

CHAPTER II

THEORY & METHOD

2.1. Theoretical Framework

The theoretical framework consists of a collection of theories that underlies the findings of the analysis. The theories described include intrinsic and extrinsic elements. In analyzing the intrinsic elements, the writer refers to various expert theories, such as character and characterization, setting, and conflict. For the extrinsic aspect, the writer uses Freud's theory of anxiety and defense mechanism.

2.1.1. Intrinsic Elements

Chatman (1978:19) states that every narrative work has two main components, namely story (*histoire*) and discourse (*discours*). Story is the content or chain of events (actions and occurrences) along with the existence of characters and setting elements (*existents*), while discourse is the expression or manner of conveying the story to the reader (Chatman, 1978:19). Based on this concept, the intrinsic elements in a literary work can be understood as the components that form the structure of the story, namely the characters, plot, setting, and events that constitute the content of the narrative. This research thesis focuses on only three intrinsic elements of the novel: characters and characterization, setting, and conflict.

2.1.1.1. Character and Characterization

Characters play a role as both representations and functions in constructing narrative stories. Characters are part of the internal structure of a story that must be analyzed in relation to other elements (Kenney, 1988:24-25). There are two types

of characters: main and minor characters. Main or major character receives the greatest focus, while minor characters are given the least (Mays, 2022:1228). However, the meaning of character can also refer to the traits or personality of the character itself. To understand this aspect, it is necessary to study and analyze the character through characterization.

Characterization is a way or method used by authors to present characters to readers. This process involves determining the traits of the characters and selecting appropriate techniques to convey them in the narrative (Kenney, 1988:34). In line with this concept, Mays (2022:421) categorizes characterization into two types: direct and indirect. Direct characterization occurs when the narrator explicitly describes a character's qualities, while indirect characterization allows readers to infer these traits through the character's speech, actions, thoughts, and appearance.

2.1.1.2. Setting

According to Kenney (1988:41), everything that happens occurs at a specific place and time. Setting is one of the important elements in a literary work and can be as dominant as characters and plot (Kenney, 1988:43). Thus, setting can be understood as the entire time and place where events occur that shape the context of the characters' lives and the narrative atmosphere in literary works. In this research, the setting focuses on two main elements: time and place.

The setting of time in a literary work can be a very important element in determining the meaning and direction of the story. The time setting includes the historical period, customs, and moral values of a particular era that influence the

characters and plot (Kenney, 1988:43). Setting of time serves to provide a temporal context that influences the characters' actions and creates social and emotional relevance in the story. Next, setting of place is also important in shaping the meaning of a story. In addition to serving as a geographical location, the setting of place also functions as a social and spiritual space that influences the characters and events in the story (Kenney, 1988:44).

2.1.1.3. Conflict

Burroway & French (2019:149) states that conflict is a fundamental element in literary work. Although in real life conflict is often considered negative, in the world of literature, conflict is actually the core that brings stories to life (Burroway & French, 2019:149). There are two basic types of conflict: internal conflict and external conflict. Burroway & French (2019:149) states that conflict reflects the inner struggle of the character (internal conflict) and the struggle between characters (external conflict).

2.1.2. Extrinsic Aspect

Literary studies also use extrinsic elements, that examine literary works based on the external context surrounding them. Wellek & Warren (1956:73) states "the most widespread and flourishing methods of studying literature concern themselves with its setting, its environment, its external causes." This means that extrinsic analysis seeks to explain the relationship between literary works and the social, cultural, political, economic, and psychological environments that influence character's life in the story. Extrinsic elements interpret literature based on its social context and

background (Wellek & Warren, 1956:73). In this research, the psychological condition of the main character is analyzed through Sigmund Freud's theory of anxiety. Meanwhile, the analysis of defense mechanisms employs Anna Freud's theory because it provides a more systematic classification of ego defense mechanisms and is considered more suitable for identifying the coping strategies used by the main character. Therefore, the extrinsic aspect of this research focuses on Freud's theory of anxiety and Anna Freud's theory of defense mechanisms.

2.1.2.1 Sigmund Freud's Theory of Anxiety

Before discussing the types of anxiety, it is important to briefly understand Freud's structural model of personality. According to Freud (in Feist & Feist, 2009:33-36), personality consists of the id, ego, and superego. The id contains instinctual desires and seeks immediate gratification, the superego represents moral standards and values, and the ego acts as a mediator between instinctual impulses, moral demands, and external reality. Anxiety emerges when the ego experiences pressure from these internal structures or from external threats. Therefore, understanding the interaction among the id, ego, and superego is important for explaining the development of anxiety.

According to Freud (1923:84), anxiety is an unpleasant affective state that is felt exclusively by the conscious part of the personality because the ego is the true abode of anxiety. The ego experiences this intense psychological distress because it is constantly trapped between different hostile forces that threaten its stability. Therefore, as explained by Freud (1965:78), anxiety functions as an

essential danger signal that warns the ego of an impending internal breakdown or environmental risk.

In a normal psychological context, anxiety is experienced as an unpleasant affective state accompanied by physical sensations that warn individuals of impending danger (Freud in Feist & Feist, 2009:39). It is characterized by feelings of tension, worry, apprehension, and mental distress, indicating that the ego perceives a threatening situation (Freud, 1936:70). Therefore, anxiety functions as a warning signal that prompts the ego to initiate defensive measures in order to maintain psychological stability (Feist & Feist, 2009:40).

Although anxiety, sadness, fear, and phobia are all unpleasant emotional experiences, they differ in their sources and characteristics. According to Feist and Feist (2009:40), fear is a direct response to a specific and immediate external danger, whereas anxiety is a vague feeling of apprehension that does not involve a specific object. Unlike anxiety and fear, sadness refers to feelings of grief or sorrow rather than anticipation of danger. Meanwhile, Freud (1936:81) explains that a phobia is an intense and irrational fear directed toward a particular object or situation. Therefore, anxiety differs from sadness, fear, and phobia because it functions as a warning signal experienced by the ego in response to perceived danger.

Based on the specific source of danger that threatens the ego's stability, Freud divides anxiety into three structural types. Freud (1965:78) explicitly outlines this structural division by stating that the ego breaks out in anxiety, "realistic anxiety

regarding the external world, moral anxiety regarding the super-ego and neurotic anxiety regarding the strength of the passions in the id.” These three categories do not represent separate psychological conditions, but rather reflect which master is currently dominating and threatening the ego’s stability.

1. Neurotic Anxiety

According to Freud (in Feist & Feist, 2009:40) neurotic anxiety is defined as the ego’s apprehension about an unknown danger that originates directly from the unconscious impulses of the id. This condition happens when the ego fears losing its rational control over the untamed passions and blind drives that demand immediate satisfaction (Freud, 1965:76). The internal pressure caused by this conflict creates a lot of inner tension, which often manifests through severe cognitive worry as the ego struggles to handle the id’s desires (Feist & Feist, 2009:40).

2. Moral Anxiety

Freud (1965:88) states that fear of the superego is natural and even necessary because, in the form of moral anxiety, this feeling serves to maintain an individual’s balance in social life. Few people can completely free themselves from the influence and norms of society, so fear of moral judgment is an important part of human life (Freud, 1965:88). According to Freud (in Feist & Feist, 2009:39), moral anxiety arises from a conflict between the ego and the superego, which demands consistency between behavior and internal moral norms. After the superego is formed in early childhood, individuals may experience anxiety when their personal

desires or needs conflict with their moral standards (Feist & Feist, 2009:39). For example, feeling anxious when one's desire to act selfishly or give in to certain temptations conflicts with one's moral beliefs (Feist & Feist, 2009:39).

3. Realistic Anxiety

Realistic anxiety is the ego's rational and direct response to an objective danger or real threat emerging from the external world. Unlike neurotic or moral anxiety which come from internal structures, realistic anxiety is triggered because the ego is inherently modified by the proximity of the external world with its threat of danger (Freud, 1965:76-77). According to Freud (in Feist & Feist, 2009:39), this anxiety is closely related to fear because it involves a possible danger in reality. It is described as an unpleasant feeling that arises when facing an objective threat, such as driving in heavy traffic in an unfamiliar city. Realistic anxiety differs from fear because it does not involve a specific frightening object. Realistic anxiety is not related to a specific object but is a response to a situation that poses a risk (Feist & Feist, 2008:39).

Within the framework of psychoanalysis, anxiety and defense mechanisms are closely interconnected. Anxiety and defense mechanisms are closely interconnected because anxiety serves as a warning signal that prompts the ego to protect itself from psychological danger (Freud, 1936:114). In response to this tension, the ego activates defense mechanisms to reduce emotional distress and maintain psychological balance. According to Feist and Feist (2009:40), defense mechanisms function as protective strategies that help individuals cope with

anxiety. Therefore, defense mechanisms can be understood as the ego's response to anxiety generated by internal conflicts or external threats.

2.1.2.2 Defense Mechanism

Freud (1965:90) states that the more an individual is able to limit the emergence of anxiety to a warning signal, the more energy the ego expends on defensive actions. These defense mechanisms aim to mentally control repressed impulses, and this process increasingly approaches the normal way of processing such issues, even if it may not fully resolve them (Freud, 1965:90). Although the concept of defense mechanisms was originally introduced by Sigmund Freud, this research employs Anna Freud's theory because she further developed and classified defense mechanisms more systematically.

In response to this anxiety, the ego, then, activates defense mechanisms. These defense mechanisms are strategies used by the ego to protect itself from anxiety. According to Anna Freud (1993:69), all the defense mechanisms identified through analysis share a common goal: to help the ego cope with the demands of instinctual drives. They are triggered by the three main types of anxiety affecting the ego: neurotic anxiety, realistic anxiety, and moral anxiety.

Anna Freud further develops Freud's theory by systematically explaining various defense mechanisms, including repression, regression, reaction formation, isolation, undoing, projection, introjection, denial, intellectualization, avoidance, rationalization, identification with the aggressor, asceticism, altruism, and restriction of the ego. However, this research focuses only on five defense

mechanisms, namely suppression, rationalization, displacement, sublimation, and avoidance.

1. Suppression

Anna Freud (1966:33) states that suppression of emotion is one form of affect transformation used by the ego as a defense mechanism to deal with painful emotions and affects.

2. Rationalization

Rationalization is the process by which a person's ego easily shuts its eyes to the discrepancies between cause and effect and justifies phenomena or actions that emerge in consciousness, even when these phenomena are repetitive in nature and lack objective justification (Freud, 1993:21).

3. Displacement

According to Anna Freud (1993:32), displacement is an ego defense mechanism in which an individual redirects unacceptable instinctual drives, emotions, or affects from their original object or target, which is perceived as dangerous, toward another, much safer substitute object. In this mechanism, the ego does not alter or dispel the energy of these emotional drives but merely redirects their target so that the individual avoids anxiety or direct conflict with external threats (Freud, 1993:44).

4. Avoidance

Avoidance is the simplest and most primitive ego defense mechanism, in which an individual, either consciously or unconsciously, avoids external situations that may cause discomfort (unpleasure) or danger (Freud, 1993:93).

5. Sublimation

Sublimation is a defense mechanism in which unacceptable impulses redirected into socially acceptable and productive activities. According to Anna Freud (1993:52), sublimation involves shifting primal impulses toward goals that align with higher social values, a process that fundamentally requires the superego to recognize and accept these environmental standards. For example, expresses indirectly through painting and sculpting (Feist & Feist, 2009:48).

2.2. Research Method

A research method is a method of collecting data, analyzing it, and interpreting its meaning (Creswell, 2023:38). This research uses a psychological approach as the main basis for analysis. Data collection techniques are conducted through primary and secondary sources, while data analysis uses qualitative methods to obtain an in-depth understanding of the phenomenon under research.

2.2.1. Method of Data Collection

The writer uses library research as the data collection method in this research. Library research is a structured form of inquiry that involves the use of specific tools, rules, and techniques to obtain adequate results when these results are evaluated and combined with personal insight to build a strong argument (George,

2008:1). According to George (2008:1), this method aims to collect relevant information from various written sources, both primary and secondary.

Primary sources are documents or direct evidence produced from the events or texts being studied and provide accurate and relevant data (George, 2008:189). In this research, the primary source is the novel *Reminders of Him* by Colleen Hoover. Secondary sources serve as supporting materials, consisting of analyses, interpretations, or reviews of primary sources, providing context and theoretical guidance (George, 2008:193). In this research, the secondary sources include literary theory books, academic journals, and scientific articles that support the analysis of this research.

2.2.2. Research Approach

The research approach refers to a series of research procedures that guide a study from broad philosophical assumptions to specific data collection, analysis, and interpretation methods, and are selected based on the research problem, the researcher's experience, and the intended audience (Creswell, 2023:37). Based on the research background that reveals the phenomenon of psychoanalysis in novels, the writer uses a literary psychology approach in writing this thesis. The literary psychology approach is defined as a study that applies a psychological perspective to literature, either by examining the author's psyche and creative process, understanding the psychological elements or patterns present in the text, or looking at the influence of literary works on readers (Wellek and Warren, 1953:81). Therefore, Freud's psychoanalytic theory of anxiety is applied to analyze the

anxiety experienced by the main character in Colleen Hoover's novel *Reminders of Him*.

