CHAPTER II
REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

In this chapter, the writer presents review of the related literature and theoretical framework. In the approach used the writer discusses some important theories uses to support this analysis.

2.1 Approach Used

Approach used discusses any theories used to criticize the art works. Literary criticism implies a critique and evaluation of literature. There are many types of literary criticism such as structralism, sociological, psychological, historical, moral philosophical, post colonialism, archetypal or mythcriticism, etc. Each of them can be used to critique a different aspects of a literary works.

In this research the writer uses the psychological approach will be applies in the novel Anna Karenina and analyzes by using Sigmund Freud's theory that is calls three psychic zones consists of Id, ego, and superego. Psychological is the science of explaining and changing mental processes and behaviour. It is immediate goals is to understand humanity by both discovering general principles and exploring specific cases.

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2.2 Theoretical Concept

The literature disscuses in this research is a Novel. According to Abrams in the book of (Nurgiyantoro, 2013:11-12) *Theory of fiction* states that the word comes from the Italian, *Novella* which means the new staff that small, then interpreted as a short story in prose. The most of people reads novel. A novel expresses some aspects of human love and existances, because novel talks about human activities and describes what happen in surounding, so it is writes in long compositions. Novel is generally thought of as countaining about forty five thousand words or more (Kenney, 1966:103).

Novel is long story that expresses something free, detail, and complex (Nurgiyantoro, 2013:13). In general, novel consists of two aspects such as intrinsic and extrinsic elements. There are describe below:

2.2.1. Intrinsic Aspects

Intrinsic Elements are the elements that build the literary work itself and build the story. The intrinsic elements of novel are plot, setting, characterization, point of view, theme, etc (Nurgiyantoro, 2013:30).

2.2.1.1 Plot

Plot is like the bones of a person, not interesting like expression or sign of experience, but the support of the whole. in fact, plot is the highest importance in expressing that can understanding of a work of novel, so we can concludes that an understanding of plot is very important in understanding of fiction. Plot of a

story is deals with events that accure in temporal sequence. Plot makes us aware of events not merely as elment in temporal series but also as an intricate pattern of cause and effect (Kenney, 1966; 14). It means plot is the serial design of incidents, ideas or events that connects each other.

According to Stanton (2012: 14) states that plot is a story that contains the sequence of events, but each incident is only connected in cause and effect, an event which caused or led to the occurence of other events. Plot is the serial arrangement of incidents, ideas or events. In literature, the plot encompasses all the incidents and provides aesthetic pleasure. The story of the novel progresses through various plots and conflict. The plot is decided by three essential elements: events, conflict, and climax. According to Kenney (1966:13) says that the structure of plots divided into three parts. They are the beginning which consists of the exposition on introduction, the middle which consists of conflict, complication and climax and the end which converses denouement or resolution.

According to Freytag (1863) Plot is the events in a narrative and is made up of a story line that includes five of the elements as diagram below
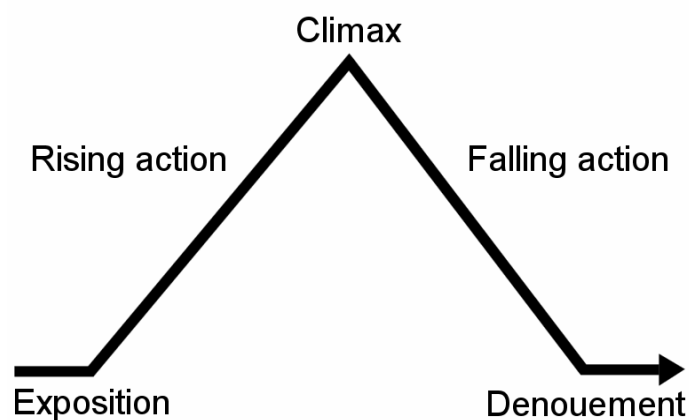
2.2.1.1.1 Exposition

According to Kenney (1966:15) states that the name usually given to the process by which the writer imparts to the reader information necessary to the understanding of the story is "exposition." and exposition is normally a primary function of the beginning of any story". Based on the quotation above it means that, every story must have a beginning. The start or exposition, is where the characters and setting are established. During this part of the novel, the conflict or main problem is also introduced.

According to Freytag (1863) states that exposition is like the set-up of the story. The background information that is needed to understand the story is provided, such as the main character, the setting, the basic conflict, and so forth.

2.2.1.1.2 Rising Action (conflict)

Conflict is the heart of any plot. Without conflict there is no plot. According to Kenney (1966:17) states that we move from the end of the beginning to the beginning of the middle its the elements tending towards instability in the initial situation group themselves into what we recognize as a pattern of conflict.

Every story has a conflict, a struggle between two opposing forces. The conflict may be between two people or it may be between a person and some other forces, regardless, every story revolves around conflict. After the characters and main problem have been established, the main problem or conflict is dealt with by some kind of action. In this part of the story, the main character is in

crisis. This is the place for tension and excitement. The complication can arise through a character's conflict with society, nature, fate, or a number of themes. In this part of the story the main character is aware a conflict has arisen and takes some kind of step to battle this crisis.

Nurgiyantoro (2013:178) said that conflict is the important part of the development of the story. According to Freytag (1863) states that rising action is a series of events and actions that move to story to a climax. During rising action, the basic conflict is complicated by secondary conflicts, such as obstacles and challenges that frustrate the main character's attempt to reach their goal.

2.2.1.1.3 Climax

According to Kenney (1966: 18) states that the movement from the initial statement of conflict to the climax is often referred to as complication. The climax is reached when the complication attains its highest point of intensity, from which point the outcome of the story is inevitable. It means that the climax is the high point of the story. It is the main event or danger that the character faces. This is the darkest moment, the worst challenge the character must oppose. At this point it looks as if the character will fail, and will never get what he or she wants. The turning point may be either physical or emotional. According to Stanton (2012: 32) Climax is when the conflict has reached the highest level intensity, and when it something that is inevitable happened.

Gustav Freytag states that Climax is the peak of the action and the turning point in the story. After the climax everything changes. Things will have

goes badly for the main character up to this point; now, things will begin to go well for him or her. However, if the story is a tragedy, the opposite will happen after the climax; things that have been going good for the main character begin to go bad.

2.2.1.1.4 Falling Action (denouement)

Falling action, one of the two final story elements, shows the result of the actions or decisions the character has made. This eventually leads to the final part of the novel, the crisis resolution. Falling action occurs right after the climax, when the main problem of the story resolves.

According to Gustav (1863) Freytag states that a reversal, moment in which protagonist's fortunes change irrecoverably for the worse happens in the falling action where the conflict between the protagonist and antagonist begins to reconcile. The protagonist either wins or loses against the antagonist. The falling action also designates that the climax is over and the story is coming to an end.

2.2.1.1.5 Resolution (denoument)

According to Freytag, (1863) the resolution is the end of the story, in which the main character is better off than at the beginning of the story. However, the tragedy ends with death and sadness, in which the protagonist is worse off than at the beginning of the story. It means that resolution is the part of the story's plot line in which the problem of the story is resolved or worked out. This occurs after the falling action and is typically where the story ends.

2.2.1.2 Setting

Everything that happens somewhere at some time. That element of fiction which reveals to us the where and when of events we call Setting, Kenney, 1966: 38). Whic means that setting is the physical and social context in which the action of a story occurs. Sometimes the setting is lightly sketches, presents only because the story has to take place somewhere and at some time.

According to Abrams (in the Nurgiyantoro book *theory of fiction*, 2013:302) says that setting is showed the time, place, social, history of the place which are showed in story. It means that setting usually directs to the definition of place, connection of time and social environment where the event happens. Setting gives the basic of story correctly and clear.

2.2.1.2.1 Setting of time

According to Genette (in the book of Nurgiyantoro *theory of fiction*, 2013:318) says that time is culturally constructed, and thus concepts of time vary as a result of historical evolution. It means that setting of time is related to the problem of when the event happens in a story. The problem of when is usually connected with factual time, that has connection with Historical events. The readers try to understand and enjoy the story based on the period.

2.2.1.2.2 Setting of place

According to Nurgiyantoro (2013:314) setting of place refers to the location where the event is told in a work of fiction. It means that setting of place

directs to the location where the event happened in a story. Each place must have their characteristic, which differentiate with the others. The description of the place is important to give impression to the readers, because they will consider that the event really happened in the place of the story.

2.2.1.3 Character

Character is one of literary elements that are very vital to understand the entire story of a literary work. Character as one of the main elements in fiction is really important. A character is obviously relevant to us and to our experience if they are like ourselves or like others whom we know. It is properly understood as one form of the relevance. A character is being relevant if there are a lot of people like him in the real word. Human being is free but the fictional character is never entirely free because it is part of an artistic whole and must always serve the needs of that whole. A really free character would be free of his duty to the story of which he is a part and a story, which admitted such freedom, could never achieve unity (Kenney, 1966:24-27). Another theory is according to Abrams (1981:76) states that Character is people who are appeared in a narrative prose or novel and it is interpreted by the readers as a person who has moral quality and certain tendency such as being expressed is what they say and what they do. It means that the figure contains in the literature that has personality, values, moral and mental.

The caharacters in the story can be devided into some categories based on the point of view taken; major and minor character, protagonist and antagonist character, round and flat character, dynamic and static character, typical and

neutral character, dynamic and static character, typical and neutral character (Nurgiyantoro, 2013:258).

2.2.1.3.1 Major Character

According to Nurgiyantoro(2013: 259) states that a major character is an important figure in the novel. A figure that most dominant told in the story either do an action.

The major characters are the actors which appear the in the story and always have connection with other actors. Major characters really determine the development of plot. The major character in a novel could be more than one in the different major quality.

2.2.1.3.2 Minor Character

According to Nurgiyantoro (2013:259) says that minor characters are the actors who have part in supporting the story. It means that Minor character occurs in a story in order to help the major character while playing the role.

2.2.1.3.3 Protagonist Character

Protagonist is identical with all the good character inside the actors which had been chosen and created by the author. According to Altenberd, Lewis, and Baldic in the book of Nurgiyantoro *theory of fiction* (1966: 59) says that protagonist is a character who is admired by the readers, which always called as a

hero because he always does ideal role and follows the rules and value in the society. The readers often give sympathy to the protagonist characters.

2.2.1.3.4 Antagonist Character

According to Nurgiyantoro (2013:261) states that the antagonist usually causes conflict for protagonist. Antagonist is the opposite character of protagonist either physically and psychologically. Although there are other things such as disaster, accident environment and society, social rules, moral values, authority and etc. It is can cause conflict but if it is not done by a character, they are called as antagonist force, Altenbernd and Lewis (in the book of Nurgiyantoro *theory of fiction*, (2013:262).

2.2.1.3.5 Complex Character (round)

Complex (round) character is obviously more lifelike than the simple, because we see all sides of him (good or bad character) and because in life people are not simply embodiment of single attitude. The mark of round character is that he is capable or surprising us (Kenney, 1966: 28-29).

Based on the quotation above, the round character is described as the character which has more details. It can be seen not only from the outside such physical appearence, but also from the inside, such as in their perception, feeling, and though. According to Nurgiyantoro (2013:266) says that round character is a character that the life, personality, and the identity are expressed in the story.

2.2.1.3.6 Simple Character (flat)

Character is less the representation of a human personality than the embodiment of a single attitude or obsession in a character (Kenney, 1966: 28). It means that from the beginning until the end of the story, the character only use one personality, good or bad personality. According to Nurgiyantoro (2013:265) says that simple character is a figures or actors that only have one spesific personality and and specific character.

2.2.1.3.7 Static Charatcter

According to Altenbernd and Lewis (in the book of Nurgiyantoro *theory of fiction*, 2013:272) says that static characters is an unmoving character. Based on the quotation above, static character is one who does not change in the course of the story; there is the same at the end as at the beginning, because the conflict of the story does not influent to this character.

2.2.1.3.8 Dynamic Character

According to Nurgiyantoro (2013:272) states that dynamic characters is the character that developed in accordance with the change of storys in the plot It means that dynamic character is same like round character which behaviour can change or never stay same in one character.

2.2.1.4 Point of view

According to Kenney (1966:47) states that all the same it seems clear that, whether conciously or not, the average unreflective reader is affected by point of view and that, wheter or not it is the most important choice he must make, the choice of point of view is one to which the writer of fiction must give careful attention". It means that point of view is one of important thing in the story, it suggests the way a story told. In point of view, the author focused to chooses and describes the position of the narrator in the character storyteller. Usually, point of view allows readers to experience the story as it unfolds. According to Nurgiyantoro, (2013:347) point of view is differentiated into three kinds: first person, third person, or omniscient point.

2.2.1.4.1 First person narrator

A story may be told from the inside or the outside. When we speak of a story told from the inside, we mean a story told by one of the participants or characters in the story. Stories told from the inside are spoken of as examples of first-person narration, since the narrator naturally uses the first personal pronoun "I" in referring to himself (Kenney, 1996: 48). It means the first person narrator is often a main character who is actively involved in the story events. Usually first person narrator in the story uses pronoun "I".

2.2.1.4.2 Third person narrator

According to Kenney (1966: 48) states that stories told from outside, by a usually nameless narrator who may be more or less closely identified with the author, are spoken of as examples of third-person narration, since the narrator will rarely refer to himself at all and refers to the characters of the story in the third person.

In third person limited the narrator only knows the thoughts and feelings of one character. All characters are describes using pronouns, such as 'they,' 'he,' and 'she' But, one character is closely follows throughout the story, and it is typically a main character.

2.2.1.4.3 Omnicients Narrator

The author who chooses to exploit his Godlike knowledge of the fictional universe he has created will employ the omnicient narrator. Within the framework of the work of fiction, the omnicient narrator knows, simply everything. He can at will enter the mind of any character and tell the reader directly what the character is thinking, (Kenney, 1966:49).

2.2.1.5 Theme

Theme is the main idea that the writer expresses. Theme can also be defined as the underlying meaning of the story. Theme is another prime element of literature, which contains the central idea of all literary forms such as a novel,

drama and short story. It reflects innocence, experience, live, death, reality, fate, madness, sanity, love, society, individual, etc.

The theme is something that has traditionally concerned writers and that therefore is a legitimate concern of readers (Kenney, 1966:88). Theme is simple the meaning of the story realise the meaning the story discovers. By theme we mean the necessary implication of the whole story. Not as a sparatable port of story. Theme in fiction is what is able to make of the total experience rendered.

According to Stanton (in Nurgyantoro, 2013:32) says theme is the meaning that implied in a story. In order to decide the theme in novel, the reader should have a clear definition of theme itself. Theme is a general basic idea that supports literature, and it is implied in the texts as semantics structure and connected with similarities and differences.

Theme is not the moral of the story, it is not the subject, although i have defined it as the meaning of the story, it is what most people have in mind when they speak of what story really means, (Kenney, 1966:89).

2.2.2. Extrinsic Aspects

The extrinsic element is important for building the structure of the novel. According to Wellek and Warren (in Nurgiyantoro book *theory of fiction*, 2013:30-31) says that extrinsic element is also known as extrinsic factors influencing literary work. The extrinsic element consists of some elements include; biography of the author, psychology, culture at the time, social value,

politic situation, etc. The values in the story in a literary work embodied the values inserted by author. The values include:

a) Psychology values are the values in the story that relates to the character, temperament or ethics.

b) biography values, namely the concept of basic problem is very important and the value of human life (customs, arts, beliefs, ceremonies).

c) Social values, the things that related to norms in public life (economy, politic, and social).

2.2.2.1 Psychology Approach

Psychology is the study of the mind and behavior (Meriam Webster Dictionar). Psychology is a multifaceted discipline and includes many sub-fields of study such areas as human development, sports, health, clinical, social behavior and cognitive processes.

Psychology approach established by Sigmund Freud (1856-1939). He is an Austrian neurologist and the founder of psychoanalysis, who created an entirely new approach to the understanding of the human personality.

In 1923, Sigmund Freud published The Ego and the Id, which suggested a new structural model of the mind, divided into the Id, the Ego and the Superego and until now he is famous with the above mentioned theory of three Psyche Zones.

2.2.2.2 Freud Theories

The foundation of Freud's to modern psychology is his emphasis on the unconcious of the human psyche a briliant creative genius. Freud provided convincing evidence through his many recorded case studies, that most of our actions are motivated by psychic force over which we have very limited control, Freud dicriminates between level of conscious and unconscious mental activity.

The oldest and the best meaning of the word "unconscious" is descriptive one: we call "unconscious any mental process the existence of which we are obligated to assume- because for instance, we infer it in some way from its effects-but of which we are not directly aware... if we want to be more accurate, we should modify the statement by saying that we call a process "unconscious" when we have to assume that it was active at a certain time. Although at the time we knew nothing about it, Freud (in the book of Wilfred L. Guerin, et al., 2005:155). The unconscious mind is reservoir of feeling, thought, urges, and memories that outside of our conscious awarness. Most of the contents of the unconscious are unacceptable or unpleasant, such as feeling of pain, anxiety.

One which I transformed into unconscious material easily and under conditions which frequently arise, and another in the case of which such a transformation is difficult. Can only come never occur at all... we call the unconscious, the "preconscious", and keep the name "unconscious" for the other, Freud (in the book of Wilfred L. Guerin, et al., 2005:155). The conscious is the aspect of our mental processing that we can think and talk about rationally. A part of this includes our memory. Freud called this ordinary memory preconscious.

The conscious mind include such thing as the sensation, perception, memories and fantasies inside of our current awareness. 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 premise psychic force as libido, or sexual energy. his third major premise is that because of the powerful social taboos attached to certain sexual impulse, many of our desire and memories are repressed. Starting from these three premises, we may examine several corollaries of Freudian theory. Principal among these is Freud's assignment of the mental processes to three psychic zones: the Id, Ego, and Superego.

An explanation of these zones may be illustrated Freud show diagram:

pcpt.-cs.

SUPER-EGO

preconscious

EGO

repressed

unconscious

ID
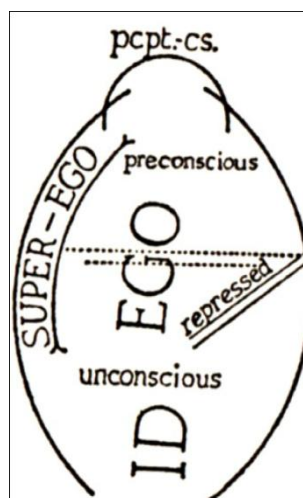
The diagram reveals immadiately the vast portion of the mental apparatus that is not conscious. Furthermore, it's to clarify the relationship between Id, Ego, and Superego, as well as their collective relationship to the conscious and the unconscious.

2.2.2.2.1 Id

Id is the only component of personality that is present from birth. This aspect of personality is entirely unconscious and includes of instinctive and primitive behavior. According to Freud (in the book A hand book of critical approaches to literature by Wilfred L. Guerin et al, 2005: 156-157) says that the Id is the reservoir of libido, the primary sourceof all psychic energy. It functions to fulfill the primordial life principle, which Freud considers to be the pleasureprinciple. The id is, in short, 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. Unchecked, it would lead us to any lengths-to destruction and even self-destructionto satisfy its impulses for pleasure.

According to Freud (in the book of Duane.P. Schultz and Sydney Ellen Schultz, 2005:50) states that the aspect of personality allied with the instinc; the source of psychic energy, the Id operates according to the Id operates according to the pleasure principle.

The Id means the basic need, its also the most basic part of the personality, and wants instant gratification for our needs. If these needs are not met, a person becomes tense or unconscious. For example when a child hungry, the Id wants food, and therefore the child cries. When the child needs to be change the Id cries. When the child is uncomfortable in pain, too hot, too cold or just wants attention, the Id speaks up until his or her needs are met. People cannot take

control on the Id, it maybe lead to self destruction in order to satisfy the impulses of pleasure.

2.2.2.2.2 Ego

The first of these regulating agencies, that which protects the individual is the ego.This is therational governing agent of the psyche. According to Freud (in the book A Handbook of Critical Approaches to Literature by Wilfred L. Guerin et al 2005: 157) says that the ego lacks the strong vitality of the id, it regulates the instinctual drives of the id so that they maybe released in non destructive behavioral patterns and though a large portion of the egois unconscious, the ego nevertheless comprises what we ordinarily think of as the conscious mind.

According to (Duane P. Schultz and Sidney Ellen Schlutz in the book Thories of Personality, 2005:58) says that The ego does not prevent id satisfaction. Rather, it tries to postpone, delay, or redirect it in terms of the demands of reality. It perceives and manipulates the environment in a practical and realistic manner and so is said to operate in accordance with the reality principle. The reality principle stands in opposition to the pleasure principle, by which the id operates. The ego thus exerts control over the id impulses. The Ego is the component of personality that is responsibility for leading with reality.

2.2.2.2.3 Superego

According to Freud (in the book Theories of Personality by Duane P. Schultz and Sidney Ellen Schlutz, 2005:59) says that Superego is the moral aspect

of personality; the internalization of parental and societal values and standards. It is means that The basis of this moral side of the personality is usually learned by the age of five or six and consists initially of the rules of conduct set down by our parents. Through praise, punishment, and example, children learn which behaviors their parents consider good or bad.

The superego is the moral censoring agency, the repository of conscience and pride. Freud attributes the development of the superegoto the parental influence that manifests it self in terms of punishment for what society considers to be bad behavior and reward for what society considers good behavior (Wilfred L. Guerin, et al., 2005:158). The meaning of the quotation above is The superego is dominated by moral principle. The superego is the aspect of personality that hold all of our internalized moral standards and ideal that we acquire from both parents and society our sense of right and wrong .

According to Freud (in the book Theories of Personality by Duane P. Schultz and Sidney Ellen Schlutz, 2005:59) says that the superego strives neither for pleasure (as does the id) nor for attainment of realistic goals (as does the ego). It strives solely for moral perfection. The Id presses for satisfaction, the Ego tries to delay it, and the Superego urges morality above all. Like the id, the Superego admits no compromise with its demands. It means that the Superego works in contradiction to the Id. The Supergo strives to act in a socially appropriate manner. Whereas the Id wants instant self-gratification. The superego controls our sense of right and wrong and guilt. It helps us fit into society by getting us to act in socially acceptable ways.

2.3 Review of Previous Research

In conducting this research, the writer learn to some previous research, it function is as an addition idea so that the writer can do this research well. The writer find three previous research that is taken and the writer will mention it one by one and making the differences of them with the research of the writer in this chance.

The first previous research that writer found is Charles Dickens novel entitled personality has been analyzed and studied by previous student of English Literature in Putera Batam University. Personality has been analyzed by Fyvi Yolanda Damanik (2010) with the title: *The Analysis of Personality problem of Oliver Twist in Charles Dickens' novel Oliver Twist.* In her thesis she applied the theory of Sigmund Freud and she focuses on the first point of the three perspective proposed by Sigmund Freud on Psychology approach. She uses qualitative method and uses a novel as her instrument. In the method on application the theory at first. She describes character of Oliver Twist in Charles Dickens'novel Oliver Twist. The she finds the special characteristics of the personality problems in Oliver Twist in Charles Dickens' Oliver Twist.

In another research the writer found that the novel Dracula has been analyzed by Melda Hairani (2011) the student of english literature strata 1 Putera Batam University with the title: *An Analysis of Mina Murray and Lucy Westenra's character as Representation of Victorian Virtue in Bram Stoker's Novel Dracula : A Psychological Approach.* In her research, Hairani uses qualitative method and she uses the novel as her instrument. In her thesis she applied the theory proposed

by Sigmund Freud's theory and she focuses or limits topic discussion they are: what are the character' types of Mina Murray and Lucy Westenra's linked to the Freus's theory or psychology, why does Count Dracula defy Victoria community rules about sexuality of women specially to character of Mina Murray and Lucy Westerna.

The last previous research names Debora Simanulang (2010). Her title of the thesis is *Analysis of Juliet's parents id character in Romeo and Juliet by William Shakespear*. In her thesis, the writer described about relationship between parents (Lord Capulet and Lady Capulet) and the lovers Romeo and Juliet. The writer made full description about negative characters of Juliet's parents (Lord and Lady Capulet) and she also made negative character analyses from Romeo and Juliet, too. In her thesis she used psychological approach like the writer does. The theory psychological approach that Debora uses is theory of personality which was introduced by the father of psychology, Sigmund Freud. In this theory she described that the elements of personality consists of three items namely id, ego, superego. In her reseacrh, Debora uses qualitatif method. He also use the data qualitatively, and use a novel as her instrume nt like the writer does.

Based on the previous research, they applied the same theory is Psychological approach and the reseult of the research are about id, ego and superego. So, the writer has the same purpose in this research is to find the id, ego, and supergo by applying Psychological approach by Sigmund Freud, but in this research the writer only find and analyze about id of Anna's character as a main character in the novel.