CHAPTER 2

LITERATURE REVIEW

this literature review is contains about the novel, character, characterization, setting, plot, psychoanalysis approach in literature, and theoretical framework.

2.1. Novel

A novel is a fictious prose narrative that presenting a picture of real life, especially of the emotional crises in the life history of the men and women portrayed (Croft and Cross 6). Thus, novel pictures the real of human's life.

Novel as a part of fiction often provides us with direct and immediate access to inner life-to the intellectual, emotional, and moral complexities of human personality that lie beneath the surface (Pickering and Hoeper 23). Novel thus really interested to be analyzed because of its content deals with human character.

2.2. Character

A character is an imagined person in a story, whom we know from words we read on the page. Character causes plot, plot shows character. In most stories people cannot speak of the one without evoking the other (Hall 47). Thus, plot and character are relates and irreplaceable each other.

The term character applies to any individual in a literary work. To analyze the characters in fiction, they are customarily described by their relationship to plot, by the degree of development they are given by the author, and by whether they are

undergo significant character change or not (Pickering and Hoeper 24). It means, character is really important as its function with plot as the fundamental elements to build a story in fiction. The character in a fiction can be developed depends to the way the plot went.

A character is someone in literary work that has some sort of identity which is made up by appearance, conversation, action, name and thoughts going on in the head (Gill 127). In a story, characters manifest certain physical and verbal behaviors that give particular characteristics to the action and events where they take place. Kennedy (67)   defines a character as an imagined person who inhabits a story. Human personalities that become familiar is usually recognized in the main characters of a story. One   generally find that its character act in a reasonable consistent manner if the story seems" true to life" and the characters has been provided a motivation; sufficient reason to behave as they do by the author.

Characters can be termed either as static or dynamic, depending on the range to which they change in the course of the story. Characters in fiction may be classified whether they demonstrate the capacity to change as the result of their experiences (Pickering and Hoeper 26).

According to Perrine there are some types of character; among other: dynamic and static character. Dynamic characters is develop and the static characters do not A dynamic   character undergoes a permanent change significantly in some aspect of character personality or outlook, in insight or understanding, changes in commitment,

or changes in values. The   static character is the one who basically unchanged (in understanding, commitment, values) from the beginning to the end of the story. (Perrine 69).

2.3. Characterization

Gill (127), defines characterization as the way in which a character is created. It means, characterization is the way of the character in fiction acts, thinks, behaves that represents the personality of the character. The characterization, thus, used to help the writer analyzing the personality changes of the main character in the novel. This is supported also by the statement mentioned by Pickering and Hoeper that, the characterization is concerned with the way the characters are portrayed (Pickering and Hoeper 24).

The description of characters through the speeches and actions helps one to understand the author's intent. In fiction one could judge the character by external appearance; physical description is invariably a sign of what lurks beneath the surface (Gwynn 12).

To describe the relative degree to which fictional characters are developed by their authors, E.M. Forster divides characterization of the characters by flat and round (Pickering and Hoeper 25).Characters distinguished to be flat and round, depending on whether a writer sketches them as mentioned by Forster. (Kennedy 68).

In presenting and establishing character, there are two basic methods and techniques, by telling and showing. Telling is relies on exposition and direct commentary by the author. Showing is involves the author's stepping aside, by allow the characters to reveal themselves directly through their dialogue and actions. (Pickering and Hoeper 28).

Perrine distinguishes two kinds of characterization used by the authors to present the characters, such as directly and indirectly. Direct characterization, tell the reader straight out, by exposition or analysis, what characters are like, or have someone else in the story tell what they are like. Indirect, show the character in action; the reader infer what the character are by what they think, say or do (Perrine 66).

In the Book of Tomorrow the novel the author describes the main character Tamara by showing and let the character reveal themselves by the dialogues and actions. The narration said by the main character herself mostly occurred as the exposition of her character and personalities.

The major character is often distinguished by being the first person in the book to be introduced. Characters may be defined by a conversation about them or by what is said, done, by the character itself. According to Pickering and Hoeper, the major character of the plot is protagonist. The main character in The *Book of Tomorrow* revealed herself with her narration and actions from the beginning to the end of the story.

The main character, according to Pickering and Hoeper, is usually easy enough to identify: he or she is the essential character without whom there would be no plot in the first place. The attention of the reader is focused on the major character or protagonist. (Pickering and Hoeper 24).

2.4 Setting

A place can profoundly affect the character who grew up in it. Setting and character, often, will reveal each other (Kennedy 110). The setting, can be said affects the personality of one's character. The changing of the setting will also change the character or personality of someone.

Setting is simply the time and place of a story, and in most cases the details of description are given to the reader directly by the narrator. A story may employ multiple locations in its different scenes and its time frame may encompass only a few hours or many years (Gwynn17)

2.5 Plot

Plot is what happens in a story, the story's organized development, usually a chain linking cause and effect. Plot is the first and most obvious quality of a story (Hall 27). It means, plot is really important element in a fiction that shapes a story. Character cannot stand by itself without plot. Plot cannot also stand by itself without

character. According to Perrine in *Literature, Structure Sound, and Sense*, plot is the sequence of incidents or events of which a story is composed (Perrine 41).

The story composed was built with the characterization of character. It is supported by the statement of Perrine (41) that plot may include what a character says or thinks, as well as what he does, but it description and analysis and concentrates ordinarily on major happenings.

Plot is important because of its function to make a relationship of each incident up to the total meaning of the story (Perrine 48). There are three different kinds of plot that showed up in the fiction, the rising action, climax and falling action.

According to Scholes, a story is a story because it tells about a process of change. A person's situation changes or a person is changed in some movements of fiction. (Scholes 10).

2.6 Psychoanalysis Approach in Literature

Psychoanalysis is considered as a theory of personality, an approach to study literature and method of investigation founded by Sigmund Freud, (Feist 7). Psychoanalysis conducted by Freud is the most comprehensive of all personality theories (Feist 17).

Studying the character in fiction in term literary analysis, one concerned with the nature and personalities of the character themselves with ability to understand the

major intellectual, emotional, and moral qualities. Then one concerned with the methods and techniques an author uses to create, develop, and present the characters to the reader.

The word personality itself is from the Latin *persona* that means a theoretical mask worn by Roman actors in Greek dramas that projecting a role or false appearance (Hjelle and Ziegler 4). Feist defines personality as a pattern of relatively permanent traits, dispositions, or characteristics that give some measure of consistency to a person's behavior (Feist4).

Freud divides two kinds of personality such as unconscious and conscious. Unconscious contains all those drivers, urges, or instincts that are beyond our awareness but that nevertheless motivate most of our words, feelings, and actions. Although one may be conscious of his/her behaviors, one often aware of the mental processes that lie behind them. For example, one may know that he is attracted to a woman but may not fully understand all the reasons for the attraction, some of which may even seem irrational (Feist, 2002:24). Conscious is those mental elements in awareness at any given point in time that plays a relatively minor role in psychoanalytic theory. It is the only level of mental life directly available to us. (Feist, 2002:25).

Personality for Freud consists of three major systems: the id, the ego and the superego (Hall and Lindzey 33). Superego is both preconscious and conscious. Id is

unconscious, and ego is unconscious, preconscious and conscious. (Feist 27) Id is a core or fundamental part of personality. It is operates pleasure of principles that could be irrational. Freud mentions that id is centered around primal impulses, pleasures, desires, unchecked urges and wish fulfillment. 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. The id has no contact with reality. It's serves the pleasure principle because of its sole function to seek pleasure (Feist 27). Id's energy is spent to seek pleasure without regard for what is proper or just. It is inaccessible to consciousness, unchangeable, amoral, unorganized, and it's completely unconscious.

Ego is the region of the mind in contact with the reality. Ego grows out of the id during infancy and become person's only source of communication with the external world. It is governed by the reality principle (Hall and Lindzey 34) . Ego is the conscious, preconscious, and unconscious. Therefore it is can make decision or can be said as the executive branch of personality. (Feist 29).

Superego is both preconscious and conscious. Superego is represents the moral and ideals aspects of personality and is guided by the moralistic and idealistic principles as opposed the pleasure principle of the id and the realistic principle of the ego (Pevin 81). Those three elements of personality are work together to create complex human behaviors and determine one's adult personality. (Feist 29). The

superego has two subsystems, the conscience and the ego-ideal. The conscience results from the experiences with punishments for improper behavior and tells one what he/she should do, whereas the ego-ideal develops from experiences with rewards for proper behavior and tells one what he/she should not do (Feist 29). Thus, superego's function to tell one what he/she should do and not should do, to do proper behavior referring to the norms and moral in society. Superego represents the moral and ideal aspects of personality and is guided by moralistic and idealistic principles as opposed to the pleasure principle of the id and the realistic principle of the ego. Superego is both unconscious and conscious.

The concept of id impulses comes from Sigmund Freud's structural model. According to this theory, id impulses are based on the pleasure principle: instant gratification of one's own desires and needs. Sigmund Freud believed that the id represents biological instinctual impulses in ourselves, such as aggression and sexuality.. To reduce these negative feelings, the ego might use defense mechanisms.

Freud proposed three structures of the psyche or personality, there are id: a selfish, primitive, childish, pleasure-oriented part of the personality with no ability to delay gratification. Superego is internalized societal and parental standards of "good" and "bad" and "right" and "wrong" behavior. Ego is the moderator between the id and superego which seeks compromises to pacify both.

2.7 Theoretical Framework

The main character's personality changes of *The Book of Tomorrow*, is analyzed based on the character's personality development from bad personality into better personality, from her earlier life to the end of the story. Psychoanalysis approach in literature is used to help analyzing the characterization and the personality changes happened to the main character, Tamara Goodwin in *The Book of Tomorrow* through the narrations part portrayed in the novel.

Since descriptive analytical study used as the research method, the main character personality at her earlier life and her personality changes is analyzed by using the theory of personality id, ego, and superego, and unconscious and conscious by Sigmund Freud.