

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter contains several sub-chapters that support the literature review of the literary works. The explanation is supported by a literary theory which is *mise-en-scene* and critical and psychoanalytic theory. The researcher also does some reviews on earlier studies.

#### 2.1 Literary Theory

##### 2.1.1 Character and Characterization

Analyzing literature should be concerned with aspects that have a significant role in the analysis. Character is one of the aspects that has a significant role. This aspect can be found in both literary and artworks since the readers or audience will pay more attention to the character of the work. Character refers to a person or identity whose existence has a main role in the plot of the story (MasterClass, 2021c). The character can be in the form of a person or another living creature depending on the author. Besides, the character assists the readers or audience to understand the theme of the story.

As one of the main roles in literary or artworks, the character has its function. However, the function of the character in the story or show worked to liven up the story by having a conversation or doing activity in the plot that resembled the character itself (García, 2015). Moreover, it allows the readers or audience to experience the event created by the author in the story

or show. In addition to experiencing the event in the story or show, the character assists the readers or audience to understand the theme of the story or show (García, 2015). Thus, the character in the story or show has a significant role that cannot be separated from other elements in literature.

Regarding the function of the character, there are many kinds of characters who have their role in the story or show. There are seven distinct varieties of characters in the story such as protagonists, antagonists, love interests, confidants, deuteragonists, tertiary characters, and foil (Ufaber, 2019). In addition to the type of character's role, there are also types of characters by character development in the literature that are divided into five characters, such as dynamic character, round character, static character, stock character, and symbolic character (Nordquist, 2019). Characters are determined by the archetypes divided into twelve characters. According to MasterClass, the archetype is defined as a recurring feeling, character type, or occasion in the human condition. The twelfth character of archetypes consists of the lover, the hero, the magician, the outlaw, the explorer, the sage, the innocent, the creator, the ruler, the caregiver, the everyman, and the jester (MasterClass, 2021e).

When the author makes a character, there will be an explanation about the character's personality in a story or show. The character's personality that appears in a story or show is known as characterization. Characterization is defined as the description of a character's physical characteristics (how they appear), point of view, personality, inner thoughts, and actions (MasterClass, 2021d). Moreover, characterization in film is

defined as a method by which the artist conveys their personality to the audience (Heckmann, 2021). As one of the important aspects in the making of a story or show, characterization assists to complete the story or show by having a conversation or doing something (Heckmann, 2021). Also, it will make a better understanding for the readers of the audience by providing the characterization of the characters. Therefore, character and characterization cannot be separated since both aspects have important roles in a story or show.

In characterization, there are two ways to describe the character's characterization such as indirect and direct characterizations. According to MasterClass, indirect characterization refers to the practice of defining a character through that character's thoughts, actions, speech, and dialogue (MasterClass, 2021d). It means the indirect characterization is mostly shown by the author through the actions or conversations that the character has with another character. Besides, there is also direct characterization. Direct characterization refers to the description of a character through its physical appearance, line of work, or hobby and interest (Hasa, 2016). It means the direct characterization is explicitly shown by the author by adding comments on the character's personality and what it looks like. However, these characterizations will make the readers or audience observe and understand more about the plot of the story or show.

### **2.1.2 Plot**

As the main element of literary or artworks, the plot occupies a big role in it. When the author makes a story or show, they will assemble the

The plot in the first place. The plot itself is defined as the series of events that compose a larger narrative, with each event affecting or influencing the others (Glatch, 2021). It means the plot is the storyline alongside the characters in the story. Also, a plot can be defined as the sequence of events as a way to communicate through the actions with the audience or readers to understand the storyline line made by the author (Stanley, 2019). In the plot, there are certain elements which are the sequence of the events such as the introduction, rising action, climax, falling action, and resolution (Lannom, 2019). The introduction refers to introducing the characters, setting, and theme of the story by the author (Bunting & Reid, 2021). Meanwhile, rising action is the beginning of the main conflict which leads to the cause-and-effect plot points later (Lannom, 2019). The climax is the peak of the main conflict between the characters (Bunting & Reid, 2021). Falling action happens when the conflict goes down which is the turning back of the characters (Lannom, 2019). The last structure in the plot is a resolution which is the end of the story (Bunting & Reid, 2021). These structures help the audience to understand the storyline made by the author.

### **2.1.3 Theme**

Before making a literary artwork, the author needs to determine the theme of the work to make a better understanding for the readers or audience. The theme in literature refers to the underlying meaning of the literary work (MasterClass, 2021a). In other words, the theme can be a moral message behind the story that the author wants to convey. In

addition to the theme in literary work, there is also a theme in the film. The theme in the film is defined as a way to tell the audience about the important messages about the issues raised by the author through the characters and settings (Hellerman, 2019). However, the theme in the film can be interpreted by the audience and stated in the film. There are many kinds of themes in both literary work and film such as good versus evil, love, friendship, redemption, courage, perseverance, coming of age, and revenge (MasterClass, 2021a). Thus, the theme can determine at the end of the story or film when the readers or audience understand the storyline.

#### **2.1.4 Mise-en-scene**

Analyzing a film needs a method that is known as *mise-en-scene*. *Mise-en-scene* means everything shown in front of the camera including people (Studiobinder, 2020). Reviewed from its etymology, *mise-en-scene* originated from French which means “placing on stage”. In cinematography, *mise-en-scene* is one way to analyze a film or a play. However, *mise-en-scene* consists of many aspects such as actors, location, set design, lighting, shot-blocking and camera placement, composition, depth of space, film stock, costumes, hair, and makeup (Staff, 2020b). These aspects of *mise-en-scene* assist people to observe a movie that breaks down each scene and extracts its essential value in detail. Thus, it will only analyze unwritten the elements in the movie.

##### **a) Set Design**

In *mise-en-scene*, there are components in each part of the scene that is used to analyze. Set design is one of the components

that is used to analyze the setting of place or everything that the audience sees in the movie. In some cases, the set design included the setting of the place, time, and story (Hustle, 2021). According to MasterClass, set design means everything the audiences see in a particular scene and the details inside the set design help the build-out of the worlds of the location and add more context to the story in the movie (Staff, 2020b). Set design can also help become supporting evidence of other aspects of *mise-en-scene*.

b) Lighting

Another component in *mise-en-scene* that has an important role in the making of analyzing film is lighting. Lighting works as a tool to express the mood of the scene. Not only express the mood but create an atmosphere and sense of meaning in a visual form (Staff, 2020b). The main functions of lighting in the film are to tell the audience where to look, show the psychological sides of the characters and define or support the genre of the film. In the film, it has different lighting types in each situation or genre of the movie such as key lighting, fill lighting, backlighting, side lighting, practical lighting, hard lighting, soft lighting, high-key lighting, low-key lighting, natural lighting, motivated lighting, and bounce lighting (Staff, 2020a).

c) Location

Despite set designs and lighting, another significant element in *mise-en-scene* is location. According to MasterClass, location is

referred to as an element to assist the audience's changes in mood and support the character's actions (MasterClass, 2021b). It means each location that appeared in the movie suits the plot and action which later will be conducted by the characters. Moreover, location can help to build or change the method of the movie (Wilkins, 2021). To make a better understanding, a scene is provided where the main character is planning to be on his knees (Renée, 2016). The woman character asked for a sunset date near the beach. Surprisingly, the main character prepared the proposal well by setting the seat with a lot of red rose petals and candles shaped like hearts. The arts scene shows how location can help to build the mood of the story and the audience feel the feeling shown through the actions.

#### d) Actors

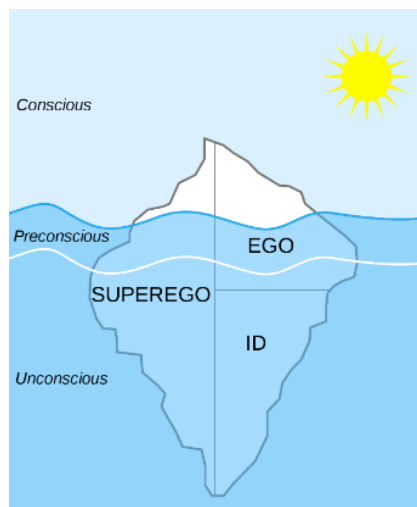
In the making of the film, actors cannot be left behind. Actors are the focal point of a film (Renée, 2016). They have to play the characters created by the author which means they bring the crucial elements to the film. Their actions in the film can be a break from the movie. Actors play the role of the character created by the author with their actions and blockings that are already set up (Wilkins, 2021). Sometimes their actions can bring luck to the movie which is appreciated by the audience. Besides, actors bring the plot of the story alive with their actions in the scenes.

## 2.2 Critical Theory

### 4.2.1 Psychoanalytic Theory

Psychoanalysis is one of the new theories that use Psychoanalytic theory is a study written by Sigmund Freud which is about the development of the human personality as the result of the three different yet fundamental structures such as id, ego, and superego (Knapp, 2020). This theory is also believed as a way to explain human behavior and mental illness. This theory can be used as psychoanalytic criticism which analyzes the work of literature parts such as expression, fictional characters, the state of mind, and the structure of the personality of the author (Hossain, 2017).

To give a better understanding of human behavior, Sigmund Freud created a scheme. The scheme is known as the topographical model of mind where it is used to explain the part of the mind's structure and function (McLeod, 2018). The scheme looks like an iceberg as it is shown in the picture below.



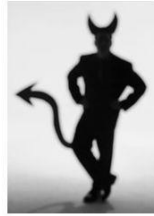


## 2.1. The Picture of an Iceberg

The tip of the iceberg is represented as the conscious mind. The middle part of the iceberg is known as the preconscious mind. Meanwhile, the rest of the part is represented as the unconscious mind. The reason Sigmund Freud used the iceberg as the representative of the structure of the mind is that there are parts of the mind that no one cannot see (McLeod, 2018). As it is seen, the tip of the iceberg means the state of the conscious mind. According to Very Well Mind, the conscious mind consists of all the ideas, memories, feelings, and wishes that we are conscious of at any given time (Cherry, 2020b). For the preconscious mind, it consists of the things that considerately can be in the conscious awareness (Cherry, 2020b). This state of mind works as a guard which is limiting the amount of information that is permitted into conscious awareness. Lastly, the unconscious mind consists of feelings, ideas, desires, and memories outside the conscious awareness (Cherry, 2020b). The result of the unconscious mind is usually in the form of feelings of pain, anxiety, or conflict.

In addition to three states of mind, Sigmund Freud has created a more structural model of the mind which is the hypothetical representations of critical mental functions (McLeod, 2021). It has been made to conceptualize the three parts of human personality. However, as a human being, every person has characteristics that make them different from other people that are known personalities. The personality in the human consists of three fundamental structures which are the id, ego, and

superego. These three essential parts of the personality are known as the psychic apparatus (McLeod, 2018).



**Id:**  
Instincts



**Ego:**  
Reality



**Superego:**  
Morality

## 2.2. The Picture of Id, Ego, and Superego

### a) The Psychic Apparatus

The id, ego, and superego are worked and interacted differently. Although they work and interact differently, they interact and will have an impact on each other. It is shown in the picture below as the function of each component of personality in humans.

The id is the part of a human's personality that is the most basic one and describes instinctive responses (Knapp, 2020). This personality is the only component which has already appeared since birth. However, the Id can be in the form of childish, primitive, and childish pleasure (Hossain, 2017). Moreover, according to Very Well Mind, the id is managed by the pleasure principle where it attempts instant fulfillment of all desires, wants, and needs (Cherry, 2020a). But, if the demands are not fulfilled immediately, it will cause a

condition of uneasiness or tension. Since it is the basic instinct, the id is composed of two kinds of biological desires which are Eros and Thanatos. According to Very Well Mind, Eros is described as the life instinct which gives a person's desire to live the life (Cherry, 2022a). Otherwise, Thanatos is described as the death instinct which gives a person a view towards a set of destructive forces in themselves (Gerber, 2019).

Besides Id, there is ego in the structure of a human personality. The ego comes from infancy. The ego is the bridge between the id and superego. Ego happens when the human body gets a signal from the reality principle in the way of compromise (Knapp, 2020). According to McLeod (2021), the way the Ego works is different from the Id. The way how the ego works is to fulfill the id's demands but in an appropriate way to be accepted socially. According to Cherry (2020), it means the ego will allow the behavior when it matches the time and place to fulfill the id's demands which are known as delayed gratification. Ego can be in the form of pleasure-seeking, pain-avoiding behavior, or in every level of awareness humans feel (Hossain, 2017).

Lastly, there is Superego. The superego is the result of learned behavior that evolves through the influence of people around humans. Every human can get the superego from the influence of the family and human belief systems and cultures (Hossain, 2017). The last personality component grows in early childhood. However, the superego works as the internalized moral standards and ideals to behave in a socially

responsible and acceptable manner. The superego has two parts such as the conscience and the ego-ideal (Cherry, 2020). The conscience is the information about things that are considered as bad by parents and society. Meanwhile, the ego ideal is the rules and standards that the ego aspires to. It strives to make the ego act on idealistic rather than actual criteria by suppressing all the unwanted id's inclinations.

#### **4.2.2 Decision Making**

Decision-making is defined as the result of reducing the uncertain circumstances. Moreover, in the making of a decision, someone usually considers several choices which show a result. It is considered as an important skill according to Coppin (2014). This subchapter will talk about the decision-making theory done by the conscious and the unconscious.

##### **a) Decision Making in the Conscious Mind (Ego and Superego)**

The Conscious Mind, which is composed of the ego and superego, plays a big role in the decision-making. The works of the conscious mind can be seen when someone takes a deliberate step in making a decision. Generally, there are five steps to making a conscious decision according to Samson (2009) as it is shown in the picture below.

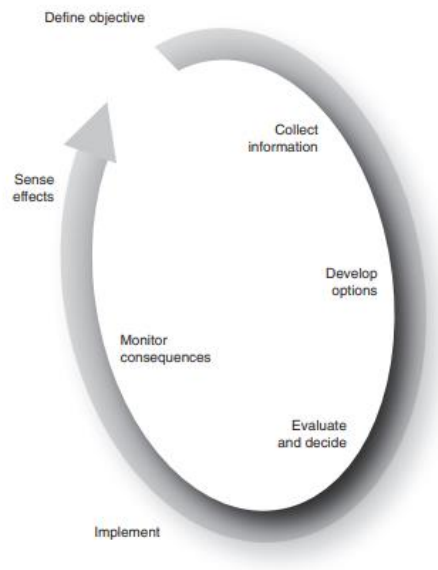


Image 2.3. Steps of Making a Conscious Decision

These five simple steps of making a decision show how the decision is made with the works of ego and superego. It starts with defining the objective to sort the decisions that later will be made. Then, gathering all the important information on the related decisions. From all the data that have been collected, it will develop many options that clarify the decision-making. The decision-maker can evaluate all the options that appear from the decision-making and decide on one option with a successful result in the end. Then, the decision-maker should implement it, which is followed by monitoring the consequences and side effects.

Strategies are usually used when it comes to conscious decision-making. The most commonly used strategies for conscious decision-making include Optimizing, Satisficing, Maximax, and Maximin (Ahmed & Omutunde, 2012). For the Optimizing strategy, the person chooses the best option among the identified alternatives. The effectiveness of this

The strategy relies on the importance of the problem, time limit, availability of resources, cost of other alternatives, and the psychology of the decision-maker. Limitations of alternatives are encouraged in this strategy. Satisficing strategy considers the first satisfactory alternative rather than the best. The word satisficing was originally from two words, Satisfy and Sufficient. When these two conditions are acquired, then it is considered as the best option. This is commonly used in many quick decisions such as where to park, or what to eat.

Maximax strategy is maximizing the maximums. In this strategy, the alternative with the maximum profit is chosen as the best option. This is commonly used by optimist strategists, who aim for the best outcome. This strategy is usually used when risk is the lightest, most acceptable and failure can be tolerated. Maximin, on the other hand, is focused on the worst possibility. This strategy is also called a pessimist strategy, as it considers the worst possible outcome of all alternatives. In the end, Maximinist will choose the one with the highest minimum result. This type of strategy is used when risk and failure are expensive and cannot be tolerated.

In the process of decision-making, the conscious mind can also use resources or tools to help them decide. Some of the common tools for decision-making are consultation, experience, simulation, decision tree, Plus-Minus-Interesting Technique, and cost-benefit analysis (Ahmed & Omutunde, 2012).

### **4.2.3 Decision Making in the Unconscious Mind (Id, Ego, Superego)**

In certain circumstances, there are moments when the unconscious mind works on making a decision. The unconscious mind will work on making a decision when the conscious mind of someone is being distracted by the unrelated activities on making a decision. The brain actively memorizes the visuals of the things which need to be decided (Crewswell, Bursley, & Satpute, 2013). This situation makes the decision-maker unconsciously make a decision. Meanwhile, according to Coppin (2014), the decision is made unconsciously because the certain circumstances that have been experienced unconsciously bringing an effect to the decision-making before the conscious mind works. This unconscious decision is related to the interaction of the psychic apparatus, which are the id, ego, and superego. Furthermore, decision-making requires the reflection on the contrasts between self-interest and concern for others, selfishness, and moral values, and moral conscience and social conformity (Azman, Amin, & Wibirama, 2019).

In order to further understand the unconscious decision-making process, the writer needs to understand the role of the superego, ego, and repressed desires (id). In Freud's theory (1914), the social environment during the early years primarily affects the repression of one's desires. Wishes and desires that are forbidden by the social environment are related to loss of love and danger which is leading to anxiety and primary repression. These external prohibitions by society will then be internalized as the superego. Maze (1987) also writes that the desires and behaviors that

provoke anxiety due to associations with the “loss of love” are what form the repressed is, while the ego controls the forbidden desires.

According to Freud (1914), the repressed id or forbidden desires are usually related to sexual drives. In addition to sexual drives, Maze (1987) believes that what becomes repressed is determined by factors that prevailed in the society. The society’s moral disapproval then provides the context for the development of the id and ego. According to Boag (2014), due to the id’s lack of concern for external reality and safety, the ego has the role of an *executive agent* which tries to satisfy the id through real activity in the world. Therefore, the ego is viewed as an agent of regulation in charge of balancing the demands of the id, superego, and the limitations of the external world. The ego works in cognitive activity and perception, anticipating danger, preparing responses and inhibiting action which correlates with the decision-making process.

The concept of conscious and unconscious minds, involving the id, ego, and superego are relevant to decision making. The work of these two levels of consciousness and the three psychic apparatus can give the best result of the decision that is made to diminish the side effect of the chosen decision (Payne, 2008). The dynamic of repressed id, ego, and superego will give further insights for the writer to analyze Simon’s decision making including, the decision to be open about his sexual orientation. Hypothetically, the researcher is convinced that the major



decisions made by the main character, Simon, have a interrelation with Freud's theory of psychoanalysis.

### **2.3 Earlier Studies**

In making this research, plenty of accuracy and credible sources of studies are needed. The earlier studies in this thesis have similarities towards researchers in the understanding of important research elements to the objects of the research such as psychoanalysis. Also, various journals and articles will be written in the bibliography, these are some journals from previous researchers.

First, the journal article was written by Hossain (2017) with the title “Psychoanalytic Theory Used in English Literature: A Descriptive Study”. This journal article helps the writer to support the understanding of the psychoanalytic theory that is used in critical theory.

The second study is “Mia Hall’s Decision Making in *If I Stay* by Gayle Forman Based on Freudian Psychoanalysis” by Leonita, Kurniawan, and Fadillah (2021). This study has the same focus and scope as the writer’s, which are analyzing the character’s decision-making based on Freudian psychoanalysis. This study also explains the interrelation between the id, ego, and superego, which connects to the character’s decision-making. It explains how the id, ego, and superego interact with each other to make a decision. The study will certainly help the writer during the analysis to answer the problem statements.

The third study is “Id, Ego, and Superego in the Main Character of Mata di Tanah Melus Novel” by Sari, Suwandi, & Wardani (2019). This study focuses on analyzing the id, ego, and superego of the main character in the novel. This focus

relates to the writer's approach in analyzing Simon's id, ego, and superego. Even though this study does not dive further into the decision-making process, the writer can learn a lot about identifying and analyzing the main character's id, ego, and superego.

The fourth study is "The Id, Ego, and Superego Role in Shaping the Character's Personality in Oliver Bowden's *Assassin's Creed Forsaken*" by Hataruk (2019). Similar to the third study, this study focuses on the character's id, ego, and superego identification. This will boost the writer's understanding when applying the critical theories to answer the problem statements during the analysis.

The fifth study is a journal article titled "What Freud Said about Homosexuality and Why" by Joseph (2016). This journal helps the researcher to know Sigmund Freud's opinion about homosexuality. This article will help the writer to have more insights into Simon's sexual preferences, which then hopefully can help the writer to analyze Simon's id and its interaction with ego and superego.

The sixth study is "Id, Ego, Superego: An Analysis of Rabindranath Tagore's *The Home and the World*" by Azman, Amin, & Wibirama (2019). This paper focuses on Freud's id, ego, and superego and uses the concept to explore psychological dynamics which lead to decision making. This paper is related to the writer's objectives, and it will help the writer to analyze the main character's decision-making process based on Freud's psychic apparatus.