CHAPTER II

LITERARY REVIEW

2.1 THEORETICAL FRAMEWORK

This research applies some theories which help to analyze Augustus waters's character and his anxiety. The first and main theory is psychoanalysis theory by Sigmund Freud focusing on the anxiety and a new model of psyche "id, ego, and superego". Since the analysis extremely focuses on the character from the novel selected, so the theory of character and characterization which cannot be separated one another is used. This theory help to understand the main character of Augustus Waters including what type of person he is, how his personality is, and how he lives in the society.

2.1.1 Psychology of Literature

Literature can be analyzed through psychologycal approach. Psychology is the term commonly applied to the sciences concerned with human mental life and behaviour. It embraces a large number of almost independent sub disciplines; that is to say while psychology is an integral field and comprises numerous theories and practices, there are many areas of psychological study which are looked upon by some as being selfsufficient and clearly limited theoretical fields in their own right (D. H. Borchardt and R. D. Francis 8).

The statement indicates that psychology is more than the study of the behavior, it is the study of the mental in life, of mentality correlated with the

behavior, and psychology studies the mental not only in the behavior but in other experiences and evidences.

Dudek also stated that the psychology of literature as a topic include everything that human want to know about literature because literature is a product of the mind or imagination (1).

The statement indicates that imaginative literature that aims to arouse thoughts and feelings. Its author expresses his ideas, his feelings, his attitude, he may talks of things; people, etc. He wants to communicate about feelings. Now when the reader use the term of literature in a novel, they will be talking about written material that deals with thought and feelings in imaginative or literature. Using psychology to understand literature human have to know how the mind works.

As Martin said in his book that arts speak about human condition, much of which is psychological. The creative imagination of artists and the thoughts and feelings of arts audiences, including readers of literature. Among the arts, literature is unique because its content is explicitly psychological such as experiences and ideas, memories and thoughts, motives and feelings, conflicts and relationships, beliefs and attitudes, and much more. To a large extent, then literature is psychology. The other arts, like music, sculpture, and dance also convey psychological meanings but they are less directly and explicitly psychological (Lindauer 3).

As D. H. Borchardt and R. D. Francis, Louis and Martin statements, they support the thesis statement above, it imply that literature and psychology are

closely related because literature is the creation of psychological process.

Therefore the writer uses psychology to analyze the novel of this thesis. Thus,

psychology can be used to analyze a literary work.

2.1.2 Psychoanalysis Theory of Personality

In this sub chapter the writer explain the structure of the personality by

Sigmund Freud. He states that devised the first theory of personality (and the first

psychotherapy), psychoanalysis. Most of personality is unconscious:we hide many

unpleasant truths about ourselves from ourselves by using defense mechanisms,

and we are driven by wishes, beliefs, fears, conflicts, and memories of which we

are totally unaware. Human nature is entirely malignant, our only instincts are

sexual and aggressive, and these inborn impulses include powerful desires for the

parent of the opposite sex and intense jealousy toward the parent of the same sex

(the Oedipus complex). Personality is often a house divided against itself, torn by

conflicting wishes and goals, and this is best explained by using the concepts of

id, ego, and superego. Personality develops through a series of psychosexual

stages and is firmly established by about age 5 to 6 years. Dreams are a "royal

road" to understanding the unconscious. Psychopathology occurs when we can't

find ways to channel (sublimate) our malignant instincts into behavior that society

will accept (Ewen1).

The statement indicate that there are three aspect systems in the structure

of personality, which are the id, the ego, and the superego. Personality deals with

a wide range of human behavior. To most theorists, personality includes virtually

everything about a person, mental, emotional, social, and physical. Some aspects of personality are unobservable, such as thoughts, memories, and dreams, whereas others are observable, such as overt actions. Personality also includes aspects that are concealed from yourself, or unconscious, as well as those that are conscious and well within your awareness.

The basic system of the structure of personality is the id. The oldest and most primitive part of the mind is the id. The id (*das Es*; literally, the "it") is the only component of personality that is present at birth. It therefore includes all of the instincts, and the total supply of psychic energy. The id is entirely unconscious and represents "the dark, inaccessible part of our personality a chaos, a cauldron full of seething excitations". The id transforms biological needs into psychological tension (drives). Its only goal is to gain pleasure by reducing these drives (Ewen 18).

The statement indicate that the id is totally illogical and amoral, however, and has no conception of reality or self-preservation. Its only resource is to form mental images of what it wants, a process called wish-fulfillment. The id is like an impulsive child that wants pleasure right away, so it demands an immediate substitute if its initial choice is frustrated. For example, an infant deprived of the bottle may cathect its thumb and discharge tension by sucking. The id's irrational, impulsive, and image-producing mode of thought is known as the primary process**.** The primary process permits opposites to coexist side by side, represents ideas by parts that stand for the whole, and condenses related concepts into a single entity. It has no sense of time and is not affected by experience, so

childhood instinctual impulses and repressions exist in the adult id as strongly as though they had just occurred. The primary process plays a prominent role in parapraxes, such as the word "insort" produced by condensation or the association of opposites by the chairman who began a meeting by declaring it "closed". The perfect example of an id is the condition of a baby. If a baby feels hungry, he will reflectively move about and suck as he finds his mother's breast. Then, whenever he feels hungry, he will think of his mother s breast. Then, whenever he feels hungry, he will think of his mother's breast. This example also explain how id is called as the primary thinking process, in which one is generating fantasies of what is desire in order to get some short term satisfaction. Id operates on the pleasure principle where the id only seeks for pleasure and avoids everything that is uncomfortable. To make the id desire come true, the ego appears.

The ego is the rational part of the mind, the part that reacts to the outside world and allows the individual to adapt to reality, to acknowledge the 'reality principle.' The ego (the word is Latin for 'I') develops from the id but comes to exercise control over it. The ego provides the individual with the sense of self and watches over the instinctual demands of the id, deciding whether, when and how they can be gratified. In most respects the ego plays the role the conscious played in Freud's initial bipartite model, although Freud made clear that some of the monitoring and censoring of the id that the ego carries out is done unconsciously. Freud's most telling analogy of the relationship between the id and the ego is to compare it with the relationship of a horse and its rider. Occasionally, of course, a horse will slip from its rider's control, just as the instinctual demands of the id

occasionally elude the restraints of ego, but, mostly, the horse is guided and controlled by its rider (Rennison 40).

The statement indicate that the ego is the one that take the action to fulfill the id desires and needs. The ego operates on the reality principles where the ego has to face the reality to satisfy the id desires. As a person develops, the ego and the environment also develop. He learns that there are rules and norms that take place in the society.

The third component of Freud's most developed model of the mind's structure is what he called the super-ego. The origins of this new concept of the superego lay in Freud's thinking on narcissism. In papers published during the First World War and later, he had created his own definition of what he called 'primary narcissism', a period of child development when all libido was directed, not outwards to others, but solely towards the self. This megalomaniac self-centredness is characteristic of the very small baby who believes him or herself to be the centre of the universe. As the child develops and learns to adapt to the real world and to others, in other words as the ego develops, another part of the mind is created which monitors the ego in much the same way that the ego supervises the id. This super-ego demands perfection of the ego, that it meet impossible ideals of thought and behaviour. In essence, the superego is the internalised voice of parents, carers and society which provide the individual with the rules and regulations that guide it when it moves beyond primary narcissism. Often operating unconsciously, the super-ego 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 41).

Thus, the statement indicate that the third system of the structure of personality develops and appears which is called the superego. It is the superego that filters the actions. It decides what is right and what is wrong according to the moral standards in the society. Therefore, the id needs and desires cannot always be provided by the ego because the ego must face with the reality and the superego. However, since the id operates on pleasure principle, it is only wants pleasure. The id will push the ego to fulfill the id needs. The ego, facing the reality and the superego, is overwhelmed by the intense tension. Therefore, anxiety arouses.

Ewen states that according to psychoanalytic theory, infants have no sense of right and wrong. (Recall that only the amoral id is present at birth.) At first this function is carried out by the parents, on whom the helpless child must depend for many years. They reward certain behaviors, a gratifying reassurance of their presence and affection. But they also punish other actions, a threatening sign that the child has lost their love and is now at the mercy of an awesome and dangerous environment. Partly to protect itself from such disasters, and partly because it identifies with the allpowerful parents, the ego begins to internalize (introject) their standards. This leads to the formation of the superego (*das Überich*; literally, the "over I"), a special part of the ego that observes and sits in judgment above the rest. The superego is partly conscious and partly unconscious. It starts to develop out of the ego during the third to fifth year of life and continues to introject

characteristics of teachers, teenage idols, and other authority figures, though these usually remain of secondary importance. The superego includes two components: the *conscience* punishes illicit thoughts and actions, and the *ego ideal* rewards desirable behavior. A person who refuses to cheat or steal even though no one else is watching, or who strives to do the best possible job without being supervised, is responding to the dictates of the superego. For behaving in such acceptable ways, the superego rewards the ego with feelings of pride and virtue. Unfortunately, psychic life is rarely this pleasant. Much of the superego lies in the unconscious, where it is intimately related to the id. It condemns the id's illicit impulses as severely as actual misdeeds, but can directly influence only the ego.

2.1.3 Psychoanalysis Theory of Anxiety

According to Chapman (80), Anxiety is now a signal of danger to the ego. The statement indicate that anxiety is as a signal to the ego that danger is coming. It warns the ego to do something to prevent the danger from doing harm to the ego. Anxiety creates pain, uncomfortable feelings that people would prefer not bear it. Anxiety is ego function to warn people about the possibility of a hazard that can be prepared in accordance adaptive reaction. Anxiety serves as a mechanism that protects the ego because the anxiety signal to us that there is a danger and if not done the right thing, the danger will increase to ego defeated. Anxiety works beyond the building of id, ego and superego in unconscious level. The ego works as the mediator between the id and the superego, and still dealing

with the reality at the same time. It seeks for the best and the most realistic way to satisfy the id's desire without offending the superego.

According to Hall in *A Primer of Freudian Psychology* as quoted by Novita in her thesis, Freud says that the reason why anxiety becomes one of the most important concepts in psychoanalytic theory is because anxiety plays an important role in the development of personality as well as in the dynamic of personality functioning. Therefore he stated anxiety involves a painful emotional experience which is produced by excitations in the internal organs of the body. These excitations, as Freud explain further. Come from either internal or external stimulation and they are governed by the autonomic nervous system. As an example, if a person feels in a danger, his or her heart beats faster, breath more rapidly, his mouth become dry and his palm is sweating. Although anxiety is said as a painful, it may alert a person to presence of internal or external danger. Here, there are two possibilities as a result of being alerted. One, he can avoid the danger or the anxiety may pile up and overwhelmed the person (16).

According to Kierkegaard, was one of the first to make this suggestion when he decided that the source of anxiety is deep within the individual. Anxiety, thought Kierkegaard, is rooted not just in a fear of death, but in a fear of nonexistence, nonbeing, or nothingness (Barlow 25).

Freud divides three kinds of anxiety, they are reality anxiety, neurotic anxiety, and moral anxiety.

- **Reality Anxiety**

Reality anxiety is caused by danger in the environment, such as an ominous looking individual coming your way on a deserted street (Ewen 20). The statement indicate that anxiety which we call fear, is based on realistic threat in the environtment that the ego first assesses and than concludes that there is a realistic possibility of environmental factors overwhelming us with undesirable stimuli. For example, if we are walking through the woods and see a bear running toward us, we will experience the fear (reality anxiety) of overstimulation (being mauled or bitten) by the bear. Reality anxiety is the fear of a real danger in the real world.

> In addition to such immediate threats, memories of previous traumatic experiences may enable the ego to respond with anxiety as a signal of future danger (20).

As an actual experience of helplessness, trauma is that which overwhelms the ego's capacity to cope. This frightened anticipation of a danger situation produces a particular kind of anxiety that Freud called *signal anxiety*. Signal anxiety is a very complicated phenomenon because in as much as it is preoccupied with expectation, it concerns itself with the future. It draws on memory and on the recollection of an event that has occurred *out there in the past* and it aims to prepare us in here for the future by mobilizing us right now, in the present. If trauma is injury, signal anxiety is the state of preparedness anticipating that more injury is to come.

- **Neurotic Anxiety**

Neurotic anxiety concerns the harm that will result from yielding to a powerful and dangerous id impulse (Ewen 20). The statement indicate that neurotic anxiety is based on a conflict between the ego and the id, the fear of the ego being overwhelming by id impulses. If the id has sexual or aggressive impulses that it wants fulfilled but the ego assesses the environment (reality) and concludes that this fulfillment is inappropriate, it will create the fear of what might happen if these unacceptable impulses were allowed expression. Neurotic anxiety is defined as apprehension about an unknown danger. The feeling itself exists in the ego, but it originates from id impulses. People may experience neurotic anxiety in the presence of a teacher, employer, or some other authority figure because they previously experienced unconscious feelings of destruction against one or both parents. During childhood, these feelings of hostility are often accompanied by fear of punishment, and this fear becomes generalized into unconscious neurotic anxiety.

- **Moral anxiety**

Moral anxiety is caused by acts or wishes that violate one's standards of right and wrong (the superego, discussed later) and includes feelings of shame and guilt. These two sources of anxiety are more difficult to deal with because they are intrapsychic, and cannot be escaped by such simple physical actions as running away (Ewen 20).

The statement indicate that the fear of conscious. It is someone's anxiety that comes from his or her thinking that is contrary or not proper according to the moral code of the society. People who have moral anxiety is considered to have their superegos well developed. By those thinking, they feel guilty or shame. Moreover, the person who have moral anxiety has been punished in the past for violating the moral code and he fears that he may be punished again. Although the three of them have different kinds of fear, they have the basis fear in the reality. The fear is originally comes from the reality which is the external world. However, when they are not able to express their fear and anxiety they use another method to overcome their anxieties. Moral anxiety is the fear of conscious. It is someone's anxiety that comes from his/her thinking that is contrary or not proper according to the moral code of the society. People who have moral anxiety is considered to have their superegos well-developed. By those thinking, they feel guilty or shame. Moreover, the person who have moral anxiety has been punished in the past for violating the moral code and he fears that he may be punished again.

Moral anxiety stems from the conflict between the ego and the superego. After children establish a superego—usually by the age of 5 or 6—they may experience anxiety as an outgrowth of the conflict between realistic needs and the dictates of their superego. Moral anxiety, for example, would result from sexual temptations if a child believes that yielding to the temptation would be morally wrong. It may also result from the failure to behave consistently with what they regard as morally right, for example, failing to care for aging parents.

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Anxiety functions as a warn of danger. It drives people to take actions to avoid the danger. When someone fears something, his anxiety is alarmed. He afraids that it would bring harm to him. Anxiety creates worries, fear, painful and uncomfortable feelings. Before the anxiety takes a further damage to someone's ego, the ego needs to do something to eliminate it. Therefore, if the ego cannot cope with anxiety with rational manners then the ego tries to eliminate the anxieties by applying the irrational manners. The ego tries to distort reality so that an individual can reduce their anxieties.

In this study, the main character of the novel, Augustus waters suffer from the reality anxiety because the source of his fears come from the external world.

2.1.4. New Criticism Theory

New Criticism (even though it has been around a long time), involves the careful analysis of a literary text's craft. Ignoring any historical context, any biographical information about an author, any philosophical or psychological issues, or even any of a text's political or moral messages, the formalist is simply interested in taking the text apart to see how it works as a piece of art as an electronics wonk might take a radio apart to see how the radio's components work together without paying attention to the music or news broadcast. In

literature, the focus of this detailed examination is to consider the way the components of language a text's formal elements give form and meaning to the completed literary text (Gillespie 177).

The formalist strategy for answering that question is a careful scanning of the text, a detailed analysis often 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 (177). It is meant new criticism emphasizes explication, or "close reading," of the work itself. It rejects old historicism's attention to biographical and sociological matters. Instead, the objective determination as to "how a piece works" can be found through close focus and analysis, rather than through extraneous and erudite special knowledge. It has long been the pervasive and standard approach to literature in college and high school curricula.

New Criticism, incorporating formalism, examines the relationships between a text's ideas and its form, between what a text says and the way it says it. New Criticism attempts to be a science of literature, with a technical vocabulary, some of which we all had to learn in junior high school English classes (third-person, denoument, etc.). Working with patterns of sound, imagery, narrative structure, point of view, and other techniques discernible on close reading of the text, they seek to determine the function and appropriateness of these to the self-contained work.

2.1.4.1 Character

Characters are the players in a narrative. Fictional characters are developed through description, actions, thoughts, and speeches, direct statement from the writer, and opinions voiced by other characters. Characters can be identified as static, meaning they undergo no changes in the story, or dynamic, meaning they undergo a permanent change, for better or worse, in personality, outlook, or some other aspect of character. Characters can be flat (one dimensional) or round (complex and multidimensional and changing), believable or fantastic, the protagonist, the antagonist, or a foil a complementary character who puts a protagonist into sharper focus (Gillespie 190).

The statement above explain that characters in fiction can be conveniently classified as major and minor, static and dynamic. A major character is an important figure at the center of the story's action or theme. The major character is sometimes called a Protagonist whose conflict with an antagonist may spark the story's conflict. Supporting the major character are one or more secondary or minor characters whose function is partly to illuminate the major characters. Minor characters are often static or unchanging: they remain the same from the beginning of a work to the end. Dynamic characters, on the other hand, exhibit some kind of change of attitude, purpose, behavior, as the story progresses.

2.1.4.2 Characterization

Characterization is means by which writer presents and reveal character (DiYanni 55). It is mean characterization is the way the writer of the story

describe the characters in the story. An author of a story have two kinds of techniques to characterize their characters, they are; direct and indirect characterization. Direct characterization describes the character explicitly in the story. The audience can easily notice the character's trait because the author provides the character's trait on the story. While indirect characterization describes the character in a story implicitly. Therefore, the audience should conclude about the character's trait themselves.

2.2 Review of Related Studies

To broaden the knowldege about this research, the writer reviews the previous study which has relation with this research in some aspects. There are previous study that has realtion with this research.

The first is a thesis titled *Anxiety and defense mechanism in Kim Edward's The Memory Keepers Daughter* by Dea Novita from Airlangga University 2009. In her thesis she analyzes the main character David, experience the painful emotion caused by his guilty feeling because his daughter phoebe lives with somebody else. She is uses psychology of literature approach to anlayze the novel. The similarity betweeen the thesis with my thesis is the apply psychology of literature approach. Many differences between my thesis and her thesis, such as the novel and the focused on study.