

CHAPTER II

LITERATURE REVIEW

A. Theoretical Framework

“Yann Martel, through the character of Pi, tells the reader of a tale about a boy with a unique way of thinking.” Mat O’Brien said in reader’s reaction of *Life of Pi* novel. Not surprisingly, Yann Martel’s *Life of Pi* has been an interesting fantasy adventure novel describing the boy’s journey in looking for God and struggle in the sea at 227 days.

Indeed, *Life of Pi* also serves deep thinking about the life of a boy. Yann Martel also provides a variety of different aspects of the story in this novel. A novel that tells the story of a boy trying to find his God at a young age, it is also about how hard he survived being stranded in the ocean as a result of an accident that happened to him and his family aboard. Moreover, because he was stranded with Bengal tiger from the zoo where he was born and raised. The writer is interested in knowing how exactly the life of a teens who can think of God at a young age.

Here, the study on the characterization and the psychoanalysis is concerned. The study of character which was done by the main character in his journey of looking for God applied. The characterization aspect aids the character to explicate his life. This study employs intrinsic approach. Thus, to study Pi’s looking for God in Yann Martel’s *Life of Pi*, the writer exploits character approach and psychoanalysis approach as the basic theory for the analysis.

1. Character

Talking about character means that we refer to a person in a fictional story. Characters are people who appear and experience life stories in fictional works. It can be said that characters are people who are included in the story. Character is a brief descriptive sketch of a personage who typifies some definite quality (Holman 74). Just like us in the real world, characters act, speak, think, also face some problems, and so on. Besides, they can be characterized as good, bad, kind, generous and any other types of human quality. In line with Holman, Baldick stated that character is a personage in a narrative or dramatic work and it also a kind of prose sketch briefly describes some recognizable type of person (37).

In some studies, character is often selected as the object for analysis and this study is also interested in it. Characters, which take most part in a story, are then considered as the most important intrinsic element of fiction. Through the presence of characters, one story is built. A story exposes around its characters' life so that reviewing them becomes very interesting. Nurgiyantoro claimed that talking about characters of one story, in many ways, is more interesting than discussing on other elements (164).

Additionally, according to Abrams, characters are people who are represented in narrative or dramatic works, and then they are interpreted by the readers to have certain moral qualities as they express through what they say and what they do (qtd. in Nurgiyantoro 165).

In fiction, characters are divided into some types. Based on its significance role in developing a story, characters are separated into major and minor characters. Major or main character refers to a character which appears in almost all or totally in the whole story. He or she is a character which is mostly told and always relates to other characters. On the other hand, minor character is a character which appears only in some parts of the whole story and he or she is told less than the major character. Minor characters may exist just when they are having correlation with the major characters (Nurgiyantoro 176-177).

A character may be either static or dynamic; a static character is one who changes a little. A dynamic character, on the contrary, is one who is modified by actions and experiences. In other word, a static character remains the same throughout the work, while a dynamic character changes in the course of the work. Usually strong characters are rounded and dynamic; they exhibit the full range of human emotions and reactions to people and events. They have histories and more than one possible future. They have hopes and fears (Abrams 24).

Altenbernd and Lewis (59) presented another division of character. It hangs on its functions that characters are two: protagonist and antagonist character. Protagonist can be plainly said as a hero, a character which represents ideal norms and perfect values based on us. Therefore, readers often identify protagonists as part of who they are, give sympathy and antipathy, and

also emotionally connect their own selves with the character. Antagonist, in opposite with protagonist, is a character which causes conflicts.

From the explanation above, we can find some elements in novels and those elements included characters. Characters are divided into two, these are, a major character and minor character. Major character is a person who is the key of all situations of conflict in novel, while the minor character is a person who supports the main character in the novel.

Character is a doer in the literary work (novel, short story, novelette, and also drama). A character in fiction is created by the author, although it could be described as a human being in the real world. In the literary work, it should be lifelikeness (Sayuti 68). Characters have dimension like what human being dimension in the reality (physiology, sociology, and psychology). Physiology dimension is such as age, sex, body character, face and so on. Sociology dimension is such as social status, work, religion, education, ideology, and others. For psychological dimension likes mentality, moral value, need, temperament, and also intellectuality (Wiyatmi 31).

There are some categories for central character in literary work especially in fiction. The first is that the character is always involved in theme. The second one is that the character is often related to other characters. And the last one that is the character needs much time to express (Sayuti 70)

In this research, the researcher focuses on the analysis of Piscine Molitor Patel characterization to look for God in his life. Pi is the protagonist of *Life of*

Pi novel. When the novel begins, Pi is a critical and intelligent boy. Yann Martel presents Pi as more imaginative and interesting to other thing that he has not known yet.

2. Characterization

Every single character has its own personal characteristic that differs from one and another. To point out this thing, it needs a literary device to use. The author has some styles to reveal the characters of imaginary persons. The creation of these imaginary persons so that they exist for the reader as real within the limits of the fiction is called characterization (Holman 75). For instance, characterization is meant by ways which an author or writer presents and reveals the characters' personalities within creating the story. The writer or narrator tells the reader what the character is like. The ability to characterize people of one's imagination successfully is a primary attribute of a good novelist, dramatist, or short story writer.

In characterizing the characters, there are two ways that an author usually uses. Those are direct and indirect characterization. Using direct manner means that the author describes directly about the character. The author attributes the qualities of characters in direct description. Otherwise, in indirect manner of characterization the author does not merely tell the characters but shows them to the readers through how the character looks, what the character does, what the character says, what the character thinks, and how the character affects other characters (Baldick 37).

Furthermore another distinction of characterization drawn by Abrams and Harpham, that there is a broad distinction which is frequently made between alternative methods for characterizing the persons in a narration; showing and telling. It does not differ so far from direct and indirect way which is also called the dramatic method, the author simply presents the characters talking and acting, and leaves it entirely up to the reader to infer the motives and dispositions that lie behind what they say and do.

The author may show not only external speech and actions, but also a character's inner thoughts, feelings, and responsiveness to events; for a highly developed mode of such inner showing. In telling, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters (43-44). Telling method is a method of characterization in which the author declares directly what and how the character is like; beautiful, smart, greedy, ambitious, and so forth.

So characters and characterization cannot be separated each other. Also, characters become an important point to analyze in this study. The writer tries to reveal Pi's life in order to know what he did and thought in his journey to find God.

3. Psychoanalysis

Corey said that psychoanalysis is the first theory which appears in psychology; especially those associated with personality disorders and neurotic behavior, and then continue with behaviorism and existential humanistic (qtd.

Lubis 141). Psychoanalysis created by Sigmund Freud in 1986. At the appearance, this theory invites a lot of controversy, exploration, analysis and become a background for other genre that appears later (Lubis 141).

At first, Freud used hypnosis techniques to deal with patients. But this technique was not able to be used in all patients. During its development, Freud used free association which became the foundation of psychoanalysis later. According to Gunarsa, this technique was found when Freud saw some patients which cannot be hypnotized or not responding to a suggestion or a question that reveal client problems. Furthermore, Freud developed another new technique that is known as dream analysis (Lubis 141).

According to Willis, the meaning of psychoanalysis covers three important aspects, namely as a research method psychic processes, as techniques for treating mental disorders, and the last is as a theory of personality (qtd. in Lubis 142).

a. Dynamics of Human Personality

As scientists of the 19th century, Freud also thought within the scope of physics and physiology of the century. He saw man as an energy system that is complex and controlled by the energy conservation law that says energy can change forms but the numbers will remain the same. For Freud, this law applies to psychic life. The whole psychic energy derived from strain neurophysiologist. Various physical of human needs give rise to tension or excitement and will be revealed through a number of mental representations

in the form of impulse or desire is called instinct. So the instinct is the embodiment of physical tension, that seeks disclosure and easing tension, and it is also the default every living creature (Hartono 5).

Around 1900, Freud theorized first instinct, which is said that although the number of instinct too much, we can classify them into two main instincts: the instinct for survival and instinct to breed (Hartono 5).

To achieve the satisfaction and relief of tension, the energy we invested in satisfying certain objects called *cateksis*. Instead, the object cannot satisfy our instinct, or if there is resistance in order to achieve the satisfaction of instinct called *anticateksis*. The nature of the bending energy allows us to search for objects satisfying substitute. This process is called displacement.

At the individual level, *anticateksis* and *cateksis* process covers the whole of failure and success that accompanied the transfer of a human personality dynamics. Constraints on libido and distributed strain are caused anxiety, and this is the basic for development of neurosis in human. This view was changed by Freud by saying that anxiety is a function of the ego. This gives warning of impending danger to be faced with how to fight or escape. Thus, anxiety is not always the basic for the development of neurosis, but also enables the development of adaptive behavior (Hartono 6).

Freud's view of human personality is composed of three separate systems function between one and the other, but still effect to each other. The third system is known as the *id*, *ego*, and *superego* (Lubis 141).

1) *Id*

Id is a subsystem that brought the original human personality from the beginning they was born into the world. *Id* is primitive and works on the principle of pleasure. The characteristics of the *id* by Lesmana is working outside of human consciousness, irrational, disorganized, pleasure-oriented, primitive, play a role in libido or energy source of life and energy, and the last is a source of encouragement and a basic desire to live and die (qtd. in Lubis 142).

According to Hartono, *id* is the oldest in terms of personality, the first personality of the system, present at birth (perhaps even before birth), genetically inherited, directly related to human biological impulses and is a source of human energy reserves, so it is said also by Freud as a bridge between biological and psychological aspects of human (3). Fulfillment *id* cannot be delayed, because that *id* is considered like a spoiled child who does not think logically and act only to satisfy the needs of his instincts alone (Lubis 142).

Freud's theory as a whole is also known as the theory of reduction in tension. To perform its functions, *id* has two basic mechanisms, namely: reflex movements 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 a characteristic illogical, irrational, cannot distinguish between fantasy and reality. To survive, a baby should be able to discern what is fantasy and what is reality, then the system develops a second personality that is *ego* (Hartono 4).

2) *Ego*

In contrast to the *id* that works only to satisfy the instinctive need, *ego* act otherwise. *Ego* plays facing the realities of life and derived from the culture and norms prevailing in society. The principle works constantly at odds with *id*. Corey called the *ego* as the executive of the personality that command, control and regulate. The task of controlling the *id* and the *ego* is blocking the impulses out of awareness through defense mechanisms. The working of the *ego* is based on the principle of reality that performs an action in accordance with the real world (qtd. in Lubis 142).

According to Hartono, the *ego* is a facet of personality that should be subject to the *id*, and should seek the reality of what it takes *id* as satisfying the needs and tension reliever. Thus, the *ego* is a facet of personality that can distinguish between fantasy and reality and willing to

bear the tension within certain limits. Contrary to the *id* that works based on the pleasure principle, the *ego* works on the principle of reality, this means that the *ego* can delay self-gratification or seek other forms of satisfaction that is more in accordance with the environmental constraints (physical and social) and conscience. *Ego* runs a secondary process that uses the ability to think rationally in finding the best solutions (4).

3) *Superego*

The *superego* is the moral code of the individual that determines the action is good or bad, right or wrong. According to Lesmana, the *superego* is formed of the values contained in the family and society is studied throughout the first year of human life. *Superego* works on the principle that moral orientation is not in pleasure but in the perfection of personality. According to Corey, the *superego* associated with reward and punishment. Rewarded with a sense of pride and get love, while punishment in the form of guilt and low self-esteem (qtd. in Lubis 143).

According to Hartono, the *superego* is representative of a range of values and norms that exist in a society where the individual is alive. Children develop a *superego* through various commands and prohibitions parents. Freud's *superego* splits into two subsystems, namely conscience and *ego* ideal. Obtained through condemnation conscience, various child behavior assessed bored by his parents and became the basis for guilt. The ideal *ego* is the result of praise and rewards for behavior that is

assessed both by parents. Children pursue excellence and goodness and if successful will have self esteem and pride. In contrast to the ego that adheres to the reality principle, the superego allows us to have self control that will always require human perfection in thought, word, and deed (5).

4. Islamic Concept in Looking for God

There is a Hadith Qudsi which shows that God wants to show himself through the created beings:

كُنْتُ كَنْزًا مَخْفِيًّا فَأَحْبَبْتُ أَنْ أُعْرَفَ فَخَلَقْتُ الْخَلْقَ لِكَيْ أُعْرَفَ.

“I (Allah) was a hidden khazanah (valuable thing), I want to be known, because of it and then I created the creatures so that I can be known”.

God wants to be known, and therefore He created the creatures in order to show Himself so that He is known. Understanding the *Hadith Qudsi* is not only as easy as the writer explains, but it has a *Hadith Qudsi* insight.

Looking for God is not easy to do. If people want to know more about God then he must get closer to him. One way that can be done to know about the presence of God is by understanding all creation of God. In a *Hadith*, Prophet Muhammad explained:

تَفَكَّرُوا فِي خَلْقِ اللَّهِ وَلَا تَفَكَّرُوا فِي ذَاتِ اللَّهِ (رواه أحمد و الطبراني)

“Think about God’s creation, and do not think about the Essence of God.”

(Narrated by Ahmad and Thabrani)

This *Hadith* explains the prohibition to think about the form of God. The point is that if we want to know God more closely, we do not need to think much about how the shape of God is and where God lived. As creatures of God we only need to look at what God has created. By seeing and understanding it, we can feel that God's pleasure and affection are very large. From this point, we can understand that God is Almighty and a Supreme Being.

Looking for God can be done in various ways. Many stories from the past can help us understand and learn about how people in the past tried to find God. The story from Prophet Ibrahim that stated in Quran (*Al-An'am* 76-79):

فَلَمَّا جَنَّ عَلَيْهِ اللَّيْلُ رَأَىٰ كَوْكَبًا ۖ قَالَ هَٰذَا رَبِّي ۖ فَلَمَّا أَفَلَ قَالَ لَا أُحِبُّ الْآفِلِينَ ﴿٧٦﴾
 فَلَمَّا رَأَىٰ الْقَمَرَ بَازِعًا قَالَ هَٰذَا رَبِّي ۖ فَلَمَّا أَفَلَ قَالَ لَئِن لَّمْ يَهْدِنِي رَبِّي لَأَكُونَنَّ مِنَ
 الْقَوْمِ الضَّالِّينَ ﴿٧٧﴾ فَلَمَّا رَأَىٰ الشَّمْسَ بَازِعَةً قَالَ هَٰذَا رَبِّي هَٰذَا أَكْبَرُ ۖ فَلَمَّا أَفَلَتْ قَالَ
 يٰقَوْمِ إِنِّي بَرِيءٌ مِّمَّا تُشْرِكُونَ ﴿٧٨﴾ إِنِّي وَجَّهْتُ وَجْهِيَ لِلَّذِي فَطَرَ السَّمَوَاتِ
 وَالْأَرْضَ حَنِيفًا ۖ وَمَا أَنَا مِنَ الْمُشْرِكِينَ ﴿٧٩﴾

"When the night was dark, he saw a star (then) he said: "This is my Lord", but when it set he said: "I do not like the sinking." Then when he saw the moon rising he said: "This is my Lord!" but after a month it went down, he said: "Verily if my Lord does not guide me, I surely Includes a heretic. Then when he saw the sun rising, he said: "This is my Lord, this is bigger." And when the sun goes down, he said: "O my people, I see myself innocent of what you associate. Behold I have set before myself to the Lord that created the heavens

and the earth, to tend to the true religion, and I'm not including those who associating god.”

The verses above explain that prophet Ibrahim in the past also tried to look for God. From that story also, looking for God activity may be performed.

B. Review of Related Study

To sharpen the reason of this thesis, it needs some other points of view from already existed thesis, journal, and papers. With the method of comparing with the previous analysis, this thesis analysis will bring newer concept and different perspective from the previous ones.

The first relevant study about *Life of Pi* is uttered by Maharani Siami in 2010, from State University of Surabaya. The title she wrote in her thesis of literature is *Pi's Maturity in Yann Martel's Life of Pi*. This thesis discusses about the process of maturity experienced by Pi. The attributes that show his maturity are Pi's age as his physical maturity. His emotional maturity has a widely extended sense of self, has a capacity of warm social interactions, demonstrates emotional security and self acceptance, problem-centeredness and the development of problem solving skills, self objectification, a unifying philosophy of life, active, deep and strong interest, awareness and control self.

This thesis, by Maharani Siami, has a brief explanation about theory of adaptation. The theory is divided in three parts, theory of maturity, theory about the factors that contribute maturity, theory about the effect of maturity in one's life. Otherwise, the technique of her thesis is using the library research. The

technique is doing the reading and knowing of many related guide books of adaptation theory and maturity.

The last relevant study of this chapter is written by Muhammad Fahrizal Nasrullah Rachimin 2013, from State University of Surabaya. The title is *The Symbolism of Characters of Yann Martel's Life of Pi*. This thesis talks about symbolism which is scattered all around the story of the main characters. Then, those scattered symbolism does symbolize something that is still contained in the story. This fact, lead the way to the one and only research question that becomes the main subject of this thesis from Muhammad Fahrizal Nasrullah Rachim, how is the relationship of the characters in Yann Martel's *Life of Pi*?

This thesis, by Muhammad Fahrizal Nasrullah Rachim, has a brief explanation about theory of characters and symbolism, but the one that is important is symbolism. The last mentioned is to solve the mystery behind the characters that is needed to be analyzed deeply. And the signs show the symbols: Zebra is the Sailor, Orangutan is Pi's mother, Hyena is the Cook, and Richard Parker is Pi Patel in this analysis. These characters are the symbolization of one another, so that give the boundary between the animal characters to the human characters.

In this research focused on the process of finding God in analyzing Yann Martel's novel *Life of Pi* entitled *Pi's Looking for God in Yann Martel's Life of Pi: an Islamic Perspective*. This analysis includes of Pi's life and Pi's effort to endure his problem in looking for God in Yann Martel's novel. The theory used in this thesis is characterization and psychoanalysis. The superiority from this

analysis is to understand more about Pi's life and Pi's personality in looking for God, so the researcher wants to know whether Pi's character influence his personality in enduring his problem in looking for God by seeing the *id*, *ego*, and *superego*. This analysis also explains more about the Islamic perspective about Pi's journey in looking for God by giving the history of Prophet Ibrahim's experience in looking for God.