CHAPTER 2

LITERATURE REVIEW

2.1. Theoretical Framework

This research applies some theories which help to analyze Mathilde as character and her suffering. The first and main theory is psychoanalysis theory by Sigmund Freud focusing on the unconsciousness and a new model of psyche "id, ego, and superego". The next is motive as supporting theory applied to support the analysis of Mathilde as character and her suffering especially for uncovering the causes of Mathilde's suffering. The last supporting theory is new criticism concerning on character and characterization which help to understand the main character, Mathilde including what type of person she is, how her personality is, and how she lives in the society.

2.1.1. Psychoanalysis Theory

Psychology of literature is literary approach which views literary work as psychological activity (Endraswara 96). On the other hand, Barry defines that 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 (96-97).

The statements above imply that literature and psychology are closely related because literature is the creation of psychological process and author's thought and imagination which is certainly influenced by psychological activity, and also because psychoanalysis itself is used as a tool to interpret literature. Besides, it also denotes that the interaction of conscious and unconscious elements in the mind is important in understanding human behavior.

The same thing prevails in analyzing the character in the story because the character is the reflection of human's life. The character presents a variety of personality and behavior which relate to psyche and psychological experience or problem which is felt by human in the real life (Minderop 1). Furthermore, in his book, Tyson says that Psychoanalysis can help better understand human behavior, and then it must certainly be able to help to understand literary texts, which are about human behavior (11).

The main part of psychoanalysis theory is introduced by Freud between 1890 and 1939. He is considered as the first person who maps human's unconscious mind. He believes that unconsciousness is determining factor of important and dynamic behavior (Semiun 55). This statement shows that all humans' behavior is unconsciously affected by unconscious mind. That is why, this part is very important to understand human behavior.

Tyson continues that the notion human beings are motivated, even driven, by desires, fears, needs, and conflicts of which they are unaware—that is, unconscious—was one of Sigmund Freud's most radical insights, and it still

governs classical psychoanalysis today (12). The statement reveals that the unconscious mind has a big influence upon human behavior.

The unconsciousness is the attitudes, feeling, and thoughts which is repressed, cannot be controlled by the will, but, only by drawing it tightly into conscious mind, not related by the law of logic, and not limited by time and place (Semiun 55-56). It indicates that there should be the cause which driving them out if the individual wants to take those attitudes, feelings, or thoughts out of the unconsciousness to conscious mind. On the other word, the individual cannot take them as they want into conscious mind.

The unconscious is the storehouse of those painful experiences and emotions, those wounds, fears, guilty, desires, and unresolved conflicts (12). This implies that all things like attitudes, feelings, or thoughts which make individual feels bad or worried will be repressed into unconscious mind.

Tyson says further that until people find a way to know and acknowledge to their selves the true causes of their repressed wounds, fears, guilty desires, and unresolved conflicts, they hang onto them in disguised, distorted, and self‑defeating ways (13). To know more about the interaction of conscious and unconscious elements in the mind, it is better to understand the new models of psyche.

In his career, Freud suggests a three-part, rather than a two-part, model of the psyche, dividing it into the ego, the super-ego, and the id, these three 'levels' of the personality roughly corresponding to, respectively, the consciousness, the

conscience, and the unconscious (Barry 97). Behavior is the result of conflict and reconciliation of those three systems of personality. (Minderop 20).

In essentials, this new model of psyche will help to reveal the unconscious mind of the character and understand the character's psychological problems. Seeing how important the impact and contribution of this new model of psyche in influencing the behavior of the character, this research will provide some explanations from some resources discussing about the case.

The **id** (Freud's term: das Es) is the most basic system of personality including the innate instincts (Koeswara 32). It is located in unconscious mind which makes up the reservoir of pulsi and the source energy of psyche (Minderop 21). Automatically, id will funnel the energy which is needed by the other two systems of psyche to support their functions and operations.

The id 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 other word, id is a drove of large desires regulated and forbidden by the society.

In addition, Minderop explains that the function of id is related to the pleasure principle which always attempts to find the pleasure and hinder the unpleasant things (Minderop 21). In order to achieve the pleasure, it has two processes to support its function and operation. The following is the description of the two processes discussed by Koeswara:

> The first process is reflex-action meant as a form of behavior or action functioning automatically and suddenly, also contained in the individual innately. The second process is primary process involving some complicated psychological reactions in which id decreases unpleasant

things by shaping the shadow of the object which can decrease the unpleasant thing (33).

Though, for id, the object presented through the primary process is real, based on reality principle objectively, the object will not be able to decrease the unpleasant things in real because the object presented through primary process only happens in imagination, moreover it is not realistic. Thereby, the individual needs other system which can help to decrease the unpleasant thing in real. This system is nothing but ego (Koeswara 33).

The **ego** (Freud's term: das Ich), is located between conscious and unconscious mind which functions as the mediator which reconciles the demand of pulsi and the prohibition of superego (Minderop 21). The ego also gives a place on the main mental function such as reasoning, problem solving, and making a decision (22). Ego is like a leader who should know everything which is better for the individual and should be able to make a decision fairly and rationally.

Koeswara, then, strengthen that 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 (33-34). This means that according to ego's direction, people who are hungry will think that the unpleasant thing that they feel because of hungry is only solved by eating.

However, the ego has secondary process functioned to achieve the pleasure or decrease the unpleasant thing in better and realistic way. Through this secondary process, ego formulates a plan for achieving a pleasure and examining whether this plan can be done or not. Thus, ego for the individual is not only seen

as the manager who sets a direction to the reality, but also as the examiner of reality or reality tester (34).

Though, Freud explains that ego is a part of the id which develops in facing the threat of the outer world (Berry 76). In a glance, it is seen that between id and ego usually seem in a conflict. Id always tries to find pleasures and hinder unpleasant things, while ego is as the manager who sets the direction where and how id will find the pleasure in better and realistic ways. So, ego has some energy from id to do this duty. The conflict arises when ego cannot help id to find pleasures and hinder unpleasant things. If this thing happens, id will take its energy away and find the pleasure in its ways, and certainly not in realistic ways.

However, ego does not block the pleasures or instincts which come from id, but ego acts like a mediator of the demands of instinctive organism in a side of environment. By right, ego only blocks an improper instinct which cannot be accepted by environment (Koeswara 34).

Ego always struggles to protect the stability of his relations with reality, id, and superego. So, when the anxiety appears, ego has to struggle to maintain and defend itself (Zaviera 98). On the other hand, anxiety functions as mechanism protecting ego because it gives signal to the individual if there is something bad or something worried (Freud in Semiun 89). This statement shows that ego needs a defense mechanism to protect the individual from bad and disturbed experiences.

Defenses include selective perception, selective memory, denial, avoidance, displacement, and projection. In more intricate point, Tyson goes on clarifying that perhaps one of the most complex defenses is regression, the

temporary return to a former psychological state, which is not just imagined but relived. Regression can involve a return either to a painful or a pleasant experience. It is a defense because it carries our thoughts away from some present difficulty (15).

Like what has been discussed above, ego does its duty and its function based on the reality principle. Ego like id does not have morality because both of them do not know about good and bad (Minerop 22). So, they need superego to help determining about good and bad thing.

Superego (Freud's term: das Ueberich) is the system of personality which contain of values and rules which is evaluative (Koeswara 34-35). 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 (Minderop 21). Minderop continues that superego is like a conscience which recognizes a good and bad thing. Superego also refers to morality in the personality (22). In a simple way, superego always guides the individual to obey the rule and have a good moral.

Superego has some main functions in which the first function is as the controller of the drives or impulses from the instinct of id so that the impulse can be directed in the way or the form which can be accepted by people, the second function is to direct ego on the purpose which is proper with the moral than reality, the last function is to drive the individual on the perfection. 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 is the function of the conscience, while feeling of inferiority is caused by ego-ideal (Semiun 67). Feeling guilty happens if ego intends to against up the moral norms of superego. While, feeling inferiority appears if ego is not able to fulfill the perfection of superego's moral norms.

2.1.1. Motif Theory

Motive is a drive inside individual or organism whose function is to act. It is derived from Latin *Movere* which means to move (Branca in Walgito 168). So, motive is signified as a power inside individual or organism which is driving to act or driving force.

Motive as a drive, in a general way, cannot stand by itself because it is influenced by some factors. Like human or animal, their act or behavior is determined by some factors such as internal or external factor.

The factors which can influence motive are called motivation. Walgito asserts that motivation which is a condition inside individual or organism which drives an action or behavior in a purpose is related to motive. In other hands, Walgito explains that motivation has three important aspects; The first is a driving state, means that there is a readiness of moving or acting because of the needs as like the need of the body, the environmental situation, or psychological situation like thinking and remembering; the second is behavior or action which appears and aims because of this condition; and the third is a goal which is aimed by the behavior or action (169).

One important thing connecting to motive is that motive cannot be observed immediately. Yet, motive can be inferred from the action or behavior which means that it is what people say and do. This statement shows that the action or behavior of the individual or organism is the object in recognizing a motive. In the other way, motive can help somebody to make an explanation and prediction of people's action or behavior (169).

Concerning on motive, Walgito explains that there are some theories proposed to give a description of the influence of internal and external factors. Those theories are instinct theory, drive theory, arousal theory, and incentive theory (171).

The first is **instinct theory**. Instinct is an innate condition which is driving to act if the individual or organism is up against a certain stimulus. It is stated from a long time ago in psychology that instinct is one of factors which is driving an action or behavior (Walgito 172). So, it can be said that instinct theory can explain why an individual or organism is acting or doing something.

The second is **drive theory.** This theory is based on the biological basic which is connected to a *drive* and *drive reduction*. It is as like what Freud explains that human's behavior is driven by *sexual* and *aggressive drive*, and as like what Hull discussed that human's behavior is for decreasing an unpleasant thing (Walgito 172). It explains that an action or a behavior is a way to decrease an unpleasant thing inside individual or organism.

The third is **arousal theory** which is known as *an optimal level theory* in which an individual or organism searches for an arousal or tension which is at an

optimal level so that it is neither too high nor too low (Berlyne in Walgito 172-173). It is different with drive theory which assumes that an individual or organism decreases an unpleasant thing so that the individual is up against the arousal in minimum condition which is relatively low. Anyway, in the next discussion, it is explained that this condition cannot be defended because sometimes the individual searches for increasing the tension level. If individuals have a low tension (very tired or after getting up of sleeping), certainly, their performance is not optimal because their attention to their work is not full. On the contrary, their high tension (nerves or fear) will also disturb their performance because they are difficult to concentrate for their work. That is why; between those two conditions is optimal level or condition which generally is a good arousal level to perform for some kinds of work.

The forth and the last theory is **incentive theory**. This theory is not like other theories which is based on internal condition inside organism, or in other word is based on the biological factor. On the contrary, this theory is based on external factor which can drive organism to act and is assumed that individuals will realize of the effect or the consequence from their behavior and then they will approach the positive incentive and avoid negative incentive (173).

2.1.2. New Criticism Theory

The term new criticism is firstly introduced by John Crowe Ransom in his book The New Criticism (1940) and supported by I.A. Richard and T.S. Eliot (Rokhmansyah 68). Anyways, this practice, which new critics introduce to America and call "close reading", has been a standard method of high school and

college instructions in literary studies in the past several decades (Tyson 135). On

the other hand, this practice or theory is still important and useful now to support

students for doing literary studies.

> New criticism is clearly characterized in premise and practiced: it is not concerned with context- historical, biographical, intellectual, and so on; it is not interested in fallacies of intention or affect ; it is concerned solely with the text in itself, with its language and its organization; it does not seek the text meaning, but how it speaks itself. (Selden, Widdowson, and brooker, 19).

The statement above denotes that new criticism does not focus on the

context of historical, biographical, intellectual, and so on. However, it only

concern on the text itself with its language and its organization. The text is the

most crucial object to do literary studies. On the other hand, the term intentional

fallacy and affective fallacy show that the meaning of literary text cannot be seen

through the author's intention or reader's personal opinion.

There are two new critical essays in particular which are overtly

theoretical and which have become influential texts more generally in modern

critical discourse: the intentional fallacy and affective fallacy written by W. K.

Wimsatt (Selden, Widdowson, and brooker 20).

> The first essay argues that the design or intention of the author is neither available nor desirable as a standard for judging the success of a work of literary art, while the second essay argues that the effective fallacy represent a confusion between the poem and its results (21).

The only way to know that the author's intention and reader's response

can represent 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, characterization, plot, and so

forth, which, because they form, or shape, the literary work are called its formal elements (Tyson 137). This statement indicates that carefully examining or closely reading is the way to understand or represent literary text's meaning.

As has been noted that new criticism focuses principally on poetry, but two essays by Mark Schorer; Technique as Discovery, and Fiction and the Analogical Matrix, mark the attempt to deploy new critical Practice in relation to prose fiction (Selden, Widdowson, and brooker 21). From this phase, it is clear that new criticism can be used not only to analyze poem but also prose fiction. In order to analyze Mathilde's character and her suffering in Guy de Maupassant's short story entitled *The Necklace*, this research will use new criticism theory as a supporting theory to analyze it concerning on the character and characterization. The following explanations of character and characterization are stated below:

2.1.3.1. Character

A character is one of important part in the story because character can help to grasp the story well. On the other hand, the character can help to understand about the field of human inquiry because the character reflects human's life. Minderop says that the character presents a variety of personality and behavior which relate to psyche and psychological experience or problem which is felt by human in the real life (1).

Character is someone who acts, appears, or is referred to as playing a part in a literary work (Hunter, Booth, Kelly, and Beaty 102). This world is like a stage where there are many characters that act and appear in it. That is why, what

the characters do is the best clue to understand what they are (Roberts and Jacobs 155).

A character, then, is presumably an imagined person who inhabits a story—although that simple definition may admit to a few exceptions. A character should behave in a sudden and an unexpected way, seeming to deny what it has been told about his or her nature or personality, it is trusted that there was a reason for this behavior and that sooner or later it will be discovered (Kennedy and Gioia 74). As like human, characters in the story certainly has a reason for their actions. It can be understood when the readers finish the reading well and closely.

DiYanni remarks that in analyzing a character or character's relationship readers can relate one act, one speech, one physical detail to another until understand the character (54). The authors usually do not show the character's motive or describe the situation suddenly. They will form a good and indirect sentence or dialogue to describe it in his stories. The readers will understand the character or the situation in the stories if they can relate one act, one speech, and one physical detail to another.

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 character. Minor characters are often static or unchanging. Dynamic character, on the other hand, exhibits some kind of

change—of attitude, of purpose, of behavior—as the story progresses (DiYanni 54).

2.1.3.2. Characterization

Character and characterization are equally important in the story. Both of them relate each other, although they have a distinction. To understand the morality of character's behavior, the reader can see how the character is presented in the story. So, how the author presents or tells the character in the story is called characterization.

Characterization is the means by which writers present and reveal character. The method of characterization is narrative description with explicit judgment. It is given fact and interpretative comment. From both fact and comment the readers derive an impression of the character in the story (DiYani 55). This statement shows that the author usually give a fact and comment to reveal the characters in the story. So, the reader can understand them from the impression taken from the author's fact and comment about the characters.

In presenting and determining the nature of the character in a story, generally, the authors use two methods in their works. The first is direct method (telling) and the second is indirect method (showing). Telling method is using the description of character's nature on exposition and direct comment of the author. Usually, this method is used by fictive writers in past time—not modern fiction. Through this method the author's interfering in characterizing the character is so much felt, so that the readers understand the character based on author's description (Minderop in Minderop 77).

Besides, showing method (indirect method) denotes that the author puts himself/ herself in the outer of the story by giving an opportunity to the characters for presenting their character/ nature through *dialogue* and *action* (Pickering and Hoeper in Minderop 77).

2.2. Review of related studies

This research relates to theoretical aspect of a previous study titled *The Psychological Aspects of Bigger's Character in Richard Wright's Native Son* written by Khusnul Khotimah in 2004, from English Department, Faculty of Letters and Humanities, State Islamic University of Sunan Ampel Surabaya. The thesis discusses Bigger's Character in Richard Wright's *Native son* by mean of psychoanalysis theory which includes Freud's psychoanalysis and Motivation theory of Human behavior by Fryer and Morgan and King. The thesis attempts to uncover every psychological aspects of Bigger's character through his behavior. Meanwhile, this research has similar point with theory used in the thesis especially in psychoanalysis theory, although the object of the analysis is different in which this research tries to analyze Mathilde as character in *The Necklace* by Guy de Maupassant.

The next previous study is discussing about some critical essays concerning on *The Necklace* by Guy de Maupassant which is taken from the website of *http://www.bookrags.com/studyguide-necklace/.*The first essay comes from Pierce who is a Ph.D. candidate at the University of South Carolina, in the following essay, he comments upon the surprise ending in *The Necklace* and its correlation to the mystery genre, in the second essay, the critics examine

Maupassant's treatment of time in *TheNecklace*, in which he alternates between dramatic action and narrative summary, the third essay is from O'Faolain who asserts that the cleverness of *The Necklace* lies not in the surprise ending but in its realistic portrayal of human relationships and society, the forth essay comes from Steegmuller who maintains that the shock ending of *The Necklace* is the highlight of the story, condemning Maupassant's portrayal of relationships as vague and unconvincing and his plot as improbable. Steegmuller also asserts that while Maupassant has a reputation as a specialist in surprise endings, only a few of his stories actually conclude in this manner.

The fifth essay is from Bates who discusses Maupassant's ability to combine trick and tragedy into one, asserting that in *The Necklace* it is clear that the author was completely aware of the limitations of the surprise ending. Then, the sixth essay comes from Bement who offers an interpretation of Maupassant's development of the plot of *The Necklace*, believing he may have considered the implications of both greed and innocence to form his story. Most of essays above discusses about the surprise ending providing by Maupassant in the short story *The Necklace*, while this research tries to analyze Mathilde's character and her suffering.

In the first previous study, the difference lies on the literary work. This research tries to analyze *The Necklace* by Guy de Maupassant concerning on Mathilde as character and her suffering while the previous study tries to reveal Psychological Aspects of Bigger's Character in Richard Wright's *Native Son*. On the other hand, the similarity rests on the theory and the object of analysis. Both

of this research and the previous study apply psychoanalysis theory proposed by Freud as a way of analysis and both of them, similarly, struggle to understand the character of the story.

The difference of the second previous study is on the object of analysis. This research attempts to uncover Mathilde as character and her suffering while the essays take effort to discuss the surprise ending of the story. Besides, the similarity rests on the literary work. Both of this research and the essays are talking about *The Necklace* by Guy de Maupassant.