If a person is hungry, the *id* might begin to imagine food and even dream about food. The id is not rational. The *ego*, however, will try to determine how to get some real food. The *ego* helps a person satisfy needs through reality. <http://wps.ablongman.com/>

Ego deals with the reality principle. It means *ego* relates the internal and external of human. It stimulates the growth, elaboration of the psychological processes of perception, memory, thinking, and action (Hall 29) human will act to fulfill the need of id. From the way he acts, it result consequences from the way that human did.

2.4.3. The *superego*

The term *superego* means "above the ego," and includes the moral ideas that a person learns within the family and society. The *superego* gives people feelings of pride when they do something correct (the ego ideal) and feelings of guilt when they do something they consider to be morally wrong (the conscience). The *superego*, like the ego, is partly conscious and partly unconscious. The *superego* is a child's moral barometer, and it creates feelings of pride and guilt according to the beliefs that have been learned within the family and the culture. <http://wps.ablongman.com/>

> The id presses the ego to fulfill the need, and then ego balance the need with the rule of moral society. *Ego* must think which one is good or bad, based on the rule judgment of the *superego*. The

simple example of the superego can be seen in the human when he is in attempt to steal something, like purse. The way he acts is to fulfill the desire to get some money. But in other side he knows that is not good (based on the society, stealing is bad moral). His act leaves the guilty feeling (Hall 32)

2.5. Review of Related Study

A review of related studies is needed, because it is to justify that whether or not a literary work has not been used by applying a close-fitting approach which is comparable with another research. A review of literature is very significant. It is intended to distinguish a previous research with a new one in order to assure its originality. Therefore, this part of chapter would like to being the discussion into the description of related previous research which still concern with this research. Thus , there are some related studies about this research *Beatrice Struggle Against Inhumanity In Veronica Roth's Novel Allegiant.*

The first related studies comes from Faridatul Bahiyah, the student of State Islamic University of Sunan Ampel Surabaya (2015). Who writes her thesis entitled *The Effect of Traumatic Experience on miss Havisham in Charles Dickens' Great Expectation.* In her research, is focused on reveals the mental condition of Miss Havisham by using personality structure of Freud's Psychoanalysis.

The second researcher is Aminatuz Zuhriyah, the student of State Islamic University of Sunan Ampel Surabaya (2014). Who wrote her thesis entitled *PI's Loooking for God in Yann Martel's Life of PI: An Islamic perspective.* In her research, she focuss on analysis Pi's life and Pi's effort to endure his problem in looking for God, that analysis use psychoanalysis theory. There are three personality systems in analyzing Pi's journey in looking for God, they are *id, ego, superego*.

Similar to that previous research, this research also used psychoanalysis. This study also uses personality structure by Freud. They are *id, ego* and *superego*. The difference between this study and the two previous studies is that this research does not use the same data or novel. But, it pays attention to the main character's personality system. Thus, the writer intends to use New Criticism theory and psychoanalysis theory in this analysis.