CHAPTER II

REVIEW OF LITERATURE, CONCEPT AND THEORETICAL FRAMEWORK

Literature is the writing what are valued as work of art especially fiction, drama, and poetry. Most of literary work are found in written forms, many literature works can be chosen. A good literary work must be educating and entertaining. Because literary work is reflection of life and moral truth that is adapted from our life. Moreover, literary works can be divided into three main genres. They are fiction, drama, and poetry (Wellek and Warren, 1967:227). Three earlier research papers and also an article from international article made a significant contribution to this present study. These are discussed to show that this present study is basically different from others.

2.1 REVIEW OF LITERATURE

The paper entitled *Conflict of the Main Character in Desire of the Heart* written by Lusiani (2006). She analysed about the main character and conflict in her paper. The novel entitled *Desire of the Heart* where chosen as the data source of the study. The theory of literature proposed by William Kenney is used as the basic theory about conflict, and the theory of Lajos Egri is used to analyze the main character in terms of physiological, psychological, and sociological aspects. And the last one is the theory proposed by Mormer is also used to describe about characterization. The research was focused on the analysis of the main character
in terms of physiological, psychological, and sociological aspects. And the second one is described kinds of conflict, source of conflict, and the strategy used by the main character in facing the conflicts. According to Lusiani, in the novel Cornelia faced two kinds of external conflicts, with her uncle and with the Duke. The types of external conflict of Cornelia and her uncle, and also between Cornelia and the Duke. This conflict included as approach-avoidance conflict because the conflict gave positive and negative valences. The type of Cornelia’s internal conflict was personal conflict because it happened between one idea to another within a single man based on the situation of conflict, the conflict was also included as approach-avoidance conflict which gave positive valences.

The paper entitled Conflict Analysis of the Main Character in Novel the Da Vinci Code written by Charliana (2007). In his paper he analysed three points and they are types of conflict of the main character, source of the conflict, and the last one is conflict management and the result of the conflict. The novel entitled The Da Vinci Code where chosen as the data source. The research used based on Kenney’s theory of literature in How to Analyze Fiction. Based on his analysis, Charliana found that Robert Langdon as the main character had to face two kinds of conflicts, internal and external conflict. These conflicts affected his relation with people around him. The source his internal and external conflict was incompatible goal. Robert Langdon had to choose between two unattractive ways to resolve his conflict. Based on the situation of the conflict, it was avoidance-avoidance conflict, which had negative valances for Robert Langdon. To manage the conflicts of the main character used avoidance, diffusion, and confrontation as
the conflict management strategies which in result Robert Langdon succeeded resolve his internal and external conflict.

The paper entitled *The Analysis of Conflict Reflected in the Main Character on The Novel ‘Where The Heart is by Billie Letts’* written by Jayanti (2007). The theories applied in this thesis proposed by Renne Wellek and Austin Warren in their book entitled *Theory of Literature* (1973). This thesis has two kinds of conflict those are external and internal conflict. The type of external conflict of the main character was interpersonal conflict, which happened between people. The type of internal conflict is personal conflict that is the conflict between character and her own mind. In this paper, the analysis conflict is natural part of communication relationship.

Both of the three literature reviewed above, have almost the same of the strength and the weakness of their work. Maybe it is because of the format of the thesis used the very old version. They did not have the parts that explain of literature review and the concept. They were also did not explain when/where the data were produced. But in the background of the study, they were already explain about the topic and the points of the story in the novel so it can makes the reader get interested easily and want to go deeper automatically. Base on the literature review above, here I try to explain about the conflict found in the novel *The Fault in Our Stars* who is written by John Green and try to do more specific analysis in this paper by focused on the external and internal conflict of the main character only in order to avoid the same conflict analysis with the previous one. Also, I am going to describe the main character through its conflict in relation to
psychological aspect. Before I do the analyze, I have already reviewed three of literature thesis which are relevant to my study so I can make less mistakes by understanding their thesis.

Journal review related to this study was an international article taken from High Beam Research Article: Toward peace: *Using Literature to Aid Conflict Resolution* written by Jennifer Luke and Catherine Myers (2009). Conflict not only occurs in adults, but in children of school age is also common. The factors that can influence children solve their problem with violence is their environment and the television broadcasts that contain violence in solving problems they had watch. According to this journal using the literature as a medium of solving problem is useful to aid conflict resolution. In addition, the role of teachers in delivering conflict resolution based on literature should be in a language that easily to understand for the children. The type of literary work they have read at least can make the children more easily to solve the problem without violence but solving the problem with purpose to benefit both parties in trouble. This journal discuss about the conflict that are faced by children. It has similar topic with this study. Both of this work has their own problem to be discussed. But the difference between this journal and this study are the data source and the main character that faced the conflict. This journal was analyzed the children conflict in their daily life, meanwhile this study is discuss conflicts are faced by teenager.
2.2 CONCEPTS

This chapter was presented some concepts and theories that are relevant to the study. The concepts are concept of conflict, concept of character and concept of psychological aspect.

2.2.1 The Concept of Conflict

Meredith & Fitzgerald (1972:27) states that conflict refers to the understanding of unpleased thing occurs or experienced by the characters of the story, and if those characters have freedom to choose, surely they will not choose for being such kind of characters.

Burns (1978) describes conflict as being intrinsically compelling: galvanizing, prodding, and motivating. Recent research has found the role of conflict to be to establish limits, channel hostility, counteract social ossification, invigorate class and group interests, encourage innovation, and define and empower leadership.

Dean and Mary Tjosvold (1995:184) state that conflict identifies issues, creates incentives to explore problems and provides media to move toward resolution. It is through conflict that agreement, unity, and justice can be reached.

According to Oxford Learner’s Dictionary;
1. Conflict is a situation in which people, groups or countries are involved in a serious disagreement or argument.
2. A situation in which there are two opposing ideas, opinions, feelings or wishes.
Based on the above different definitions about conflicts, this study adopt the concept of conflict as it proposed by Kenney who states that conflict is divided into two types; they are internal and external conflict. Internal conflict, which is mostly occurs within a single man or conflict between an idea and another. Conflict is associated with anger, aggressiveness, physical, verbal fight, and violence. This kinds of conflict where someone’s mind has to choose between two different ideas, for example choosing between good or bad, right or wrong, black or white, and so on. The second one is external conflict, this conflict occurs between man and man, man and nature, and between societies.

2.2.2 The Concept of Character

According to Morner (1998), character is one of intrinsic aspect of literature. Unlike a person in real life, a literary character’s personal qualities and action are limited by his or her function in the story. Whether the character seems designed to fit the plot or the plot is derived from the character. Oxford Advance Learner Dictionary states that character is all the qualities and feature that make a person, group of people, and places different from others.

Diyanni (2001) states that character can be divided into some categories; they are major, minor and static, dynamic characters. Kenney (1966) states the character is the actor of story. He also adds that a character is obviously relevant to us and to our experience if he is like ourselves or like other people. A character is relevant if there are many people like him in real life.
Indeed, we generally find that its character acts in a reasonably consistent manner and that the author has provided them with motivation: sufficient reason to behave as they do. Afterwards, if a character behaves in a sudden and unexpected way, seeming to deny what we have been told about his or her nature personality, we trust that there was a reason for this behaviour and that sooner or later we will discover it (Morner and Rausch 1998:31).

2.2.3 The Concept of Psychology

According to Warren and Wellek (1966), the Psychology of Literature can be meant as many things, such as; the psychological study of the writer, as a type and as an individual, the study of the creative process, a subdivision of the psychology of art, the study of the psychological types and laws present within works of literature and the effects of literature upon its readers (audience psychology related to Literature and Society).

Bernhardt (1953) states that psychology is the scientific study of the activities of individual. It is revealed what particular condition produces a given type of activity, so that the eventually the psychologist will be also able to control and direct human activity by controlling this condition.

2.3 THEORETICAL FRAMEWORK

In doing a scientific study, the theory needed to make certain assumptions in order to solve the problem. The main theory applied in this study was
introduced by Kenney (1966) in *How to Analyze Fiction* and the theories of psychology in *Practical Psychology* by Bernhardt (1953).

### 2.3.1 Understanding of Prose Fiction

Kenney (1966: 102) provides two major prose fiction, is as follows: novel and short story. Short story is fictional works that usually written in prose, and often in a narrative format. The length of a good short story is an important part of the narrative prose fiction in which characters and situations that are typical of real life depicted within the frame of a plot.

Novel is generally regarded as containing about 45,000 words or more. Length novel allows expansive in space and time. Therefore, the main in the community has become a favourite subject novelist. Society has both spatial and temporal aspect. A society is obviously related to place, but one is in society changes and develops with time. The novel achieves unity by inclusion. Author put as much life as he can control by theme (Kenney, 1966: 105-106). The elements of a novel can be divided into two:

1. **The Intrinsic Elements of Novel**

   The intrinsic elements in a novel are element that directly contribute build the story. The intrinsic elements are theme, setting, character, plot, point of view, style and tone, and structure and technique.
a. Theme

In fiction, theme is the reflection of human desire to make sense of experience. Since it reflects so basic and universal a desire of humankind, it is an important part of the basic and universal appeal of fiction.

b. Setting

According to Kenney (1966: 38) the term setting refers to the point in time and space which the events of the plots occur. Everything that happens somewhere at some times. In the word setting is an elements of fiction which reveals to us where and when an events take place. Often the setting in the work of fictions is little more than reflection of a truth that things have to happen somewhere. Setting in a place involved the actual geographical location, including topography, scenery, even the details of a room’s interior.

The setting of a novel encompasses a number of different but linked elements:

1. Time - day or night: summer or winter. The historical period (an actual date).
2. Place inside or outside: country or city: real or specific.
3. Social – the minor character who take little part in advancing the plot, but whose presence contributes to the realism of the novel.

c. Character

According to Kenney (1966:24-25) the character are expected to be natural or life alike. Human being can live freely but the fictional character is never
entirely free because it is a part of an artistic whole and must always serve the needs of that whole. In other words, character are the imaginary people that writer creates, sometimes identifying with them, sometimes judging them.

Character in the novel or any kind of literature can be recognized through connections or clues of their function and significant in the story. It is governed and limited by the plot. Greater emphasis on character can be given in the novel since permits the author to show the passage of time more fully, while the story will often concentrate on the relevance of character (Kenney 1966:102).

He also gives two types of character, such as the following:

1. Simple (flat) character

   The simple or flat character is less the representation of a human personality than the embodiment of a single attitude or obsession in a character. It is called flat because we only see one side of him.

2. Complex (round) character

   The character that is obviously more life alike than simple because the character is described from all sides of life. As we have seen how life is going through is on form of relevance. The complex character needs only repeat his basis formula each time he appears on the scene.

   The real human beings can surprise us as well as the complex character. In contrast, the simple character can not do the same like that. We may conclude, then the complexity of character tends to produce lifeliness in the work of fiction. However, we only need to remind ourselves that the fictional character. But still, complex character is not a human being.
Another theory also comes from Warren and Wallek (1986:92), character divided based on the functional and role as following:

1. Main character

Main character is the character, which has important role that mostly related to other character. Main character is the central character because that plays is very important role in the story. Main character is categorized important one and appears continually, so that it seems dominate almost the whole part of the story. In the other words, main character are involved in the greatest part of the relative descriptions more than other character.

2. Secondary character

This character is mostly affects the main character also have an important position in a story and gives many influence to the main character.

3. Supporting character

This character support the main character in the story. Although the functions of this character is to support, it may take an important part in the story but incidentally it acts as a supporting character. The supporting character also support or confirms the views of the main character through the thing he or she says or does.

To be able to determine where certain figure belongs to the main character or so the supporting, the measure that be used is the character’s frequency of getting in touch with other in the story. The main character will have a higher frequency than the second character or supporting character. Besides that, the main character is regarded as a character that is able to lead the plot of the story.
from beginning until the end of the story, so that it gives the easier way to the readers to determine what will happen or where the story goes.

d. Plot

According to Reaske (1984:27), the tragic structure of tragedy has frequently and consistently takes a dividing approach which separates the events of the play into four large categories: rising actions, climax, falling action, and catastrophe.

1). Rising action

Rising action is the entire first part of the play in which the forces creating conflict are delineated, enlarged, and prepared for some disaster. During the rising action, the basic conflict is complicated by the introduction of related secondary conflicts, including various obstacles that frustrates the protagonist attempt to reach his or her goal.

2). Climax

When the hero makes a decision or makes some all important discovery about either himself or someone else in the play, the acts which interrupts everything else that is happening, is always reffered to as climax.

3). Falling action

Presented the way in which the hero is slowly over powered and becomes increasingly helpless. The falling action does not usually last as long as the rising action because there is inevitably such intense emotionalism in the falling action.
4). Catastrophe

The catastrophe in the main action of the lay and is often a death usually the death of the hero. It is always the logical results of the rising and falling action. The catastrophe is the death which the audience has expected for a long time.

e. Point of View

Point of view is an angle from which a writer tells a story. The first person point of view is natural and appropriate for a prose fiction. In other words, point of view is the strength of the author. For the writer’s relation to the world that he created in fiction is, after all similar to God’s to His certain universe. That is, the writer is the main source of being of very person, place, thing, and even in his work and is known to all that there is to know about these creatures of the imagination. (Kenney, 1966: 48)

f. Style and Tone

By style, we mean the texture of oral literature, how the author uses the language. In short we mean author does everything with words, including how to set words into larger units such as sentences. With the tone, we mean the expression of attitude. In spoken language, tone of voice is particularly revealing one and there by showing an attitude. In the written language, including the language of fiction, the tone is a style that expresses the quality of the author’s attitude towards the subject and read. (Kenney, 1966: 60)
g. Structure and Technique

In structure and technique we learn how to analysed fiction based on the ways of telling the story (descriptive or narrative), and how the character in the story are described through the dialogue. By description the author gives the direct presentation of qualities of the person, place, or thing. It is does not only cover the presentation of non material qualities, as when the author tells us directly of the moral nature of the character. Panorama and scene are two elements that usually used in narrative technique.

2. The Extrinsic Aspects of Novel

There are some external points are discussed in study of literature. But setting and environment are more often discussed. Sometimes, the extrinsic study only connects the literature to the social context and the previous growth. In most cases, it becomes a causal explanation, professing to account for literature, to explain it, and finally to reduce to its origins (Wellek and Warren, 1977:73).

Yet, it is clear that causal study can never dispose of problems of description, analysis, and evaluation of an object such as work of literary art. Cause and effect are incommensurate: the concrete result of these extrinsic causes-the work of art-is always unpredictable (Wellek and Warren, 1977:73).

There are several opinions about extrinsic factors influencing literary work such as biography, psychological, social life, causal explanation of literature, especially in collective creations like the other, and some of the classical spirit of the time.
a. Literature and Biography

Biography is only regarded that it is valuable if it gives any contribution to the making of literary works. From a biography, we will not only know the genius, moral, intellectual and emotional development of a man. Furthermore, we may learn the psychology condition and his creative process.

It is necessary to distinguish these three point of views. First, biography tells the student about the making of a literary works. Second, biography shifts the subject matter of the study to the works of an author. Third, biography is supposed to be a science of future science, the psychology of artistic creation.

The biographical method has some weakness. The biographical approach forgets that a work of art is not simply the embodiment of experience but always the latest work in a series of such works; it is in drama, a novel, a poem determined, so far as it is determined at all, by literary tradition and conventions. The biographical approach actually obscures a proper comprehension of the literary process, since it breaks up the order of literary tradition to substitute the life-circle of an individual (Wellek and Warren, 1977:78).

The biographical approach ignores also quite simple psychology facts. A work of art may be the mask, the anti-self behind which his real person is hiding, or it may be a picture of the life from which the author wants to escape (Wellek and Warren, 1977:78). Simply we can sum up that there is a parallelism between the author and the characters in his works.
b. Literature and Psychology

There are four possible definitions about psychology of literature; psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (audience psychology) (Wellek and Warren, 1977:81).

Psychological study affects the imagination of the writer. We are all storytellers, as we relate our histories, our daily experiences, our hopes and dreams, in ways that inspire or weaken us. Our stories have the potential to empower and guide us. Since stories are created in the brain and are heard, read, or viewed by the brain, it is possible that there are biological laws for how they are organized and expressed. Exciting psychological research has provided insights into our universal and unique ways of creating characters and plots.

The writers creative process is the scope of psychologists’ investigative curiosity. Psychology, can explain about the creative process. A study of revisions, corrections, and the like has more which is literarily profitable, since, well used, it may help us perceive critically relevant fissures, inconsistencies, turnings, distortions, in a work of art (Wellek and Warren, 1977:91).

The knowledge of psychological truth is needed, sometimes. But it is not too necessary for art because psychological truth does not have any artistic value. For some conscious artists, psychology may have tightened their sense of reality, sharpened their powers of observation or allowed them to fall into hitherto undiscovered patterns. But, in itself, psychology is only preparatory to the act of
creation; and in the work itself, psychological truth is an artistic value only if it enhances coherence and complexity-if, in short, it is an art (Wellek and Warren, 1977:93).

2.3.2 The Understanding of Conflict

Conflict is viewed as natural due to life’s uncertainty. Conflict is good and necessary because conflict can stimulate innovative thinking when it is managed in the right way. Lacking conflict, thoughts and actions are performed because they are habitual. Conflict allows an examination of the necessity of these thoughts and actions. The third assumption points out that people find it easier to live with unresolved misunderstanding than facing the fact that fundamental differences do exist, they demand recognition and appropriate management (Deetz & Stevenson, 1986).

In longer stories, there could be several conflicts. Conflict adds excitement and suspense to a story. The conflict usually becomes clear to the beginning of a story. As the plot unfolds, the reader starts to wonder what will happen next and how the characters will handle the situation. Many readers enjoy trying to predict the final outcome. The excitement usually builds to a high point, or climax. The climax is the turning point of the story. Something has happened to resolve the conflict. From the explanation above it can take conclusion that conflict mostly is caused by the different opinions, limited skills, unfulfilled desires, dissatisfaction and frustration. And also conflict is one of the important elements of novel. Without conflict, the story will be flat and will be less interesting. And also from
the conflict people can learn about life and it will grow their maturity when she or he can solve the conflict.

2.3.2.1 Types of conflict

According to William Kenney (1966:5) states that there are two types of conflicts and they are external and internal conflict.

a. External Conflict

External conflict is a form of fight, argument disagreement, or simply opposition in which two side are present. Conflict is stated this way: man vs. man, man vs. nature, man vs. society. An external conflict is shown through actions (fight, argument, and physical struggle), character traits (good and bad characters), dialogue, description or just forces an external conflict. Character may face several types of outsides forces. Their outside force may also be forces of nature for example: a story might be the main character struggling against the arctic cold.

According to Reaske (1984:81) states that the conflict when it happened between man and nature means most playwright explore relationship between man and natural world in one way or he will be able to conclude that playwright consider nature a hostile or destructive force. Man is seen unable to cope with an oppressive environment. It is different with the conflict when it happened between man and society, he states that while it is give assumption that all playwright of any significance have something to say about man, the
other half of the thematic equation changes. Thus many plays address themselves to the nature of the relationship between man and the society.

b. Internal Conflict

Interpersonal conflict is struggle that takes place in the character’s mind, because of the dual desires or different wishes and choices. For example: a character may have to decide between right and wrong or between two solutions to a problem. Sometimes, a character must deal with his or her own mixed feelings or emotions.

2.3.2.2 Conflict Process

The conflict process can be thought of as comprising four stages: potential opposition, cognition and personalization, behaviour, and outcomes (Robbins 1979:290).

a. Potential Opposition

The first step in the conflict process is the presence of conditions that create opportunities for conflict to arise. The antecedent conditions or the sources of conflict exist in this stage.

b. Cognition and Personalization

In the second stage, the potential for apposition conditions becomes actualized. The antecedent conditions can only lead to conflict when one or more of the parties are effected by, and cognitive of the conflict. This stage is at the felt level, when individuals become emotionally involved, that parties experiences anxiety, tenseness, frustration or hostility.
c. Behavior

The third stage of the conflict process is the stage when a member engages in action that frustrates attainment of another’s goals or prevents the furthering of the other’s interests. This stage is also where most conflict handling behaviors are initiated. Once the conflict is over, the parties will develop a method for dealing with the conflict.

d. Outcomes

Stage four is the last process of conflict, where we can judge the outcome or the result of conflict. The outcomes of conflict may be functional or dysfunctional. The outcomes of conflict is said to be functional when conflict is constructive, that is when it improves the quality of decisions, stimulates creativity and innovation, encourages interest and curiosity among group members, provides the medium through which problems can be aired and tensions released, and fosters an environment of self-evaluation and change of conflict. The outcomes of conflict are dysfunctional when the result is destructive. The destructive consequences of conflict upon a group or organization’s performance are generally well known. These outcomes will reduce group effectiveness and potentially threaten the group’s survival.
2.3.2.3 Source of Conflict

There are four different issues as the source of conflict: differing opinions, incompatible roles, incompatible goals, and competition for limited resources (Deetz & Stevenson, 1986:207-208).

a. Differing Opinions

Many common conflicts are based on the offering opinions, different information, or different bodies of knowledge, and the simplest cases of disagreement. Conflict which is caused by differing opinions relatively easy to manage as long as the conflict can be kept at this level.

b. Incompatible Roles

Conflict arising from incompatible roles is more difficult to manage. This type of conflict arises whenever individual roles in the interaction cannot be played because each requires a complementary role that the other is not playing.

c. Incompatible Goals

Incompatible goal conflicts arise in situations where, for example, two people want to do something together but each wants to do something different, where one person’s goal accomplishment is based on the other person’s doing something first, or where goal accomplishment is based on mutual effort.

d. Limited Resources

Conflicts over limited resources are similar to those over incompatible goals, when one person’s acquisition of the resources precludes the other’s gaining the resources.
2.3.2.4 Conflict Management Strategies

Conflict management strategies are important in handling conflict. Through managing conflict, people can develop and maintain cooperative relationships where they combine their different perspectives to solve problems (Dean and Mary Tjosvold, 1995:184). There are numbers of potentially good strategies available for conflict management which has their own strengths in certain situation. Deetz and Stevenson in their book *Managing Interpersonal Communication* (1998:210-218) give their brief explanation about conflict management strategies and divide them into five, namely: avoidance, pacification, competition, compromise, and creative integration.

a. Avoidance

Avoidance is a common and passive way to deal with conflict. Conflict avoidance can take place by avoiding the context in which conflict might arise, by giving in to the other in a conflict situation or by agreeing to put the conflict to another time and place. Avoidance is positive strategy when a better time and place for the conflict will be able in the future. On the other hand, avoidance may be a negative way of handling conflict. This strategy is generally used when the issue is trivial or other issues are more pressing. It is also used when confrontation has a high potential for damage or more information is needed.

b. Pacification

The pacification strategy works to block the discussion of a conflict issue by undermining rather than avoiding the conflict discussion. Pacifying messages
appear to deal with the problem, but actually subvert the conflict discussion. It
debilitates individual and relationship problem solving by incapacity decision
making and it can expand the complexity of the issues, leaving them more
difficulty to address in the future. Nevertheless, pacification may be desirable
to think and preplan they to deal with conflict.

c. Competition

Competition refers to instance where each individual in a conflict decides they
wish to win, to get what they want. Conflict which based on differences of
opinion or differing information can be best worked out by argumentation. In
this conflict, relationship is enhanced by good discussions and useful answer,
but they are damaged when people lost sight of the issue and only want to win.
As long as the goal of maintaining a positive relationship is held higher than
winning a particular tight, competition can be a good strategy for conflict based
on differing opinions and relatively simple cases of limited resources or
incompatible goals. The desire to engage in a competitive strategy should be
preceded with a consideration of accepting loss positively.

d. Compromise

Compromise is an approach with a desire to keep everyone a little happy,
perhaps not as happy as they would have liked, but happier than they would
have been lose. The actual working of compromises, however, does not
maximize the collective satisfaction. Instead, it equalizes dissatisfaction of the
participants. It works to make sure no one is unhappy than others rather than to
assure happiness. Compromising tends to reduce the moral of participants in
the relationship rather than invigorate the relationship, solve problems, compromise tends to reduce energy and evoke passivity.

e. Creative Integration

Creative integration is the most complex and energy consuming strategy but offers the greatest opportunity to satisfy each participant’s goals and to enhance the long term relationship. Conflict integration attempts to break the conflict context by demonstrating that the way a conflict is being perceived is not the only possible way to see it. One has a choice to see the conflict in another context rather than to examine it within the present one. Creative integration has three steps process, those are:

1) Identify the goals of each participant.

2) Combine the goals of all participants and think of them as if they were all the desire of each.

3) Identify activities and processes that may accomplish many or ideally all, of the listen goals and needs. These may be quite different from those that the participant were initially suggesting.

2.3.3 Psychology

According to Watson, behavioural psychology is known as behaviourism, is a theory of learning based upon the idea that all behaviors are acquired through conditioning. Conditioning occurs through interaction with the environment. Behavioural theorist dominated psychology during the early half of twentieth century.
Psychology obviously can illuminate the creative process. The process of the writer creation is the legitimate object of the psychologist’s investigates curiosity (Warren and Wallek, 1956). The psychological can classify the period of his work and his mental illness. This remains the “psychology” in the work themselves. Psychology generally has to do with habitual responses, like and dislike arises from conflicting desire. It is going to investigate the nature of human being such as temperament, abilities, motivation, learning, emotion, attitudes, and so on.

Psychology is part of scientific attempt to understand the word in which we live and ourselves and other people as a part of that word. The psychology attempts to discover the source of knowledge, beliefs, and customs to trance the development of thinking and reasoning, to find the environment stimulation that produce certain types of activity, to analyse feeling and emotion (Bernhardt, 1953: 6-7).

The psychology of the character can be observed through human motivation and feeling and emotions.

1. Human motivation

   According to Bernhardt (1953: 45-48) motivation can be divided into five classes of human motives, those are; the appetites, the wants, the emotion, feeling and attitudes and social motives.

   a. Organics needs for Appetites

   Appetites are constituted that they need make themselves felt in such a way to initiate activity that will eventually satisfy them. Human is constructed that
they requires certain things in order that he would keep living. He needs air to
breath, food to eat, liquid to drink, rest from activity, sleep a changing
environment, the elimination of waste products, and sexual expressions. These all
basic sustained activity and also direct that activity until the activity finally ends
in a satisfaction of the needed felt. A character has appetites that influence his
activity and his life. And there are many kind of appetite. Such as appetites of
hunger, appetites of thirst, appetites of sex, appetites for rest and sleep, and the
appetite for change or variety.

b. Wants

People have wants that influence their life. There are many kinds of wants
that found in each individual. The wants of each of them are not same, if ones of
wants have make them satisfied, then they will try to get satisfaction from other
wants.

The needs are common to all human beings, but each human being
acquires his or her own unique set of personal wants on this foundation universal
need. Wants are also modified through experienced and presents a changing
pattern in the development of person from in fancy to adulthood to old age.

Many people have wants in their life. Those wants are as their organic
needs. The wants change depends on their experience and their development. It
means that a kid has different wants then the adult. For example: everyone need
food but not all of the people have the same favourite food.
c. Emotions

People have emotions in themselves. It is impossible if there is an individual that has not emotions or never get the feel of emotion. People would never know where the emotion comes. It is appear when people get angry, fear, or sad, any feeling can indicate emotional experience direct to the activity. Then the milder forms are sentiments and moods than that dictate the course of action to be followed by individual. Emotion makes people do many things that they never do in normal condition emotion can make human behaviour change, people sometimes do a normal thing and ordinary behaviour, but their behaviour will change quickly if they get any kind that they thought non-sense or unpredictable.

d. Feeling and attitude

Experience got the individual from many aspect. It can be pleasant in apart and unpleasant the other, it all depends on how to deal with it. When someone evaluates the experiences as unpleasant, he has attitude of withdrawal that he tends to discontinue the experiences and to avoid it in the future. According to Bernhardt, he states that: there is feeling tone scale ranging from extreme pleasantness to extreme unpleasantness, and every experience can be located somewhere on this scale.

e. Social motives

Social motives have produced in certain characteristic attitudes or tendencies introduced by Bernhardt are self – submission, social approval introduced disapproval, and social security. A standard of mental health is proper balance between these self tendencies. Social intercourse is possible only on the
basic of give and take, assertion and submission. So that the society well –
adjusted individual is the one who at times is assertive and at another time is
submissive (Wellek and Warren 1953:54-55).

2. Feeling and emotions

   Feeling and emotions is the one, which means feeling can influence the
emotion. Every activity or experience is always coloring of feeling. Bernhardt
explains the characteristics of feeling and emotions as follows:

a. Characteristic of feeling

   A certain activity may be very pleasant at one time, while the same
activity might have just opposite coloring on another occasion. The feeling of
pleasantness is a companied by an attitude of approach and the feeling of
unpleasantness by an attitude of withdrawal. Feeling plays an important part in
behaviour (Bernhardt 1953:96-98).

b. Character of emotion

   Emotions can be said as something that occurs naturally. When someone is
a critical or in an emergency situation, they will be angry easily and get fight or
maybe afraid and runaway and do nothing at all. It depends on the situation
(Bernhardt 1953:99).

   In short, basically psychology aspect of the character can be observed
through their attitude, feeling, though mentality, dream, emotion, personality, and
behaviour to other character, quality, and so on. Through psychological approach,
the analysis on the main character especially about the psychological aspects, such
as the attitude, behaviour, feeling, emotion, and motivation be thoroughly done.
Psychological related to human life and analysing the actors of the roles, we can understand psychological symptoms forced by both individual and the group of people to whom they make interaction one other.

Those are the descriptions about various aspects of character and psychological. But in this study the major focus will be on the existence of the main character according to Kenney’s theories about two types of conflict and Bernhardt’s theory about psychological aspects. Through the basic theory mentioned above, the readers will expected to be able to recognize how’s the main character pictured in the novel and how the conflict influences the description of main character.