CHAPTER II
LITERATURE REVIEW

In this chapter, the researcher reviews at the important literature theories and previous studies that support this study. This includes understanding the Concept of Novel, Elements of a Novel, Theory Plot Analysis, Concept of Conflict, and Psychology in Literature. This review helps to set up the ideas needed to understand how the main character deals with mental conflict in *"Walk Two Moons"*.

2.1 Concept of Novel

2.2.1 Novel

A novel is a fictional story that illustrates characters, actions, and the simplicity of real life in a representative way. It weaves these elements into a plot or situation that is somewhat chaotic or tangled, providing a narrative that reflects real-life experiences and complexities (Tarigan 1985). Through its storytelling, a novel captures the essence of human life and interactions, presenting them in a way that, while fictional, feels true to the nuances and ins and outs of actual existence. A novel is described as a work that portrays the actions of its characters according to their individual essence and spirit, crafted into a story that aligns with the author's intent (Thaba, 2021).

From the definition above, it is clear that a novel is a type of fiction originating from an author's imagination, depicting fictional characters and events that while not real, may resonate with real-life experiences. A novel, as a literary

work, provides insight into various aspects of human life and has the power to transport us to unfamiliar worlds and places. It can evoke a range of emotions, from sadness to happiness, or even anger, and can impart knowledge and lessons relevant to our lives. The impact of a novel depends on the story it tells. According to Nurgiyantoro (2018), a novel can be seen as a product of dialogue, highlighting and revealing various issues of life and living. This is achieved through intense contemplation, subjective selection, and the imaginative-creative power of the author, who shapes these elements into a fictional form.

Based on the aforementioned definitions, it can be concluded that a novel is an extended fictional work that portrays characters and settings, drawing its depiction from the writer's imagination and reflecting real-life scenarios in society. In other words, a novel can convey the feelings, thoughts, and experiences of an author in a detailed and profound manner, capturing the essence of a particular time. Clearly, a novel is a form of literature that serves as a medium for expressing emotions, ideas, and experiences, offering a lens through which many life events can be observed. Additionally, it contributes to creating engaging and thought-provoking reading material.

2.2.2 Elements of Novel

The elements of a novel are the fundamental components that make up its structure and narrative. According to Robert Stanton in his book *"An Introduction to Fiction"* in *1965*, these elements function as records of imaginative events within a story. When combined, all these elements are referred to as the 'factual structure'

or 'factual levels' of the story, which constitute one aspect of the narrative rather than being separate from it. Some of them are:

a. Theme

Theme refers to the central idea or message that the author wants to convey to readers. It's the underlying meaning or insight about life, society, or human nature that the story explores. In literature, the theme is the central idea that unifies the narrative, often addressing topics like society, human nature, or the human experience. It represents the primary message or core significance conveyed by a piece of writing (Lukens, 1999). Lukens also states, themes in literature serve as the foundational ideas that bind a story together, encompassing insights into society, human nature, or the human condition. When considering themes as moral lessons or messages, there's often resistance to the notion of being taught how to behave. However, a well-crafted story isn't primarily about instruction; instead, it captivates and entertains through its plot and characters. Simultaneously, it offers deeper understanding by portraying human thoughts, emotions, and behaviors, thereby enriching our perspectives on life (Lukens, 1999).

b. Setting

Setting is a crucial part of literature, it's where and when a story happens, and it's one of the first things a writer thinks about when creating a story. The setting doesn't just backdrop the characters and events; it also helps readers picture them vividly. Setting can be like a

stage backdrop, such as a city, street, or forest, against which the story unfolds, it can be so important to the story that it helps us understand the plot, characters, and themes better by letting readers experience it through their senses (Lukens, 1999).

c. Character

Characters are elements of novels in literary works. This shows that the character elements also play an important role in the context of the fabric of other elements. The novel was chosen to be used as a study material for characterization elements, because in a novel, writers present characters and everything related to the identity of the characters with various techniques (Sayuti, 2000). Characters are the people spoken to in a emotional or narrative work, who are interpreted by the reader as being blessed with particular moral, mental, and emotional qualities by deductions from what the people say and their intuitively ways of saying it—the dialogue—and from what they do—the action.

Characters in stories vary in type depending on how they are crafted and their roles within the literary work. The main character, commonly found in most stories, plays a crucial role as they are central to all the events unfolding throughout the narrative, such as:

1. Flat Character and Round Character

Flat characters are those often known as "personality" characters, and sometimes called type characters or cartoon characters. They are created based on a single idea or trait

(Forster, 1927). Forster also argued, flat characters maintain a consistent personality throughout the story. The author gives them distinct traits that remain unchanged, making them memorable to readers. These characters are useful for writers aiming to emotionally engage their audience. Their constancy helps them stay in the reader's mind, as they are not influenced by the environment around them (Forster, 1927). Round characters are those with intricate and conflicting personalities, displaying changes and variability throughout the novel's plot.

2. Major Character and Minor Character

   The major character is the main focus of the story, actively participating an important role throughout and being vital to the storyline. Major character play a crucial role in the story or the novel. Minor character or we often called supporter of the drama and novel. They do not have an important role.

3. Static Character and Dynamic Character

   A static character is one who stays the same throughout the story, not changing in their beliefs or actions. From beginning to end, their opinions and behaviors remain consistent. Despite not undergoing major changes, they can still be important and memorable. They contrast with dynamic characters, who change and grow, highlighting their transformations. Dynamic characters are usually more complex, and their development is

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often a key part of the story, helping authors convey deeper messages beyond the main plot.

d. Plot

The plot is a sequence of events in a story. The term plot typically refers to events that are causally connected (Stanton, 1965). Generally, plot serves as the backbone of a story. Unlike other elements, plot can stand on its own, although it is rarely extensively discussed in analyses. A story can never be fully comprehended without understanding the events that link the plot, causal relationships, and their impacts. Stanton argues, that causal events extend beyond physical actions like speech or behavior to include changes in character attitudes, shifts in perspectives, decisions made, and all variables that influence them. According the plot stages in this study are structured according to Tasrif's theory (Mahliatussikah, 2018), which consists of five key elements; (1) Situation, (2). Generating Circumstances, (3). Rising Action, (4). Climax, (5). Denouement.

1. Situation

This stage sets the foundation for the story by introducing the main characters, setting, and basic premise. It provides the background necessary to understand the events that follow. During this phase, the reader becomes familiar with the environment and the everyday lives of the characters before any significant conflict arises. This introduction is important because

it engages the reader's interest and define the context for the story, allowing the audience to connect with the characters and their world.

2. Generating Circumstances

At this point, the story starts to gain momentum. Generating circumstances refer to the events that initiate the main conflict of the story. These moments disrupt the normal life develop in the situation, presenting a problem or challenge that the main character must address. This part is significant because it introduces the central conflict and drives the plot forward, prompting the characters to take action. Often, a significant event occurs that forces the main character out of their routine and into the main narrative.

3. Rising Action

The rising action is a series of events that increase the conflict introduced in the generating circumstances. During this part, the tension and stakes are heightened as the protagonist faces various obstacles and challenges. The rising action builds suspense and develops the story's themes and characters. This stage is characterized by a progression of complications and developments that make the conflict more intense and complex, driving the narrative towards the climax. Each event in the rising

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action builds the previous one, creating a sense of urgency and anticipation.

4. Climax

The climax is the most exciting part of the story where everything comes to a head. It's when the main character faces their biggest challenge, and the outcome is decided. This part is filled with the highest tension and emotion, showing the true nature of the protagonist. It's the moment of truth where the character's decisions and actions have the greatest impact, and the main question of the story is answered.

5. Denouement

The denouement, or resolution, is where the story wraps up. In this stage, the conflicts are resolved, and the story comes to an end. We see the results of the climax and learn what happens to the characters. The denouement ties up any loose ends, provides closure, and often shares the overall message or theme of the story. It shows how the characters have changed and grown, offering a satisfying conclusion that reinforces the story's themes and lessons.

e. Point of view

Point of view is like 'We' have different roles and connections to every event in every story; inside or outside a character, emotionally connected or separate. This role, the central perspective where we

understand each event in a story, is called 'point of view'. The place and nature of 'point of view' don't appear automatically. Authors must carefully choose their point of view to ensure their story has the intended impact (Stanton, 1965). From a goal-oriented perspective, points of view are divided into four main types:

1. In 'first person singular', the main character narrates using their own words, I.

2. In 'first person plural', the story is told by one character who is not the main character (side character), we.

3. In 'third person singular', the author refers to all characters and positions them as third-person, he (female/male)

4. In 'third person plural', the author refers to every character and positions them as third-person, they.

f. Conflict

According to (Stanton, 1965) explains that conflict in a novel arises when the main character faces opposition from the antagonist, making the story interesting. A novel should be dramatic, like a play, movie, or TV show, where events unfold before the audience rather than being explained. Readers prefer to see the action and feel the emotions, such as joy, sorrow, pity, fear, and anger, as they happen. Nurgiyantoro (2018) also states that conflict is vital for bringing the plot to life, adding interest for readers. Like real-life conflicts, fictional conflicts are

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necessary because they offer lessons and maintain solidarity among people with shared beliefs.

2.3 Concept of Conflict

Conflict is a key component in story that involves a struggle between conflicting forces, ideas, or interests. It drives the narrative by creating tension and prompting character development. Conflict can appear in different forms, including internal struggles within a character, difference between individuals, or challenges against social norms and expectations. This element is crucial for adding complexity and engagement to a story, engaging readers with the obstacles that characters must face and overcome.

2.3.1 Types of Conflict

a. External conflict and internal conflict

Conflict can be categorized into several types: physical, mental, moral, and emotional. There are two types of conflict: external and internal. External conflict involves a character in conflict with elements outside of themselves, such as the environment or other characters. On the other hand, internal conflict takes place within the inner thoughts or emotions of the characters (Stanton, 1965). Internal conflict refers to the struggles that happen within a character, like tough choices, their dreams, or what they believe in. It's about them working through these personal struggles on their own. External conflict, though, comes from outside sources like problems in society, nature, or other people. In stories, characters deal with these outside challenges, which can also trigger internal conflicts.

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Moreover, there are two main types of conflict: internal and external. Internal conflict is widely accepted among literary figures and involves struggles within a character's mind or heart.

b. Main conflict and supporting conflict

Maramis (2009) states that conflict in a plot can be classified into two types: main conflict and supporting conflict. The main conflict is the core issue in the story and can be either external, internal, or a combination of both. And supporting conflict refers to secondary issues or obstacles that complement the main conflict in a narrative. These conflicts are not the crucial focus but contribute to the overall complexity and depth of the story.

2.4 Psychology in Literature

The study of psychology in Literature helps us understand why people think, act, and behave the way they do. Literature lets us explore many different viewpoints from various cultures and historical times. Psychology, on the other hand, looks at everything that shapes us, including our biology, social pressures, and environment. Both fields aim to understand the human mind and soul: Psychology explains why we behave the way we do, while Literature shows these behaviors through stories and fiction. As Kartono defines psychology as the study of human behavior (Kartono, 1980).

People can understand and solve their problems using psychological theories. These theories make complex problems easier to handle. Psychology helps people see problems as challenges, not as unchangeable fate. Everything we face isn't as

hard as we might think. With a positive attitude, people can solve any problem. Psychology helps create this positive thinking. Similarly, literature, especially novels, is connected to human life. Novels are artistic works that reflect life's values and experiences. Authors often base their stories on real-life events to express their feelings. Novels mirror real life, making psychology and novels closely related. Psychology can help us understand a novel's messages, characters, and other elements more deeply.

"Psychology of literature" can mean several things: studying the writer's mind, understanding how stories are created, looking at the types of psychology shown in stories, or seeing how stories affect readers (Wellek and Warren, 1949). This shows that psychology and literature are connected. Psychology studies how people behave, while literature shows how people deal with problems. The psychology of literature looks at how stories are made. Characters in books and plays show real life feelings and situations. So, using psychology to study literature helps us understand how the mind works.

In this study of the character from the novel "Walk Two Moons," researcher use psychoanalytical principles by Sigmund Freud that what will be employed to delve into the character's motivations and behaviors. Albeit, literature can be analyzed using various branches of psychology theory, including psychoanalysis, individual psychology, and humanistic psychology. Researchers can focus on the author, characters, audience, or the text itself.

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2.5 Sigmund Freud's Psychoanalysis Approach: Structure of the Human Psyche

Psychoanalysis isn't just a medical field; it's also used to understand philosophy, culture, religion, and most importantly, literature. In literature, psychoanalysis serves two main purposes: it helps treat people with mental disorders and explores the intricate workings of the human mind and behavior (Hossain, 2017).

Freud introduced the term "Psychoanalysis" in 1896 and spent the next forty years developing principles, methods, and techniques for it. During this time, he formulated several theories on mental life, including dream interpretation, the structural model of the mind, and psychoanalytic techniques (Beystehner, 1998). By 1925, psychoanalysis had gained worldwide recognition as a successful movement. Despite facing initial skepticism, Freud eventually became widely accepted and renowned as a leading expert in psychoanalysis.

Dreams, like books, are creations of the mind and can be seen as fictional because they are not always factual. However, they often contain elements of truth that can be distinguished, much like novels. Psychoanalysis, a theory of human personality, explains how individuals develop and manage their identities. It focuses on the internal motivations behind language and expression, influenced by Freud's emphasis on desire and various types of interpersonal relationships. Artistic works reflect the writer's personal mental experiences. Psychoanalytic criticism looks for hidden thoughts in literature and how personal and societal factors influence it. Critics use this to study characters in abstract works, knowing each

character represents the writer's mind. There's debate about whether psychoanalysis is a science and if new techniques are needed for better analysis (Beystehner, 1998).

Psychoanalysis is a useful way to understand how people behave, especially in analyzing literature. It shows how our understanding of human behavior connects to how we experience literature (Tyson, 2006). By using psychoanalytic theory, we can delve deeper into literary works, exploring their characters personalities and how they are structured. By means of Sigmund Freud introduced the first theory of personality in the early 20th century, known as the psychodynamic approach, this approach is valuable for understanding behaviors driven by dynamic interactions among inner forces that frequently conflict. Building on Freud's theory, he developed a model to illustrate the structure of personality, categorizing it into three components: the id, the ego, and the superego. These components help Freud describe mental processes based on different motivations.

a) The Id

The Id is a key aspects of human personality that includes instincts and basic urges such as selfishness and neediness. According to Freud (1923), it operates on the pleasure principle, which means it seeks instant fulfillment of desires. In addition the id seeks pleasure without considering right or wrong, it can't judge morality. Its main job is to fulfill immediate desires, ignoring the ego and superego. At first, it operates internally, focusing on its own needs. Later, through the ego, it learns to interact with the outside

world. This part of the mind acts impulsively and unconsciously, driving people to immediately satisfy their urges.

b) The Ego

The ego balances the id and superego, ensuring that the id's impulses fit with reality. It makes decisions based on the real world and handles consequences practically. As the conscious part of personality, it seeks pleasure but can control itself. Known as the second process, the ego prevents mistakes and avoids punishment. However, threats or dangers can cause anxiety. To cope, the ego tries practical solutions. If these fail, it uses defense mechanisms like repression, denial, displacement, and others to protect itself.

c) The Superego

The superego is like the part of the mind that knows right from wrong. It follows moral rules to stop the id from causing harm. Although it aims for moral perfection, the superego doesn't always think practically. The superego is the social side of personality. It uses moral principles to decide what's right and wrong, influencing how the ego feels. In people who are balanced, the id and superego work well together, allowing the ego to function smoothly with minimal conflict.

2.6 Previous Study

In this research, researcher discovered some studies share similarities with this research in particular exchange views about how the main character handling their mental conflict. And those are:

The first related study is done by I Gusti Agung Ayu Ningrat Mayura Putri on (2021) entitled *The Psychoanalysis of the Main Character in Handling Conflicts in Chernobyl TV Series.* Here she analyzed focused on how the psychological aspects of the main character in handling the conflict the main character experienced in the story. She found that the main character primarily faced external conflicts due to differing opinions with other characters. Subsequently, the id, ego, and superego were employed to manage these conflicts.

The second study was written by Firman on (2013) entitled *Analysis of Conflict In Veronica Roth's Novel "Divergent".* The researcher employed the intrinsic approach and structuralism theory proposed by Robert Stanton. The study identified two categories of conflict: internal (mental and emotional conflict) and external (emotional and moral conflict). The researcher discovered three types of conflict experienced by the main character: mental conflict, emotional conflict, and moral conflict. The causes of these conflicts were found to be: 1. Values; occur because of different views on morality and belief systems, making resolution difficult since parties are unwilling to compromise, 2. Relationships; from emotions and poor communication, causing strained relationships between the main character and others.

The third study was written by Viwi Simanjuntak on (2021) entitled *The Conflict in the Main Character Found in Dolittle Movie.* The aim of the study is to identify the types and the most important type of conflict in the main character of the movie "Dolittle." The researcher using Robert Stanton's theory, she analyzed both internal and external conflicts. She discovered that internal conflicts stem from the character's inner struggles, while external conflicts arise from differing interests.

Therefore, all the studies above are some example of references about similarity with the topic the researcher has found which is main character's handling the conflict and reasons of the conflict in internal and external. All of these mentioned above have explored the topic of conflict, from overviews, the researcher decided to dissect discusses of conflict in Sharon Creech's novel published in 1994. The analysis will concentrate on exploring the types and causes of conflict by the main character in *Walk Two Moons* novel.

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