#### **CHAPTER II**

## LITERARY REVIEW

As the writer explains in the previous chapter that the writer analyzes this thesis uses theme, plot and psychoanalysis. Therefore, the writer explains theme, plot, and psychoanalysis before the writer analyze the data.

### 2.1. Formalism

Because of this thesis uses theme and plot to analyze the novel *Perfume: the Story of a Murderer*, this thesis uses theory of Formalism.

Formalism is particularly keen on isolation parts of a text for an intensive look under the assumption that any small passage can be a microcosm that contain of signals the meaning of the whole, as a single strand of DNA can reveal the genetic code of a whole organism. They tend to pick a few sections of a poem or story, asses the writer's moves, and then try to relate those sections to other sections and to the whole work to determine what principle or theme tied them together (Gillespie 172). It means that part of text can discovered using formalism. Because formalism focus to how a work of literature expresses it meaning through its structure, shape, and technique. It can make the complexity of the human condition and the orderliness of nature appears.

Formalism concerns in structure, shape, and technique of literary work.

Structurally, literary work have fictional device that include in there. The fictional device means theme, plot, point of view, setting and character

(Gillespie 190). It means that theme and plot that the writer uses in this thesis includes in fictional device of formalism. The explanation of theme and plot will describe below.

#### 2.1.1. Theme

In fiction, an element that can support a story is theme. Theme is general concept or doctrine which extended implicitly or asserted in imaginative work and as a purpose to involve and make persuasive to the reader (Abrams 205). It means that the reader can knows the central or concept of the story is from theme.

Theme refers to a work of literature's main message, central insight, dominating thought, primary ethical lesson or philosophic issue, universal truth, or unifying concept with which an author seems most concerned or which speaks most directly to a reader (Gillespie 188). It means that from the theme, the reader knows the concept of the story directly.

Beside of that, theme is the central or dominating idea in literary work (Holman 443). And theme is a whole meaning that support a story. Theme is also seen as a foundation or general concept of literary work (Nurgiyantoro 68). It means the author can develop a story wider. From the explanation of some experts above, theme can define as a general concept of literary work. The story can known from the theme in the story.

## 2.1.2. Plot

Fictions usually have plot to bring the event of the story become more interesting to the reader. Plot is a structure of event that seen by composition in a good presentation in each event until the story gets the emotional effect and artistic effect (Abrams 265). It means that an event in fiction will interest the reader when the author gives the emotional effect and artistic effect in plot.

In plot, there are some parts to describe the story. Traditional plot maps chart pattern of exposition, rising action, crisis/climax, falling action, and denouement (Gillespie 190). Every part of plot has function to bring the story more interesting. The function of the part of plot will describe below.

# **2.1.2.1. Exposition**

First part of plot is exposition. Exposition creates the toe, gives setting, introduces some character, and supplies other facts necessary to the understanding of the play (Holman 177). It means the author usually draws the characterization of character, the setting of the story happens.

# 2.1.2.2. Complication

After the author gives information about the story in exposition, the author guides the reader to complication of the story. Complication is a part of dramatic or narrative plot in which the entanglement of affairs caused by the conflict of opposing forced developed (Holman 95). It means that event

or problem that cause of conflict begins appears. The conflict develops become a high conflict in the next phase, climax.

#### 2.1.2.3. Climax

To continue the conflict that happens in complication, the author explains the conflict becomes high level in climax. Climax is the point of highest interest, the point at the reader makes the greatest emotional response (Holman 84). It means that every conflict or contradiction attain in high level. The climax of the story told by the main character as a major character that directs to occurs the high major conflict.

#### 2.1.2.4. Falling action

The story finds the solution in falling action. Falling action is the second half or resolution of a dramatic plot (Holman 180). It means that the author usually gives the solution of the story to close the problem and the story almost ends.

#### 2.1.2.5. **Denouement**

After the story find the solution, the author close the story in denouement. Denouement is the final unraveling of the plot in drama or fiction (Holman 123). It means that the conflict that finds a solution has end. The author usually gives conclusion and the story end.

# 2.2. Psychology and Literature

Psychology is a branch of science that can be used to analyze a literary work. According to Rene and Wellek, psychology and literature may mean as the study of psychological types and law present within work of literature (75). It means that psychology

According to Gillespie, Psychology and literature are closely related fields of human inquiry. Writers use psychological insights to inform their art and psychologists use literature to assist into human behaviour (45). It means that psychology usually uses to explore the psychology of character in literary work.

# 2.3. Psychoanalysis

Psychoanalysis has a stage of development to include all of human lifespan from infancy through old age. To through these phases, there are many kinds of task presented to each of us by life itself as people mature and grow older (Erikson 3). It means that from infancy until maturity, human through stage of life with through the task to develop them self. Erikson in The Erik Erikson Reader by Robert Coles, a crisis occurs at each stage of development. These crises are of a psychosocial nature because they involve psychological needs of the individual conflicting with the needs of society (138).

In Psychoanalysis, Erikson divides the total life-span into eight stages and assigns each stage a core conflict (138). Erikson has theory of development's stages that each stage gives task of human since infant until

maturity. The stages are Trust versus mistrust, autonomy versus shame and doubt, initiative versus guilt, industry versus inferiority identity versus role confusion, intimacy versus isolation, generativity versus stagnation, and Integrity versus despair.

#### 2.3.1. Trust versus Mistrust

Trust versus mistrust is the first stage of Erikson's theory. In this stage focus to an infant was 0-1, 5 years old. The crisis the child faces at the first stage concerns basic trust versus basic mistrust. The basic strength of the first stage is hope, or the expectation that difficulties in life, presenting whatever challenges they may, will eventually result in a positive outcome. This sense of hope is, in turn, needed to meet the challenges presented at later stages of development (Erikson 7). It means that the successful of this stage is the infant becomes more active, and accept new experience. The new experience comes from his/her mother or mother surrogate.

In other hand, the problem in this stage will develop not only if the infant's basic needs are neglected, but also if it is overindulged. However, the infant's needs are not merely oral and are not primarily sexual. In addition to experiencing pleasure from breast or bottle, the child needs physical contact and consistency in attention (Erikson, 7). It means that the problem in this stage appear when the infant does not get the infant's need, the infant feel mistrust, because the infant does not get an attention from people around them.

# 2.3.2. Autonomy versus Shame and Doubt

Autonomy versus shame and doubt is the second stage of Erikson's theory. In this stage happens in the toddler was 1-3 years old. Erikson states that the toddler struggles to gain a sense of autonomy or control of bodily functions, large, and small motor skills, should be quite obvious to the parents of such children. Walking, talking, and later dressing and feeding oneself, as well as learning to control bowel functions, are all tasks that the child learns during this stage. And increasingly, she or he wants to do these things without adult help (8). The quotation means the toddler does the task to achieve a degree of his/her autonomy. The parent must not discourage the child, but the parent must push the child ability.

In the other hand, this stage is easy for child to develop a sense of shame and doubt. Erikson states that the child, in turn, seems at times to be at war with her parents. She wants to do things on her own, yet can't – a very frustrating situation all around! The child often feels ashamed of his or her lack of control when, for example, sitting on a potty trying to control urinary or bowel functions. The parent also risks increasing the child's shame, either unintentionally (by a lack of patience, for instance) or intentionally (by exhibiting anger or ridicule). Shame and doubt are the natural opposites of childhood autonomy (8). It means the toddler will give up when the parent come down hard o any attempts to explore something by her/his self. It cans lead the child feel ashamed and doubt with his or her abilities.

#### 2.3.3. Initiative versus Guilt

Initiative versus guilt is the third stage of Erikson's theory. It happens in the child about 3-5 years old. Initiative is actualized through the child's expanding repertoire of capabilities. Children at this age are extremely active and mobile, or in Erikson's terms, locomotive. They are talkative, and they experiment and learn through imaginative play (Erikson 10). The quotation above means the child has a positive response to his or her capabilities. It likes talkative, taking a responsibilities, or learning new skill, because this is time for play. But it is for formal education.

In the other hand, guilt occurs when the child's developing conscience feel in competition with the parent (Erikson 11). It means that the parent apply guilt feeling by force the child too strongly on good behavior.

# 2.3.4. Industry versus Inferiority

Industry versus inferiority is the fourth stage of Erikson's theory. It happens in the child about 5-12 years old. The basic strength of this stage is therefore competence. The child that is ill prepared for school or lacks the tools for learning from life's experience will despair. Successful resolution of crisis at this stage stems largely from preparation at earlier stages. Erikson used the term inertia (as in inert, or passiveness) to define the core pathology, the antithesis of competence. But for most children, this is a period of relative calm, as it was in Freud's exposition. Inner conflicts give

way to increased learning and mastery of the skills needed to succeed in later life (Erikson, 10). It means that the successful of this stage is the child ready to face the competence in their school. He must prepare to face it to learn anything around him.

But In the other hand, the child will despair when the child cannot prepare their tools well. It influences the child's life in their later life.

# 2.3.5. Identity versus Role Confusion

Identity versus role confusion is the third fifth of Erikson's theory. It happens in the adolescence about 12-18 years old. Erikson states that adolescence is a time of great change: the body and the sexual organs mature, new expectations for social and academic adjustments arise with the transition to middle school, self-image typically suffers, and life can be very stressful, especially in the earlier transition stage. The basic task of this period is to separate oneself from one's parents – especially the same-sex parent – and to assume an identity of one' own (11). It means that the adolescence achieves their identity. They try to separate his/her self from their family and focus to their career, relationship, and join to the society.

In the other hand, repudiation can take the form of defiance of authority or of resignation and despair (12). It means that the adolescence cannot do the task in this stage like fidelity or truthfulness and consistency to one's core self or faith in one's ideology. Because of that, the adolescence retreat from anything that must to do in this stage.

# 2.3.6. Intimacy versus Isolation

Intimacy versus isolation is the sixth stage of Erikson's theory. In this stage focus to the young adult was 18-40 years old. The basic strength of this stage is intimacy or closeness and mutual sharing with another (Erikson, 13). It means that intimacy between two young adult as a couple was only possible when each had developed a strong sense of identity separately.

In the other hand, the core pathology of this stage is isolation (Erikson 13). The isolation happens when the adolescence does not get a comfortable in their relationship. So, from this problem, it can lead the adolescence feel isolation, loneliness or sometimes they feel depression. In this case, good sexual relations depend on the ability of each partner to share and care, not exploit or hurt each other.

# 2.3.7. Generativity versus Stagnation

Generativity versus stagnation is the seventh stage of Erikson's theory. It happens in the adult hood about 40-65 years old. Erikson states that Erikson's ideal of generativity thus includes what many see as oldfashioned notions about conventional sex between married adults. But he also went beyond this: generativity in its broadest sense refers to creative and productive activity through work (recall Freud's purported dictum on the importance of "love and work" from above). Generativity is about much more than sex and procreation! Erikson's concept embraces a sense of caring for the future; caring for the next generation (14). The quotation above means the adulthood concern to the next generation. They practice to having and raising children well.

In the other hand, the opposing concept is generativist is stagnation or the loss of self in self absorption (Erikson, 14). It means that the stagnant stops to be a productive member of society.

# 2.3.8. Integrity versus Despair

Integrity versus despair is the last stage of Erikson's theory. In this stage focus to maturity was 65+ years old. Erikson states that integrity in the later years of life implies acceptance of a life that was well lived. It does not mean that life is over, for these can often by very productive years. But by this age a person begins take a reflective and evaluative look back at his or her life (17). It means that the integrity can seen when a successful life leading the maturity to the virtue of wisdom.

In the other hand, despair can result from unfulfilled potential or a feeling that one has wasted one's life, without hope for personal redemption. Despair is often disguised by an outward attitude of contempt toward others (17). It means that the maturity must have support to lead them to redeem their hope. If the maturity does not have anything to support the, the maturity feels despair to face their life.

#### 2.4. Review of Related Studies

This part will show the previous studies which closely similar to type of analysis in this thesis, and the theories which are used to analyze the data.

# 2.4.1. Thesis of The Unconscious Mind of a Psychopath in Patrick Suskind's Perfume: the Story of a Murderer by Nessi Agustia.

Nessi Agustia is a student in Andalas University in Padang. In her thesis, she discusses about Jean Baptise Grenoiulle as psychopath in Patrick Süskind's Perfume: The Story of A Murderer. She describes the psychology of the main character, Grenouille, as Psychopath. She uses theory from Sigmund Freud. She wants to analyze the experience of the main character when he cannot accept in his environment, and analyze the effect of the deep mind of the character for his adult.

# 2.4.2. Thesis of Revealing Schizophrenia through Grenouille's Character in Patrick Suskind's Perfume by Meria Zakia Alfisuma.

Meria Zakia Alfisuma is a student in State Surabaya University. To get the Sarjana Degrees, she takes the novel of Perfume: The Story of a Murderer as her thesis. In her thesis, she investigates about the main character Grenouille that suffer schizophrenia. She also uses literary psychology approach from Adler's theory. From the literary psychology, she wants to find the theme which content from her analysis before.

From the explanation above, Nessi Agustia analyzes main character in Perfume: the Story of a Murderer with psychoanalysis by Sigmund Freud and thesis of Meria Zakia Alfisuma also analyzes main character in Perfume: the Story of a Murderer with Adler's theory about psychology of literature. The difference from the writer's thesis is the writer includes theme and plot. The writer also uses psychoanalysis but the theory comes from Erik Erikson.

