

CHAPTER 2

LITERATURE REVIEW

A. Theoretical Framework

This chapter centers on discussing some theories which are going to be used as a guide of conducting this study. The analysis focuses on the character in the novel *Wuthering Heights*, so the formalism theory is used to find out how character in the story is characterized. Meanwhile, the psychoanalysis theory also used to analyze the quality of egoism from the character is revealed. Those theories are explained as follows:

1. Psychoanalysis Theory

In literary criticism, a theory is the specific method to interprets, analyzes, and evaluates works of literature (Gillespie 3). One of them is psychological criticism. Psychology is the endlessly fascinating science of human mind and behavior (46). It concerns with human mind and behavior. Shortly, it can conclude that psychology is a knowledge which learns about human's mind concerns with the aspect of behavior. Therefore, psychology has primary aims a giving the better understanding of human being (Alfa 15).

Psychology and literature have a close relationship (Wigayanti 18). Through psychological aspect in literature, it does not just about understand psychological issues of other-whether literary characters or authors or a whole story but also we will find many stories that hidden motivation (Gillespie 44). It

can be rewarding tool enhancing our understanding and appreciation of literature-and of ourselves (46). As what Wellek and Warren states,

By psychology of literature, we may mean the psychological study of writer, as type and as individual, or the study of the creative process, or the study of psychological types and laws present within works of literature, or finally the effects of literature upon its readers (audience psychology) (81).

So, by applying psychological aspect in literary works someone can learns another characters of human being and experience in it.

This study primarily deals with psychological aspect of the characters in *Wuthering Heights*. Psychoanalysis theory is used as the approach to analyze the character in the story. It can be called as a theory of human mind and behavior. According to Barry psychoanalytic criticism is a form of literary criticism which uses some technique of psychoanalysis in the interpretation of literature (96). In the other hand, Louis Tyson states in his book *Critical Theory Today* that the concepts of psychoanalysis have become part of our everyday lives, and therefore psychoanalytic thinking should have the advantage of familiarity (11). The goal of psychoanalysis is to help us resolve our psychological problems, often calls disorders or dysfunctions. The focus is on patterns of behavior that are destructive in some way (12).

The concept will discuss bellow are based on the psychoanalysis principle established by Sigmund Freud (1856-1939). It comes from a crisis of human relationship and human personality, as well as a social convulsion. Freud said that every human has a dynamic psychological or mental energy (qtd in

Wigayanti 19). The psychological energy based on the different psychological function what Freud called as tripartite structure, namely id, ego, and superego. It is also supported by M.H Abrams states that:

This outline of Freud's theory of art in 1920 was elaborated and refined, but not radically altered, by the later developments in his theory of mental structures, dynamics, and processes. Prominent among these developments was Freud's model of the mind as having three functional aspects: the **id** (which incorporates libidinal and other desires), the **superego** (the internalization of social standards of morality and propriety), and the **ego** (which tries as best it can to negotiate the conflicts between the insatiable demands of the id, the impossibly stringent requirements of the superego, and the limited possibilities of gratification offered by reality (Abrams 291).

1.1 Id

In daily life absolutely each person has different desires and pleasures, so that everything which man wants to do is motivated by its pleasure (Wigayanti 20). Unfortunately, it is not as easy as what man thinks. The obstacles will come in getting everything people wants, as Freud said in the oldest and most primitive part of the mind, the id. Taken from the Latin word for "it". It was a term Freud borrowed from the maverick Viennese psychological and philosopher Georg Goddeck (Rennison 38). Id is the only component of personality that is presents from the birth. It is devoted solely to the gratification of prohibited desires of all kinds—desire for power, for sex, for amusement, for food—without an eye to consequences (Tyson 25). In the other words id means unconscious desire or everything that man wants about the pleasure.

The id is reservoir of instinct and biological aspect that energize us. It is driven by the pleasure principle which strives for immediate gratification of all desires, wants, and needs. As Boeree said that id works in keeping with the pleasure principle which can be understood as a demand to take care of needs immediately (5). Pleasure principle is the principle by which the id functions to avoid pain and maximize pleasure (Schultz and Schultz 55). It is perceivable as an impulse that wants to fulfill its wish. Shortly, it can be inferred that id works as an instinct where a person driven to fulfill his or her desires so that pleasure is achieved.

The id strives for immediate satisfaction of its needs and does not tolerate delay or postponement of satisfaction for any reason. It drives us to what we want when we want it, without regard for what anyone else wants (55). Shortly, the id demands immediate satisfaction and when it happen pleasure, when it is denied we experience pain and unsatisfied. However, as the one of personality structures, id reflects of real purpose of individual in life.

1.2 Ego

The second structures of personality, is the ego. It is the component of personality that is responsible dealing with reality. The ego works logically or rationally based on the reality principle. It is the principle by which the ego functions to provide appropriate constraint on the expression of the id instincts. As Schultz and Schultz said that ego is the rational aspect of the personality, responsible for directing and controlling the instincts according to the reality

principle (55). The existence of ego helps a person to fulfill his or her desires without ignoring the reality (Mario 14).

The ego function is to filter the encouragement which wants to be satisfied by id based on the reality (Wigayanti 20). It does not want to prevent the need of id, it is rather to seek the way, the time, and the situation that is right based on the reality in life. At times the ego can control the powerful, pleasure-seeking id, but at other time it loses control (Feist 29). Means that like the id, the ego seeks pleasure and avoids pain but unlike the id, the ego is concerned with devising a realistic strategy to obtain pleasure. The ego has no concept of right or wrong, something is good is simply if it achieves its end of satisfying without causing harm to itself or to the id. It engages in secondary process thinking which is rational, realistic and oriented toward problem solving.

The ego serves two masters—the id and reality—and is constantly mediating and striking compromise between their conflicting demands. Also, the ego is never independent of the id. It is always responsive to the id's demands and derives its power and energy from the id (Schultz and Schultz 55). It means the ego develops from the id ensures that the impulse of the id can expressed in a manner acceptable in the real world. Therefore, Freud argued that we must protect ourselves from being controlled by the id and proposed various unconscious mechanisms with which to defend the ego (56).

1.3 Superego

The third component of Freud's most developed model of the mind's structure is called the superego. It is controlled by moralistic and idealistic principles which are contrary to the pleasure principle from the id and the reality principle from the ego. To Freud, the superego is the moral aspect of personality; the internalization of parental and social values and standards (56). This superego demands perfection of the ego, that it meets impossible ideals of thought and behavior. Often operating unconsciously, the superego provides us all with our conscience, our sense of what is right and what is wrong, and demands that we often behave in ways acceptable to society at large rather than to our own individual urges (Rennison 39-40).

Superego contains two parts. They are conscience and the ego ideal. Conscience is an internalization of punishment and warnings. The other is called the ego ideal. It derives from rewards and positive models presented to the child. The conscience and the ego ideal communicate their requirements to the ego with feelings like pride, shame, and guilt (Boere 6). Shortly, the superego represents the ideal values and is oriented on perfection. It also manages and leads the individual behavior that tries to satisfy the need of the id based on the rules of society, religion, and beliefs.

2. Formalism Theory

Formalism, sometimes called New Criticism, is the literary criticism that reaches its height during the 1950s (Tyson 135). This theory is simply interested

an example of some vices or virtues or types (74). Shortly, it can be said that characters are people who are included in the story and appear with the experience life based on the author's imagination.

Character has the important role in a story. Besides considered as the most important intrinsic element of fiction, character also makes the story alive. Bennet and Royle argue that characters are considered as the life of literature (60). Therefore, an author should be able to drawing the character's quality, attitude, and behavior clearly to give a good description of character to the readers. It is because both character and the quality of moral portrayed by the author are related to the reader's interpretation. As Card said that:

“We never fully understand other people's motives in real life. In fiction, however, we (as author) can help our readers understand our character's motives with clarity, sometimes even certainty. This is one of the reasons why people read fiction—to come some understanding of why other people act the way they do.” (qtd in Rufqoti 12-13).

Additionally, by exploring the characters, readers can get some moral lessons implemented in real life since character exactly possesses a strategic position to deliver messages, values, and all things that the author wants to convey to the readers (Nurgiyantoro 167).

In fiction, characters are divided into some types. According to Dinurriyah characters in plays are divided into major characters and minor characters (Dinurriyah 114). Major or main character refers to character which appears in almost all or totally in the whole story. In major character, he or she

2.2 Characterization

The way how the author depicts the character in order to be more alive in a story is called characterization. As Kennedy and Dana Gioia said that characterization is a technique of a writer which is used to create, reveal, or develop the characters in a narrative (qtd in Wigayanti 12). Meanwhile, characterization is the creation of these imaginary persons, so that they exist for the reader as real within the limits of the fiction and have ability to characterize the people of one's imagination successfully is a primary attribute of a good novelist, dramatist, or short story writer (Holman 75). On the other hand, Zahratul Jannah stated that characterization refers to how the author gives an image of personality to the characters is presented either in the book or on stage (15).

The author has some styles to reveal the characters of imaginary persons. In characterizing the character Baldick argues there are two ways that an author usually used. Those are direct and indirect characterization. In direct characterization, the author describes directly about the character. In this manner the author also provided with the qualities of the characters in direct description. It refers to what speaker or narrator directly says or thinks about character, the reader is told what the character is like. Otherwise, in indirect manner of characterization the author does not always tell and mention the character but showing them through how character looks, do, thinks, and how the character affects other characters (qtd in Rufqoti 14-15).

Furthermore, another distinction of characterization drawn by M.H Abrams, he states that there are two methods for characterizing the character: showing and telling (43). In *showing*, the author presents the character's dialogues and actions, and leaves the readers to infer the motives and disposition that lie behind what they say and do (Abrams 43). It means that the characterizations of the characters are not telling by the author directly, but it revealed through the characters talks and actions. In *telling*, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters (43). It is a method of characterization which the author telling directly, it revealed through mention what kinds of person the characters is good or evil. From the explanation above, it gives understanding to the reader and they get a clear description of the character's personality. As Jannah said that, a good characterizing gives readers strong sense of character's personalities and complexities. It makes character alive and believable (17).

Character and characterization cannot be separated each other. In this case characters become an important point to analyze in this study. Heathcliff is the only character in the novel which becomes the focus to analyze it deeply. This study reveal to Heathcliff's egoism in his life presents in the novel *Wuthering Heights* by Emily Bronte.

B. Review of Related Studies

This part presents some related studies which have been done previously. The first study is written by Agus Santoso a student from Petra Christian University entitled *A Study on Heathcliff's Anxiety and His Defense Mechanism as Seen in Emily Bronte Wuthering Heights*. This study was written in 2006. His study focuses on psychological problem in the novel that is anxiety of the main character, Heathcliff. For the result, it finds out the causes of Heathcliff's fear of rejection and how he overcomes his problem using defense mechanism of the ego.

The second study entitled *A Study on the Cause and Effect of Heathcliff's Revenge as Seen in Emily Bronte's Wuthering Heights*. It is written by Leni Chandra a student of Petra Christian University. The study that published in 2005 attempts to discover the cause and effects of Heathcliff's revenge because of the bad treatments he gets from people who do not like him such Hindley and Edgar, and also the love betrayal from the only whom he loves so much, Catherine. In this study, she applied the theories of characterization and theory of conflict.

The third is a study written in 2004 by Yessy Perdana Handoyo entitled *A Study on the Problem and the Results of Catherine's Love for Heathcliff as Seen in Wuthering Heights by Emily Bronte*. She is a student of Petra Christian University. In her study she focuses on the problem and the results of Catherine's love for Heathcliff.

