

**THE SUPEREGO OF THE MAIN CHARACTER IN
“THE CATCHER IN THE RYE” BY J.D SALINGER; A
PSYCHOLOGICAL APPROACH**

THESIS



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**PROGRAM STUDI SASTRA INGGRIS
UNIVERSITAS PUTERA BATAM
2017**

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**Submitted in Partial Fulfillment of the Requirements for the degree of
Sarjana Sastra**



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2017**

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I, Rigel Cyro Faliska, NPM No. 121210068

Here with declare that the term paper entitled:

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Is the real work of myself and I realize that thesis has never been published in other media before, partially or entirely, in the name of mine or others.

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Rigel Cyro Faliska

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**This thesis has been examined on the date as indicated
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Batam, 27th March 2017

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ABSTRAK

*Penelitian ini Bertujuan untuk menganalisis superego dari karakter utama yang ditemukan di novel *The Catcher in the Rye* karya J. D. Salinger. Penelitian ini menerapkan pendekatan psikologi dalam menganalisis karya sastra yang dimana juga menerapkan aspek intrinsic dari sebuah karya sastra. Yang dimaksud dengan aspek intrinsic adalah analisis dari yang terdapat dalam karya sastra itu sendiri seperti pernyataan tokoh, deskripsi pengarang, plot, tema, dan setting. Penerapan aspek intrinsic bertujuan untuk mendeskripsikan fenomena dari superego tokoh utama yang ditemukan di novel yang difokuskan pada *sense of guilt* dan *morality*. Dalam penelitian ini peneliti mengaplikasikan metodologi kualitatif. Masyarakat memegang peran penting dalam mengendalikan *Sense of guilt* dan *morality* dari karakter utama. Dari hasil penelitian yang dilakukan dengan menganalisis novel, peneliti menemukan bahwa meskipun karakter utama memiliki sisi *sense of guilt* dan *morality* yang jelas, tapi karakter utama tidak dapat menunjukkan itu secara langsung pada orang-orang di sekitarnya*

Kata kunci: Superego, sense of guilt, morality

ABSTRACT

This study is about the Superego of the Main character as found in The Catcher in the Rye novel written by J. D. Salinger. This study uses psychology of literature approach which use the intrinsic aspect of literary work. Intrinsic aspect refers to the analysis of literary work itself such as characters' statement, author's description, plot, theme and setting. The purpose of using intrinsic aspect is to describe the phenomena of main character superego found in the novel and will be focused on sense of guilt and morality. In this study the writer applies the qualitative method. Society has an important role to control the main character superego. From the result of the study, the writer found that although the main character has a clear side of sense of guilt and morality, the main character can not show it directly to other people.

Key words: Superego, sense of guilt, morality

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CHAPTER I

INTRODUCTION

1.1. Background of the Research

Personality is a dynamic and organized set of characteristics possessed by a person that uniquely influences people environment, cognitions, emotions, motivations, and behavioral action in various situations (Ryckman: 2008). The word "personality" originates from the Latin persona, which means mask. Human beings are very interesting to be analyzed because each of them has different personality traits. There may be some people with personalities have known before or personalities have never seen before.

In psychology, it is believed that our personality is made up of three elements or principles. These three elements together form the complex human behavior. The three elements are id, ego, and superego. These three elements were proposed by Sigmund Freud in his 'Psychoanalytic theory of Personality'. According to him, a balanced and healthy personality would have a balance of Id, Ego and Superego.

The 'id' is regarded as a 'Pleasure principle' and demands immediate fulfillment of needs and wants (Jacobs, 2003: 42). Id is very important during the early years of life as it ensures that an infant's needs are immediately met or he/she would cry until the demands are met. Id is our instinct. Id can be seen in grown up human

beings also. A grown up student who primarily functions in Id principle may decide to go to sleep or watch a movie, when it is to be decided between studies when one has not studied anything for an exam the next day.

Ego functions as a 'Reality principle'. It deals with reality. It ensures the impulses of Id are expressed in a manner which is acceptable in the real world (Guarin: 2005). The ego weighs costs and benefits before deciding on an action. It has to decide between the demands of the Id and control of the Superego.

Superego is the moral part of personality. It is a product of Socialization. It holds all the internalized moral standards and ideals acquired from parents and society (Roth: 2001). Superego is the sense of right and wrong. It provides guidelines for judgments. It includes rules and standards for good/standard behavior which approved by parents and other authoritative figures of Society. When someone obeys these rules, it leads to feelings of pride, accomplishment and value. If a student has strong presence of superego in his/her personality, he/she would decide to study for the next day exam. The superego acts to civilize and perfect our behavior. It works to suppress all unacceptable urges of the Id and struggles to make the Ego act upon idealistic standards rather than realistic principles.

The superego can be divided into two parts which are Ego Ideal, and Conscience. The ego ideal is our idealistic view of what is right. The ego ideal is made up of all rules for good behavior. It represents morality in how people should treat other people and how people should behave as a member of society. When people engage in actions that obey the rules of our ego ideal, people feel proud of the accomplishments.

The conscience is a view of what is considered wrong. It can be defined as an internal set of rules. When people break one of these rules, the superego considers the behavior to be bad. When people do things that are bad according to the conscience, it leads to feelings of guilt or remorse and need for punishment.

The Catcher in the Rye is a 1951 novel written by J. D. Salinger. A controversial novel originally published for adults, it has since become popular with adolescent readers for its themes of teenage angst and alienation. It has been translated into almost all of the world's major languages. Around 250,000 copies are sold each year with total sales of more than 65 million books. The novel protagonist, Holden Caulfield, has become an icon for teenage rebellion. The novel also deals with complex issues of identity, belonging, loss, and connection.

Freud Superego theory is the theory that will be focused to analyze the novel because in the novel the researcher founded that superego is the most dominance zone that shows by Holden Caulfield in the story. He thinks of things in terms of what is right and wrong. For example, according to Holden, Stradlater should not have sex with Jane Gallagher because he does not know about how she keeps all her kings in the back row. Throughout the novel, Holden superego battles with his id. While Holden refuses to have sex, he is driven by that human desire. This is why he hires a prostitute and calls Sally Hayes. In each of these instances, Holden superego, unconsciously, convinces him that it is wrong. He wants to talk to the prostitute, not have sex with her. He asks Sally to run off with him because it is pretty clear from them making out in the cab and Holden telling her he "loved her and all" that his relationship with her,

especially if he went over to "trim the tree Christmas Eve," could lead to his first real sexual encounter.

Sense of guilt, need for punishment, and morality is the system of superego shows by the main character in the novel.

Sense of guilt in superego appears in unconscious way. The unconscious sense of guilt is an ego state resulting from conflict between the aims of the superego and those of the ego. After analyzing the novel, the researcher found that the main character often feel guilty if he do something bad to other people such as when he insult his roommate, Ackley by saying Ackley do not brush his teeth but then the main character feel guilty for what he said because that is not a right thing to say.

Self-punishment (or the "need for punishment") is a tendency, postulated by Freud, which drives certain subjects to inflict suffering upon them and search out painful situations, for the purpose of neutralizing a feeling of unconscious guilt. Freud later attributed self-punishment to the activity of an especially intransigent superego, to which the ego submits. After analyzing the novel the researcher found that the main character in the novel also shows that he deserves to be punished when he was expelled from a school for fourth time in a row. He thinks that he should be grounded by his parents in order to punish his mistake.

Morality is closely connected with the system superego. According to psychoanalytic theory, the creation of this system has a special role in the individual personality, in so far as it is the agent of morality. The superego system has this role because of its connection with the individual's past life, and because of its current

interaction with the ego-self (including the awareness of one's own subjectivity) and with the instinctual impulses/id. Even in the most part of the novel the main character described as a teenager with bad habit, he often shows his morality side of superego. It can be seen when he sees someone wrote 'fuck you' on a wall in his sister school, he decided to erased it because he cannot imagine if the kids in the school see that word.

The reason why the researcher focuses on analyzing sense of guilt and morality system of superego is because after reading the novel the researcher found that these two systems are the most dominant zone shows by the main character.

Thus, from the reason above, the researcher interested to do a thesis with title The Superego Of The Main Character In The Catcher In The Rye By J.D Salinger; A Psychological Approach.

1.2. Identification of the Problem

Based on the background of the research, some problems can be identified as follow:

1. Sense of guilt of Holden Caulfield in The Catcher In The Rye by J.D Salinger.
2. Need for punishment of Holden Caulfield in The Catcher In The Rye by J.D Salinger.
3. Morality of Holden Caulfield in The Catcher In The Rye by J.D Salinger.

1.3. Limitation of the Problem

The researcher limits the problem based on the identification of problem as follow:

1. Sense of guilt of Holden Caulfield in The Catcher In The Rye by J.D Salinger.
2. Morality of Holden Caulfield in The Catcher In The Rye by J.D Salinger.

1.4. Formulation of the Problem

Based on the scope which is made above, formulations of the research in this research are stated as follow:

1. How does Holden Caulfield shows the sense of guilt found in “The Catcher In The Rye”?
2. How does Holden Caulfield shows morality (concern others) found in “The Catcher In The Rye”?

1.5. Objective of the Research

Based on the formulation of the problems above, the researcher purposes the objective of the research as follow:

1. To find out How Holden Caulfield shows the sense of guilt found in “The Catcher In The Rye”.
2. To find out How Holden Caulfield shows morality found in “The Catcher In The Rye”.

1.6. Significance of the Research

By conducting this research, the researcher hopes to provide significances, that is, theoretically and practically:

1.6.1. Theoretical Aspect

For the theoretical significances, this research is expected to enrich the literature about the application of psychological approach in analyzing the main character using Freud's psychological theory and the finding of this research can be used as a reference.

1.6.2. Practical Aspect

Practically, this research can provide useful information and more knowledge to the readers. This research gives some information about how the main character shows superego in novel. Furthermore, this paper can also be a reference for other future researcher with similar topic of discussion.

1.7. Definition of Key Terms

Based on the abstract there is several key for this research as follows:

1. Superego is the moral part of personality. It is a product of Socialization. It holds all the internalized moral standards and ideals acquired from parents and society (Roth: 2001). Superego is the sense of right and wrong.
2. Main character is a person that becomes the centre of a story. The person always involved in major scene of the story from the beginning until the end of the story.

3. *The Catcher in the Rye* is a 1951 novel by J. D. Salinger. A controversial novel originally published for adults, it has since become popular with adolescent readers for its themes of teenage angst and alienation.
4. J.D Salinger was an American writer who won acclaim early in life. He led a very private life for more than a half-century. He published his final original work in 1965 and gave his last interview in 1980. He is the author of “*The Catcher In The Rye*” novel.
5. Psychological approach is aesthetic inadequacy: psychological interpretation can afford many profound clues toward solving a work’s thematic and symbolic mysteries, but it can seldom account for the beautiful symmetry of a well-wrought poem or of fictional masterpiece.

CHAPTER II

THEORETICAL BACKGROUND AND REVIEW OF RELATED LITERATURE

2.1. Psychological Approach

Psychological approach has been one of the most controversial, and abused approach of all other critical approaches to literature (Guerin: 2003). From this association have derived most of the abuses and misunderstandings of the modern psychological approach to literature. Abuses of the approach have resulted from an excess of enthusiasm, which has been manifested in several ways. First, the practitioners of the Freudian approach often push their critical theses too hard, forcing literature into a Procrustean. Second, the literary criticism of the psychoanalytic extremists has at times degenerated into a special occultism. Third, many critics of the psychological school have been either literary scholars that have understood the principles of psychology. These abuses have given rise to a widespread mistrust of the psychological approach as a tool for critical analysis.

However, for all the difficulties involved in its proper application to interpretive analysis, the psychological approach can be fascinating and rewarding. Sigmund Freud is one of the most influential psychologists who contribute for this approach.

The psychological approach leads most directly to a substantial amplification of the meaning of a literary work. When discussing psychology and its place in a

literary work, it primarily studying about the author's imagination. As all literary works are based on some kind of experience, and as all authors are human, people are necessarily caught up in the wide spectrum of emotional problems (caused by experience). Not all recourse of psychology in the analysis of literary work is undertaken to arrive at the understanding of the literary work, to a certain extent; we must be willing to use psychology to discuss probability.

2.2. Superego

Superego is another regulating agent which protects society. It is the moral censoring agency and the repository of conscience and pride, whose portion is largely unconscious (Guerin, 1957: 156-157). Furthermore, the superego is considered by Freud as the representative of all moral restrictions, the advocate of the impulse toward perfection. Therefore, the superego can be regarded as the moral principle. Acting either directly or through the ego, as further argued by Guerin, the superego functions to repress or inhibit the drives of the id, to block off and thrust back into the unconscious those impulses toward pleasure that society regards as unacceptable, such as overt aggression, sexual passions, and the Oedipal instinct.

The superego is an agency which has been inferred by people, and conscience is a function which people ascribe, among other functions, to that agency (Gay: 1989). This function consists in keeping a watch over the actions and intentions of the ego and judging them, in exercising a censorship. The sense of guilt, the harshness of the superego, is thus the same thing as the severity of the conscience. It is the perception which

the ego has of being watched over in this way, the assessment of the tension between its own strivings and the demands of the super-ego.

The superego is, however, not simply a residue of the earliest object choices of the id; it also represents an energetic reaction-formation against those choices. Its relation to the ego is not exhausted by the precept: 'You ought to be like this (like your father).

2.2.1. Sense of Guilt

Sense of guilt in superego appears in unconscious way. The unconscious sense of guilt is an ego state resulting from conflict between the aims of the superego and those of the ego.

As a psychoanalytical term, the "unconscious sense of guilt" developed a more specific meaning over time than when it was first used simply to designate a feeling in the unconscious aroused by an act considered reprehensible (Laplanche: 1973). Its current definition implies an unconscious relationship between the ego and superego expressed in subjective phenomena from which, in extreme instances, any conscious perception of guilt is entirely absent.

The term itself appeared for the first time in Sigmund Freud's article "Obsessive Actions and Religious Practices" (1907b). "We may say that the sufferer from compulsions and prohibitions behaves as if he were dominated by a sense of guilt, of which, however, he knows nothing, so that we must call it an unconscious sense of guilt, in spite of the apparent contradiction in terms" (p. 123). However, the basic idea

had been adumbrated much earlier, in the second part of Freud's "The Neuro-Psychoses of Defence" (1894a).

In accepting the hypothesis that the sense of guilt arises simultaneously with the gradual development of the superego, it is important to stress that they both imply a social dimension, and that the superego also owes its existence to external factors and represents the demands of society to the ego. In addition, the superego also can divert aggression at it. When it does so, it manifests as a repetitive sense of culpability and expiation. In addition, as Freud wrote in *The Ego and the Id* (1923b), "One may go further and venture the hypothesis that a great part of the sense of guilt must normally remain unconscious, because the origin of conscience is intimately connected with the Oedipus complex, which belongs to the unconscious" (p. 52).

The origin and nature of unconscious guilt, and the way in which it affects psychological development are both unresolved issues. Some psychoanalytical tendencies are distinguished by the treatment techniques they employ to deal with the sense of guilt. Some analysts focus interpretatively on the necessity to "liberate" the patient from guilt, which they consider pathological and to which the patient is seen as submitting out of masochism. Other analysts, in sharp contrast, believe that the denial of guilt is central to all neurotic conflict, and that guilt itself is due to aggressive fantasies against objects. This controversy arises from a conflation of two distinct ideas.

Persecutory guilt appears very early in life, and is associated with a weak and immature ego. It develops in parallel with the anxieties of the paranoid-schizoid

position, or in the wake of some frustration or of a failure of depressive guilt. Despite its early appearance, persecutory guilt has an important influence upon subsequent psychological growth and plays an important role in the development both of inhibitions and masochistic attitudes and behaviors. Despair, resentment, fear, pain and self-reproach are the symptoms of persecutory guilt, as are a compulsion to repeat and a tendency to "act out." Extreme cases occur with schizophrenia, melancholia and pathological mourning.

To the extent that persecutory guilt diminishes, pain and suffering caused by object loss will increase, along with more or less depressive manifestations. Concern for self and object, responsibility and, in the final analysis, the capacity for reparation will also increase. These feelings represent a form of depressive guilt which predominates in the normal process of mourning and in activities requiring sublimation.

2.2.2. Morality

Morality is the differentiation of intentions, decisions, and actions between those that are distinguished as proper and those that are improper (Sedley: 1987). Morality can be a body of standards or principles derived from a code of conduct from a particular philosophy, religion, or culture, or it can derive from a standard that a person believes should be universal. Morality may also be specifically synonymous with "goodness" or "rightness."

Morality is closely connected with the system superego. According to psychoanalytic theory, the creation of this system has a special role in the individual personality, in so far as it is the agent of morality. The superego system has this role because of its connection with the individual's past life, and because of its current interaction with the ego-self (including the awareness of one's own subjectivity) and with the instinctual impulses/id (i.e., "an assortment of desires and drives directed towards their objects").

However, the id does not constitute a separate self, but only becomes part of the self-system when taken up by consciousness (i.e., when its influence becomes, in some sense, acknowledged by the subject). Although a superego system in the personality is essential to the growth of morality and to the maintenance of civilization, its malfunctioning also have significantly harmful effects (see the case studies above that illustrate "rebellious delinquency" and "pathological murderousness"), and these may, of course, be detrimental to the individual and to society. These negative effects may, at least to some extent, be reduced by the strengthening and expansion of the ego-self in its struggle with the unrealistic and oppressive aspects of the superego system.

The similarity of the four concepts, guilt, remorse, punishment, and morality, can be seen to be close in the instance when we are "commanded" by the superego. Morality involves a sense of duty reflected in the essential aspect of living in relation to one's self and one's culture. The superego system is thus closely associated with the predominant morality of the society in which the individual lives.

It is in this way that the system increasingly becomes an abstract representation of a particular society.

2.3. Character

Character is someone in literary work whose has some sort identity (it need not be a strong on), an identity which is made up by appearance, conversation, action, name, and possibly thoughts going in the head (Gill: 1995).

Main Character is figures who hold an important role, dominant and high intensity in each conflict that builds a story, and they will also usually be complex and fully developed (Gill: 1995).

To say that someone is a character, it is suggested that he has a strange eccentric personality. To say that the character has characteristics, can be implied through his moral righteousness. To say something about a person is character, he needs to be involved discussion of his personal values behavior. As a literary term, however, the character was created for a work of fiction (Mcgraw: 1996).

The character identity and personality are derived essentially from four things: (1) their actions-what they do: (2) their word-what they say and how they say it; (3) their physical attributes-what they look like; (4) the responses of the other characters to them what other say or do to or about them. Of these however, our sense of characters coherence derives mainly from his or her speech and actions. From these people gain a sense of who characters are and what it's like (Di Yanni: 2002).

Character in literature is an extended verbal representation of human being, specifically the inner self that determines thought, speech and behavior. Thought, dialogue, action, and commentary, literature make these interaction interesting by portraying characters who are worth caring about, rooting for and even loving, although there are also character whom public may laugh, dislike or even hate.

2.3.1. Kinds of Character

Character in fiction can be classified into major and minor, static and dynamic. A major character is an important figure at the center of the story's action and theme. Usually a character's status as major and minor is clear. On occasion however, not one but two characters may dominate a story, their relationship being what matters most.

2.3.1.1. Mayor Character

A mayor character is a person or thing that has a big role in the development and configuration of the story (Di Yanni: 1965). None of this character causes the absent of the story. All elements belong to the story such as theme, plot, atmosphere, etc. are focused on describing these kinds of character.

2.3.1.2. Minor Character

A minor character is the existence of this kind is to support the major one. A minor character plays only small role and contribution to the development and configuration of the story (Di Yanni: 1965).

2.3.1.3. Protagonist Character

The main character (or protagonist) is not only at the center of the action, but also the chief object of the play right's (and the reader's or audience's) concern (Mcgraw: 1996). Defining of the character of the protagonist (sometimes by comparison with a competitor, or antagonist often becomes the consuming interest of the play, and the action seems designed to illustrate, or clarify, or develop that character, or sometimes to make him or her complex, unfathomable, mysterious being.

2.3.1.4. Antagonist Character

The Antagonist is the character or force against which the protagonist struggles. The antagonist may be another character, a culture and its laws or traditions, natural elements, or the protagonist divided against himself (Mcgraw: 1996).

2.3.1.5. Dynamic Character

A Dynamic character is the one who changes significantly during the course of the story. The changes considered to qualify a character as dynamic include the changes in sight or understanding, in commitment, and in values. The changes in circumstance, even physical circumstance, do not apply unless they result in some changes within the characters self. By that definition, the protagonist is nearly always a dynamic character. In coming of age stories in particular, the protagonist often undergoes dramatic change,

transforming from innocence to experience. Antagonists in some stories are frequently dynamic as well (Mcgraw: 1996).

2.3.1.6. Static Character

A static character is a literary character that remains basically unchanged throughout a work. Whether round and flat, their personalities remain essentially stable throughout the course of the story. This is commonly done with secondary characters in order to let them serve as thematic or plot elements (Mcgraw: 1996).

2.3.1.7. Stock Character

Stock characters are minor characters whose actions are completely predictable or typical their job or profession (Bennet: 2004).

2.3.1.8. Stereotype Character

Stereotypes are characters of somewhat greater importance to the film. They are in the film because the situation demands their presence. Thus they serve as a natural part of the setting, much as stage properties like a lamp or a chair high function in a play (Bennet: 2004).

2.3.1.9. Round Character

Round characters are characters there are complex and realistic; they represent a depth of personality which is imitation of life (Bennet: 2004). The character frequently possesses both good and bad traits and they may react unexpectedly or become entangled in their own interior conflicts. These characters have been fully developed by an author, physically, mentally and emotionally, and are detailed enough

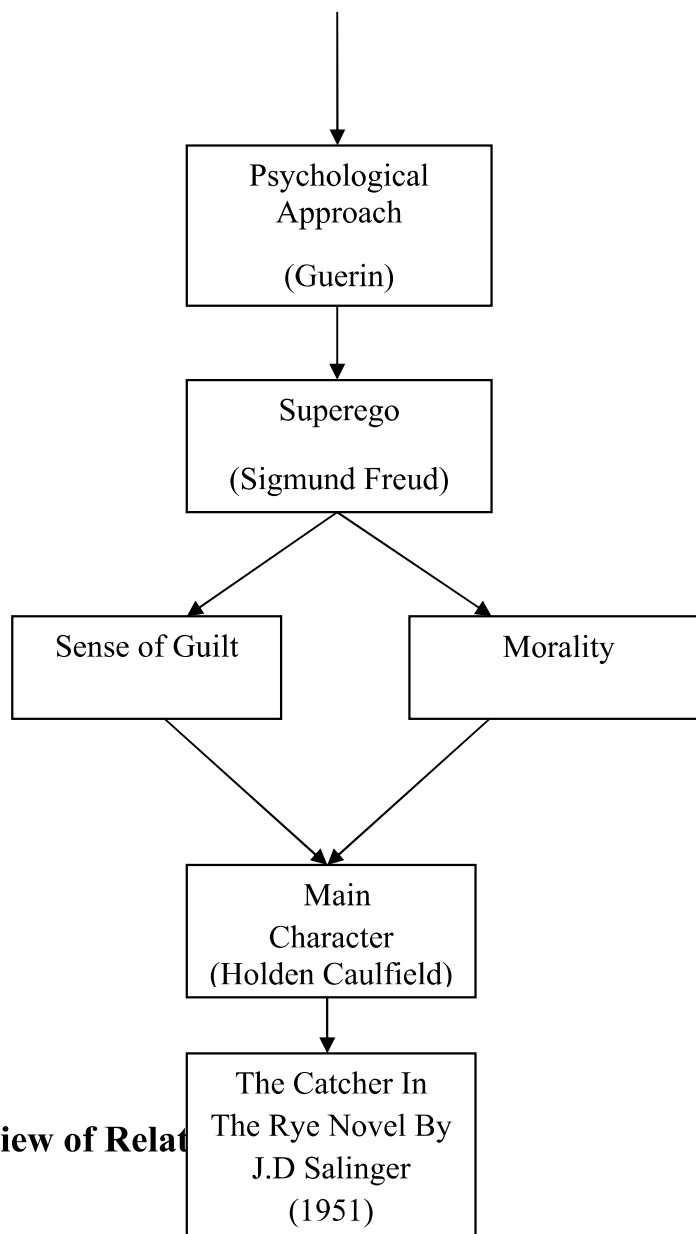
to seem real. A round character is usually a main character, and it is developed over the course of the story.

2.3.1.10. Flat Character

A flat character is distinguished by its lack of a realistic personality though the description of a flat character may be detailed and rich in defining characteristics. It falls short of the complexity associated with a round character. There are two types of trait character should possess; they are external and internal traits External traits that possess by one dimensional character such as names, physical appearance, manner of speech and accent, social status and so on. The internal traits possessed by a round (multi-dimensional) character are: thought, feelings and emotions. A round and dynamic character must possess not only internal traits but also external ones (Bennet: 2004).

2.4 Theoretical Framework

This research contains of the framework which gives a brief summary to help the researcher reach the goal during analyzing data and make the reader easier to understand this research by presenting it in main point figure as below:



2.5. Review of Related

There are previous researches which have studied about psychoanalysis. In this part, the researcher mentions some researches that have similar case study with this research, as follow:

For the first previous research is Tiara (2008) entitled “The Psychoanalysis On The Main Character Of Robert Louis Stevenson’s The Strange Case Of Dr. Jekyll And Mr. Hyde.” This thesis discussed about the existence of psychological conflict that occurred by the main character in the novel by Robert Louis Stevenson's “The Strange Case of Dr. Jekyll and Mr. Hyde”. The novel tells the story of a personal conflict of the main characters who believe that there are two personalities in every human being. The thesis aims to determine how Id, Ego and Superego have any effect on behavior, the reasons he did it and the effect is to himself and his environment. The method used in this thesis is the research method Qualitative and method description. With the conflicts related with psychological processes in character Edward Henry Jekyll or Hyde (who is one person with different personalities), the researcher applies Sigmund Freud's theory of the major characters in this novel. In his theory Sigmund Freud argued that there are three systems of the human psychology who work together in shaping complex human behavior, namely Id, Superego and ego. By applying this theory, the authors found that each behavior of the main character in this novel is a blend of Id, Ego and Superego in reflecting his character. As well as the writer can know the reasons and also effects from what has been done by the main character along the story.

For the second previous research is Hilde (2013) entitled “Id, Ego And Superego Analysis Of Jean Baptiste Grenouille Character In Perfume By Patrick

Suskind.” This thesis analyzed one of the best-selling novels written by Patrick Suskind, entitled *Perfume*. This novel tells the story of Jean Baptiste Grenouille who has a unique form and given the ability to smell scents exist. Besides, he has a great obsession of the desire to have the perfect scent. This then led him to a series of murders. This special Personality of Jean Baptiste Grenouille attracts the writer to know the background that affects the character of Jean Baptiste Grenouille. To understand the character of Jean Baptiste Grenouille in *Perfume* novel, the writer uses two methods of approach there are intrinsic approach and extrinsic approach. The approach used to determine the intrinsic character, setting and plot in the novel *Perfume* by Patrick Suskind is in order to evoke readers emotion. Extrinsic approach used to be able to understand the character of Jean Baptiste Grenouille. To help readers understand the personality of Jean Baptiste Grenouille, the writer uses the theory of Psychoanalysis. By analyzing the novel, the writer may eventually conclude that the action taken by Jean Baptiste Grenouille is the result of a personality crisis. It can be seen from the unbalanced Jean Baptiste Grenouille Id, Ego and Superego.

For the third previous research is Fyvi Yolanda Damanik (2010) entitled “The Analysis Of Personality Problem Of *Oliver Twist* By Charles Dickens”. This thesis discussed about the existence of Personality problem that occurred by the main character in the novel. The novel tells the story of a personal conflict of the main characters who believe that there are lying is the right thing to do since it is in the appropriate condition. The thesis aims to determine how Id has any effect on behavior, the reasons he did it and the effect to himself and his environment. The method used in

this thesis is the research method Qualitative and method description. With the conflicts related with psychological processes in character Oliver Twist. The researcher applies Sigmund Freud's theory of the major characters in this novel. In his theory Sigmund Freud argued that there are three systems of the human psychology who work together in shaping complex human behavior, namely Id, Superego and ego. By applying this theory, the researcher found that the main character id cannot be suppressed by the superego because the main character rejects it. As well as the writer can know the reasons and also effects from what has been done by the main character along the story.

The similarity between the previous researches and this research is the theory uses to analyze the main character in the novel which is Sigmund Freud three psyche zones (id, ego, Superego) theory. The difference between the previous researches and this research is this research specifically analyzes the superego of the main character while the previous researches analyze id, ego, and superego of the main character.

CHAPTER III RESEARCH METHODOLOGY

3.1. Research Design

Research is a process of steps used to collect and analyze information to increase our understanding of a topic or issue (Creswell: 2012). At a general level, research consists of three steps which are post a question, collect data to answer the question, and present an answer to the question. There is no variable in this research. The researcher needs to explore more of the research problem, thus the suitable methodology to address this research is by using the qualitative research.

Research designs are plans and the procedures for research that span the decisions from broad assumptions to detailed methods of data collection and analysis (Creswell 2009:3). The plan involves several decisions, and need not be taken in the order in which that make sense and the order of the presentation. The overall decision involves which design should be used to study a topic. Informing this decision should be the worldview assumptions the researcher brings to the study; procedures of inquiry (called strategies); and specific methods of data collection, analysis, and interpretation. The selection of a research design is also based on the nature of the research problem or issue being addressed, the researchers' personal experiences, and the audiences for the study.

This research examines the content in the *Catcher in the Rye* novel. The novel is written by J. D. Salinger; it will be analyzed by using qualitative research design.

Qualitative research is a means for exploring and understanding the meaning individuals or groups related to a social or human problem. The process of research involves emerging questions and procedures, data typically-collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. The final written report has a flexible structure.

3.2. Object of The Research

The object of this research is sense of guilt and morality system of superego based on Sigmund Freud three psyche zones theory found in “*The Catcher In The Rye*” novel By J.D Salinger using one of literature critical approach which is psychological approach.

3.3 Method of Collecting Data

In this research the researchers collect the data from primary data and secondary data. Primary data is original information collected for the first time (Kotari, 1985: 11). On the other hand, secondary data is information that has been collected previously and that has been put through the statistical process. The primary data is “*The Catcher In The Rye*” novel written by J.D Salinger. The researcher uses the documentation from the novel by selecting parts of the novel into sense of guilt and morality category based on Sigmund Freud three psychic zones theory. The researcher also read and underlined

the important thing from the books, articles, internet searching, as the information that can be used.

3.3.1 Primary Data

The primary data is “The Catcher In The Rye” novel written by J.D Salinger. The method of collecting data in primary data includes of reading, understanding, and analyzing certain part of the novel that has sense of guilt and morality based on the criteria of Sigmund Freud three psyche zones theory.

3.3.2 Secondary Data

The secondary data in this research is collected from library research and browsed internet by reading the e-books and articles which have relationship to the topic. The steps of collecting data as follow:

1) Library Research

The researcher collects the data with reading books and collects the data from previous research to get the reference

2) Internet Browsing

The researcher collects the data from the articles and e-books found in the internet relates with the research

3.4. Method of Analyzing Data

In analyzing his data, the researcher used sentences and conversations from the novel which were quoted to be used as the source of information for the analysis. In analyzing the data, the researcher uses intrinsic element of literary work. Intrinsic elements are the elements that build up in the literary works of literature itself (Wellek:

1976). The intrinsic elements of literary works include the theme, plot, characters, setting, and point of view. In this case, there are some steps in analyzing the data:

- a. Read the novel
- b. Categorizing the data based on the sense of guilt and morality shows by the main character with using Sigmund Freud Superego theory
- c. Explaining each conversation according to Sigmund Freud superego theory
- d. Making conclusion as the result of analysis and also giving recommendation

3.5. Method of Presenting Research Result

Data analysis can be presented through either formal or informal method (Sudaryanto: 1993). In formal method, the analysis based on the specified problems and the theoretical framework is presented using symbol, tables, or graphs which is aimed to describe the data easily. In informal method, the analysis is descriptively presented in the forms of word and sentences. After doing analysis toward the data, the researcher uses informal method to presenting the research result.