CHAPTER II
REVIEW OF RELATED LITERATURE AND
THEORETICAL FRAMEWORK

2.1 Approach Used

In this chapter the researcher explains about the main theoretical framework used and review of related literature. It discusses some important theories used to support this analysis. There are two kinds of theory used in this research; they are theory of character and theory of humanistic psychological approach. Theory of character explains about kinds of character in fiction. Furthermore, to analyze the literary work, the researcher needs to apply a theory or an approach. The approach used in this research is the theory by Abraham Maslow, the humanistic psychology theory because this research deals with love and belonging needs. In humanistic psychological states that humans have the potential to grow into a health psychology, namely self-actualization. Maslow conceptualized that all needs and he arranged in a ladder starting from the lowest needs move on to the highest needs; physiological needs, safety needs, love and belonging needs, safety needs and self-actualization needs.

2.2 Theory of Character

Characters are figures in the story. According to (Abrams, 1999) characters are people who present in dramatic or narrative work. It means that characters

have important position because from the characters the reader can understand the thoughts and intentions of the author. It can be seen through the dialogue and action based on the description which given by the author. (Aminuddin, 2013) states that character is the actor who carries out the event in fiction, so it is able to wreathe a story. Whereas, the author's way to show the character or the actor is called as characterization. It means that character is a group of players in fiction who help to braid a story, and characterization is the author's method to illustrate the character. As people know that character is one of the elements of fiction, so without it the story cannot be built. It means that character is the life of literature.

People learn about characters in fiction in many ways including what characters think, say and do, what other think and say about them, and the author's comment to make or imply about them. Fiction contains developing characters, unchangeable characters, characters that are very individual, characters that represent a whole group of people or stereotypes characters that are central to the story and characters that are almost part of the setting.

Character in fiction has several kinds, such as major character, minor character, protagonist character, antagonist character, flat character, and round character. Those all kinds of characters would be explained below.

2.2.1 Major Character

(Wolloch, 2004) states that major character is similar to the aristocracy of the story. Major character is also known as the main character, hero or heroine, or the protagonist. In stories with good guys and bad guys, the villain, or antagonist can be a major character. In addition, (Aminuddin, 2013) states that major

character is a character who has important role in a story. Generally, the major character is often commented by the author. Major character is the vital character that helps the development and resolution of the conflict. In other words, the plot and resolution of the conflict revolve around these characters. To determine the major character, the readers can establish it through the importance of character's role, the frequency of appearance, the indication given by the author, and the title of the story.

2.2.2 Minor Character

(Wolloch, 2004) states that minor character is similar to the proletariat of the story. It means that the minor character is the character that has unimportant role because its presentation is only to complete, and support the major character. In addition, (Aminuddin, 2013) observes that minor character can be emerges rarely in the story. Though the indication given by the author, minor character only discussed perfunctory. It can be said that minor character serves to complement the major character and help to move the plot events forward.

Clearly, minor character is a kind of character with significant role and function in the story and it stands as the helper character. Through the importance of character' role, this kind of character is appeared infrequently. By way of the indication given by the author, minor character is spoken by the author rarely. Therefore, minor character stands as the opposite of the major character. Minor characters are the others characters in the story that interact with or help the main characters.

2.2.3 Protagonist Character

(Bennet & Royle, 2004) state that the most obvious definition of the protagonist character of a novel or play would be the person with whom people identify, with whom people sympathize, or whose position or role protagonist character is the good character, so it endeared by the readers. It means that protagonist character is a kind of character with good and delicate action and it stands as the idol for the readers of the story. Behavior of protagonist is all about what the readers wish. That this why the protagonist stands as the idol of the character or as the hero of the story, because every move of protagonist is fine or excellent and it brings the moral value to the readers of the story.

There are some ways to determine the character, (Aminuddin, 2013) states that the readers can investigate it through the author' speech towards the character, the character's description is given by the author through the illustration of the live environment or the way to dress, show how its behavior, see how the character talks about itself, observe how its mindset, perceive how the other characters talk about is, distinguish how the other characters talk about with it, notice how the character react to it, and see how the character react the other characters.

2.2.4 Antagonist Character

According to (Bennet & Royle, 2004), the antagonist character is the character with which people might not be identified, even in willful resistance to

prevailing codes of morality and behavior. It means that antagonist character by contrast with the protagonist. Antagonist character is the offender who cannot be accepted by the readers because this character is not in accordance with readers' desire (Aminuddin, 2013). In opposite with the protagonist, antagonist character is the bad character and the readers of the story hate it because behavior of antagonist is all about unexpected wish of the readers. The antagonist stands as the evil of the story and every act of antagonist is wicked and immoral.

Consistent with (Aminuddin, 2013), to determine the antagonist, the readers of the story can find it through the author's speech towards the character. An antagonist character is talking directly by the author with bad characterization, full of evil plan and terrible desire. The character's description is given by the author through the illustration of the live environment or the way to dress, for example, a good character with good environment and polite dress is different with a bad character with bad environment and impolite dress. Behavior of antagonist is immoral, wicked and unpleasant. The readers also can find the characterization of antagonist through the way how the character talks about itself how their mindset is. The mindset of antagonist is negative, harmful, and destructive mind.

2.2.5 Flat Character (Simple)

The simple or flat character is less the representation of human personality than the embodiment of a single attitude or obsession in a character. Foster calls this kind of character flat because we see only one side of him. Flat character are very useful to (the writer), since they never need reintroducing, never run away,

have not to be watched for development, and provide their own atmosphere – little luminous disc of a pre-arranged size, push hither and thither like counters (Foster, 1985:69). Most of the characters you ever create will be flat. In a novel with a cast of dozens, perhaps even hundreds, only a small handful can ever become rounded, three-dimensional characters. The minor characters will all be flat – as a matter of fact, they must be two-dimensional. Just because a fictional character is flat, though, doesn't mean to say that he or she cannot stand out from the crowd.

Include among simple characters are all the familiar types, or stereotypes of fiction. The mark of the stereotyped character is that he can be summed up adequately in a formula: the noble savage, the trusted old family retainer and the poor but honest working girl are a few familiar fictional types.

Not all simple characters, however, are stereotypes like those referred to above. The essence of the stereotype may be expressed in a formula that applies to a large number of fictional characters, drawn from a large number of works of fiction. We must recognize the existence of a second kind of simple character. Like the stereotype, this kind of character may be summed up in a formula. But he differs from the stereotype in that his formula is his own; there is no other character in fiction that it exactly fits.

2.2.6 Round Character (Complex)

At the other and of the spectrum is the complex character, called mind by Foster because we see call sides of him. The test of a round character is whether it is capable of surprising in a convincing way. If it never surprises it is flat (Foster,

1985:78). The complex character is obviously more lifelike than the simple, because in life people are not simple embodiments of single attitudes. It would be pointless to list examples of complex character from fiction. If Dickens is a master of the simple character, most of the great English novelists excel in portraying complex characters. Becky Sharp, the protagonist of Thackeray's Vanity Fair, is one example; the husband. Rawdon Crawley, is another. In fact, Vanity Fair abounds in brilliantly portrayed complex characters.

If the mark of the simple character is that he can be summed up adequately in a formula, the mark of the complex character is that he is capable of surprising us. Rawdon Crawley's deepening sense of responsibility in Vanity Fair, for instance, is surprising in the light of the first impression he makes. But in character as in plot, surprise must not arise from a violation of plausibility. Trackeray's portrayal of Rawdon Crawley is one of the great examples in English fiction of a writer's convincing us of profound changes in one of his characters. And become conscious awareness only in the process of analysis, that he seeds of change, and of precisely this kind of change, have been present in Rawdon from the start.

2.3 Humanistic Psychological Approach

This is the psychological perspective proposed by Abraham Maslow that emphasizes the human capacity for choice and growth. Humanistic psychology incorporates the positive aspects of human who has an important role that love, creativity value and personal growth. The criteria exist for identifying which

approaches psychotherapy fall into the humanistic category is unclear, but these four elements are central to general view point to which we apply the humanistic label: (1) an emphasis on personal responsibility, (2) an emphasis on the "here and now", (3) a focus on the phenomenology of the individual, and (4) an emphasis on personal growth (Burger, 2008). This theory states that humans have the potential to grow into a health psychology, namely self-actualization. Specifically, Maslow conceptualizes the following five levels of needs, arranged in a ladder starting with lower need and moving on to higher needs: 1. Physiological needs, for example, hunger, thirst; 2. Safety needs, for example, security, stability; 3. Love and Belonging needs, for example, affection, identification; 4. Esteem needs, for example, prestige, self-respect; 5. Self-actualization needs. (Krech, et al., 1974:462) as quoted in (Minderop, 2013). One cannot skip the achievement of the higher needs before the lower needs are met. A lower need must be adequately satisfied before the next higher need can fully emerge in a person's development.

2.4 Hierarchy of Human Needs

Maslow identified five basic categories of needs – both deficiency and growth – and arranged them in his well-known hierarchy of needs. He placed the five kinds of needs into a hierarchy of prominence.
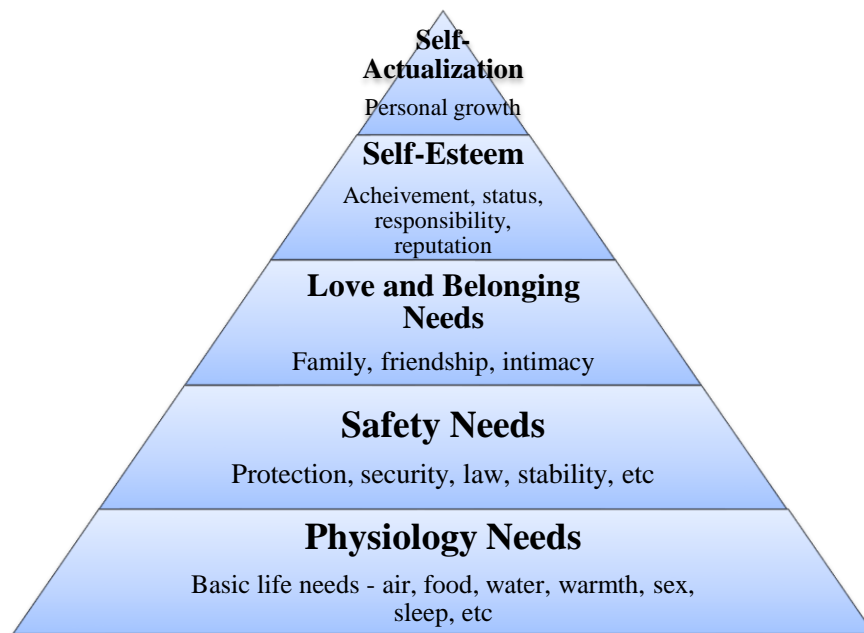
Self-Actualization

Personal growth

Self-Esteem

Acheivement, status, responsibility, reputation

Love and Belonging Needs

Family, friendship, intimacy

Safety Needs

Protection, security, law, stability, etc

Physiology Needs

Basic life needs - air, food, water, warmth, sex, sleep, etc

Figure 2.1 Hierarchy of Human Needs (Abraham Maslow, 1954)

That is some needs demand satisfaction before others. Although there are exceptions, we typically attend to needs at the lower levels before focusing on higher level needs. If you are hungry, your behavior will center around obtaining food. Until this need is met, you won't be very concerned about making new friends or developing a romantic relationship. Of course, once satisfied, the lower need may return, causing you to divert your attention again. But over the course of a lifetime, most of us progress up the hierarchy, until satisfying our need for self-actualization dominates our actions. And when these in turn are satisfied, again new (and still 'higher') needs emerge and so on. This is what we mean by saying that the basic human needs are organized into a hierarchy of relative prepotency (Maslow, 1970). Let's go through the hierarchy one step at a time.

2.4.1 Physiological Needs

Undoubtedly these physiological needs are the most prepotent of all needs. What jythis means specifically is that in the human being who is missing everything in life in an extreme fashion. It is most likely that the major motivation would be the physiological needs rather than any others (Maslow, 1970). Satisfying this needs are very important for survival, because this requirement is the strongest of all needs.

Physiological needs, including hunger, thirst, air, and sleep, are the most demanding in they must be satisfied before we can move to higher level needs. Throughout history – and in many places today – people's lives have often centered around meeting these basic needs. Finding enough food and water for survival takes priority over concerns about gaining the respect of peers or developing potential as an artist.

2.4.2 Safety Needs

If the physiological needs are relatively well gratified, there then emerges a new set of needs, which we may categorize roughly as the safety needs; security, stability, dependency, protection, freedom from fear, from anxiety and chaos, need for structure, order, law, limits, strength in the protector, and so on (Maslow, 1970).

These needs are most evident when the future is unpredictable or when stability of the political or social order is threatened. People who receive threats to their safety may build large savings accounts or settle for a job with a lot of

security rather than pursue a better riskier position. Sometime they seek out the predictable orderliness of organized religion or the military. People stuck at the safety need level in their personal development many put up with an unhappy marriage or a military dictatorship if these situations provide stability or sense of security.

2.4.3 Love and Belonging Needs

For most middle- class American adults, the need for food and water and the need for security and stability are fairly well satisfied. Most of us have jobs, homes, and food on the table. But satisfaction of these lower needs does not guarantee happiness. The need for friendship and love soon emerge. "Now the person will fell keenly, as never before, the absence of friend, or a sweetheart, or a wife, or children," Maslow wrote. Hunger for affectionate relations with people…for a place in his group or family" (1970, p.43), as quoted in (Burger, 2008). Although some adults remain slaves to their safety needs and devote most of their energy to their careers, most people eventually find work unsatisfying if it means sacrificing time spent with friends and love ones.

Maslow identified two kind of love. D-love, like hunger, is based on a deficiency. We need this love to satisfy the emptiness we experience without it. It is a selfish love, concerned with taking, not giving. But it is a necessary step in the development of the second type of love, B-love is a nonpossessive, unselfish love based on a growth need rather than a deficiency. We can never satisfy our need for B-love simply with the presence of a love one. Rather, B-love is experienced

and enjoyed and grows with this other person. It is a "love for the being of another person".

2.4.4 Esteem Needs

Although poets and songwriters might disagree, there is more to life than love. Satisfying our belongingness and love needs directs attention to our esteem needs. Maslow divided these into two basic types: the need to perceive one as competent and achieving and the need for admiration and respect. But he cautioned that this respect must be deserved. We cannot lie or cheat our way into positions of honor and authority. Even with money, spouse, and friends, failing to satisfy our need for self-respect and admiration will result in feelings of inferiority and discouragement.

2.4.5 Self-Actualization Needs

Nearly every culture has story of someone who, by virtue magic lamp or contact with a supernatural being, receives everything he or she wishes. Inevitably, granting whishes of wealth, love, power isn't enough to make these characters happy. For, as Maslow explained, when all of these lower levels are satisfied, a new discontent and restlessness develops. People who obtain all the obvious sources of happiness and contentment in our society soon turn the attention to developing themselves. "A musician must make music, an artist must paint, a poet must write, if he is to be ultimately at peace with himself," Maslow

wrote. "What a man can be, he must be. He must be true to this own nature" (1970, p. 46), as quoted in (Burger, 2008).

When all our level needs are satisfied, we begin to ask ourselves what we want out of life, where our lives are headed, what we want to accomplish. The answers to these questions are different for each of us. Maslow believed very few adults every reach this state of self-actualization, the point at which their potential is fully developed. But we all have the need to move toward that potential.

2.5 Theoretical Framework

This research contains of the framework which give a brief summary to help the researcher to reach the goal during analyze data and to make the readers easier to understand this research by present it in main point diagram as below,
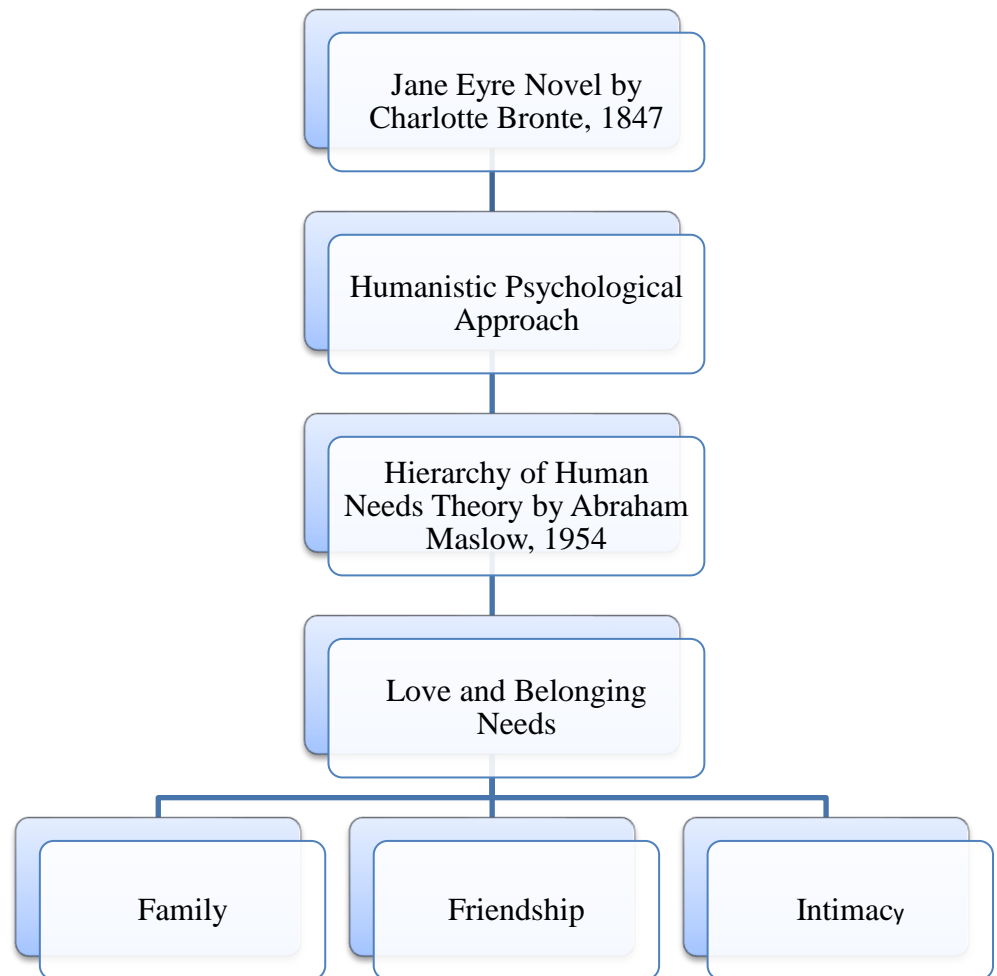
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┌─────────────────────────────┐
│   Jane Eyre Novel by        │
│   Charlotte Bronte, 1847    │
└─────────────────────────────┘
               │
┌─────────────────────────────┐
│   Humanistic Psychological  │
│   Approach                  │
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┌─────────────────────────────┐
│   Hierarchy of Human        │
│   Needs Theory by Abraham   │
│   Maslow, 1954              │
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│   Love and Belonging        │
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│  Family  │ │Friendship│ │ Intimacy │
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Figure 2.2 Theoretical Framework

In this research, the researcher focuses on the main character from the novel "Jane Eyre". The way to analyze character is by using humanistic psychology. Humanistic perspective incorporates the important aspects of human who has an important role that love, creativity, value, and personal growth. Humans have potential to grow into a health psychology, namely self-actualization. Maslow created the Hierarchy Human Needs into five levels; (1) Physiological Needs, (2) Safety Needs (3) Love and Belonging Needs, (4) Esteem Needs, (5) Self-

Actualization. The lowest needs should be fulfilled before the higher needs are satisfied.

2.6 Previous Study

Every study has the previous research where it has a big deal that is showing to the readers that this study is not the first study conducted and the previous research can be used as the references. There are three previous researches reviewed by the writer related to this research.

The first research is by (Fauziah, 2014) student of State Islamic University Syarif Hidayatullah Jakarta entitled "Hierarchy of Needs Analysis of The Main Character in You Again Film". This research emphasize on the analysis of hierarchy of human needs represented by female character in "You Again" film. The aim of this research is to show the main character in fulfilling her needs viewed from Abraham Maslow's theory. In doing this qualitative research, the writer uses hierarchy of human needs by Abraham Maslow as the basic concepts and framework of thinking. The concepts contain five needs: physiological needs, safety needs, love and belonging needs, esteem needs and self-actualization needs. From the analysis, the writer concluded the main character (Marni Olivia Olsen) can fulfill those needs even though she has to face several obstacles.

The second research is by (Amrin, 2008) student of The Stated Islamic University of Malang entitled "An Analysis of Jan Eyre's Personality in Charlotte Bronte's Jane Eyre". This study analyzes of psychological aspect, Jane Eyre personality on the main character in Jane Eyre by Charlotte Bronte. The aim of

this research is to give the readers knowledge about the basic in human being's personality based on psychological point of view and give understanding on how personality can be changed or influenced, so it can control one person's behavior in process of achieving her purpose of life. The researcher applied hierarchy of needs theory of Abraham Maslow, psychology related to human beings' personality in forming their behavior. The result of the research is the personality of Jane Eyre influenced by two factors, first is internal factor , Jane herself and second is external factor include the social environment.

The third research by (Pratama, 2014) a student of Muhammadiyah University of Surakarta entitled "Needs for Love and Belongingness in the Character of Huck Finn in Mark Twain's The adventure of Human Huckleberry Finn Novel: A Humanistic Psychological Approach". The major problem of this research is to reveal how the needs for love and belongingness reflected in "The adventure of Huckleberry Finn" novel by Mark Twain. The aim of this research is to analyze the novel based on its structural elements and on the humanistic psychological analysis. The result of this research are; First, structural elements of "The Adventure of Huckleberry Finn" novel builds good unity. Second, "The Adventure of The Huckleberry Finn" describes the needs for love and belongingness of Huck Finn as a major character. Third, Huck Finn is an orphan, but he needs attention from another people around him.

After read those three previous researches above, the researcher can see that those three previous researches above use the same theory hierarchy of needs by Abraham Maslow. Those researches was analyzed all the concept of hierarchy of

needs; physiological needs, safety needs, love and belonging needs, esteem needs, and self actualization needs. But in this research, the researcher only focus to reveal the third layer of hierarchy of needs; love and belonging needs which divided into three parts; family, friendship and intimacy love.