

CHAPTER II

REVIEW OF LITERATURE

2.1 Theoretical Framework

This research uses and applies some theories to analyze the novel. The main theory is psychoanalysis by Sigmund Freud which the focus is on human unconsciousness and the model of human psyche of Id, ego, and superego. Furthermore writer also uses new criticism to analyze character and characterization, especially to analyze main character.

2.1.1 New Criticism Theory

New criticism is not related with context, such as historical, biographical, intellectual and so forth; it is related solely with the text in itself with its language and organization; it is not looking for a text's meaning, but how it speaks itself (Selden, Widdowson, and Brooker 19). It means that new criticism does not focus on the context of the author or what external factor that influenced a literary work. It only focuses on the text itself, it does not need other factor to analyze a literary work because the text is the most importance object. The text cannot be seen through the author's intention or reader's personal opinion.

As Gillespie stated that new criticism emphasizes explication, or "close reading" of "the work itself". In close reading, one examines a piece of literature closely, seeking to understand its structure, looking patterns that shape the work

and connect its parts to the whole, and searching for uses of language that contribute to the effect (172).

According to Rene Wellek and Austin Warren in *Theory of Literature*, the natural and sensible starting point for studying a literary work is based on the interpretation and analysis of the work itself (139). Therefore, the most important thing to begin the analysis is to go to directly toward the work.

New criticism discusses about the relationships between text ideas and its form. Therefore, new criticism could be the first step to begin study a literary works, because it emphasizes the work as an independent creation, a self-sustained unit, something to be studied in itself, not as part of some larger context, such as the author's life or a historical period (Tyson 137).

Tyson also said that new criticism related with close reading, careful analysis of the text with paying attention to its structure, syntax, figure of speech and so on. For the only way we can know if a given author's intention or a given reader's interpretation actually represents the text's meaning is to carefully examine, or "closely read," all the evidence provided by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, character, characterization, plot, and so forth, which, because they form, or shape, the literary work are called its formal elements (137).

Based on the explanation above, in order to answer the statement of the problem, the writer would like to apply new criticism theory which concerns in the character and characterization.

2.1.1.1 Character

Character in literature could be called as the manifestation of human that described the idea through speech and behavior. It is representing human being completely with its interaction between its environment through dialogue, action, and even commentary that is captured by the author (Robert and Jacob 143). Literature makes these interactions interesting by portraying characters who are worth caring about, rooting for, and even loving, although there are also characters at whom you may laugh or whom you may dislike or even hate.

Moreover, Kennedy defines character as imagery person who put in a story (74). Therefore, character is the actors of a story that play the plot and make the story come alive; the function of character itself is not too simple. Moreover Robert argues that character in literature is an extended verbal representation of a human being, the inner self that determines thought, speech, and behaviour (65). So through dialogue, action, commentary, and suggest of the details of character's traits, will make conclusion about the character's strenght and qualities.

Furthermore, Robert states that there are two kinds of literary character, round and flat characters (65). Round character can be called dynamic character; round characters are both individual and unpredictable, they are central to literature, for they are the main point of conflict and interest. They are the representation of real human because they grow and develop as they win or lose their struggles (66). Round character keeps developing along the story. It often changes and describes by the author with many details (Kennedy and Gioia 75). It usually becomes one of the major characters in a story that served some

experiences which is changing of some sort that has many realistic behaviors which commonly developed well (Robert and Jacob 145). Round character commonly comes from the major character that becomes the center of attention of the reader. Round character keeps developing, while flat character prefers to be static.

Flat character has only one behavior or trait along the story (Kennedy and Gioia 75). Flat character could not be distinguished with other character in a certain group. However, it is not a person but it is representative. It usually comes from minor character although not all of them are flat. They could be the parents or even the brother or sister (Robert and Jacobs 145). Flat character is totally different from round character. Flat character is coming from minor one. Flat character does not grow no matter what happens. Flat characters are not individual, but rather useful, and usually minor characters are not change until the end because they are not dynamic, in other word they are static (66). Moreover flat characters are refer to as static characters because they do not change in the course of the story.

Besides that, characterization can be classified into two, they are; protagonist is the main character, who is not necessarily a hero or a heroine and antagonist is the opponent. The antagonist may be society, nature, a person, or an aspect of the protagonist (Rendra 25). In the novel, conflict occurs among the characters. They are internal conflict that appear from inside of the main character that influenced the characteristic of the main character in the novel and external appear among the main character and other character or even with the

character in the story, it makes clearer about the position of the characters in the story and also characterization makes the story more interesting (47).

Another statement, Griffith states that there are two broad categories of character development: simple and complex (33). He also divides the way author reveals the character in two, which are direct method and indirect method.

Through direct method, the author aims to show the reader how character is like through speech and thought stated in the novel. When the author wants to describe the character indirectly, he or she uses appearances, such as dress, looks and so on.

Character is stated and portrayed by the author through some ways such as from telling and showing the characterization of character itself. According to Richard Gill, he mentions several ways about how to tell and to show what a character's life is like. He divides into eight categories in the analysis of a character, they are: (1) How character speaks, (2) How character thinks, (3) The appearance of character, (4) How character gets dressed, (5) The social standing of the character, (6) The name of character, (7) The company of character, (8) What the character does (135 – 144).

From those ways above that in the process of describing character, the author pours his or her feeling through expressions. The reader can judge the character made by the author whether they are good or bad and it can be recognized by the characters' minds and actions stated in the novel.

2.1.2 Psychoanalysis

Psychoanalytic criticism is a form of literary criticism which uses some techniques of psychoanalysis in the interpretation of literature. Psychoanalysis itself is a form of therapy which aims to cure mental disorders by investigating the interaction of conscious and unconscious elements in the mind (Barry 96 - 97). Psychoanalysis theory is introduced by Sigmund Freud. He is able to map human unconscious' mind. He believes that unconsciousness is determines factor of human behavior (qtd in Semion 55).

In Sigmund Freud theory of psychoanalysis, he talks about the personality dynamic. Firstly, it is important to show the theory of id,ego, and superego because they are the main doers of personality dynamic.

The personality is the dynamic organization within the individual of those psychophysical systems that determine his characteristics behavior and thought (Allport 28). Every person's personality is divided in three agencies, they are they id, ego, and superego. The id, ego and superego are not persons, places or physical things, they are the names given to certain motivational forces these agencies has its own highly specific role in maintaining normal personality functioning (Hall 22). In other words, every person has three parts in his/her own personalities which each of them has a special function in order to preserve the health personality.

In *Theories of Personality* by Duane Schultz and Sydney Schultz, Sigmund Freud states that the id corresponds to Freud's earlier notion of the unconscious although the ego and superego have unconscious aspects as well. The

id operates in accordance with what Freud called the pleasure principle; through its concern with tension reduction, the id functions to increase pleasure and avoid pain. The id strives for immediate satisfaction of its needs and does not tolerate delay or postponement of satisfaction for any reason. It knows only instant gratification; it drives us to want what we want when we want it, without regard for what anyone else wants (qtd in Schultz & Schultz 46).

The id is a selfish, pleasure-seeking structure, primitive, amoral, insistent, and rash. The only ways the id can attempt to satisfy its needs are through reflex action and wish-fulfilling hallucinatory or fantasy experience, which Freud labeled primary process thought (Schultz & Schultz 54). The id is related to the pleasure principle which always attempts to find the pleasure and hinder the unpleasant things (Minedrop 21). The id will always seek for desire of all kind, such as power, sex, and amusement or for food, without consequences (Tyson 25). It is devoted to bring pleasure so that the mind will never feel unpleasant things.

Furthermore, the object that used by id to hinder the unpleasant things are not real or just an imagination and unrealistic. It will not be able to decrease the unpleasant things in real. Thus, the individual needs other system which can help to decrease the unpleasant thing in real. This system is called ego (Koeswara 33).

The ego is the rational master of the personality. Its purpose is not to prevent the intuition of the id but to help the id obtain the tension reduction it craves. Because it is aware of reality, the ego decides when and how the id instincts can best be satisfied. It determines appropriate and socially acceptable times, places, and objects that will satisfy the id impulses. The ego does not

prevent id satisfaction. Rather, it tries to postpone, delay, or redirect it in terms of the demands of reality. It perceives and manipulates the environment in a practical and realistic manner and so is said to operate in accordance with the reality principle. The reality principle stands in opposition to the pleasure principle, by which the id operates (Schultz & Schultz 55).

The ego is a modification of the id that emerges as a result of the direct influence of the external world. It is the executive of the personality in the sense that it regulates libidinal drive energies so that satisfaction accords with the demands of reality (Lapsey 1). It is located between conscious and unconscious mind which functions as the mediator which reconciles the demand of pulsi and the prohibition of superego (Minedrop 21). It is the center of reason, reality-testing, and commonsense. It is like the processor that knows what is better or what is worse for an individual.

Ego is the system of personality which acts as the manager who sets the direction for individual to the object's world of reality, and does its function based on the reality principle (Koeswara 33). Ego will direct an individual towards what is the best way to relieve the unpleasant things by doing something that will solve it.

Ego is just like id, both do not have morality because both do not know good and bad (Minedrop 22). Ego and id only have the ability to conduct what is the best for an individual, but not the moral of what is right or wrong. Thus, they need superego to decide what is good and what is bad. The id and the ego do not represent Freud's complete picture of human nature. There is a third set of

forces—a powerful and largely unconscious set of dictates or beliefs that we acquire in childhood: our ideas of right and wrong. In everyday language we call this internal morality a conscience. Freud called it the superego.

The superego is unbending, even cruel, in its quest for moral perfection. In terms of intensity, irrationality, and insistence on obedience, it is not unlike the id. Its purpose is not only to postpone the pleasure-seeking demands of the id, as the ego does, but also to inhibit them completely, particularly those demands concerned with sex and aggression. The superego strives neither for pleasure (as does the id) nor for attainment of realistic goals (as does the ego). It strives solely for moral perfection (Schultz&Schultz 56).

The superego is a further differentiation within the ego which represents its 'ideal'. Whereas the id operates in pursuit of pleasure, and whereas the ego is governed by the reality principle, the superego bids the psychic apparatus to pursue idealistic goals and perfection. It is the source of censorship and conscience (Lapsey 1). It is the system of personality which contain of values and rules which is evaluative (Koeswara 34). Superego is set up partly in conscious mind and another in unconscious mind whose function is to control and block the pleasure or satisfying of the complete pulsi which is the result of education and identification on parents (Minedrop 21). It can be said that superego is like the rule that overture morality which governs individual behavior.

Superego role is as a controller of the drives and desires from the pure instinct of id so that the impulse can be redirected to be accepted by people. It also direct ego so that it is properly accepted by the moral than reality. If the activity of

superego in the individual is in contradiction or in conflict with ego, it clarifies self-individual in the emotions like feeling guilty and regret. A certain attitude of the individual like self-observing, self-correcting, or criticizing also comes from superego (Koeswara 35).

Feeling guilty happens if ego intends to go against the moral norms of superego. The tension between the harsh superego and the ego that is subjected to it is called the sense of guilt; it expresses itself as a need for punishment (Freud, 70). A person feels guilty when he has done something which he knows to be bad (71).

From the explanation above, the writer will analyze *Muallaf* written by John Michaelson by using two theories above. The first theory is using new criticism to analyze the characterization of the main character. The second theory is using psychoanalysis to analyze the id, ego, and superego of the main character. The writer analyzes the characterization of the main character because it has relation with the id, ego, and superego which has effect to the main characters' personality which is expected to contribute to shape him as *Muallaf*.

The id can be seen from the main character who became a dissident, an addict, and a heavy drunkard because he has experiences such as disappointment, betrayal, and inequity in his life. The ego can be seen from the main character that all of bad deeds which he did are improperly and harming himself but in other side, he wants to fulfill his curiosity of new thing that he never do before and all of bad deeds which he did as his escapement. The last, superego can be seen from the main character that he regretted of his bad deeds and he began to repair

Similar to the previous studies above, the writer also chooses Sigmund Freud's theory. Both of them analyzes about psychology of the main characters. But, the differences between this study and the two previous studies is that the first study, she analyzes about the motif of John Bristow to killing his brother and sister. The second study, he analyzes about the facts lying with the hallucination of Oedipus complex as it is presented in *Sons and Lovers*. His analysis also tends to judge the universality of Freud's claim particularly sexual theory with the help of modern biological experiments and the result of relevant laboratory tests, conducted by eminent psychologists and psychiatrists. Whereas, this study analyzes about the effects to John's personality after he becomes *Muallaf* using psychoanalysis.