CHAPTER II

REVIEW OF RELATED LITERATURE

In this part, the writer discusses about the related theories in literature that has been chosen. There are some important books and other sources related to the psychology of literature and the related to the personality of a character in a literary work. The books and sources are talking about the theory which related to the psychological elements in literary work, such as the problems of leading character’s personality which include the “Id, Ego, and SuperEgo”, the impact of the leading character’s psychology problems to be a moral person in living the life without having bad feeling to face people around himself. The writer introduces the relation between literature and psychology, and also explains about the problems of the leading character’s personality in the novel *The Perks of Being A Wallflower*.

2.1. Psychology of Literature

Literature and Psychology is one of the literature’s extrinsic approaches out of the other two, which are: Literature and Biography, and Literature and Society. Psychology of literature is the analysis of the text by considering the relevance and role of psychological studies. In the other words, psychology played a role in analyzing a literary work, the author's psyche from the elements, characters and readers of literary works. Psychology is also an important role in analyzing a literary work based on the elements of the author, the characters, and the readers. There is a close relationship between psychology and literature. Psychology deals with the
study of observable patterns of human’s behavior, and Literature exhibits how human beings behave in dealing with their problems and environment.

Literary works are no longer considered only as a mere entertainment, but also to invites the readers to understand about the characters in the story. In literary work, the character also has problems in living a life, have the same emotional fluctuation with other humans in real life. This is possibly to learn a literary work by connecting literature with the science. And novel is one of the literary work written by the literary worker. A novel discusses something that describes the human life, although for something fictious, but it becomes as something that people may understand with the same principle in daily life, such as psychological truth or holding the mirror up to nature, a consciousness of moral values and many more.

Wellek and Warren consider analysis of characters the only legitimate application of psychological analysis in literary study. Such an analysis, however, they find lacking on its own merits: individual characters do not fit psychological theories of the time they are written. Works which are true to certain psychological theories, meanwhile, are not necessarily better. (Theory of Literature, 1956).

According to Harjana (1991: 60) : The psychology literature can be interpreted as a way of analysis based on the viewpoint of psychology and proceed from the assumption that literature always discuss the events of human life which is emitted in living and dealing with life. Here the function of psychology itself is conducting exploration conducted into the inner soul of the figures contained in literary works and to learn more about the intricacies of human action and its response to other measures.
Psychology of literature is not only focused to solve the psychological problems of character, but also to understand psychological aspects contained in a literary work. Psychology itself was made to learn about the human psyche, which is human becomes the object of the psychology study. And Literature was based on the social problem, which means the authors as the human being are the social people who create the literary work. Psychology Literature is the analysis of the text by considering the relevance and role of psychological studies. That is, psychology played an important role in analyzing a literary work by working from the corner of the psychiatric literature both elements of the author, the characters, and readers. By paying attention to the figures, it will be analyzed the inner conflict inherent in literature.

It is obvious enough that psychology, being the study of psychic processes, can be brought to bear upon the study of literature, for the human psyche is the womb of all the sciences and arts. We may expect psychological research, on the one hand, to explain the formation of a work of art, and on the other to reveal the factors that make a person artistically creative. The psychologist is thus faced with two separate and distinct tasks, and must approach them in radically different ways.

Psychoanalysis is the term to discuss about the relation between human and psychology, which are definitely have a close relation to talked about. According to the study, Psychoanalysis is a branch of science was developed by Sigmund Freud as a psychological study of human behavior. Freud said that our personality develops from the interactions among what he proposed as the three fundamental structures of the human mind: the Id, Ego, and Superego. Conflicts among these three structures
and our efforts to find balance among what each of them “desires”, determines how we behave and approach the world.

With the assumption, the characters that appearing in a literary work in considered alive and real in the mind of the author like human beings generaly. Conflict is based on the existence of the characters, and the psychological conflict is described through literary texts that will be considered as a reflection of the author’s conflict. Because, accidentally, the author actually writes his own personal experiences into a literary work.

According to the psychology approach, the literary works of some authors are expressed to represent the confusion and the inner turmoil of human being through their works. What they have seen is not necessarily the same as the reality that occurs in them because people often try to covering it. Honesty, loves, hypocrisy, and the other terms we have always seen all this time are in the human mind itself. Therefore, the study of character must be a priority on the psychiatric aspects and certainly can not be separated from the psychological theory.

There are three theories of literature which can be called imitative (mimetic theory), expressive theory (theory of expression) and pragmatic or (affective theory). However, here the writer just explains about mimetic theory, which have related to the analysis. The theory of imitation mimetic theory is revealed or goes back to Plato and Aristotle.

Plato introduces this concept in his works and when he describes poetry (or literature in general) and painting in derogatory terms as imitation from reality, when the art copies of man – made objects are only copies of a copy. However with Aristotle, has the negative of imitation, where in his poetic he says that tragedy is an
imitation of an action that is serious and complete. Actually in Aristotle, the process of imitation we called it mimesis.

For Aristotle, mimesis describes a process involving the use by different art forms of different means of representation, different manners of communicating that representation to the audience, and different levels of moral and ethical behavior as objects of the artistic representation. Thus, Aristotle distinguishes between tragedy and comedy essentially because of the fact that the former represents "noble" or "morally good" agents, while the latter portrays "ignoble" or "morally defective" characters. All forms of mimesis, however, including tragedy and comedy, come into existence because of a fundamental intellectual impulse felt by all human beings. Aristotle specifies that the function of literary mimesis is to represent a complete and unified action consisting of a beginning, middle, and linked by necessary and probable causes. However, Plato, he does not regard this world as a mere of shadow of another. Moreover, he believes that the instinct of imitation is an important one.

One genre of literary work is the novel. Novel is a long narrative which describes about the fictional characters and events, usually in the form of a sequential story. The writer thought that novel also as a mirror of our life, because the entire story in the novel took from the real life of human by the professional authors or a people who have a talent to write novel, it can be called novelist or authors.

One statement that the novel’s primary impulse is a mimetic one, we must add the qualification that the reality imitated is not general nature or the world of ideas but the concrete and temporal reality of modern empirical thought. The novel came into being in a world dominated by secularism and individualism, a world in which men were losing their belief in the supernatural and institutional bases of life. In many realistic novels, however, the classical moralistic perspective continues to
exist alongside of, and often in disharmony with, the concrete, “serious problematic“ representation of life. Some novels are profoundly concerned with both character and society; others focus primarily on social or on psychological reality. However, realistic fiction is more concerned with mimesis than it is with the theme and forms the latter are, nonetheless, very important elements in the majority of novels. Indeed, one of the basis problems of the novel as a genre is that it attempts to integrate impulses, which are disparate and often in conflict. As Northrop Frye observes, the realistic writer soon finds that the requirements of literary form and plausible content always fight against each other. Novels with more life than pattern, or in which life and pattern are not integrated, are wanting in the quality of their perception.

So talking about novel, the writer tries to see the informing structure; the society and characters that are in some ways at odds with the society itself. And it is true that the novelists are moralists, they examine the relation between individuals and society and put their ideas about human and its behavior, but that would be more simple to say that the important thing about novel is the message to be preached out as the literary work.

2.2. Definition of Character

Character is an evaluation of a particular individual's stable moral qualities and Character is one of the important parts in prose fiction. A character (or fictional character) is a person in a narrative work of art (such as a novel, play, television series or film). Derived from the ancient Greek word χαρακτήρ, the English word dates from the Restoration, although it became widely used after its appearance in Tom Jones in 1749. From this, the sense of "a part played by an actor" developed.
Character, particularly when enacted by an actor in the theatre or cinema, involves "the illusion of being a human person." In literature, characters guide readers through their stories, helping them to understand plots and ponder themes. Since the end of the 18th century, the phrase "in character" has been used to describe an effective impersonation by an actor. Since the 19th century, the art of creating characters, as practiced by actors or writers, has been called characterisation.

The study of a character requires an analysis of its relations with all of the other characters in the work. The individual status of a character is defined through the network of oppositions (proairetic, pragmatic, linguistic, proxemic) that it forms with the other characters. The relation between characters and the action of the story shifts historically, often miming shifts in society and its ideas about human individuality, self-determination, and the social order.

The Classical Greek philosopher Aristotle deduces that character (ethos) is one of six qualitative parts of Athenian tragedy and one of the three objects that it represents. He understands character is not to denote a fictional person, but rather the quality of the person acting in the story and reacting to its situations. Aristotle defines character as "that which reveals decision, of whatever sort". To Aristotle, "[W]ithout action, a tragedy cannot exist, but without characters it may. Aristotle argues for the primacy of plot (mythos) over character.

Aristotle claims that character develops over time as one acquires habits from parents and community, first through reward and punishment. One acquires a good character much as one may learn to play a musical instrument: initially, one may be under some pressure to practice, but eventually, one enjoys playing with skill and understanding. Aristotle claims that one is partly responsible for one’s character, but
he thereby raises the question whether one freely chooses one’s character. A person of good character does choose freely, however, and is able to frame complex situations accurately. The full development of character requires rational reflection: Aristotle argues that dialectic, to which Rawls’s reflective equilibrium bears some resemblance, generates principles that can guide us, though they do not serve as unexceptionable rules.

There are some fields, which are included in Psychology; they are developmental, physiological, experimental social and personality psychology. Developmental psychology studies about human mental and physical growth from the prenatal period through childhood, adolescence, adulthood and old age, physiological psychology investigate the biological basic of human behavior, thoughts and emotions; experimental psychology studies about basic psychological process, including learning, memory, sensation, perception, cognition, motivation and emotion. Personality psychology studies the differences among individuals in such traits as anxiety, sociability, self – esteem, need for achievement, and aggressiveness, and social psychology studies about how people influence one another.

As the writer explained above, this analysis derives to character’s personality in a novel, so the concern of the research is the personality of a leading character. As we know, character as the important structure in a literary work has something to do with its personality, because character is described as the role in the literary. Personality in a character itself to express everything could happen in the life.
2.3. Definition of Personality

Personality, etymologies come from the word Latin “persona” means that “disguise”. This disguise is usually used by the people who act the drama in ancient time, to act one type of behaviors and character and it also come from the word “personare “. To express one type of human picture, such as, the pictures of the people, who act sad, happy, and selfish. Therefore, the personality is not only the actor itself but he or she want to describe one type of human. Sometimes, people pretend to be nice and do some different acts from the characteristic. Therefore, personality has function as the setter to set free the disguise in human being and understand the characteristic.

Philosophers teach us that if one wants to know what a word provides, the other one should see how the word is used (Wittgenstein, 1953) different people use the word personality in different ways. The public often uses the term to represent a value judgment: if you like someone, it is because he or she has a good personality or because of lose the personality. Personality scientist, however, use the word differently. The scientist is not trying to provide subjective value judgments about people. A scientific definition of personality tells us what areas are to be studied and suggests how we might best study them. For the present, let us use the following working definition of personality: personality refers to those characteristics of the person that account for consistent pattern of feeling, thinking, and behaving. This very broad definition allows us to focus on many different aspects of the person. At the same time, it suggests that we attend to consistent patterns of behavior and to qualities insider the person that account for these regularities, as opposed, for example, to looking exclusively at qualities in the environment that account for such regularities. The regularities of interest to us include the thoughts, feelings, and overt
(observable) behaviors of people. Of particular interest to us is how these thoughts, feelings, and overt behaviors relate to one another, or cohere, to form the unique, distinctive individual. Although one of definitions has been suggested here, others are possible.

Theory of personality sees the human as a total subject with the specific aspect, the theory is appeared because of the needs in human life. There is always the stimulate to know more about the other individual, and some desires in every human being mind to reach what they want with the characteristics and the psyches in life.

As the writer has explained about some of the elements under this discussion, and as the problems about personality of a leading character in doing this analysis, the writer connects the Psychology of Literature with the Psychoanalysis theory from the expert, Sigmund Freud which developed his idea about psychoanalysis theory from work with mental patients.

2.4. Psychoanalysis Theory

Psychoanalysis Theory is the theory of personality organization and the dynamics of personality development that guides psychoanalysis, a clinical method for treating psychopathology (Makworo, 2013). First laid out by Sigmund Freud in the late 19th century, psychoanalysis theory has undergone many refinements since his work. Psychoanalysis theory came to full prominence in the last third of the twentieth century as part of the flow of critical discourse regarding psychological treatments after the 1960s, long after Freud's death in 1939, and its validity is now widely disputed or rejected. Freud had ceased his analysis of the brain and his physiological studies and shifted his focus to the study of the mind and the related psychological attributes making up the mind, and on treatment using free association.
and the phenomena of transference. His study emphasized the recognition of childhood events that could potentially influence the mental functioning of adults. His examination of the genetic and then the developmental aspects gave the psychoanalytic theory its characteristics. Starting with his publication of *The Interpretation of Dreams* in 1899, his theories began to gain prominence.

Freud first began his studies on psychoanalysis and in collaboration with Dr. Josef Breuer. Freud was especially interested in the most unusual of all his colleague’s patients, the celebrated ‘Anna O.’ whom Breuer had begun to treat in 1880. Anna O. was a girl of twenty-one, of high intellectual gifts. Her illness lasted for over two years, and in the course of it she developed a series of physical and psychological disturbances which decidedly deserved to be taken seriously. She suffered from a rigid paralysis, accompanied by loss of sensation, of both extremities on the right side of her body; and the same trouble from time to time affected her on her left side. Her eye movements were disturbed and her power of vision was subject to numerous restrictions. She had difficulties over the posture of her head; she had a severe nervous cough. She had an aversion to taking nourishment, and on one occasion she was for several weeks unable to drink in spite of a tormenting thirst. Her powers of speech were reduced, even to the point of her being unable to speak or understand her native language. Finally, she was subject to conditions of ‘absence’ of confusion, of delirium, and of alteration of her whole personality, to which we shall have presently to turn our attention.

Breuer diagnosed Anna O.’s illness as a case of hysteria and gradually developed a form of therapy which he believed was effective in relieving her symptoms. He came to the conclusion that when he could induce her to relate to him
during the evening the content of her daytime hallucinations, she became calm and tranquil. Breuer himself saw this as a way of ‘disposing’ of the ‘products’ of Anna O.’s ‘bad self’ and understood it as a process of emotional catharsis. The patient herself described it as ‘chimney sweeping’, and as her ‘talking cure’. This is why, Freud’s understanding of human personality is built on his experience with some patients, the analysis of his own dream, and everything he read in science and humanities.

When analyzing literary texts, the psychoanalysis theory could be utilized to decipher or interpret the concealed meaning within a text, or to better understand the author’s intentions. Through the analysis of motives, Freud’s theory can be used to help clarify the meaning of the writing as well as the actions of the characters within the text.

Sigmund Freud determined that the personality consists of three different elements, the Id, the Ego and the SuperEgo. The Ego balances the Id, the SuperEgo and reality in order to maintain a healthy state of consciousness. It thus reacts to protect the individual from any stressors and anxiety by distorting reality. This prevents threatening unconscious thoughts and material from entering the consciousness. The different types of defense mechanisms are: Repression, reaction formation, denial, projection, displacement, sublimation, regression, and rationalization.

In discussing the Id, Ego, and SuperEgo, these are not only three separate entities with sharply defined boundaries, but rather a variety of different processes, functions, and dynamics within the person. Moreover, in his writings, Freud uses the
German personal pronouns, *das Es*, *Das Ich*, and *das uber-Ich*. Literally translated they mean "the it," "the I," and "the above-I." The Strachey translation into Latin pronouns has made them less personal, raising the issue of the desirability of attempting a new translation." (Engler, 2009).

2.4.1. The Id

The Id is the aspect of personality that is driven by internal and basic drives and needs. Due to the instinctual quality of the Id, it is impulsive and often unaware of implications of actions.

- The Id is the only component of personality that is present from birth.
- This aspect of personality is entirely unconscious and includes of the instinctive and primitive behaviors.
- According to Freud, the Id is the source of all psychic energy, making it the primary component of personality.

The Id is also driven by the pleasure principle, which strives for immediate gratification of all desires, wants, and needs. If these needs are not satisfied immediately, the result is a state anxiety or tension. For example, an increase in hunger or thirst should produce an immediate attempt to eat or drink. The Id is very important early in life, because it ensures that an infant's needs are met. If the infant is hungry or uncomfortable, he or she will cry until the demands of the Id are met. All of the Id’s energy is spent for one purpose-to seek pleasure without regard for what is proper or just.
However, immediately satisfying these needs are not always realistic or even possible. If we are ruled entirely by the pleasure principle, we might find ourselves grabbing things we want out of other people's hands to satisfy our own cravings. This sort of behavior would be both disruptive and socially unacceptable. According to Freud, the Id tries to resolve the tension created by the pleasure principle through the primary process, which involves forming a mental image of the desired object as a way of satisfying the need.

2.4.2. The Ego

The Ego is driven by reality principle. The Ego works to balance both the Id and SuperEgo. In order to balance these, it works to achieve the Id's drive in the most realistic ways. It seeks to rationalize the Id's instinct and please the drives that will benefit the individual in the long term. It helps separate what is real, and realistic of our drives as well as being realistic about the standards that the SuperEgo sets for the individual.

- The Ego is the component of personality that is responsible for dealing with reality.
- According to Freud, the Ego develops from the Id and ensures that the impulses of the Id can be expressed in a manner acceptable in the real world.
- The Ego functions in both the conscious, subconscious, and unconscious mind.
The reality principle weighs the costs and benefits of an action before deciding to act upon or abandon impulses. In many cases, the Id's impulses can be satisfied through a process of delayed gratification--the Ego will eventually allow the behavior, but only in the appropriate time and place. The Ego also discharges tension created by unmet impulses through the secondary process, in which the Ego tries to find an object in the real world that matches the mental image created by the Id's primary process.

According to Freud (1964), The Ego becomes differentiated from the Id when a baby learns to distinguish himself or herself from the outer world. While the Id remains unchanged, the Ego continuous to develop; while the Id insist on unrealistic and unrelenting demands for pleasure, the Ego must furnish the control. Similarly, the Ego checks and inhibits Id impulses, but it is more or less constantly at the mercy of the stronger but more poorly organized Id. The Ego has no strength of its own but borrows energy from the Id. In spite of this dependence on the Id, the Ego sometimes comes close to gaining complete control, for instance, during the prime of life of a psychologically mature person.

2.4.3. The SuperEgo

The SuperEgo is driven by morality principle. It acts in connection with the morality of higher thought and action. Instead of instinctively acting like the Id, the SuperEgo works to act in socially acceptable ways. It employs morality, judging our sense of wrong and right and using guilt to encourage socially acceptable behavior.
• The SuperEgo is the aspect of personality that holds all of our internalized moral standards and ideals that we acquire from both parents and society - our sense of right and wrong.

• The SuperEgo provides guidelines for making judgments.

• According to Freud, the SuperEgo begins to emerge at around age five.

There are two parts of the SuperEgo:

1. **The ego ideal** includes the rules and standards for good behaviors. These behaviors include those which are approved of by parental and other authority figures. Obeying these rules leads to feelings of pride, value and accomplishment.

2. **The conscience** includes information about things that are viewed as bad by parents and society. These behaviors are often forbidden and lead to bad consequences, punishments or feelings of guilt and remorse.

The SuperEgo acts to perfect and civilize our behavior. It works to suppress all unacceptable urges of the Id and struggles to make the Ego act upon idealistic standards rather than upon realistic principles. The SuperEgo is presented in the conscious, subconscious and unconscious.

The three elements of the mind are continously interacting one into another. The Ego is formed by the Id and the SuperEgo is formed by the Ego. Human behaviour is determined by their dynamics. If the biggest part of energy is controlled by the SuperEgo, so the behaviour will be realistic but if restrained by the Id, the behaviour will be impulsive. If the Id is dominant, the individual will have a disorder dominated by fantasies of wish fulfillment and illogical primary process thinking. In
contrast, if the SuperEgo is dominant, the individual is over inhibited and unable to experience sensual pleasure without feelings guilty.

Remember that Freud considered personality to be like an iceberg; most of personality exists below our level of awareness, just as the massive part of an iceberg is beneath the surface of the water. Freud believed that most of the important personality processes occur below the level of conscious awareness. In examining people’s conscious thoughts about their personality, we can see some reflections of the Ego and the SuperEgo. Whereas the Ego and SuperEgo are partly conscious and unconscious, the primitive Id is the unconscious, the totally submerged part of the iceberg.

With so many competing forces, it is easy to see how conflict might arise between the Id, Ego and SuperEgo. Freud used the term Ego Strength to refer to the Ego's ability to function despite these dueling forces. A person with good Ego strength is able to effectively manage these pressures, while those with too much or too little Ego strength can become too unyielding or too disrupting. According to Freud, the key to a healthy personality is a balance between the Id, the Ego, and the SuperEgo.

Despite the criticisms of the theory, Freudian personality has had an enormous impact on the field of psychology. The idea of the unconscious and the elements of personality have often leaded us to wonder about our own motivations for our behaviour. Freud’s emphasis on the unconscious has been partially supported by some current cognitive psychology research. Such work has revealed that mental processes about which people are unaware have an important impact on thinking and
actions. The most important contribution of Freud’s psychoanalysis theories is perhaps the fact that it ignited more study of the human mind, and the motivation behind an individual’s behaviour, thus leading to more study and discovery of new ideas and theories.

So broadly, this Psychoanalysis Theory of Sigmund Freud will facilitate the writer in refining the analysis of Charlie’s personality. This is because in daily life, Freud’s theory is easier to see that the personality is being controlled by either libido in doing every routines either consciously, subconsciously, and unconsciously.

Source: http://www.simplypsychology.org/psyche.html

From the picture above, the writer concludes that the Id, Ego, and SuperEgo do really control the human mind in deciding some of decisions. When the desire comes inside, directly the Id wants to get it as soon as possible without thinking of the other things, while contrastly, the SuperEgo which directly rejects the way of Id’s driving. SuperEgo always brings the “moral values” out, but in pushing each impules the Id and SuperEgo are set by the Ego, which Ego plays its rule to balancing the desires with the normal way neutrally. But sometimes, Ego is weaker than the SuperEgo and the Id, because when Id is pressing the Ego, then the Ego will be
defeated by stimulation of Id. The same thing happened when the SuperEgo is pressing the Ego, then all the logic and the reality nature of the Ego will be defeated by the impulse of SuperEgo. It all depends on how that person's psychology can control all the pressure of libido.