



them is that literary work also contains psychological proposition (Wellek. Warren 82).

In general, the application of psychological knowledge to art can generate three kinds of illustration and one of which is that psychology can be used to explain fictitious characters (Scott 71-72). Thus, in other words the writer can say that psychology can be used to observe the behaviors of the characters in the novels to explain literary phenomena (Hardjana 66). On the other hand, Jung says that psychology can be applied in literary study because human's psyche is the source of knowledge and art (Sukada 104).

Theoretically, Renne Wellek and Austin Warren state that psychology in literary study includes four aspects, namely, the psychological study of the writer, as type and individual, or the study of the creative process or the study of the psychological types and laws present within work of literature, or, finally, the effects of literature upon its readers (Wellek, Warren 81). In this case, this research focuses on psychological study on the literary work such as reflected in the protagonist's character in the novel without considering the biography of the author.

Instead of depicting frustration, the analysis is directed to the factors that lead the protagonist to behave psychologically, in this case, to be in frustration. Such external stimuli as other people's behavior, surrounding influences the character's behavior, dialog, attitude, and thought. Therefore, characterization is really the reflection of psychological condition and it can be understood and

explained by psychological theories such as theory of psycho-analysis, psychology of behavior, and on and so forth.

Therefore, as the psychological behavior of the protagonist is caused by external stimuli that lead him in the condition of frustration, the theory used than is the psychological behavior based on the emotional theory. It is mentioned by canon and Bard that an event would trigger bodily responses (arousal and action) and the experience of an emotion simultaneously. When an event is perceived (processed by the brain), the brain stimulates autonomic and masculine activity (arousal and action) and cognitive activity (experience of the emotion) (Rathus 207). Based on this opinion the writer then understands that human behavior is influenced by external stimuli. To support this theory of the emotion that human being behaves emotionally to the response of the external factors, the writer would like to use Schachter Singer theory as combination. They say that emotions have generally similar patterns of bodily arousal. They vary along a weak strong dimension that is determined largely by the level of arousal the label we attribute to an emotion depend on our cognitive appraisal of our situation. This appraisal is based on manufacture, including our perception on external event and the ways in which other people seem to be responding to the event (Rathus 208).

The writer then comes to understand from the two opinions above that the emotional condition of man is caused by external factor. Man will behave in the reply of the stimuli that comes to him such as fighting, plying, happiness, anger, fear, and even frustration. So far as the writer deals with emotion, it is worth noting that frustration is one of the emotional conditions of man (Wick 206)

Based on the statement above the writer uses psychological approach to analyze the night manager novel by John Le Carre there is psychoanalysis theory.

### 2.1.2 Psychoanalysis Theory

Psychoanalysis come from the ideas of Sigmund Freud (1856-1939), the Austrian physician who revolutionized our thinking about how the psyche operate (Gillespie 43). He has a concept to understand of the human mind and behavior. He describes that human behavior as motive by psychic force over to limited conscious control for emphasis unconscious (Gillespie 43). This statement indicates that human behavior is from emphasis unconscious by limited conscious control. Thus, this part is very important to understand about the point of unconscious in human behavior.

In his book, Tyson state that the notion that 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 (Tyson 12). This statement proves that unconscious give important point in human behavior.

Freud believed that most behaviors are caused by thoughts, ideas, and wishes that are in a person’s brain but are not easily accessible by the conscious part of the mind. In other words, your brain knows things that your mind doesn’t it. This reservoir of conceptions of which we are unaware is called the unconscious (Boeroe 79).

Freud proposed a theory that distinguished between three different levels of consciousness. *Conscious* thoughts are mental products currently in awareness. *Preconscious* thoughts are memories not currently in awareness but easily retrieved. *Unconscious* thoughts are things a person cannot voluntarily bring to awareness (Dewey 1). This statement indicates the process of human attitude beginning from Unconscious to Conscious mind to fulfill their desire, beside that the human cannot do it if the process cannot should have been run.

The *unconscious* is the storehouse of those painful experiences and emotions, those wounds, fears, guilty desires, and unresolved conflicts. The unconscious comes into being when we are very young through the *repression*. However, repression is not eliminating our painful experiences and emotions (Tyson 13). This statement indicates that the unconscious is appearing when someone is finding it difficult and trouble in his life.

Furthermore, Habib said in his book when the unconscious is a founding factor of our psyche, we can no longer talk unequivocally of an author's intention, or that our conscious purposes represent our true aims (Habib 50). This statement implies that unconscious and conscious elements have related and give point to understand of human mind.

In 1923, Freud came up with a new book, *The Ego and the Id*, describing a new comprehensive theory of personality organization. The ideas of *id*, *ego*, and *super-ego* were an attempt to describe important components of the *psyche* (overall mental contents). He cautioned his readers to remember that *id*, *ego*, and *super-ego* were not "persons in their own right." They were just concepts handy

words for describing patterns of human behavior (Dewey 2). Behavior is the factor forming the result of the conflict and reconciliation from the third personality system it (Minderop 20).

Substantively, this statement proves about the new describing of personality organization, and will help to understand about the describing process of human behavior that is from formation of psyche in character.

#### 1) THE ID

The first developing part of the psyche, in Freud's theory, was the *id*. He got this name "id" from a psychologist named Georg Groddeck. He said, the id was a dark, unknown part of the mind that controls us but remains outside our awareness. Freud believed the id generates urges and impulses in accordance with the *pleasure principle*: pursuit of immediate gratification, regardless of consequences (Dewey 2).

*The id*: Latin for the term "it," this division of the mind includes our basic instincts, inborn dispositions, and animalistic urges. Freud said that the id is totally unconscious, that we are unaware of its workings. The id is not rational; it imagines, dreams, and invents things to get us what we want. Freud said that the id operates according to the pleasure principle—it aims toward pleasurable things and away from painful things. The id aims to satisfy our biological urges and drives (Boeroe 84). "Id is the inborn part of the unconscious mind that uses primary process to satisfy its needs and that acts according to the pleasure principle" (Lahey 427)

“Id”: It is confined primarily to the instinct of survival and nature; the “id” is on behalf of the source of all the “drives”. The energy of Personal psychological function is from the instinct of the “life” and “death”, or the instinct of the “sex” or “invasion” (Yamin Liang 2).

“The *Id* is the repository of all basic drives, the ego’s enemy, ‘the obscure inaccessible part of our personality’. “It is entirely unconscious, hence remote from our understanding and difficult to manage”. (Hoffman 25).

The “id” is the instinct that demands of human to fulfill their necessity, the “id” proceedings related with the satisfied, such as always looking bliss and always avoid worries (Minderop 21).

From statements above implies that the “id” is unconscious that operate base on the pleasure principle and organizing behavior proceeding to be always trying and looking comfortable and satisfied.

## 2) THE EGO

The second of Freud's three divisions of the psyche is the ego. The part of the mind/body system that Freud called the ego is the part that executes plans and coordinates activity. Freud described the ego, drawing power from the id while controlling it, in Freud's view, the id provided raw energy, and the ego (if skillful or well controlled) used this energy to do remarkable, positive things. The secondary process thinking that has been controlled by the ego-is based on the *reality principle*. Freud described the reality principle as the ability of the ego to make plans that take reality into account, even if it means postponing pleasure or enduring pain. (Dewey 2).



*The ego:* Greek and Latin for “I,” this personality structure begins developing in childhood and can be interpreted as the “self.” The ego is partly conscious and partly unconscious. The ego operates according to the reality principle; that is, it attempts to help the id get what it wants by judging the difference between real and imaginary. If a person is hungry, the id might begin to imagine food and even dream about food. (The id is not rational.) The ego, however, will try to determine how to get some real food. The ego helps a person satisfy needs through reality (Boeroe 84).

“The Ego is both conscious and unconscious: in that fact lays the explanation for the conflict between instinctual pleasure and reality which takes place within it” (Hoffman 25).

“Ego is part of the mind that uses the reality principle to satisfy the id, The ego can be thought of as the executive of the personality because it uses its cognitive abilities to manage and control the id and balance its desires against the restrictions of reality and the superego” (Lahey 428). “Ego” is not only the ally of the id; it is also a submissive slave who courts the love of his master” (Freud 83).

The “ego” not only makes the “id” still happy, but also the “ego” faces the problem in reality. Beside that the “ego” also writes something given difficultly and something given easily (Boere 35).

The “ego” helps the human to consider and choose about getting the happiness with the worries or without it. “As the sole region of the mind in contact with the external world, the ego become the decision- making or executive







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 indicate that new criticism is not focus in analyzing context, historical, biographical, intellectual, and so on, even it does not make fallacies of attention. It just focuses with the text in itself, it does not seek the meaning but how it speaks and describes itself. 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 when we want to know that the text can be influenced of the author's intention or reader's response we must carefully in examining or closely reading literary work especially in the poem, but from 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), we can see that new criticism can be used not only to analyze poem but also prose fiction. In order to analyze Pine's character and his revenges in John Le Carre novel entitled *The Night Manager*, this thesis 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:

#### 2.1.4 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). 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. Usually a character's status a major or minor is clear. On occasion, however not one but two characters may dominate a story, their relationship being what matters most ( Di Yanni 54).

Supporting the major character is one or more secondary or minor characters whose function in partly to illuminate the major character. Minor characters often static or unchanging: they remain the same from the beginning of a work to the end. Dynamic character on the other hand, exhibits some kind of change-of attitude, of purpose, of behavior-as the story progresses (54).

#### 2.1.5 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).

From the explanations above that character and characterization are can uses to identify Pine's character that will be analyzed of this thesis.

## 2.2. Review of related studies

This thesis relates to theoretical aspect of a previous study titled *Psychological Conflicts Of Annie Character In The Horse Whisperer Novel* by Kolona Budi Lestari. The article discusses about Annie's Character in *The Horse Whispered* by mean of psychoanalysis theory which includes Freud's psychoanalysis and Character and Characterization by Edgar Robert. The article attempts to uncover every psychological aspects of Annie's character through his behavior. Meanwhile, this research has similar point with theory used in the article especially in psychoanalysis theory, although the object of the analysis is different in which this thesis tries to analyze Pine as character in *The Night Manager* by John Le Carrre.

The second thesis also related theoretical aspect of previous study titled *Method of Characterization and Three Dimensional Aspect of main Character in Bronte's Jane Eyre* by Komang Alit Sawitri in 2004, from English Department Faculty of Letters and Humanities, Unud. This thesis discusses about Bronte's character in *Jane Eyre* by mean of Character Theory by William Kenney and Lajos Egri. The thesis attempts to uncover main character and three aspects that influence of the main character. Meanwhile, this research has similar point with theory used in the thesis especially in the character and characterization, although the object of the analysis is different.