

CHAPTER II

THEORETICAL FRAMEWORK

In this second chapter, the thesis writer discusses the theories applied in analyzing the novel. The first is Sigmund Freud's theory of psychology concerning the division of mind. The second is the Psychological Approach proposed by Rene Wellek and Austin Warren, in which the thesis writer emphasizes on the biography of the author as a part of the psychological theory. These theories are essential in relating the psychology of the character with the novelist's psychological state and how these aspects are all intertwined with the life of the novelist.

A. Sigmund Freud's Theory: the Division of Mind

Sigmund Freud was the first theoretician who proposed the idea of human's consciousness and unconsciousness. Calvin S. Hall and Gardner Lindzey in *Theories of Personality* noted that Freud likened the human mind to an iceberg. The consciousness is like the top of an iceberg, while the unconscious is the far greater part of it, hidden under water. According to Freud, the conscious mind is what people are aware of at any particular moment, such as the present perceptions, memories, thoughts, fantasies, feelings, etc. However, the human soul does not constitute of consciousness only. The largest part of it happens to be the unconscious mind. The unconscious includes all things which are not easily available to awareness, including many things that have their origins there, such

as human drives or instincts, and things that are located there because people cannot bear to confront it in the conscious state, like memories or emotions associated with trauma. Freud noted that the unconscious is the source of human motivations, whether they are simple desires for food or sex, neurotic compulsions, or the motives of an artist or scientist (1978: 60).

Freud made investigations on internal conflicts which led him to an eventual division of the mind into three parts – three conflicting internal tendencies – widely termed as the id, ego, and superego. This division does not mean that the mind is separated into three structures and functions physically in the brain. The id, ego and superego are actually separate aspects and elements of the single structure of the mind. They function in different level of consciousness. The interaction between the three functions of the mind represents a constant movement of items from one level to another.

A.1. Id, Ego, and Superego

The id is the most primitive of motivational force. At birth, the nervous system, as id, translates the infant's needs into motivational forces recognized as instincts or drives. Freud calls them wishes. This translation from need to wish is called the primary process. The instincts which are found in id are the most primitive ones: hunger, thirst, avoidance of pain, and sex. Id is governed by the pleasure principle: it demands fulfillment of satisfaction now, regardless of circumstances and possible undesirable effects. It will not stand for a delay in gratification. For example, a hungry baby will cry unceasingly for its mother's

milk – it simply knows that it wants the milk and it wants it now. The infant, seen from the Freudian point of view, is a nearly pure id; and the id is the psychic representation of biological needs.

Luckily, these primitive drives are connected to the outer world through a bridge called consciousness. Along with time, some parts of the individual's id turn into ego. The ego relates the individual to reality by means of its consciousness. It seeks for objects to satisfy the wishes that id creates to represent the individual's needs. This problem-solving activity is called the secondary process. Ego is ruled by the reality principle. The ego functions as a bridge to relate id to reality, and it often suppresses the id's urges until an appropriate situation arises. This repression of inappropriate desires and urges represents the greatest strain on, and the most important function of, the mind. The ego often uses defense mechanisms to achieve and aid this repression. Where the id may have an urge and form a picture which satisfies this urge, the ego finds a strategy to actually fulfill the urge. For example, a five-year-old boy does not only recognize water as the means to satisfy his thirst. He also plans to obtain the water to ease his thirst, by looking for a drinking fountain, for instance. The ego's efforts at pragmatic satisfaction of urges eventually build a great number of skills and memories and become aware of itself as an entity. With the formation of the ego, the individual becomes a self, instead of an amalgamation of urges and needs.

As the ego temporarily represses certain urges of the id in fear of punishment, eventually these external sources of punishment become internalized.

The individual acts and reacts out of the knowledge of right and wrong. The record of things to avoid and strategies to take becomes the superego. The superego uses guilt and self-reproach as its primary means of enforcement for these rules. But when the individual does something acceptable to the superego, he/she will experience pride and self-satisfaction. The superego can be divided into two parts: conscience and ego-ideal. Conscience tells people what is right and wrong. It is an internalization of punishments and warnings. It forces the ego to inhibit the id for the sake of what is morally acceptable. The ego-ideal derives from rewards and positive models presented to the individual. It aims the individual's path of life toward the ideal, perfect goals as made up by the society. In general, the superego represents the morally good as demanded by the society.

A.2. Life Instinct and Death Instinct

Freud noticed that all human behavior is motivated by drives or instincts. He referred to them as the life instinct. The life instinct perpetuates the life of the individual by motivating him/her to seek food and water, and the life of the species by motivating him/her to have sex. He called the motivational energy of these life instincts as libido.

Nevertheless, later in his life, Freud came to believe that life instincts are not all that exist. The libido is a lively thing; the pleasure principle keeps human beings in motion. But the goal of all this motion is perfect stillness, satisfaction, peace, rest, and to have no more needs. Thus, the goal of life is death. Freud began to believe that under the life instincts there is a death instinct. Every person, he

believed, has an unconscious desire to die. This theory, though arousing contradictions at first, has some basis in experience. Life can be a painful and exhausting process. There is more pain than pleasure in life; and this fact is something most people would not readily admit. Death gives people a full release from struggle. It grants us perfect peace and liberates us from the burdens of life.

(Boeree, C. George, Dr. *Sigmund Freud* 1856-1939.
www.wilderdom.com/personality/L8-4StructureMindIdEgoSuperego.html)

B. Rene Wellek & Austin Warren: Psychological Approach

In this study, the thesis writer also applies psychological approach as proposed by Rene Wellek and Austin Warren in order to make a thorough study. In *Theory of Literature*, Wellek and Warren state that the psychology of literature has four conceptions: (1) the psychology of the author – which concerns the biography of the author, (2) the study on the creative process, (3) the study on psychological types and rules as applied to the literary work, and (4) the effect a literary work brings on the audience, or the psychology of the reader. In this thesis, the thesis writer emphasizes on the biography of the novelist (the psychology of the author) as the source of existence of the novel.

The biography of an author can be accepted as a supporting material to study literary work since the most obvious cause of a work of art is its creator, the author. From the biography of the author, we can observe the creative process in making a literary work, the author's moral, intellectual, and emotional development (Wellek & Warren, 75). Yet, we cannot consider the literary work

simply as the portrayal of its author's life and experiences. It is more than that. A literary work may represent a "dream" of the author than his/her real life, or it may serve as a "mask" behind which his/her real person hides, or it is possibly an image of life he/she wants to leave. However, an author may depict his/her real experience in the work, but it is already shaped by artistic traditions and preconception (Wellek & Warren, 78).

The creative process comprises the entire stages, starting from the unconscious drive which gives birth to a particular work to the final revision the author makes. The traditional term for the unconscious factor underlying the creative process is "inspiration." Every modern discussion on the creative process mostly focuses on the role of the author's conscious and unconscious states. For the narrative writers, the focus is on the "creation" of characters and story. The discussion of characters can be considered as a mixture of the typical characters existing in literary tradition, people the author observes, and the author's self. The scale of this mixture may vary. According to psychologists, the characters may stand as the projection of the author's own character. The novelist's self-potential – including the negative potential – can be personified in a character and stands as a potential persona. All these theories are connected with the psychology of the author. The author's creative process lies on the region of psychological observation and research. Psychology can classify the author based on the author's psychological and physiological type. It can analyze his/her psychological state and even search out his/her unconscious realm. For this purpose, the evidences can be taken from documents outside the literary work or

from the literary work itself. In order to interpret a literary work as psychological evidence, a psychologist needs to compare it with documents other than the literary work.

Considering the psychology of the characters in the novel, some authors may explicitly or implicitly apply certain psychological theories in writing their works, and the theories fit to explain the flow of the stories and the characters in them. Nevertheless, even if a writer can precisely depict his/her character as behaving according to the “psychological truth”, it is yet a question as whether such truth is of artistic value or not. In terms of literary work, the psychological truth can only have artistic value if it enriches the coherence and complexity of the work – or, in other words, if the psychological truth is in itself a work of art.

CHAPTER III
BIOGRAPHY OF THE NOVELIST