

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Theoretical Framework

Theory is very important for analyzing a literary work. This chapter consists of supporting theory applied in this study. Since this study is intended to analyze the motivation of character, the theory of character is used and the element of characterization is examined, because Darby is one of characters exactly the main character in this novel. The analysis description is based on the main character, particularly her speech and action in the novel. Before going to explain about character and characterization theory, the new criticism theory is used first, because character and characterization are parts of new criticism. While to analyze Darby's motivation the writer chooses to use psychoanalysis theory by Sigmund Freud, those are; id, ego and Superego.

2.1.1 New Criticism

There are some names of New Criticism they are; practical criticism, close reading, text explication or most called formalism. Regardless of the name, all these approaches involve the careful analysis of a literary text's craft. Ignoring any cultural or historical context, any biographical background on an author, any political or philosophical implications, and any moral or psychological dynamics, the formalist is more interested in

simply taking a text apart to see how it works as an electronics work might take a radio apart to see how the radio's components operate together without any particular interest in the music or news broadcast (Gillespie 175). In literature, the focus of this detailed examination is to consider the way the components of language, a text's formal language, give form and meaning to the completed literary text.

The formalist strategy for answering that question is a careful scanning of the text, a detailed analysis of ten called close reading. In close reading, one examines a piece of literature closely, seeking to understand its structure, looking for patterns that shape the work and connect its parts to the whole, and searching for uses of language that contribute to the effect (172). Formalists, or new critics, are particularly keen on isolating parts of a text for an intensive look under the assumption that any small passage can be a microcosm that contains or signals the meaning of the whole. They tend to pick a few sections of a poem or story, assess the writer's moves, and then try to relate those sections and to the whole work to determine what principle or theme tied them together. They look at individual word, puzzling out meanings and word histories, considering allusions to other literature, and trying to discern patterns and relationships. They consider text's form, whether it's a tightly structured rhyming sonnet or an unstructured work of free verse, a chronological realistic novel or a complex modernist fiction that jumps around in time. They look at specific literary devices such as; paradox, irony, ambiguity,

and tension, look at figurative language such as; images, symbols, metaphors, and language structures such as; syntax, diction, rhyme and rhythm. The way all these formal elements work together are considered to constitute a text's meaning. (176)

New critics or formalist tend to believe that a best interpretation of each text can be discovered or there is generally a single right way to interpret each text. But this reading must reflect the text and be supported with evidence from the text and only the text (173). They insistence on textual support is helpful reinforcement for good writing habits, and requires that interpretations be validated with specific examples from the text. So, new criticism or formalism are theory to analyze all the rich devices that writers employ. New criticism or formalism are encourage the reader to be more careful and thoughtful because craft and content of literary work are not easily separable. For example reading a novel, it must be careful and thoughtful to understand the meaning and the content of the novel, such understanding intrinsic elements of the novel. Correlating with that, this study takes one of intrinsic elements of novel that are character and characterization.

2.1.2 Character

Character is the one of important element of literature. In other words, the best way in studying the fiction is through the character. It is because the character is foundation of good fiction.

Character in literature generally and in fiction especially, is an extended verbal presentation of human being, the inner self that determines thought, speech, and behavior. Through dialogue, action, and commentary, author captures some of the interaction of character and circumstance. In the fiction, the interactions, the action, speeches, and observations are all arranged to give details the readers need for conclusion about character (Robert and Jacobs, 134-135).

A character then is the representation of human being of real world with inner self (Robert and Jacobs, 143). It means that character in literary work is visible image of human which has good or bad nature. As in human being life, character in fiction also has character trait, for instance: Character may be aggressive or fear full, confident, or self-doubting, adventurous or timid, careful and so on. Thus the characters in story almost true life. Therefore, a successful author re-creates the actual life throughout that particular character itself which is able to make the reader to see a presentation of real life (Robert and Jacobs, 135).

So, a story cannot exist without character, an author success in presenting his idea often depends on his ability to create characters that are both interesting and functional (Hurtik and Yarbe, 37). The ability of the author to create different characters will make the story more “live” and interesting. The good and bad characters, the hero and devil, the stupid and smart reflect the real life. Although the source of the idea to make a story not always the reality but also imagination too.

In some studies, the character is used as the object of the analysis. It gives the evidence that a character is part that interesting to do analyzing. Most of characters that are used in a study are the main character. Burhan Nurgiyantoro said that the characters of one story more interesting than discussing on other elements (164). The character is the actor of the story. The characters are the people that are appeared in a narrative or dramatic work, and they are interpreted by the reader to have certain moral qualities and also have the specific preference that is expressed by the utterance and also that is carried out by the act (165). It can be simply said that character are people who are included in the story and then the character like the people in the real world that are character act, speak, think, also face some problems, etc. Beside that the character can be characterized as good, bad, kind, generous and any other types of human quality. In reading a novel, usually we can find some characters that present inside. But, each the characters have the different role. Main character is a figure which have important part and usually appear a lot in a story, so it dominate most of the story. Then peripheral character is a figure which has unimportant part and appears in several times (Nurgiyantoro, 176). The main character always related to another characters in a story, it is determine the plot development in whole. Nurgiyantoro said, the main character always present as performer or subject that have incident or conflict, the main character is an important part that influences the plot development (177). So, this study focuses on

the main character as the object of the analysis, the main character named Darby Alexandra McCormick.

2.1.3 Characterization

Characterization is clear image about someone that appears in a story (Nurgiyantoro, 165). Characterization is a representation of persons in narrative and dramatic works. The term "characterization" have more meaning than "character", the meaning of characterization is including who is the character, how the nature, how the placement and the depiction in a story so clearly can give image to the reader. Characterization also suggests in a technique realization and the development of character in a story (166). Characterization is part, element that has relation with other elements to make totality in a story. It is the important element in fiction and has big role in determine totality and value of art in fiction (172).

Furthermore, according to Henry E. Jacobs and Edgar V. Roberts, in *An Understanding to Reading and Writing of Literature*, character in literature generally is an extended verbal presentation of human being, the inner self that determines thought, speech, and behavior. Through dialogue, action and commentary, authors capture some of the interaction of the character and circumstances (143). According to them, there are also four fundamentals methods of characterization, it means how characterization is conducted; the first is explicit presentation (description

of character by the author). The second is the representation of the character in action of speech (without explicit comment by the author). The third is what other characters said about the character. The last is the thought of the character (Jacobs and Roberts, 145).

Characterization also plays important role in defining the habit of the character and enable the reader to dwell with the story.

Characterization also helps the reader to comprehend the character of the person in the text. Characterization can be divided in two parts, complex or round character and simple or flat character. Round character means that he or she has a complex character. His character seems changing periodically. It can be said that the character unpredictable (Nurgiyantoro, 183). While flat character means that he or she has predictable character and his or her character is not changing as the time being (Nurgiyantoro 181). The flat character can do anything action, but all of the action will back to the true characterization which has formulated. So, easily the reader can understand the characterization and actions of flar character (182).

Commonly in characterizing the characters, there are two ways that an author usually used. 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 only tell the characters but also showing them to the readers

through how the character looks, what the character does, what the character says, what the character think, and how the character affects other characters (Baldick 37). From the five things the reader can understand and get a clear description of the character's personality. Then many characterizations that can be found in the literary work, for example; kind, helpful, bad, honest, lie, coward, brave and so on. These characterizations can strengthen a character in literary work. So the reader can determine some characters in literary work that they reads. So, in this study determining of characterization is needed to explaining or describing image of the main character.

2.1.4 Psychoanalysis

Because of this study is analyzing about characterization in literary work, so this study use psychoanalysis theory. The writer chooses this theory because this theory contains ideas which are related to the conscious and unconscious of mind that influence the development of the character's defense mechanism. The theory of psychoanalysis was introduced by famous Austrian-physician Sigmund Freud. According to Freud, psychoanalysis is a term that he used to describe a specific method of investigating the mental processes (Freud, 15). Psychoanalysis divides human's mind into two categories which are: the conscious mind include everything that we aware of. This is the aspect of our mental processing that we can think rationally. Then the unconscious mind include a

reservoir of feelings, thought, urges, and memories that outside of our conscious awareness.

In this study the writer uses psychoanalysis theory, which is a system of psychology originated by physician Sigmund Freud in 1890s. Psychoanalysis is not only a theory of human mind, but a practice for curing those who are considered mentally ill or disturbed. Such cures, for Freud, are not achieved just by explaining to the patient what is wrong: with him, revealing to him unconscious motivation (Eagleton, 109). From this point of view, the writer sees the significance of psychoanalysis theory to discuss a literary work.

In the development of literature such novel, the concepts of psychoanalysis also have huge impact. Many novels, such as *Romeo and Juliet*, *Confessions of Shopaholic*, and *Perfume* are used as the object of psychology's researches. In some studies, psychological problem of the main character is used to analyze, such as id, ego and superego, defense mechanism, anxieties, and split personalities problem as the main problem in the novel. With this, artists guide the reader attention into the psychological development of the character in the novel.

Study about the history of psychoanalysis theory, we can learn that Freud develop his theory from hearing his patient's dreams and fantasy. While nowadays we can also read a lot of novels are adding psychology problems in their plot and theme. So we can say that novel and psychoanalysis are connected each other. Considering the explanations, it

principle of life is called *pleasure principle*. The aim of it is to rid the person tension or to reduce the amount of tension to a low level and to keep it as constant as possible. Tension is experienced as pain or discomfort, while relief from tension is experienced as pleasure or satisfaction. The aim of pleasure principle is to avoid pain and finding pleasure (Hall 22). The id is the unrealistic one which has a deep relationship with pleasure principle by satisfying human's basic desire. *Id* is the source of people's sexuality and aggressiveness. Selfish, sexual, destructive and barbaric emotions are stored in id (Heller 90). So, Id is governed by the *pleasure principle*, with an overriding goal maximizing pleasure and eliminating tensions and conflicts associated with achieving pleasure.

The characterizing way of processing information or thinking by id is referred to by Freud as *primary process*. The primary process is primarily emotional, irrational, illogical "and filled with fantasies and preoccupations of sex, aggression, selfishness and envy" (Barlow and Durand 25). This dark and inaccessible part of personality functionally belongs to the unconscious mind. All of the people certain have the primary process in their self. Usually appear unconsciously.

The id is the primary source of psychic energy and the seat of the instinct. The id is not governed by laws of reason or logic,

and it does not possess values, ethics, or morality. It is driven by one consideration only, to obtain satisfaction for instinctual needs in accordance with the pleasure principle. Freud speak that *id* is the true psychic reality. The id does not think. It only wishes or act (Hall 26). The id has relation with the act of the people. The people do something without consider the bad or good result that will be gotten. So, the id of people is controlled by their unconscious.

2.1.5.2 The Ego

The ego is the part of personality that acts as an intermediary between the id and the external world. It operates in accordance with the social realities, social norms, etiquette, rules, and customs (Hall, 41). The function of the ego is to involve in one's decision-making and problem solving processes that are rational and realistic. In other words, the ego works based on realistic and logical principle. And it has to consider the superego as moral standards to decide the next action in satisfying the id.

The ego is partly conscious. It is the only part of mind which has contact with external world and it is capable in decision – making (Heller 91). It is the executive of the personality, controlling and governing the id and the superego and maintaining commerce with the external world in the interest of the total personality. The ego is governed by *reality principle* instead of

pleasure principle that governs the id (Hall 28). The reality principle is served by a process which Freud called the secondary process. It is developed after and overlays the primary process of the id. The secondary process consist of discovering or producing reality by means of a plan of action that has been developed through thought and reason (cognition). The secondary process is nothing more or less than what is ordinarily called problem solving or think (29). In Ego, there is secondary process in the people. The people can do the something with the true thought and it has the strong reason.

All the action that is carried out by the people has the risk separately such as murder. In the law country, kill one person is not allow for all of the people moreover kill more than one people. In this era the people does the murder will be able to get the punishment of the country. So, all of the action that will be carried out by the people must be thought first before they do that.

2.1.5.3 The Superego

The last part of human personality is the superego which resides in both unconsciousness and consciousness. It is a person's moral code that incorporates social standards about what represents right or wrong. It also consists of ego-ideal (what is good) and the

conscience (what is bad and its consequences) (Hall, 46).

Therefore, the function of superego is to help the ego in giving id's demands. The example is a situation of a student in his or her exam test. During the test, his or her teacher leaves the classroom. This student feel tempted to cheat but he may be refrained due to his own morality. If he or she cheats, he or she will feel guilty as the result of his dishonest action.

The superego is the moral or judicial branch of personality. It represents the ideal rather than the real, and it strives for perfection rather than for reality or pleasure. The superego is the person's moral code. The superego is made up to two subsystems, the ego ideal and the conscience. The ego-ideal corresponds to the child's conceptions of what his parents consider to be morally good. Conscience, on the other hand, corresponds to the child's conceptions of what his parents feel is morally bad and these are established through experiences with punishment. If since the child, the people will have a good moral so the character will be brought until whenever. But if the character is influenced by the environment so, the character will be able to change. All of that depend on their experience and their environment also. Ego-ideal and conscience are opposite sides of the same moral coin (Hall 31).

