

CHAPTER II

LITERATURE OF REVIEW

1.1 Theoretical Framework

The writer uses defense mechanism theory to analyze this novel, the theory of defense mechanism itself is created by Sigmund Freud, which concern with the action of person may do both in conscious state and unconscious state to explain the way the main character perform their defense mechanism.

2.2 Psychoanalysis

The history of modern psychoanalysis begins with the work of Sigmund Freud (1856–1939), and Freud is also the starting point of the application of the psychoanalytical methodology to literary texts. Freud's concepts have, in a more or less trivialized form, become part of general knowledge; hence, this is not the place to give an outline of psychoanalysis in general. According to Freud, humans begin their lives without any idea of their subjectivity; for an infant, there are no clear boundaries between "I" and "not-I." In particular, it lives in a symbiotic relationship with its mother at this early stage of its life. As soon as it becomes aware that it and the mother are two different persons, it directs its desire

toward her. But the place of the mother's lover is already taken, by its father, who threatens the child with (imaginary) castration (Schmitz 207).

Psychoanalysts claimed that the traumatic experience of such an abuse is so unbearable for humans that it is regularly repressed into the unconscious and can only be recovered through the medium of psychoanalysis; they claimed that we have to acknowledge that as hocking proportion of the population experienced such abuse when they were children. Their opponents pointed out that this hypothesis quickly became a system of self-fulfilling prophecies: if the analyst succeeds in recovering such memories, he has proven the abuse; if the memories can not be recovered, the mechanisms of repression are just too strong, which again proves that an immense and in tolerable form of abuse has occurred (Schmitz 208).

This research, the writer choose psychoanalysis theory to analyzing Holly Kenndey's character and his defense mechanism acts. Wellek and Waren states that we may mean the pyschological research of the researcher, as type and as individual, or the research of the creative process, or the research of the psychological types and laws presented within works of literature, or finally, the effect of literature upon its reader (81).

2.3 Defense Mechanisms

Defense mechanism is a particular crisis in self perception may arise when an internal or external event occur that clearly violates the preferred view of self. In such cases, it is necessary for the self to have some mechanism or process to defend itself against the threatening implications of this event. Freud proposed a set of defense mechanism, in a body of work that has long been influential. His work focused on how the ego defended itself against internal events, specifically impulses that were regarded by the ego as unacceptable. He emphasized sexual or aggressive desire that would violate the ego's internalized standards, such as if those desire were directed toward one's parents. The efforts by the self to avoid recognizing its own sexual and aggressive desires were systematically important in shaping personality (Freud 1936).

Defense mechanism can be a unconscious and conscious mental process such as repression that makes possible compromise solutions to personal problems or conflicts. The compromise generally involves hiding the problem inside and it drives threatening feeling and provokes anxiety. The major defense mechanisms are repression, the process by which unacceptable desire or impulses are barred from consciousness; reaction formation, a mental or emotional response that represents the opposite of what one really feels; projection, the attribution of one's own ideas feelings or attitudes, especially blame, guilty or sense of responsibility to others; regression, regression, reversion to an earlier mental or behavioral level;

but cannot express his anger to his boss for fear of being fired. He instead comes home and kicks the dog or wife. Naturally, this is a pretty ineffective defense mechanism, because while the anger finds a route for expression, it is misapplication to other harmless people or object will cause additional problems for most people (Grohol 4).

2.3.3 Repression

Repression is the unconscious blocking of unacceptable thoughts, feelings and impulses. The key to repression is that people do it unconsciously, so they often have very little control over it. “Repressed memories” are memories that have been unconsciously blocked from access or view (Grohol 3).

2.3.4 Projection

Projection is the misattribution of a person’s undesired thoughts, feelings or impulses onto another person who does not have those thoughts, feelings or impulses. Projection is used especially when the thoughts are considered unacceptable for the person to express, or they feel completely ill at ease with having them. For example, a spouse may be angry at their significant other for not listening, when in fact it is the angry spouse who does not listen. Projection is often the result of a lack of insight and acknowledgement of one’s own motivations and feelings (Grohol 3).

2.3.5 Regression

Regression is the reversion to an earlier stage of development in the face of unacceptable thoughts or impulses. For example an adolescent who is overwhelmed with fear, anger and growing sexual impulses might become clingy and start exhibiting earlier childhood behaviors he has long since overcome, such as bedwetting. An adult may regress when under a great deal of stress, refusing to leave their bed and engage in normal, everyday activities (Grohol 2).

2.3.6 Intellectualization

Intellectualization is the overemphasis on thinking when confronted with unacceptable impulse, situation or behavior without employing any emotions to help mediate and place the thoughts into an emotional, human context. Rather than deal with the painful associated emotions, a person might employ intellectualization to distance themselves from the impulse, event or behavior. For instance, a person who has just been given a terminal medical diagnosis, instead of expressing their sadness and grief, focuses instead on the details of all possible fruitless medical procedures (Grohol 3).

2.3.7 Reaction Formation

Reaction formation is the converting of unwanted or dangerous thoughts, feelings or impulses into their opposites. For instance, a woman who is very angry with her boss and would like to quit her job may instead be overly kind and generous toward her boss and express a desire to keep working there forever. She is incapable of expressing the negative emotions of anger and unhappiness with her job, and instead becomes overly kind to publicly demonstrate her lack of anger and unhappiness (Grohol 2).

2.3.8 Rationalization

Rationalization is putting something into a different light or offering a different explanation for one's perception or behaviors in the face of changing reality. For instance, a woman who starts dating a man she really, really likes and thinks the world of is suddenly dumped by the man for no reason. She reframes the situation in her mind with, "I suspected he was a loser all along." (Grohol 3).

2.3.9 Sublimation

Sublimation is simply the channeling of unacceptable impulses, thoughts and emotions into more acceptable ones. For instance, when a person has sexual

impulses they would like not to act upon, they may instead focus on rigorous exercise. Refocusing such unacceptable or harmful impulses into productive use helps a person channel energy that otherwise would be lost or used in a manner that might cause the person more anxiety (Grohol 4).

Sublimation also can be done with humor or fantasy. Humor, when used as a defense mechanism, is the channeling of unacceptable impulses or thoughts into a light-hearted story or joke. Humor reduce the intensity of a situation and places a cushion of laughter between the person and the impulses. Fantasy, when used as a defense mechanism, is the channeling of unacceptable or unattainable desires into imagination. For example, imagining one's ultimate career goals can be helpful when one experiences temporary setbacks in academic achievement. Both can help the person look at situation in a different way or focus on aspects of the situation not previously explored (Grohol 4).

2.4 New Criticism

New critics introduced to American and called "close reading," has been a standard method of high school and college instruction in literary studies for the past several decades. So in this sense, New Criticism is still a real presence among us and probably will remain so for some time to come (Tyson 135).

At that time, it was common practice to interpret a literary text by studying the author's life and times to determine authorial intention, that is, the meaning

the author intended the text to have (136). The life and times of the author and the spirit of the age in which he or she lived are certainly of interest to the literary historian, New Critics argued, but they do not provide the literary critic with information that can be used to analyze the text itself (136).

This study uses new criticism as the supporting theory to analyze the novel as the Tyson said; new criticism is the main tools in analyzing to reveal the true meaning of a text based on the text itself. It means new criticism is focussed in the story based on the text only in the novel does not need author's background.

Although the author's intention or the reader's response is sometimes mentioned in New Critical readings of literary texts, neither one is the focus of analysis. 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 (Tyson 137).

New criticism use all the evidence provided by the language of the text itself : its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so forth, which, because they form, or shape, the literary work are called its *formal elements* (Tyson 137).

2.4.1 Character

In the literary works sometime the main character drawn likes animal or person and they have nature or personality like human. According to Holman (81), character is a complicated term that includes the idea of the moral constitution of the human personality the presence of moral uprightness, and simpler of the presence of creatures in art that seem to be human beings of sort or another. In

this point, it can be concluded that Holman underlined that characters in a certain literary work may not in a form of human, it can be creature, a thing or everything but it always represent the human personality and has moral beings. Still in line with Holman opinion, he says that character is a person that is displayed in a story, which is interpreted by the readers it has moral quality and a certain tendencies that represented by his/her speech and action (20).

In other opinion by Kennedy, he said in the main characters of a story, human personalities that become familiar to us. If the story seems "true to life," we generally find that its characters act in a reasonably consistent manner and that the author has provided them with motivation: sufficient reason to behave as they do. Should a character behave in a sudden and unexpected way, seeming to deny what we have been told about his or her nature or personality (73).

And the characters may seem flat or round, depending on whether a writer sketches or sculpts them. A flat, character has only one outstanding trait or feature, or at most a few distinguishing marks (74). The flat characters giving each a single odd physical feature or mannerism—a nervous twitch, a piercing gaze, an obsessive fondness for oysters. Round characters, however, present us with more facets—that is, their authors portray them in greater depth and in more generous detail. Such a round character may appear to us only as he appears to the other characters in the story. If their views of him differ, we will see him from more than one side (74).

2.4.2 Characterization

According to Peterson, characters are the “ people “ in texts, and characterization is the author’s presentation and development of characters. There are two kind of character. The first, is direct characterization usually consists of the narrator telling the reader about the names or other overt commentary. The narrator or the author passing direct judgement on or even analyzing a character, or having other character in the story give the reader information about the one being characterized. In other words, tells the reader about the character (1).

The second, is indirect characterization involves the author letting the character reveal himself by what he says does or thinks within the story. It often involves the use of external details, such as dress, mannerism, movements, speech and speech pattern, appearances, and so forth. In other instances, indirect characterization uses more internal details such as conveying the thoughts and feelings of a character; this is common in first person stories. Such works often rely on diction, or the choice language and employ the voice or expressive style of the character if not dialogue in developing characterization (1).

2.5 Review of Related Research

PS, I Love You novel is one of the most famous examples of romance literature. Romance Literature focuses on romantic spirit

, sentiment, emotion, desire, romantic character or quality, romantic affair or experience; love affair.

There are two related studies which have been done previously. The first research was conducted by an State Islamic University of Sunan Ampel Surabaya, Adam Satya Wicaksono in 2015 about Defense Mechanism in Bram Stoker's Novel Dracula. The writer in this research used Defense Mechanism theory as the main theory to find out the Defense Mechanism related with psychological aspects of Jonathan Harker as the main character that got bad experience psychological problems in his life because of the terrors from Dracula.

The second research was conducted by an State Islamic University of Sunan Ampel Surabaya, Noerliz Isnaini in 2016 about Defense Mechanism in Stephen King's Rita Hayworth and The Shawshank Redemption. The writer in her research used Psychoanalysis theory about Defense Mechanism to describe character of Andy Dufresne, who has thrown in a prison named Shawshank for a crime he did not commit. While his friend, Red was the only person in prison who has truthful enough to admit that he was innocent. In prison, they were placed at the mercy of "honest" wardens and guards who were totally corrupt and made money on scams that should put them inside the walls with the prisoners that are exploited and brutalized. By understanding Wicaksono's and Isnaini's thesis, it is very helpful for me as the writer of this research to finish this thesis.