CHAPTER II

REVIEW OF RELATED LITERATURE

2.1. A Brief Description of Dilemma

The word *dilemma* comes from Greek *dilēmma*, from *di-* means twice + *lēmma* means premise in early 16th century (denoting a form of argument involving a choice between equally unfavourable alternatives). At its core, a dilemma is a situation in which a difficult choice has to be made between two or more alternatives. More informally, it can mean a difficult situation or problem (as in the insoluble dilemma of adolescence). Some traditionalists object to this weakened use, but it is recorded as early as the first part of the 17th century, and is now widespread and generally acceptable.

Dilemma is a difficult decision involving a choice between two or more courses of action based on competing principles or assessments. Slim Goodale (1997: 35) distinguishes types of dilemmas based essentially on what the source of dilemma is: there are tough choices whose source is uncertain evidence; dilemmas based on a clash between moral and non-moral considerations or judgements about expediency and competing objectives; choices between two goods, where the task is to determine the greater good; and choices between two wrongs, where each course of action would violate an important principle or commitment.

One of the best known examples of dilemma is Kohlberg’s story concerns a man called Heinz who lived somewhere in Europe. Heinz’s wife was dying from a particular type of cancer. Doctors said a new drug might save her. The drug had been discovered by a local chemist and the Heinz tried desperately to buy some, but the chemist was charging ten times the money it cost to make the drug and this was
much more than the Heinz could afford. Heinz could only raise half the money, even after help from family and friends. He explained to the chemist that his wife was dying and asked if he could have the drug cheaper or pay the rest of the money later. The chemist refused, saying that he had discovered the drug and was going to make money from it. The husband was desperate to save his wife, so later that night he broke into the chemist’s and stole the drug.

In the novel *Sophie's Choice* by William Styron (Vintage Books 1976 – the 1982 movie starred Meryl Streep & Kevin Kline), a Polish woman, Sophie Zawistowska, is arrested by the Nazis and sent to the Auschwitz death camp. A guard confronts Sophie and tells her that one of her children will be allowed to live and one will be killed. But it is Sophie who must decide which child will be killed. Sophie can prevent the death of either of her children, but only by condemning the other to be killed. The guard makes the situation even more excruciating by informing Sophie that if she chooses neither, then both will be killed. With this added factor, Sophie has a morally compelling reason to choose one of her children. But for each child, Sophie has an apparently equally strong reason to save him or her. Thus the same moral precept gives rise to conflicting obligations. In an agony of indecision, as both children are being taken away, she suddenly does choose. They can take her daughter, who is younger and smaller. Sophie hopes that her older and stronger son will be better able to survive, but she loses track of him and never does learn of his fate. Years later, haunted by the guilt of having chosen between her children, Sophie commits suicide.

Colorful names have been given to many types of dilemmas.

- Chicken or egg: which is first of two things, each of which presupposes the other
• Double bind: conflicting requirements ensure that the victim will automatically be wrong.
• Ethical dilemma: a choice between moral imperatives.
• Extortion: the choice between paying the extortionist and suffering an unpleasant action.
• Hedgehog's dilemma: the desire for intimacy going unfulfilled due to accompanying substantial mutual harm.
• Fairness dilemmas: when groups are faced with making decisions about how to share their resources, rewards, or payoffs.
• Hobson's choice: a choice between something and nothing; "take it or leave it".
• Mesh Fencer: relates to a difficult commercial choice where neither option is cost effective but a decision has to be made.
• Morton's fork: choices yield equivalent, often undesirable, results.
• Prisoner's dilemma: an inability to coordinate makes cooperation difficult and defection tempting.
• Samaritan's dilemma: the choice between providing charity and improving another's condition, and withholding it to prevent them from becoming dependent.
• Sophie's choice: a choice between two persons or things that will result in the death or destruction of the person or thing not chosen.
• Traveler's dilemma: you could make the best move possible to win the game according to its rules. But in doing so, you forfeit almost the entire value of a lost suitcase full of antiques of which you are the owner.
• Zugzwang: one must move and incur harm when one would prefer to make no move (esp. in chess).
2.2 A Brief Description of Character

Character is the persons presented in dramatics of narrative work. Character may be defined as a verbal representative of human being. Through action, speech, description, and commentary, authors portray characters that are worth caring about, rooting for, and even loving, although there are also characters we may laugh at, dislike, or even hate. Abrams in Balqis (2012: 9) says,

“Characters are the person represented in a dramatic of narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by interference from what the persons say and their distinctive ways of saying it – the dialogue – and from what they do – the action.”

Character is one of the interesting things for personal opinions that the readers want to see how the other people’s life is and how they effort to pursue the goals. Character is also a vehicle for the author in order to convey his or her view of the world to the readers. The readers can learn about individual characters from their own words and action, from what other characters said about them, and the way others act towards them.

Characters can be convincing whether they are presented by showing or by telling. Michael Meyer (2002: 121) states

“Authors have two major methods of presenting characters; showing and telling. Showing allows the author to present a character talking and acting, and lets the reader infer what kind of person the character is. In telling, the authors intervenses to describe and sometimes evaluated the character for the reader”.

According to Edgar V. Roberts and Henry E. Jacobs (1995: 135), authors use five ways to present their characters, they are:

1. Actions
What character does is our best way to understand what they are. As with ordinary human beings, fictional characters do not necessarily understand how they may be changing or why they do the things they do. Nevertheless, their actions express their characters. Actions may also signal qualities such as naivety, weakness, deceit, a scheming personality, strong inner conflicts, or a realization or growth of some sort.

2. Descriptions, both personal and environmental

Appearance and environmental reveal much about a character’s social and economic status, of course, but they also tell us about character traits.

3. Dramatic statements and thoughts

Although the speeches of most characters are functional – essential to keep the story moving along – they provide material from which you can draw conclusions. Often, characters used speech to hide their motives, though we as readers should see through their action narrated in the works.

4. Statements by other characters

By studying what characters say about each other, you can enhance your understanding of the character being discussed. Ironically, the characters doing the talking often indicate something other than what they intend, perhaps because of prejudice, stupidity, or foolishness.

5. Statements by the author speaking as story – teller or observer

What the author, speaking with the authorial voice, says about a character is usually accurate, and authorial voice can be accepted factually. However, when the authorial interprets actions and characteristics, the author himself or herself assumes the role of reader or critic, and any opinions may be questioned. For
this reason, authors frequently avoid interpretations and devote their own conclusions.

It has often been assumed that characters in a literary work can be judged from four levels of characterization. They are helpful to see the very basic description of characters. The four levels are:

a. Physical: physical level supplies such as basic facts as sex, age, and size. It is the simplest level of characterization because it reveals external traits only.

b. Social: social level of characterization includes economic status, profession, religion, family, and social relationships.

c. Psychological: this level reveals habitual responses, attitudes, desires, motivation, like and dislike – the inner working of the mind, emotional and intellectual leading to action. Since feeling, thought, and behaviour define a character more fully than physical and social traits. Since a literary works usually arises from desires in a conflict, the psychological level is the most essential parts of characterization.

d. Moral: moral decision, more clearly, differentiates character than any other level of characterization. It is the choices made by the character. A moral decision usually causes a character to examine his or her own motives and values. And in the process, his or her true nature is revealed both to himself or herself and to the readers.
2.3 Literature and Psychology

Literature which intertwines within such fields as history, philosophy, sociology, psychology and so on is a discipline wherein language is used as a medium of expression so as to interpret man, existence and culture, personality and individual differences which have always been studied and discussed by writers, philosophers, artists, psychologists and psychiatrists.

There is a very strong correlation between literature and psychology. Psychology deals with the study of observable patterns of human’s behaviour and literature exhibits how human beings behave in dealing with their problems and environment. Both of them deal with human beings reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts and reconciliations; individual and social concerns, by means of varied concepts, methods, and approaches. An author represents life according to his or her objectives, perceptions, ideologies, and value judgments and opens the doors of the unknown and invisible worlds to readers not only by arousing feelings and emotions but also by helping them to discover the meaning of life and existence. Clearly, literature enables individuals to know and question their identities by raising consciousness and awareness. It is to be noted that man and existence have always been fundamental elements in most scientific studies, fine arts and literature.

Works of literature describe in the guise of fiction the dense specificity of personal experience, which is always unique, because each of us has a slightly or very different personal history, modifying every new experience we have; and the creation of literary texts recapitulates this uniqueness.
It is also asserted that literature is a means for cultural and social value transmission and expression. Literature represents life, and life is, in large measure, a social reality, even though the natural world or and the inner or subjective world of the individual have also been objects of literary imitation. Further to this, social and cultural milieu is of vital importance in the process of writing. Ideological and cultural issues or the debates of the age might be reflected in the works to a certain extent. The writer is not only influenced by society; he influences it. Art not merely reproduces life but also shapes it.

Psychology has a noteworthy place in the analysis of literary works and each field puts the individual at the centre of their studies and analyses. As Wellek and Warren in *Theory of Literature* (1963 : 81) say,

“By psychology of literature, we may mean the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (audience psychology).”

Literature which is a quest to find the meaning of man and existence is also a source of inspiration for many people and professionals, for example, Sigmund Freud, the pioneering figure in psychoanalytical criticism, analysed a great deal of literary texts including Shakespeare’s works.

To reveal the relationship between literature and psychology, it is widely held that psychology enriches the power of creation and production process. For some conscious artists, psychology may have tightened their sense of reality, sharpened their powers of observation or allowed them to fall into hitherto undiscovered patterns. But, in itself, psychology is only preparatory to the act of creation; and in
the work itself, psychological truth is an artistic value only if it enhances coherence and complexity— if in short, it is art.

Jung in his work *Psychology and Literature* states that “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 sciences and arts” (1990: 217). Jung describes the work of art as the outcome of the artist’s psychic process of creation and postulates that in the case of the work of art we have to deal with a product of complicated psychic activities.

There are three reasons in particular why valuable insights useful to psychologists could be found in great literature. The first reason is that a large body of great literature has explored *long-term processes* and change in persons and relationships over time. Literary works could help psychologists gain a better understanding of long-term psychological processes and change, and in this way fill an important gap in psychological knowledge. This is in terms not only of individual personality development over the life-span, but also of the changing social relationships and collective and institutional processes that fundamentally shape individual development. An example of this is found in Charles Dickens’s *Bleak House*, in which the inefficiencies and corruption of the legal system gradually transform social relationships and individual personalities.

Second, there is a quality of mind argument. Great literature entails observations and ideas regarding human behavior from some of the most brilliant minds in human history. Shakespeare, Tolstoy, Jane Austen, and perhaps a dozen others, possess a quality of mind that is rarely matched. Their insights on individual and collective human life should not be disregarded.
A third argument is that these brilliant individuals have interests that in some ways are similar to those of modern psychologists; they raise questions that are similar and fundamental to understanding human behavior. For example, in *Anna Karenina* Tolstoy (1877/1966) asks, ‘Is there a line to be drawn between psychological and physiological phenomena in man? And if so, where?’ (p. 28).

In spite of their distinctive nature, and specific principles and terms, both psychology and literature benefit from each other in the process of explaining, interpreting, discussing the issues related to male-female relationships, man’s place in the society, his desires, failures, achievements and so on. Jung discusses the relationship between psychology and art by dwelling on their relative principles.

“Psychology and the study of art will always have to turn to one another for help, and the one will not invalidate the other ... Both principles are valid in spite of their relativity” (Jung, 1990: 218).

### 2.4 Freudian Psychoanalysis Theory

Sigmund Freud was born in 1856 and died in 1939, having been shaped by the nineteenth century and helping to shape the twentieth. He was Jewish, from a middle-class family, and was his mother’s favorite. His family moved to Vienna, Austria, when Freud was four. Freud eventually obtained a medical degree but had little interest in practicing medicine. He wanted to probe the workings of the human mind.

Freud’s influence on psychology and on literature and culture was twofold. First, Freud proposed a theory of how human personality develops. Second, Freud created techniques for treating mental illnesses, which, he believed, resulted from difficulties in normal personality formation.
Freud’s theory of personality is psychoanalytic theory; his therapy is psychoanalysis. As a theory of personality, psychoanalysis is based on the idea that much of our lives is governed by unconscious ideas and impulses that originate in childhood conflicts. As Nuttin in Nasution (2013 : 10) explains, “Psychoanalysis has been a source of new ideas chiefly because it brought out the role of the unconscious in human physical life, and also because of the importance it gave to psychic conflict and repression.”

For Freud, human character was determined by complex genetic and environmental forces, the strongest of which exist in the unconscious, a place in the mind seething with biological instincts and physical drives. The unconscious is that part of the mind containing all (memories, desires, thoughts) of which one is not aware. The energy that powers behavior is the libido, which is inborn and is primarily sexual and aggressive in nature. Society limits how the libido is expressed. Normal human personality is composed of three systems: the id, ego, and superego. These are often called parts, though Freud did not consider them separate or physical entities.

The Id is the unorganized part of the psyche that contains a human’s instinctual drives. It can be said that the Id is the animalistic part of a personality, governed by a need to obtain pleasure and avoid pain. Ruch in his book *Psychology and Life* (1970 : 120) states, “The id is conceived as the primitive, unconscious part of the personality, the storehouse of the libido.” The Id is the only part of the psyche that is present at birth and it is the source of our bodily needs, wants, desires, and impulses; particularly our sexual and aggressive drives. The Id is an entirely unconscious aspect of the psyche and, according to Freud, is the source of all psychic energy; thus making it the primary component of personality. Freud claimed that the
Id acts according to the pleasure principle and that the Id contains the libido, which is the primary source of instinctual force that is unresponsive to the demands of reality.

The pleasure principle drives the Id to seek immediate gratification of all needs, wants, and desires. Clearly instant gratification of these desires is not always possible and thus psychological tension is created that needs to somehow be discharged. The Id remedies this tension through Primary Process. The Id uses Primary Process to fulfill the need to act on an urge that is dangerous or unacceptable by creating a mental image of the desired object to substitute for the urge. This mental representation then diffuses psychological tension and relieves anxiety. Daydreaming and masturbation would be common examples of the Primary Process. To elaborate, Freud believed that when a person masturbated it was to relieve sexual tensions that they were experiencing. The act of masturbation proceeds from a mental image that then substitutes for the object of sexual desire in reality. Masturbation provides a perfect image of ones sexual desires. It allows that person to be in complete control of their experience and it is because of this that some actually argue that masturbation is better than sex.

The desires of the Id give rise to the Ego, which is generally the component of the psyche that ensures that the impulses of the Id are expressed in a way that is acceptable to the real world. Duckworth in *En Attendant Godot : Piece en DeuxActes*(1966 : 99) says, “The Ego, on the other hand, is that part of the psyche which is conscious and in closest touch with social reality.” The Ego operates according to the reality principle. In order to better understand the role of the Ego, it is necessary to first discuss the three stages of consciousness and how they each function.
Freud equates consciousness with awareness. He believed that our behavior and personality derives from the constant and unique interaction of conflicting psychological forces that operate at the three levels of consciousness, or awareness. The conscious mind includes everything that we are aware of. It is the aspect of our mind that we can think and talk about rationally. There are two kinds of unconscious: The first is latent but capable of becoming conscious, and the second is repressed and not capable of becoming conscious in the ordinary way. The latent kind of unconscious is called the Preconscious. This part of the mind generally represents ordinary memory. We are not consciously aware of the information contained in the preconscious; however, we can retrieve it and pull it into consciousness at anytime. An analogy of the preconscious is ones peripheral vision. While operating a motor vehicle it is impossible to be completely conscious of everything happening around. We use our peripheral vision to supplement our awareness and allow us to safely and effectively navigate, utilizing data derived from it when we need to.

The repressed kind of unconscious is referred to as the unconscious mind. This part of the psyche deals with unconscious repressed data. It is a reservoir of feelings, thoughts, urges, and memories that are outside of our conscious awareness. Freud believed that most of the contents of the unconscious were unpleasant, such as feelings of pain, anxiety, or conflict. Freud also believed that the unconscious continually influences behavior and experience, even though there is no awareness of the influences.
The iceberg metaphor is often used to explain the psyche’s parts in relation to one another.

Moving back to Freud’s structure of the psyche, the Ego is identified as being a coherent organization of mental processes. Freud’s conception of the Ego is strongly related to consciousness and it controls approaches to the discharge of excitations into the external world. It is an element of the psyche that tries to regulate all of its constituent processes. Freud believed that even when one went to sleep at night, the Ego continued to exercise a censorship upon one’s dreams.

The Ego develops in order to mediate between the unrealistic Id and the external real world. It is the decision making component of personality. Ideally the Ego works by reason, whereas the Id is chaotic and totally unreasonable.

The Ego operates according to the reality principle, working out realistic ways of satisfying the Id’s demands, often compromising or postponing satisfaction to avoid negative consequences of society. The Ego considers social realities and norms, etiquette and rules in deciding how to behave.

Like the Id, the Ego seeks pleasure and avoids pain, but unlike the Id the Ego is concerned with devising a realistic strategy to obtain pleasure. The Ego has no concept of right or wrong; something is good simply if it achieves its end of satisfying without causing harm to itself or to the Id.
The Ego engages in secondary process thinking, which is rational, realistic, and orientated towards problem solving. If a plan of action does not work, then it is thought through again until a solution is found. This is know as reality testing, and enables the person to control their impulses and demonstrate self-control, via mastery of the ego.

Fundamentally, the Ego has a set of psychic functions able to distinguish between fantasy and reality. It organizes thoughts and makes sense of the world. The Ego represents reason and common sense. The ego is said to serve three masters: the external world, the Id, and the Super-Ego.

The Super-Ego is the third part of Freud’s system. The Super-Ego reflects the internalization of cultural rules, mainly taught by parents applying their guidance and influence. As Ruch (1970 : 120) in his book *Psychology and Life* explains,

“...The individual’s moral attitudes reside in the super-ego, which corresponds roughly to the “conscience” and guards the uncompromising ideas of right and wrong which the individual has learned as a child.”

The Super-Ego can be described as a successful instance of identification with the parental agency. The Super-Ego aims for perfection. It is made up of the organized part of the personality structure, which includes the individual’s Ego ideals, spiritual goals, and ones conscience. It is a psychic agency that criticizes and prohibits ones drives, fantasies, feelings, and actions. The Super-Ego works in contradiction to the Id because it strives to act in a manner that is socially appropriate. As a consequence of the Super-Ego conflicting with the demands of the Id, the Ego often has to mediate between the two.
Understood as the conscious individual the Ego, is driven by the Id and confined by the Super-Ego; it sometimes struggles to bring about harmony among the forces and influences working and acting upon it, causing it to break out in anxiety; realistic anxiety regarding the external world, moral anxiety, regarding the Super-Ego, and neurotic anxiety regarding the strength and passions of the Id. To overcome these anxieties the Ego employs defense mechanisms. Defense mechanisms are not necessarily direct or conscious. They lessen the tension by covering up our impulses that are threatening.

Ultimately it is the interaction of each aspect of the human psyche that accounts for one to develop. Each aspect has its own unique features that give the human psyche an immeasurable degree of depth. These features often conflict with one another but they also work harmoniously to resolve these conflicts. It is also by analyzing these aspects and their functions that we are able to interpret why human beings behave the way they do on both an individual and cultural level. These interpretations allow us to derive a better understanding of each other’s behavior and also allow us to engage in self-reflection, to better understand our own behavior.