CHAPTER II

REVIEW OF LITERATURE

2.1 Novel

Novel, the most widely read of the form of literature, might be defined as a prose fiction of book length which characters and actions are presented in a plot as if representing persons and events in real life. Taylor in his book *Understanding the Elements of Literature* says,

“A novel is a great art, touching the life of everyone, everywhere and using not only description but also dialogues that make it more dramatic. It is the form in literature, which has explored more fully the life of ordinary man and found it worthy of portrayal” (1981 : 46).

A novel deals with life (men and women), their passion, feelings, thoughts, joys, sorrows, successes or failures. In a novel we can find a close imitation of man and manners and of society as it really exists. While reading a novel, we are acquainted with the motives and characters of mankind. Novelist makes an imitation of the life of man and earth and he makes the conclusion about it through the characters and situation around them. So a novel has been called the reflection of the author’s interpretation of life.

Some novels are fiction and some are based on true stories. Both are not only entertaining but also giving meaningful messages and impressions to the readers. Gwin (et al) in *The New Encyclopedia Britannica Volume 8* state that,

“A novel is an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience
usually through a connected sequence of events involving a group of persons in a specific setting” (1768 : 810).

A novel presents all the complicating facts that needed to be taken into account before readers come to solve of judgment. The effect of this detail is that the readers come to recognize the complex reality of a character or event in the story.

2.2 Theme

Fiction necessarily embodies ideas. Even stories written for entertainment alone are based on idea or position. Thus writers of comic works are committed to the idea that human difficulties can be treated with humor. More serious works may force characters to make difficult moral choices in the thought that in a losing situation, the only winner is the one maintaining honor and self-respect. Mystery and suspense stories rest on the belief that problems have solutions even if they may not at first some apparent. Writers may deal with the triumphs and defeats of life, the admirable and the despicable, the humorous and the pathetic; but whatever their goal is; they are always expressing ideas about human experiences.

After reading a work carefully, with mind and spirit full open to actions, events, people, places, times, sounds, images, words, and patterns, a reader may well fell overwhelmed. “What does it all mean?” “What is the point?” “What is the author trying to say?” These questions often come insistently to us, giving us the sense that even though the work evoked a definite response, something has been left undiscovered. The theme becomes an answer for all the questions. As Stanford in her book Responding to Literature : Stories, Poems, Plays, and Essays Fourth Edition says, “Theme is the central idea that you seek as you read a work and think about it.” (2003 : 53)
There are many definitions about theme. Theme is the central unifying element of a story which ties all the other elements of fiction such as plot, character, setting, point of view, etc used by the author to tell the story. It indicates the very important ideas around which the author was writing. Bonazza (et al) says,

“The theme of a story is the generalization about human life that can be drawn from the outcome of the conflict and from the support provided by tone, attitude, atmosphere, setting, and symbolism or allegory” (1982 : 10).

It means that the theme of a story is an idea that can be broadly applied both to the story itself and to read life situations outside the story.

Theme is the meaning of the whole story. Theme as a whole will be closely related to every part and aspect of a story. We can discover the theme by a thorough and responsive reading of the story, involving a constant awareness of the relations in every part of it. Theme of a work is the key to its total meaning or message. The theme of a story is its underlying idea that the author is presenting.

The theme of a story may be stated very briefly or at great length; but in stating the theme, one must pick the central insight, the one that explains the greatest number of elements in the story and relates them to each other. For theme is what gives a story its unity.

All stories have theme as purpose, no matter how deviously the author chooses to present it. The task of discovery and stating theme is often considered as an easy but at once a difficult thing to do. Sometimes we feel that we understand the theme of a story but we find it difficult to express it into works. In order to identify a theme of a story, one must know the whole story. The ability to recognize a theme is important because it allows readers to understand the author’s purpose in writing the book.
Most work, however, convey their theme indirectly. As Gray states, “Theme is the abstract subject of a work; its central idea or ideas, which may or not be explicit or obvious.” (1984 : 208). Whether or not there is something to be learned depends on what the reader discovers in the work and how those discoveries interact with what the readers already know, think, and feel about the subject of the work. Sometimes a work of literature causes us to think differently about something. Sometimes it reinforces what we already believe, adding new details to support our current beliefs and emotions; sometimes we encounter a work whose main idea offends or angers us.

Finally, the value of thematic ideas in a story can be considered only in their relation to the entire work. Regardless of how true, universal, or appealing an idea may seem or not seem, the primary concern of a reader should be with how well the ideas is exemplified and brought to life in the story. What matters is how artistically, how concretely, and how compellingly the author gives shape and substance to a guiding principle apart from the readers’ appraisal of the validity, intellectual worth, or originality of the idea embodied.

2.3 Psychological Approach

The aim of psychological study folds in three natures. Foremost, the objective of understanding behavior by defining factors that combine the development and expression of behavior. Secondly, the psychologist strives to develop procedure for the accurate prediction of behavior. Thirdly, psychology aims at developing techniques that will permit the control of behavior that is way of shaping or course of psychological development through manipulating those basic factors to the growth and the expression of behavior.

Moskowitz in his book entitled General Psychology (1969: 4) describes that psychology is the study of mental processes, behavior, and the relationship between them. Mental processes include skills like learning, reasoning, emotion, and motivation.
“Psychology is the scientific study of mental processes. Topics of interest to psychologists include the nervous system, sensation, and perception, learning and memory, intelligence, language, thought, growth and development, personality, stress, and health, psychological disorder, way of treating those disorders, sexual behavior, and the behavior of people in social setting such as groups and organizations.”

There is a very strong correlation between literature and psychology. Psychology deals with the study of observable patterns of human behavior 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.

In the general sense of the word, there is nothing new about the psychological approach. As early as the fourth century B.C., Aristotle used it in setting forth his classic definition of tragedy as combining the emotions of pity and terror to produce catharsis as were such romantic poets as Coleridge, Wordsworth, and Shelley with their theories of the imagination. In this sense, then, virtually every literary critic has been concerned at some time with the psychology of writing or responding to literature.
During the twentieth century, however, psychological criticism has come to be associated with a particular school of thought: the psychoanalytic theories of Sigmund Freud (1856-1939) and his followers.

The foundation of Freud's contribution to modern psychology is his emphasis on the unconscious aspects of the human psyche. Freud provides convincing evidence that most of our actions are motivated by psychological forces over which we have very limited control. Freud further emphasizes the importance of the unconscious by pointing out that even the most conscious processes are conscious for only a short period; quite soon they become latent, though they can easily become conscious again. That most of the individual's mental processes are unconscious is thus Freud's first major premise. The second is that all human behavior is motivated ultimately by what we would call sexuality. Freud designates the prime psychic force as libido or sexual energy. His third major premise is that because of the powerful social taboos attached to certain sexual impulses, many of our desires and memories are repressed.

Principal among these is Freud's assignment of the mental processes to three psychic zones: the id, the ego, and the superego. The id is the reservoir of libido, the primary source of all psychic energy. It functions to fulfill the primordial life principle, which Freud considers to be the pleasure principle. The id is the source of all our aggressions and desires. It is lawless, asocial, and amoral. Its function is to gratify our instincts for pleasure without regard for social conventions, legal ethics, or moral restraint.

In view of the id's dangerous potentialities, it is necessary that other psychic agencies protect the individual and society. The first of these regulating agencies, that which protects the individual, is the ego. Though the ego lacks the strong vitality of the id, it regulates the instinctual drives of the id so that they may be released in nondestructive behavioral patterns. And though a large portion of the ego is unconscious, the ego nevertheless comprises what we
ordinarily think of as the conscious mind. Whereas the id is governed solely by the pleasure principle, the ego is governed by the reality principle. Consequently, the ego serves as intermediary between the world within and the world without.

The other regulating agent which primarily functions to protect society is the superego. Largely unconscious, the superego is the moral censoring agency, the repository of conscience and pride. Acting either directly or through the ego, the superego serves to repress or inhibit the drives of the id, to block off and thrust back into the unconscious those impulses toward pleasure that society regards as unacceptable, such as overt aggression, sexual passions, and the Oedipal instinct. Freud attributes the development of the superego to the parental influence that manifests itself in terms of punishment for what society considers being bad behavior and reward for what society considers good behavior. Whereas the id is dominated by the pleasure principle and the ego by the reality principle, the superego is dominated by the morality principle.

We might say that the id would make us devils, that the superego would have us behave as angels (or, worse, as creatures of absolute social conformity), and that it remains for the ego to keep us healthy human beings by maintaining a balance between these two opposing forces.

2.4 Historical Approach

Some of the specific events typically use to examine a text with historical approach include the time period and place in which the text was written, events within the text, specific adjectives, customs, people and the courses that are mentioned or implied within the text.

Historical approach seeks to understand a literary work by investigating the social, cultural, and intellectual context that produced it—a context that necessarily includes the
artist’s biography and milieu. Historical critics are less concerned with explaining a work’s literary significance for today’s readers than with helping us understand the work by recreating, as nearly as possible, the exact meaning and impact it had on its original audience.

Using the historical approach to literature often requires using biographies, reception studies, influence studies or researching newspapers and films about the time.

Historical approach is one of the methods to analyze literary work in which the author and the reader comprehend the message of the literary work by remembering the moment/historic moment along with the literary work written. Put simply, this approach sees a literary work chiefly, if not exclusively, as a reflection of its author's life and times or the life and times of the characters in the work.

Therefore, there are at least four steps in utilizing this approach:

1. Discovering the time when the poem was made, what happened to the author in that time, or is there any special moment in that time which is recorded by historian.

2. Analyzing at glance whether it is connected or not between the content of the literary work and the certain historical moments after finding out the basic information of it concerning the when.

3. Finding the clues left by the author, usually in the forms of special terms, symbols, or figurative language which strongly related to the moment of the past which become the inspiration of the literary work was being made.

4. Interpreting the literary work based on the moment underlying the creation of it by comprehending and analyzing the content related to its historical moment.

2.5 Trauma

If you have suffered through a traumatic experience, you may be encountering emotional, physical, and psychological side effects as a result of this. Schiraldi in *The Post*
Traumatic Stress Disorder: Sourcebook (2000:3) says that “Trauma is classified as any type of damage to the psyche that transpires as a result of a severely difficult or painful event.” Individuals who have suffered through traumatic events or circumstances may experience extreme stress that overwhelms their capacity to cope. Trauma may also be able to leave a person fearing several things, such as annihilation, psychosis, or death. More commonly, a person who has suffered through trauma may feel overwhelmed in several aspects, such as emotionally, physically, or cognitively.

The word “trauma” originates from the Greek word titrosko meaning “to wound” and before the nineteenth century it was used exclusively within medical fields.

Modern understanding of trauma began with the work of a British physician John Erichsen who during the 1860s identified trauma syndrome in victims suffering from the fright of railway accidents and attributed the distress to shock of the spine, which continued to be a topic of investigation for the next fifty years. The term trauma attained a more psychological meaning when it was employed by Joseph Breuer, Sigmund Freud and other prominent figures to describe the wounding of the mind as the result of a sudden, unexpected, emotional shock. Trauma was thus defined as

“a widespread rupture or breach in the ego’s protective shield, as a situation of dissociation or absence from the self, since it appeared to shatter the victim’s cognitive capacities and made the traumatic experience unavailable for a certain kind of recollection” (Leys, 2000:23).

In 1893, Freud and Breuer described a traumatic event as any excitations from outside which are powerful enough to break through the protective shield. Freud and Breuer argued that any experience which calls up distressing effects—such as those of fright, anxiety, shame, or physical pain—may operate as a trauma of this kind. Freud has exemplified the train
collision in order to explain the distressing effects of a physical accident on the integrity of the survivor’s mind. Since the same physical causation, specifically in accidents, might eventuate in other psychical hysterias, Freud has generalized the concept of train collision to any powerful excitation from outside, that breaks through the protective shield. Considering Freud’s implication about the distressing effects of an external shock, it can be concluded that the brutal system of slavery in Afro-American societies has operated as a trauma of this kind that has shattered the integrity of the slaves’ identity, which has been depicted obviously in Morrison’s novels, and to which the characters are absolutely subjected.

We all use the word “trauma” in everyday language to mean a highly stressful event. The American Psychological Association (APA) defines trauma as the emotional response someone has to an extremely negative event. In psychiatry, trauma refers to an overwhelming experience that is physically and emotionally painful, distressful, or shocking, which often results in lasting effects. In medicine, trauma refers to a serious or critical bodily injury, wound, or shock.

In the context of brain function, trauma can be defined as any event or experience that changes your vision of yourself and your place in the world (Herman, 1992: 28). It may occur as the result of one single event, or it could build up gradually due to a threatening or lonely environment. The imprint of trauma exists in our society in epidemic proportions; from war and its victims, to victims of sexual, physical, and emotional abuse. As everyone with trauma knows when brain activity is altered by traumatic events it can be a heavy burden to carry. What may have served us as a necessary self-preservation response in the past seldom serves us in the present.

Traumatic events can vary among individuals, but usually they result in feelings of insecurity and confusion. Examples of trauma include bullying, domestic violence, sexual abuse, being the victim of a parent who is alcoholic, experiencing a life-threatening disease,
surviving a catastrophic event, such as war, extreme weather episodes, earthquakes, mass violence, exposure to poverty, or verbal abuse. While each of these situations can be considered traumatic, it is important to note that individuals may react differently to comparable events. Situations or events can become traumatic to an individual when they have become psychologically traumatized because of what they have experienced. Trauma can be emotionally, physically, and psychologically binding, causing a man, woman, adolescent, or child to feel helpless and vulnerable in the distressing world that surrounds them.

Psychological and emotional trauma can be influenced by several things, such as a single event, a violent attack, a horrifying accident, a natural disaster, a life-threatening disease, or even living with persistently high levels of stress. These types of circumstances can likely lead to trauma, especially if under conditions such as: the event occurred in childhood, the individual was unprepared for the event, or it occurred unexpectedly, the individual felt defenseless or unable to prevent it, the event occurred repeatedly.

Trauma may also be caused by other situations that are more commonly overlooked. Such circumstances may be sports injuries or injuries that debilitate quality of life, divorce or break-ups in significant relationships, the sudden death of a loved one, car accidents, falls, surgeries, and a humiliating or severely embarrassing situation.

Traumatic events can vary depending on the individual encountering each specific situation. What may be identified as a traumatic event for one person may be entirely different for another person. Having the necessary professional support after suffering a traumatic event can greatly assist the trauma healing process.

When a man, woman, adolescent, or child has suffered a traumatic event, particular signs and symptoms will be evident, typically displayed after the traumatic experience. The
severity of the symptoms can be widely varied, largely depending on the individual. The following are possible symptoms that trauma has occurred:

- Abuse of drugs or alcohol, typically to “numb” pain felt by the traumatic event
- Flashbacks of the event
- Depression
- Anxiety/Panic attacks
- Intense feelings of anger, outbursts
- Repressed memories
- Emotional detachment
- Loss of self-esteem
- Disassociations
- Suicidal ideations
- Inability to concentrate
- Irritability, moodiness
- Withdrawal from others, seeking isolation

If you have been the victim of a traumatic event, you are likely experiencing distressing effects in every facet of your life, including your physical health, emotional well-being, and social life. Experiencing trauma will result in many uncomfortable and painful effects, which can impact your life tremendously. If the root cause of the trauma is not dealt with effectively, it can escalate into much more damaging and chronic symptoms. No matter the length of time one might be suffering from trauma, the effects can be debilitating if not treated or addressed professionally. The following are some of the effects of trauma:

1. **Physical Effects** – As a victim of trauma, you may suffer effects that will impact you physically. These are some physical effects that may be experienced:
   - Suicidal ideations
• Abuse of drugs or alcohol to “numb” pain
• Aggressive behavior
• Nightmares
• Insomnia
• Hallucinations
• Difficulty concentrating
• Muscle tension
• Fatigue

2. **Psychological Effects** – Trauma will have a tremendous impact on your mental health, particularly if the trauma victim has inadequate support or professional help. Some of the psychological effects that may be experienced include:

• Low self-esteem
• Increased feelings of depression or anxiety
• Disassociations
• Feeling disconnected or numb
• Feeling sad, hopeless, or in despair
• Indentify changes
• Depression
• Panic attacks
• Outbursts of anger
• Mood swings
• Regression
• Emotional detachment

Finally, trauma can have negative consequences on your social life. Social effects of trauma include:
• Decrease in performance at work or school
• Withdrawal from loved ones
• Lack of enjoyment in hobbies or activities once enjoyed
• Avoidance of social situations or any events that may be a “trigger” of the trauma