

CHAPTER II

LITERATURE REVIEW

A. Theoretical Framework

This chapter aims to explain specifically about the theories applied as tool to analyze the novel *Veronika Decides to Die* by Paulo Coelho. Concerning the background of study and statement of problem stated in previous chapter, this study uses psychological approach. Many psychological approaches can use to analyze the literary works, but this study chooses to use individual theory suggest by Alfred Adler. In analyzing *Veronika Decides to Die*, individual psychology is a main tool to analyze this study. As addition, reminding that this study observes the character in the novel, so the formalism theory of character and characterization encloses in this study. In order to support the main theory, this theory also uses as a tool to explore the analysis itself.

A. Individual Psychology

Although Alfred Adler has had a profound effect on such later theorists as Harry Stack Sullivan, Karen Horney, Julian Rotter, Abraham H. Maslow, Carl Rogers, Albert Ellis, Rollo May, and others (Mosak & Maniaci, 1999), his name is less well known than that of either Freud or Carl Jung. At least three reasons account for this. First, Adler did not establish a tightly run organization to perpetuate his theories. Second, he was not a particularly gifted writer, and most of his books were compiled by a series of editors using Adler's scattered lectures. Third, many of his views were incorporated into the works of such later theorists

as Maslow, Rogers, and Ellis and thus are no longer associated with Adler's name (Feist 69). From the explanation above, it has clearly known that the theory of individual psychology by Alfred Adler is difficult to find exclusively in one book. Sometimes, this theory categorizes in psychodynamic psychologies, but in other times lists among humanistic, or behaviorisms. Thus, it is why this theoretical framework takes from several books.

According to Adler, individual psychology is a science that attempts to understand the experiences and behavior of each person as an organized entity (Ryckman 78). Through his theory, Adler argues that an understanding of human personality has possible only in light of an understanding of the person's goals. In contrast to Freud, who has a strict determinist, Adler adopts the teleological position that current behavior is directed by future goals.

Toward the book of *Psychodynamic Theories*, Feist notices that teleology is an explanation of behavior in terms of its final purpose or aim. Teleology is usually concerned with future goals or ends, whereas Freud's statement of causality is ordinarily deals with past experiences that produce some present effect (73). People have a purpose in life – to attain perfection – and are motivated to strive toward attainment of this ideal. Adler proposes this movement toward perfection or completion, because of inferiority feelings – a continual struggle from minus to plus. Otherwise, people will try to escape themselves from the worst to better condition.

Adler's studies led him to believe that people are motivated more by social influences and less pushed by the desires of the body than Freud was willing to

concede. Adler coined the phrase inferiority complex. In other words, if Freud believes that human's behavior shapes from the past, then Adler sees that human's behavior leads from their goal in the future life. It is equally such of what was written in the book *Personal Awareness* that Adler seems to look ahead toward an individual's betterment, instead of considering everyone a prisoner of the past or biology (Warga 44). Individual psychology deals with everyone is born with feelings of inferiority that may be increased by experiences such as parental rejection or over protection. Thus, everyone struggles constantly to overcome real or imagined deficiencies. More specifically, the final statement of individual psychology according to Adler's theory is outlined. The following is summarizing from Adler's statement based on the related book which content of individual psychology:

1. Inferiority Feelings: The Source of Human Striving

Individual psychology holds that everyone begins life with physical deficiencies that activate feelings of inferiority – feelings that motivate a person to strive for either superiority or success. To Adler, people are born with weak, inferior bodies—a condition that leads to feelings of inferiority and a consequent dependence on other people (Schultz 132). It means that inferiority is a normal condition to each person, and it is the source of human to strive. Human continually developing themselves from minus to plus. As many people with physical disabilities strive to compensate for their weakness in order to being able to work normally as if normal people do. Individual psychology notes that feelings of inferiority tend to be equated with

traditionally feminine behaviors such as passivity, submissiveness, and dependence.

On the contrary, few people feel difficult of how to compensate their inferiority feelings. Schultz adds that people with an inability to overcome inferiority feelings intensifies them, leading to the development of an inferiority complex. People with an inferiority complex have a poor opinion of themselves and feel helpless and unable to cope with the demands of life. An inferiority complex can arise from three sources in childhood: organic inferiority, spoiling, and neglect (133). For instance, people with inferiority complex have never learn to wait for what they want, nor have they learn to overcome difficulties or adjust to others' needs. They will overcompensate the feelings of inferiority. This feelings of inferiority complex naturally develop because the bad treatment such as spoiling or neglecting ever done by their circumstance before.

2. Striving for Success or Superiority

Feist writes, in his book of *Psychodynamic Theories*, that Adler calls the single dynamic force striving for superiority. He limits the striving for superiority to those people who strive for personal superiority over others and introduces the term striving for success to describe actions of people who are motivated by highly developed social interest (70). It means that from Adler's theories, each individual is guided by a final goal. This striving for success or superiority may be frustrated by feelings of inferiority, inadequacy, or incompleteness arising from physical defects, low social status, pampering or

neglect during childhood, or other causes encountered in the natural course of life.

The theory describes his notion of striving for success or superiority as the fundamental fact of life. Striving for success or superiority is not an attempt to be better than everyone else, nor it is an arrogant or domineering tendency or an inflated opinion of our abilities and accomplishments. Thus, Adler suggests that people strive for success or superiority in an effort to perfect ourselves, to make ourselves complete or whole. Each person develops their personality and strives for perfection in their own particular way.

There are two additional points about striving for success or superiority. J. Feist and G. J. Feist writes that according to this theory, psychologically unhealthy individuals strive for personal superiority, whereas psychologically healthy people seek success for all humanity (70). It concludes that individual psychology emphasizes the nature of human beings as social beings. Therefore, the greatest achievement of individual psychology is when people's strive necessarily not only for their individual goals but also for their social interest.

Not only inferiority complex, but individual psychology also recognizes the term of superiority complex. As of what explained in the previous part before, that inferiority complex is the condition when people overcompensate the feelings of inferiority. Some people strive for personal superiority without any concern for others. Feist adds in his book that their – people with inferiority complex – goals are personal ones, and their strivings are motivated

Based on his book, Feist also conclude that people strive for personal superiority or success to compensate for feelings of inferiority, but the manner in which they strive is not shaped by reality but by their subjective perceptions of reality, that is, by their fictions, or expectations of the future (73). It means that according to the theory of individual psychology, people who strive for personal superiority or success to attain completion always driven by their future goals. Their expectation to the future has shape by subjective perception. This subjective perception will guide people to their style of life.

Individual psychology leads the ideas on fictionalism that originates with Hans Vaihinger's book *The Philosophy of "As-If"*. Vaihinger believes that fictions are ideas that have no real existence, yet they influence people as if they really existed. Yet, Feist also clompetely gives it with an example of a fiction that "Men are superior to women." Although this notion is a fiction, many people, both men and women, act as if it were a reality (73). It means that people believe of what their perception, whether this notion is true or not. Indeed, this fiction seems to have influence people to life with this subjective perception's view.

From adopting this view, individual psychology believes that there is fictional goals which people go to achieve it. This fictional or imaginational goals will make them strive and consciously give a direction onto their behavior. As of what explained in *Theories of Personality* that the related concept of fictional finalism is based on the writings of the philosopher Hans Vaihinger, who maintained in *The Pilosophy of "As-If"* that people create the

ideas that guide their behavior. Adopting this view, Adler believed that people strive for perceived or imagined goals that give direction to their behavior.

These goals are not tangible, they are imagined ideals (Ryckman 79).

Therefore, the direction which drives behavior become of what Adler's calls guiding self-ideal (fictional finalism). Thus, toward in fictional finalism, the human's style of life will be driven by.

4. Social Interest

Adler proposes the concept of social interest, which he defines as the individual's innate potential to cooperate with other people to achieve personal and societal goals. Social interest is Adler's somewhat misleading translation of his original German term, **Gemeinschaftsgefühl**. A better translation might be "social feeling" or "community feeling". Roughly, it means a feeling of oneness with all humanity; it implies membership in the social community of all people (Feist 75). It was noticed before that this theory sees people of the nature of human beings. Therefore, social interest is innate for all people and it must be potentially developed in everyone.

Individual psychology emphasizes that people born with the weakness, which is have the origins into giving a sense of social interest. It likes an infant, who depends on some people around him or her. It such as their parents. Infants intensively depend on their parents to could do anything of what they need. The parents' character to contribute social interest of child is much needed. Mother is the first important person in giving the biggest influence of the child's social environment. Toward his book, Feist writes

based on the theory comprehension that ideally, mother should have a genuine and deeprooted love for her child—a love that is centered on the child’s well-being, not on her own needs or wants. If mother favors the child over the father, her child may become pampered and spoiled. Conversely, if she favors her husband or society, the child will feel neglected and unloved (76). It means that mother should give the healthy love relationship of their child without any compulsion of what her want. Moreover, the healthy love relationship should be learned of the balance by true caring of the family and other people.

According to Adler’s standards, a successful father avoids the dual errors of emotional detachment and paternal authoritarianism. A father’s emotional detachment may influence the child to develop a warped sense of social interest, a feeling of neglect, and possibly a parasitic attachment to the mother. A child who experiences paternal detachment creates a goal of personal superiority rather than one based on social interest. Meanwhile, paternal authoritarianism may also lead to an unhealthy style of life. A child who sees the father as a tyrant learns to strive for power and personal superiority (Feist 77). In other words, father is the second person in order to influence a child’s social environment. He must show to the child first of how to treat his wife as well as to other people. He must demonstrates the good attitude of how to caring should be or how to act would be in the family.

As addition, people actively struggle to solve what Adler regarded as the three major problems of life—neighborly love, sexual love, and

based on this theory that, psychologically unhealthy individuals often lead rather inflexible lives that are marked by an inability to choose new ways of reacting to their environment. In contrast, psychologically healthy people behave in diverse and flexible ways with styles of life that are complex, enriched, and changing (78).

Exaggerated feelings of inferiority lead to a neurotic style of life, whereas normal feelings of incompleteness result in a healthy style of life. Whether a person forms a useless style of life or a socially useful one depends on how that person views these inevitable feelings of inferiority (Feist 77). In other words, each of person expresses the striving differently in their effort to achieve the goals. It just depends on how person sees and overcomes their feelings of inferiority. Basically, both person who strive for success or superiority has have their own particular way to achieve the goals toward style of their life. These different express of striving is create the term by Adler's calls creative power of the self.

The concept of the creative self is an outgrowth of Adler's concern with the mechanistic implications of his style-of-life construct. He conclude that the concept of the creative self implies that people create their own personalities, by actively constructing them out of their experiences and heredities (Ryckman 82). It means that creative power of the self is the ability to create an appropriate style of life. This theory believed that the individual creates the style of life. Each person creates themselves, their personality, their character; these are all terms Adler uses interchangeably with style of life. It

argues for the existence of individual free will that allows each of people to create an appropriate style of life from the abilities and experiences given people by both their genetic endowment and their social environment.

This theory believes that ultimately people are responsible for their own personalities. People's creative power is capable of transforming feelings of inadequacy into either social interest or into the self-centered goal of personal superiority. This capacity means that people remain free to choose between psychological health and neuroticism. From this view, Adler emphasizes that each people have fully contribution of what they choose to accept or reject some points in their life, and to become what they want to be.

Therefore, individual psychology by Alfred Adler chooses as a tool to analyze the novel. *Veronika* as the main character in Paulo Coelho's *Veronika Decides to Die* portrays much of her future instead of her past of life. Coelho as the author does not tell too much about the past whole life of Veronika in the novel. It appropriates with individual psychology by Alfred Adler, which focuses on how human builds and raises the goal of life not only from their past of life. Secondly, though there are some theses that observed *Veronika Decides to Die* but none of the theses use individual psychology and analyze the revival passion of life process of Veronika as the main character.

B. Formalism

Regarding that this study analyzes the experiences through the character in Coelho's *Veronika Decides to Die*, therefore the supporting theory needs in order to compensate the evidence of the analysis. This theory aims to help of collecting

the data that will be analyzed. As mentioned in the first chapter, this study is qualitative-descriptive analytical method, which absolutely uses the way of reading the novel itself as the primarily data source. So, it means that this study sees the literary work as the literary itself, which has its own internal values. Furthermore, the study uses theory of character and characterization as the supporting theory.

The theory of character and characterization is a part of the formalism. Formalism, sometimes called new criticism (even though it has been around a long time), involves the careful analysis of a literary text's craft (Gillespie 172). It means that formalism is one of the critical approaches and mainly concern in analyze of the literatures' text. According to Newton, new criticism advocates intrinsic elements – an impersonal concern for the literary work as an independent object – and opposes the extrinsic critical approaches, which concerned themselves with such matters as authorial intension, historical, moral or political considerations, and audience responses (39). For instance, it means that new criticism or sometimes-called formalism recognizes the way to interpret literary work by ignoring the extrinsic influence. In other words, formalism tries to elaborate the analysis based on text of the literary work itself. As of what Tyson says in his book *Critical Theory Today* that “the text itself” become the battle cry of the New Critical effort to focus our attention on the literary work as the sole source of evidence for interpreting it (136).

As of what has written above, it has clearly explain that formalism deals to reject either of author's intention or of historical view in the way to apply it.

Meanwhile, because this theory attends to see literary work as an objectivity, so attempts to understand the literary work itself is needed. Then, carefully reading the text itself is the one to solve it. This strategy often called close reading. This study explores the analysis without any worries about the relation between the literary work and the extrinsic values that influence them by doing close reading. Gillespie states that 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 (172). Moreover, formalism requires that interpretations must be validate with specific quotation from the text. Some of its most important concepts concerning the nature and importance of textual evidence—the use of concrete, specific examples from the text itself to validate our interpretations—have been incorporated into the way most literary critics today, regardless of their theoretical persuasion, support their readings of literature (Tyson 135).

In fact, formalism is one of literary critical approaches that contributes to interpret a literary work from the intrinsic values. Formalists see the literary work as an object in its own right. Thus, they tend to devote their attention to its intrinsic nature, concentrating their analyses on the interplay and relationships between the text's essential verbal elements (virtuaLit: Critical Approaches through bcs.bedfordstmartins.com, adapted from *The Bedford Glossary of Critical and Literary Terms* by Ross Murfin and Supriya M. Ray). It means that formalism

focuses the analysis on the form aspect and intrinsic values that shapes a literary work. The intrinsic values means as seem as the elements of literature text, like characters, plot, or theme. In one hand, Klarer also states that, formalism tries to analyze structurally elements of a text, such as characters in a plot, which older schools traditionally explain on a merely thematic level (84). It shows that character and characterization is a part of formalism theory. As remind that this study analyze the character of Paulo Coelho's *Veronika Decides to Die*, therefore, the explanation of character and characterization is outlined below.

1. Character

Characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. Indeed, so intense is our relationship with literary characters that they often cease to be simply 'objects'. Through the power of identification, through sympathy and antipathy, they can become part of how we conceive ourselves, a part of who we are (Bennett and Royle 60). In other words, characters have an important role in a literary work. They are constructed by the author to fulfil a certain function in a certain context.

Thus, a character, then, is an imagined person who inhabits a story. Characters make the story alive. As the definition of M. H. Abrams writes in *A Glossary and Literary Term*, that characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it —

with or help the main characters. They use to enhance and help reveal the main characters' personae, often by contrast. They are unlikely to be used as a viewpoint. Minor characters have functions as partly to illuminate the major characters.

b. Flat / round character

A flat character usually has only one out-standing trait or feature, or at most a few distinguishing marks: for example, the familiar stock character of the mad scientist, with his lust for absolute power and his crazily gleaming eyes. Flat characters, however, need not be stock characters: in all of literature there is probably only one Tiny Tim, though his function in "A Christmas Carol" are mainly to invoke blessings and to remain others of their Christian duties (Kennedy 46). On the other words, flat character is relatively simple with few traits and predictable behavior or responses. Forster stated that a flat character (also called a type, or "two-dimensional"), is built around "a single idea or quality" an dispresented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence (Abrams 33).

A round character is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us (Abrams 33). It means that round character is complex, multifaceted character capable of surprising in the story. Kennedy said that round characters, however, present us with more

facets – that is, their authors portray them in greater depth and in more generous detail. Such a round character may appear to us only as he appears to the other characters in the story. If their views of him differ, we will see him from more than one side (46).

c. Static / dynamic character.

According to Dr. Hallet says that static character can be either round or flat characters, but they do not change during the story. Folktales, fairytales, and other types use static and flat characters whose actions are predictable, so the reader is free to concentrate on the action and theme as each moves toward an often times universal discovery (7). For instance, a static character does not change in the course of story. A character whose remains unchanged by his/her experiences, is referring as a static character.

Dynamic character is a developing character, usually at the center of the action, who changes or grows to a new awareness of life (the human condition) (Hallet 7). It means that dynamic character grows or progresses to a higher level of understanding in the course of the story. They exhibit some kind of change – of attitude, purpose, behavior, as the story progresses. Francis Bacon writes in his article that dynamic character is when a character undergoes a change in values, beliefs, or behaviors as a result of his / her experiences (3). He says that protagonist in a story is usually a dynamic character. Meanwhile, often the minor characters and the antagonist in a story will be static. Although Bacon's also adds that

sometimes, the protagonist will be static if the story is more driven by plot (events) than by character.

2. Characterization

If characters are the people in stories, then characterization is the author's presentation and development of characters. According to Francis Bacon, characterization is a process for the methods a writer uses to reveal a character's values, feelings, goal, etc. to readers (1). When revealing a character's traits, a writer can do so using direct characterization or indirect characterization. Bacon also states that direct characterization is when a writer conveys information about a character by telling the information directly to the reader. This is done through narration when the author comes right out and tells the reader things about the character. Direct characterization makes it easy for readers to come to clear understandings about the character.

Meanwhile, indirect characterization occurs when the author shows the character in action, and lets the reader interpret what these actions reveal about the character (Bacon 1). There are number of tools that a writer will use to impart personality traits to their characters. In relation with Bacon's writing that there are five methods of how indirect characterization revealing with: speech (from what character say and how they say it should be considered in literary work), thoughts (from what character think in the story), effects on others character (what other characters say or think about him/her), actions (what character do or behave), and looks (what character looks like or dress).

It seems like of Abram's writes that abroad distinction is frequently made between alternative methods for characterizing the persons in a narrative: showing and telling. In showing (also called "the dramatic method"), the authors imply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do. The author may show not only external speech and actions, but also a character's inner thoughts, feelings, and responsiveness to events; for a highly developed mode of such inner showing, see stream of consciousness. In telling, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters (34).

From both statements of Francis Bacon and M. H. Abrams above, it basically knows that there are two manners in identifying the characterization that occurs in a literary work. In the one hand is direct characterization, or sometimes called by telling. This method elaborates from of what author's writes in their literary work. Through this method, authors try to reveal the characters trait from their clearly explanation from sentence to sentence. And the other hand, another methods that use to reveal the characters is indirect characterization or often called showing. This method tries to reveal a character through character's act, speech, thought, and the impact of a character to the other characters. In the common way, the author indirectly defines the characters through the dialogue between character to another

character, from how characters think about something, or even how characters act or do to solve the problem.

C. Related Studies

Many literature researchers have already conducted researches about psychology in novels, dramas, and movies. Actually, the research about Coelho's work *Veronika Decides to Die* is founded, but no research that analyzes this novel nor describes the process of the revival Veronika's passion of life through suicide or uses the theory of individual psychology. Moreover, this study also evaluates previous studies that are relevant to the study. Recently, there are some researchers have conduct to analyze the novel of Paulo Coelho's *Veronika Decides to Die*.

The first one is Dany Sukma Adi Saputra (2009), a student of Soegijapranata Catholic University, Semarang. He has observes "*Veronika's Suicide in Paulo Coelho's Veronika Decides to Die*" on his thesis. His thesis focuses to find the reasons of Veronika's suicide and Veronika's opinion about her life. To analyze the Coelho's work *Veronika Decides to Die*, Dany uses the psychology and philosophical approach. Psychological approach uses to know how the main character runs her life and learning how the main character faces her problems. Philosophical approach uses to analyze thought of the main character and to understand her life's opinion. According to Dany's thesis, the research finds that Veronika decides to die because she feels that her life is meaningless and monotonous.

Secondly is Machmud Yunus (2014), a student of University of Jember. He has observed “*A Study of Life and Death Instincts in Paulo Coelho’s Veronika Decides to Die*”. He also uses psychological analysis to observe Coelho’s work *Veronika Decides to Die*. Machmud’s research is concerning to the analysis of eros and thanatos depicted in the main character of *Veronika Decides to Die*. His thesis is a descriptive study, which elaborates Freudian psychology theory of id, ego, and superego and their relation to the production of eros and thanatos, which derives solely from id. The result of Machmud’s thesis indicates that there is a connection between the balance of eros and thanatos to the meaning and motivation of life.

Another researcher is Yuviani Rosida Widiasura (2009), a student of State University of Surabaya. Her thesis is entitled “*Revealing the Theme through Irony in Paulo Coelho’s Veronika Decides to Die*”. Difference from the two researchers above, Yuviani’s objectives of her study is describing the kinds of irony in Paulo Coelho’s *Veronika Decides to Die*. Another object of her study is analyzing the significance of the irony to reveal the theme in Coelho’s *Veronika Decides to Die*. In the end of her study, she concludes that Coelho uses three kinds of irony in *Veronika Decides to Die*, they are: situational, dramatic, and verbal irony. According to the study of Yuviani, she finds that the significant of irony is effectively uses to bring out all idea of Coelho’s vision about insanity of the characters in the story that is ironical. Her study also success in giving proof that there is a correlation between the irony and the theme in the story that is “necessity to accept difference in life”.

Toward the explanation of related study above, it finds that Paulo Coelho's *Veronika Decides to Die* has been analyzed by some literary students through kinds of aspects. However, none of those previous studies that analyzes this novel by uses theory of individual psychology or describes the process of revival life's passion happens in Veronika. Further, this study deals with it differentiation.

