2. REVIEW OF RELATED LITERATURE

2.1 Literature and Psychology

Literature, mostly is defined as the entirely of written expression. Still, there is an understanding that not every written work can be categorized as literature in the more exact meaning of word. The word aesthetic or artistic are two words that always used to characterize literary work and to differentiate it from any other kind of written document such as scholarly writing, legal document or books. Then we find many definitions of literature.

Taylor (1981:1) says that literature like other arts, is essentially an imaginative act, that is, an act of the writer’s imagination in selecting, ordering and interpreting life experience. According to the quotation, we can understand life through literature.

Roberts and Jacobs (1995:1) say that Literature refers to compositions that tell stories, dramatize situations, express emotions, and analyze and advocate ideas. According to the quotation, literature most tells about life experience.

The point is that a work of literature does not necessarily give us accurate information about the way life is actually lived, rather it causes us to recognise truths about human existence through the direct presentation of selected experiences. Instead of telling us about the way people act and feel, it involves us in these actions and directs our responses to them.

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Robert (1995:2) says that “Literature may be classified into four categories or genres: (1) prose fiction, (2) poetry, (3) drama, and (4) nonfiction prose. Usually the first three are classed as imaginative literature.”

The genres of imaginative literature have much in common, but they also have distinguishing characteristics. Prose fiction, or narrative fiction, includes myths, parables, romances, novels and short stories.

Taylor (1981:41) says that there are a great many subdivisions of narrative fiction, but they group themselves roughly into antique or outmoded forms: the folk tale, epic, romance, allegory and satire on the one hand; and contemporary forms: the short story and novel on the other. Through the quotations above, it is known that the prose fiction is divided into some sub divisions.

Each genre still has subgenres and one of the subgenres of prose is novel. Novel is an extended prose narrative that is specially made in words by the author. Novels are fictional narratives representing a way of life or an experience. In novel, character is depicted to have emotion, feeling, and behavior which support idea of the story. Novel presents the psychology and psychology presents as a knowledge that discusses about human mind in human personality as a character because character is build by using psychological principles.

Walgito (2004: 10) says that, psychology is a science that investigates and learn about the behavior or activities that are seen as manifestations of human psychic life. It can be said that psychology is the study of human behavior and referred to as the 'Science of Soul'.
Gill (1985: 90) says that character in novel itself is the result of author’s imagination by looking at psychological reality in the society. So literature and psychology have firm relationship. Both literature and psychology have human being as their object. They study about human behavior or character and human development. Attitude, behavior, and also morality of characters are part of psychology. Psychology explores person from real life while literature explores fictitious person which is imitate from reality.

So, psychology of literature is a study of literature which values a literary work as an activity of the psyche because an author uses his feeling and emotion in creating his works. Literary work as the product of psyche can be valued from the way of an author uses his psyche condition in expressing his idea and thought through his works.

2.2 Character

Characters are the persons presented in works of narrative who convey their personal qualities through dialogues and action by which the reader or audience understand their thought, feelings, intentions and motives.

Friedrichsen (1973:106) tell us, is “a fictitious prose narrative of considerable length in which characters and actions novel is an account of life; every novel involves conflict, characters, action, settings, plot and theme. An author has a full freedom present character suitable with what her work, whoever the person, the social status, the characterization and whatever their life problems in societies where they interact. The creativity of the author cannot be loose from the way they create the characters of a story.
According to Gill (1985:90) , psychological laws can be applied in the literature, in this case novel. Characters as one of the most important aspects in the novel are built by using psychological norms which imitate psychology of human into psychology of characters in that novel. Character plays role in constructing the whole story of a novel.

Kennedy (1983: 47) says that character is an imagined person who exists in the story. Characters in novels are not just like real life people. Characters in novels have been especially created by authors. When author creates characters, he selects some aspects of ordinary people then develops some of those aspects. The result is not ordinary people but fictional characters that only exist in the words of novel.

Characters can be convincing whether they are presented by showing or by telling. Meyer (2002: 121) says that “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 intervenes to describe and sometimes evaluated the character for the reader”.

According Edgar V. Roberts and Henry E. Jacobs (1995:135), author uses 5 ways to present their character, they are:

1. Action

What characters do is the best way to understand what they are. As with ordinary human beings, fictional characters do not necessarily understand how they be changing or why they do the thing they do. Nevertheless, their actions
express their characters. Actions may also signal qualities such as weakness, strong inner conflict, or realization or growth of some sort.

2. Description, 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 such a ploy.

4. Statement 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 storyteller or observer

What the author speaks with the authorial voice, says about character is usually accurate and the authorial voice can be accepted factually.

Forster (1990: 73-80) says there are two kinds of characters. They are flat character and round character. Flat character is constructed round a single idea or quality, unchanging and static, at the end of the novel he is essentially what he has been throughout, his response is predictable while round character is a character portrayed in the round, profoundly altered by his experiences, he does not embody
a single idea or quality but it much more complex, his responses take us by surprise.

Characters also distinguish into three subdivisions such as main character, minor character, and also leading character. Main character is the character whose appearance is the most frequently appear in the story and dominant of the story. Minor character can be defined as the supporting character of the main character and the appearance of minor character is usually infrequently while leading character is the centered individual who is very dominant. Leading character is focused personally and it is different with main character which can involve more than one character.

2.3 Theory Psychoanalysis

Psychoanalysis is a set of theories and therapeutic techniques related to the study of the unconscious mind, which together form a method of treatment for mental – health disorders. The discipline was established in the early 1890s by Austrian neurologist Sigmund Freud and stemmed partly from the clinical work of Josef Breuer and others. The theory of Freud is very interesting to discuss because first, the twin cornerstones of psychoanalysis, sex and aggression, are two subjects of continuing popularity. Second, the theory was spread beyond its viennese origins by an ardent and dedicated group of followers, many whom romanticized Freud as a nearly mythological and lonely hero. Third, Freud’s brilliant command of language enabled him to present his theories in a stimulating and exciting manner.
Freud’s understanding of human personality was based on his experiences with patients, his analysis of his own dreams, and his vast readings in the various sciences and humanities. These experiences provided the basic data for evolution of his theories. The reaction shown by the patient to the word, will be known the problem he is facing. From the result of this therapy, Freud discovered that many behaviors of people with neurological disorders that come from unconscious.

Around the year 1900, Freud first divided mental processes into conscious, preconscious, and unconscious. Conscious is the immediately available level of consciousness refers to what is in one’s attention moment. The many events that we can bring into attention more or less easily, from the background music on the radio to memories of things experienced years ago, are preconscious. Thus even though we are not aware of preconscious thoughts at a given moment, we can bring them into awareness voluntarily and fairly easily. In contrast, outside this range of the personality available lies the unconscious. In addition, Freud also introduces the psychological aspects in human’s personality. Freud proposed that personality consist of three mental entities called id, ego, and superego. These are explained about:

2.3.1. ID

Freud taught in the beginning there was id, the most primitive part of the human mind. Freud saw the id as something we are born with as the source of all drives and urges. Using the plumbing metaphor, the id is the plumber who wants to let off all pressure at the slightest hint of strain or tension. The id is like a spoiled child-selfish, impulsive, and pleasure-loving. According to Freud, the id
operates according to the **pleasure principle**, which is the desire for immediate gratification. The id cannot tolerate any delays in satisfying its urges. During infancy, the id dominates. When an infant sees an attractive toy, it will reach for the toy and will cry and fuss if it cannot get it. Infants can sometimes appear unreasonable in their demands. Because the id operates according to the pleasure principle, it does not listen to reason, does not follow logic, has no values or morals (other than immediate gratification) and has very little patience.

The id also operates with **primary process thinking**, which is thinking without logical rules of conscious thought or an anchor in reality. Dreams and fantasies are examples of primary process thinking. Although primary process thought does not follow the normal rules of reality (e.g. in dreams, people fly and walk through walls). Freud believed that there were principles at work primary process thought and that these principles could be discovered. If an urge from the id requires an external object or person, and that object or person is not available, the id may create a mental image or fantasy of that object or person to satisfy its needs. Mental energy is invested in that fantasy, and the urge is temporarily satisfied. This process is called **wish fulfillment**, whereby something unavailable is conjured up and the image of it is temporarily satisfying. Someone might be very angry, for example, but the largest of the anger is too powerful to attack. In this case, engaging in wish fulfillment might produce an imagined fantasy of revenge for past wrongs. This strategy of wish fulfillment works only temporarily to gratify the id, since the need is not satisfied in reality. A person must find other ways to gratify id urges or hold them in check.
2.3.2. EGO

The ego is the plumber who works to redirect the pressure produced by the id instincts into acceptable or at least less problematic outlets. The ego is the part of the mind that constrains the id to reality. According to Freud, it develops within the first two or three years of life. The ego operates according to reality principles. The ego understands that the urges of the id are often in conflict with social and physical reality. A child cannot just grab a candy bar off the shelf all the grocery store or hit his sister whenever she makes him angry. Although such acts might reduce immediate tension in the child, they conflict with society’s and parents rules about stealing and beating up little sisters. The ego understands that such actions can lead to problems and that direct expression of id impulses must therefore be avoided, redirected, or postponed.

The ego works to postpone the discharge of the id urges until an appropriate situation arises. The ego engages in secondary process thinking, which is development of strategies for solving problems and obtaining satisfaction. Often this process involves taking into account the constraints of physical reality, about when and how to express a desire or an urge. For example, teasing one’s sister is more acceptable than hitting her, and his can perhaps satisfy the id’s aggressive urge almost as well. There may be some urges, however, that simply remain unacceptable according to social reality or conventional morality, regardless of the situation. The third part of the mind, the superego, is responsible for upholding social values and ideals.
2.3.3. SUPEREGO

Around the age of 5, a child begins to develop the third part of mind, which Freud called the superego. The superego is the part of the mind that internalizes the values, morals, and ideals of society. Usually, these are instilled into the child by society’s various socializing agents, such as parents, schools, and organized religions. Freud emphasized the role of parents in particular in children’s development of self-control and conscience, suggesting that the development of the superego was closely linked to a child’s identification with his or her parents.

To return to the plumbing metaphor, the superego is the plumber who wants to keep the valves closed all the time and even wants to add more valves to keep the pressure under control. The superego is the part of personality that makes us feel guilty, ashamed, or embarrassed when we do something “wrong” and makes us feel pride when we do something “right”. The superego determines what is right and what is wrong: it set moral goals and ideals or perfection and, so, is the source of our judgments that some things are good and some are bad. It is what some people refer to as conscience. The main tool of the superego in enforcing right and wrong is the emotion of guilt.

Like id, the superego is not bound by reality. It is free to set standards for virtue and for self-worth, even if those standards are perfectionistic, unrealistic, and harsh. Some children develop low moral standards and consequently, do not feel guilty when they hurt others. Other children develop very powerful internal standards, due to a superego that demands perfection. The superego burdens them
with almost impossibly high moral standards. Such persons might suffer from a chronic level of shame because of their continual failures to meet their unrealistic standards.

- **Interaction of the Id, Ego, and Superego**

  The three parts of the mind id, ego, and superego are in constant interaction. They have different goals, provoking internal conflict within an individual. Consequently, one part of a person can want one thing, whereas another part wants something else. For example, imagine that a young woman is last in line at a fast food counter. The man in front of her unknowingly drops a $20 bill from his wallet and does not notice. The woman sees the money on the floor in front her. The situation sets off a conflict between the three parts of her personality. The id says, “Take it and run! Just grab it; push the person out of the way if you have to”. The superego says, “Thou shalt not steal”. And the ego is confronted with the reality of situation as well as the demands from the id and the superego, saying “Did the clerk see the $20 fall? Do any of the other customers see the $20 on the floor? Could I put my foot over it without being noticed? Maybe I should just pick it up and return it to the person; perhaps he will even give me a reward”. The young woman in this situation is bound to experience some anxiety. Anxiety is an unpleasant state, which acts as a signal that things are not right and something must be done. It is a signal that the control of the ego is being threatened by reality, by impulses from the id, or by harsh controls exerted by the superego. Such anxiety might be expressed as physical symptoms, such as a rapid heart rate, sweaty palm, and irregular breathing. A person in this state
might also feel herself on the verge of panic. Regardless of the symptoms displayed, a person whose desires are in conflict with reality or with internalized morals will appear more anxious in such a situation.

A well ballanced mind, one that is free from anxiety, is achieved by having a strong ego. It is the ego that balances the competing forces of the id, on the one hand, and the superego on the other. If either of these two competing forces overwhelms the ego, then anxiety is the result.