CHAPTER 2

LITERATURE REVIEW

2.1. Theoretical Framework

This research uses and applies some theories to help to analyze Creasy as a character and his sense of guilt in the story. The main theory is from Sigmund Freud which the focus is in human unconsciousness and the model of human psyche of Id, ego, and superego.

2.1.1. Psychology of Literature

Sigmund Freud introduced psychoanalysis theory between 1890 and 1939. He is one of the first people who are able to map the unconscious of human's mind. He believes that all human's behavior is affected by unconscious mind, that everything human's do is always reflected by the condition of unconscious mind. He believes that unconsciousness is determining factor of important and dynamic behavior (Semiun 55).

Psychology of literature means a literary approach which treat literary work as psychological activity (Endraswara 96). It is form of literary criticism which applies some theories of psychoanalysis to interpret literary works. The psychoanalysis itself is a kind of therapy which the aim is to solve problems related to mental disorders by investigating the conscious and unconscious elements of the mind.

From what can be taken from statement above is that Literature and psychology are related each other in a sense of creation. Literature itself is actually the creation of psychological process and author's thought which influenced by psychological activity. Literature is the product of human thought, what is written inside it is the embodiment of the author's psychology, the human's mind who wrote it.

The character inside of a story is the same as real human, as a character is actually the mirror of human's life. The character inside story can feel or do anything what real life human can do as long as the author can imagine it. The behavior and the personality of a character in a story is the same with what happen in real 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 (Minedrop 1). The psychoanalysis can help to get a better understanding of human behavior, thus it must be able to help to understand literary texts, which are about human behavior (11).

Human beings are motivated, even driven by desires, fears, needs, and conflicts of which they are unaware (Tyson 12). Human beings are unaware of what inside their head; they are unconscious about what is affecting them when they are doing something. Thus, unconscious has significant influence towards human behavior.

The unconscious is the storehouse of those painful experiences and emotions, those wounds, fears, guilty, desires, and unresolved conflicts (12). It 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). An individual cannot control unconsciousness although it is the house of much form of emotions and state of minds.

2.1.1.1. Personality Theory

Sigmund Freud suggested a three-part model of psyche. Those three-part are divided into the id, the ego, and the super-ego. These three-part models of psyche are the three levels of the personality that corresponding to the consciousness and also unconsciousness. The result of conflict and reconciliation of those three levels of personality what we call behavior (Minedrop 20). Because of that these model of psyche will help to understand the unconscious mind of the character, thus, this research will provide some explanation concerning these three-part model of psyche.

The id is the oldest and most primitive psychic agency, representing the biological foundations of personality. It is the reservoir of basic instinctual drives, which motivate the organism to seek pleasure (Lapsey 1). It is the most basic system of personality including the innate instincts (Koeswara 32). It is the source of energy that pulse through other two psyches.

The function of id is related to the pleasure principle which always attempts to find the pleasure and hinder the unpleasant things (Minedrop 21). It will always seek for desire of all kind, such as power, sex, and amusement or for food, without consequences (Tyson 25). It is devoted to bring pleasure so that the mind will never feel unpleasant things.

However, the object that used by id to hinder the unpleasant things are not real or just an imagination and unrealistic. It will not be able to decrease the unpleasant tings in real. Thus, the individual needs other system which can help to decrease the unpleasant thing in real. This system is called ego (Koeswara 33).

The ego is a modification of the id that emerges as a result of the direct influence of the external world. It is the executive of the personality in the sense that it regulates libidinal drive energies so that satisfaction accords with the demands of reality (Lapsey 1). It is located between conscious and unconscious mind which functions as the mediator which reconciles the demand of pulsi and the prohibition of superego (Mindrop 21). It is the center of reason, reality-testing, and commonsense. It is like the processor that knows what is better or what is worse for an individual.

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 (Koeswara 33). Ego will direct an individual towards what is the best way to relieve the unpleasant things by doing something that will solve

it. For example when someone is hurt because of bleeding, the ego will direct his or her mind to stop the bleeding, which will stop the pain.

As a reality tester, ego has a process functioned to achieve pleasure or decrease the unpleasant thing in better and realistic way. Ego formulates plan for achieving a pleasure and examining whether this plan can be done or not (34). However, ego is just like id, both do not have morality because both do not know good and bad (Minedrop 22). They only have the ability to channel what is the best for an individual, but not the moral of what is right or wrong. Thus, they need superego to determine what is good and what is bad.

The super-ego is a further differentiation within the ego which represents its 'ideal'. Whereas the id operates in pursuit of pleasure, and whereas the ego is governed by the reality principle, the superego bids the psychic apparatus to pursue idealistic goals and perfection. It is the source of censorship and conscience (Lapsey 1).

It is the system of personality which contain of values and rules which is evaluative (Koeswara 34). 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 (Mindrop 21). It can be said that superego is like the rule that bid morality which governs individual behavior.

Superego role is as a controller of the drives and desires from the pure instinct of id so that the impulse can be redirected to be accepted by people. It also direct ego so that it is properly accepted by the moral than reality. 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 happens if ego intends to go against the moral norms of superego. The tension between the harsh superego and the ego that is subjected to it is called the sense of guilt; it expresses itself as a need for punishment (Freud 70). A person feels guilty when he has done something which he knows to be bad (71).

From the explanation above about id, ego, and superego, the writer uses them to analyze in this research because the three of them are appropriate to analyze the sense of guilt.

2.1.2. New Criticism Theory

New Criticism, emerging in the 1920s and especially dominant in the 1940s and 1950s (Selden, Widdowson, and Brooker 18). The starting place of it is Eliot's essay "Tradition and the Individual Talent," which discusses what was to become a key concept in modern criticism: tradition (Calboun 2). It is a critical theory that stressing the importance of reading a text as an independent and complete work of art.

New criticism is not concerned with context, such as historical, biographical, intellectual and so on; it is concerned solely with the text in itself with its language and organization; it does not seek a text's meaning, but how it speaks itself (Selden, Widdowson, and Brooker 19). It means the new criticism does not lock its focus on the context of the author or what external factor that influenced a literary work. It only concern about the text itself, it does not need other factor to analyze a literary work because the text is the most crucial object. The text cannot be seen through the author's intention or reader's personal opinion.

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 (21). The only way to know author's opinion is to find the evidence by close reading the formal elements of the text itself such as: images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot and so forth (Tyson 137). The formal elements of the text is the key to understand what have been poured by the author to a literary work and what is the intention inside it to be told to the reader.

To analyze the sense of guilt of Creasy as character in A.J. Quinnell Man on Fire, this research will use new criticism as supporting theory concerning the character and characterization of Creasy. Thus, the explanation of character which is one of formal elements of text in New Criticism theory will be provided.

2.1.2.1. Character

In literature, a character may be defined as a verbal representation of a human being. Through action, speech, description, and commentary, authors portray characters that are worth caring about, rooting for, and even loving (Roberts 53). As a character is representation of human being, the existence of character should be true to real life. That their action and thoughts must all be what human beings are likely to and think under the conditions presented in the literary work (58). What have been written by author in a story, the character inside it wills always the mirror of what have been seen by the author in real life.

While telling story, the author of course cannot present characters inside it as all equal, there will be some characters who grow and fully alive, and there are those characters who will stay undeveloped. That what is called round and flat character, they are the two major types of character.

Round characters are presented by the author to render them full, lifelike, and memorable (57). This type of character is characterized by both individuality and unpredictability. They are dynamic; they recognize the change and therefore adjust to circumstances presented in the story. Their changes can be seen in their actions, the realization, the acceptance, or discovery of the truths (57). They are usually plays in a major role in a story and often called protagonist that moves against antagonist.

Flat characters do not grow. They remain the same because they are stupid or insensitive or because they lack knowledge or insight (58). They are static, as opposite of dynamic. However they are not worthless as these types of characters are often important for the development of round characters.

From the above explanation of round and flat characters, the writer choose round character in this research because there are some significant change that happened in Creasy.