

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter presents review of related literature that underlines the analysis of Erika's mother possessiveness. The related theories and concepts discussed in this chapter are character, psychology of literature and the concept of possessiveness.

2.1 Character

Character is one of the important elements that build a literary work. Character is the person presented in a story. According to X. J. Kennedy and Dana Gioia (1995: 676) character is an imagined person who inhabits a story. Moreover, Abrams in Koesnosobroto (1988: 65) states that character as a literary genre; a short, and usually witty, sketch in prose of a distinctive type of person. He describes that characters in a dramatic or narrative work are endowed with moral and dispositional qualities that are expressed in the character's dialogue and action. The grounds in a character's temperament and moral nature in his speech and actions constitute his motivation. In addition, Robert and Jacob (1986: 134) states character in literature, in general, is extended verbal representation of human being, the inner self that determines through speech and behavior. The author captures some interaction of character and circumstance through the dialogue, action, and commentary. Fiction makes this interaction interesting by portraying characters of whom are worth caring about, rooting for, and even

loving, though there are also characters whom the reader may love, or whom they may dislike, or even hate.

A character can be revealed through the character's action, speech, and appearance. It can also be revealed by the comment of other characters and the author. The authors have two major methods in presenting character, namely showing and telling. Showing refers to presenting characters through the way they talk and act, and letting the readers infer what kind of person the characters are. Telling refers to describing and sometimes evaluating the characters for the readers. According to Thomas R. Arp and Greg Johnson (2009: 103) the main character in a commercial work must also be someone attractive or sympathetic. In such fiction the character must be easily identifiable and clearly labeled as good or bad. The commercial author's aim is to create characters who can carry the plot forward, not to explore human psychology and motivation.

The writer uses imagination in creating his character in a story, and also provides them to motivation. Kennedy and Gioia (1995: 676) also classify character into flat and round character. A flat character is the character that usually has only one outstanding trait of feature. This character is always predictable and it does not change any circumstance. They remain the same because they may be stupid, insensitive, or lacking in knowledge or insight (Koesnosoebroto, 1988: 82). A round character is the character that always changes. The writer describes the character in greater depth and in more details. The character has the capacity to grow and change. According to Robert and Jacobs (1986: 136-137) flat characters are essentially indistinguishable from their

group or class. They are usually minor characters, mostly useful and structural in the tones and static. It is different from round characters that provide essential information and perform the innumerable other task that are important in the development of the story.

There are two types of characters. Koesnosoebroto (1988: 67) explains that based on the character's importance, he distinguishes two types of characters:

a. Main or major character.

Major character is the most important character in a story. The major character always appears in most of the story, either as subject or as object. This character decides the development of the plot and story. A major character is also a complex one, and some adjectives will be needed to describe it. Therefore, it takes the important role in a story.

b. Minor character

Minor character is the character of less importance than those of the main ones. Different from the major character, minor characters take a small role in a story. It only appears when there is direct or indirect parallelism with the major character in the story.

When reading a novel, the readers always identify themselves with certain character. They give sympathy or empathy and sometimes involve themselves emotionally with the character. Koesnosoebroto (1988: 70) explains that based on the character's performance, characters can be distinguished into two types which are protagonist and antagonist. A protagonist is the main character in the story. The protagonist present something that is adjusted with the reader's perception

and expectation and that is why they will recognize him or her because he or she has similarity with the readers. And antagonist is a character that always makes a conflict. The antagonist can be said as the opposite of the protagonist directly or indirectly. However, the conflict which is always faced by the protagonist is not only caused by the antagonist, but it can also be caused by the other factors outside someone individually, such as disasters, accidents, neighbourhood and the others higher power.

Characters are very important to be performed in the story. Pickering and Hoepfer (1981: 23) state:

“Without character there would be no plot and hence, no story. For most reader of fiction, the primary attraction lays in the characters, endlessly fascination collection of men and woman whose experiences and adventures in life for the basis of the plots of the novel and stories in which they appear.”

Based on the quotation above, Pickering and Hoepfer want to explain the importance of character, because without character the story would be confusing, even there would be no story. The performance of the character in the story draws the reader's interest although the characters are not real.

2.2 Psychology of Literature

The relation of psychology and literature is that psychological feelings activities that the authors will use in producing literary works. Wellek and Warren (1956: 65) state that psychology in literature is a study of literature that sees a work as psychological activity. An author will use his/her creation, his/her work, and his/her taste in producing work. Subsequently, an author will grab that

reflection of psyche, which is processed into the text, and supported with his/her psychological condition. The projection of his/her own life's experiences around him/her will be projected imaginarily into literature narration.

A researcher in conducting literary research with psychological approach should delve into thinking and mental process, logic, idea, and life's desire of characters. Mental process includes thoughts, memories, emotions motivations dreams, perceptions, and beliefs.

Meanwhile, Wellek and Warren (1956: 81) state that by psychology of literature, there are four possibilities. First, the psychological study of the writer, as type and as individual. This study tends to be subdivisions of the psychology of art. Second is the study of the creative process. Third, the study of the psychological types and laws present within works of literature. Fourth is the effect of literature upon its readers (audience psychology).

In this thesis, the writer use the psychological types and laws present within works of literature to help the writer to analyze the psychological motivation of the main characters in *The Piano Teacher* by Elfriede Jelinek.

2.3 The Concept of Possessiveness

Everyone has little moments of emotional insecurity in a relationship and everyone is possessive about loved one. Sometime possessiveness can be found in the character of one family member, friends, and maybe in the people around us. William (1975: 25) describes that possessiveness is a sign of insecurity, low self esteem, lack of self confidence, and sometimes can be an indication that the

person who is acting possessive with a loved one is most likely engaged in other relationships that could be threatening to the primary relationship. In addition, Belk (1983: 514) describes possessiveness as the inclination and tendency to retain control or ownership of one's possession. Possessions, in turn, must be reasonably tangible, but may include certain experiences (e.g. last year's vacation, I have been there/done that), tangible assets (including money, contracts, monetary obligations and interests, and land), owned symbols (e.g. a name, coat of arms, or title), and even other persons (where some identification with and mastery or control over these persons exists, e.g. my employee/friend/child). Possessions often act as symbols through which people identify themselves (Belk, 1988). Specifically, it has been noted that individuals establish, maintain, reproduce and transform their self-identity through interactions with tangible possessions and intangibles such as an organization, mission or purpose (Dittmar, 1992).

Furby (1978: 51) states that possessiveness is not about having things. It refers to the feeling of ownership over things. It has nothing to do with how many things you have. It all depends on the attitude with which you relate to those things, in what way you are connected to them. In the real life, possessive is not only on things, but also happen on people. Furby (1978: 53) also analyzes that possessiveness comes from a deeply rooted inferiority/superiority complex or insecurity whereby an individual feels powerless, and therefore needs to constantly be in control (of something or someone) in order to improve his or her self-esteem or to feel a sense of power.

Possessive behavior is a sign that the relationship lacks trust or that the possessive person is very insecure. If someone act possessive, he/she is sending a clear message that he/she does not trust his/her partner and that he/she is handling that mistrust by being controlling.

Calvin (1978: 563) describes some characteristics of possessiveness:

a. Making decisions.

A possessive person is usually wants to play a part in any decision the victim takes. And he/she just cannot seem to accept it if the victim chooses to do something he/she does not approve of.

b. The possessive person's possessiveness is love.

Every time the victim points out just how possessive he/she is, he/she defends himself by claiming that he/she is possessive only because he/she loves and cares about the victim so much.

c. Stalking.

A possessive person stalks the victim or tries to find out where the victim is often when out with a friend by suddenly calls the victim and tell that he/she wants to see or meet the victim, or that he/she wants to pick the victim up.

d. New experiences.

A possessive person was extremely protective about the victim, and does not want the victim to do anything new without him/her. He/she behaves like the victim's life is in danger when he/she is not around to take care

of the victim, and sulks when the victim tries something new for the first time without him/her.

e. Easy to get mad.

A possessive person gets really mad over simple issues, especially if it involves another person. He/she does not want the victim to create any memories or do anything fun with any other person.

f. Inquisitive.

A possessive person is extremely inquisitive about everything that goes on in the victim's life. And if the victim does not talk about something the victim considers too trivial to talk about, he/she gets angry or sulks until the victim tells him/her all the details, all the time.

g. Passwords.

A possessive person wants to know all of the victim's passwords and all of the victim's secrets, even if the victim does not want to share them with him/her yet. He/she coerces and threatens the victim until he/she gets what he/she wants.

h. Always answer the call.

It does not matter who the victim is talking to, but he/she expects the victim to answer the call as soon as possible. He/she calls the victim even if the victim is busy on another call. And if the victim ignore him/her because the victim is busy, he/she accuses the victim of ignoring him/her.

i. Controlling.

A possessive person does not like if the victim meets a friend or goes out anywhere without telling him/her about it first, even if he/she is not around. It starts small until the victim finds himself/herself asking him/her for permission for every single thing the victim does.

j. The victim's friends are flawed.

A possessive person ridicules all of the victim's friends and constantly picks their flaws. And each time the victim's friends let him/her down, he/she takes it upon himself/herself to emphasize just how unreliable the victim's friends are, and how he/she is the only one the victim can completely trust.

k. Hates space.

The idea of giving each other space shocks possessive person. He/she wants to be a part of everything the victim does, and yet, he/she may whine and nag about something the victim enjoys until the victim gives it all up and do things that he/she enjoys just to keep him/her happy.

l. The possessive person's world revolves around the victim.

A possessive person behaves like his/her entire life revolves around the victim. And he/she forces the victim to behave the same way around him/her, even if the victim does not feel that way just yet. He/she wants to be the center of the victim's world, and forces the victim to give him/her preferential attention over everyone else in the victim's life.

m. Usually tags along.

A possessive person is extremely insecure however hard the victim tries to make him/her feel loved. He/she does not like it when the victim goes out to meet the victim's friends by himself/herself, and always insists on tagging the victim along, especially if there are a few guys/girls in the victim's group of friends.

n. Should not have fun alone.

A possessive person does not like when the victim has any kind of fun without him/her. If the victim watches a movie with his/her friends and meets him/her at the end of the day, the victim may find him/her really quiet or sulking. And eventually, he/she may tell the real reason and find a way to make the victim feels guilty about it at the same time.

o. Compliments.

A possessive person does not like when the victim speaks highly of someone else. Every time the victim says something nice about someone, a friend or a family member, he/she immediately tries to point their flaws. He/she is extremely competitive and wants the victim to believe that he/she is the only one the victim should ever look up at or seek help from.

p. When the victim is out.

The victim may not have realized this, but he/she calls the victim up a lot more every time the victim goes out with his/her friends. The performer does not like when the victim goes out with friends *without

the performer* and constantly calls and asks what the victim is doing and when will the victim is heading back home. He/she may sound inquisitive, but the victim gets the feeling that he/she does not like when the victim goes out with anyone but him/her.

q. The performer is happy when the victim is down.

A possessive person seems particularly happy when the victim's friends let him/her down, even though he/she does not say it out loud. And he/she uses the occasion to prove why the victim should trust no one but him/her because everyone in the world is unreliable but him/her.

Freedman (1982: 265) describes the flip side of this possessiveness is that, if in case the child rebels or does not wish to follow the same path, the parent will become increasingly jealous of the child's growing sense of independence. Such a parent will try all means in order to throttle the child's aspirations. The repercussions of any form of disregard from the child will bring about violent behavior traits such as:

1. Anger and rage against the child.
2. Blaming the child for everything that went wrong with the parent's life.
3. Emotional abuse and neglect.
4. Always criticizing the child for every action.
5. Physical violence and abuse.

Yusuf (2010: 51) states that the effects of over-possessive parent toward the characteristic of the children are they will be plunged into negative things, aggressive, clumsy, lack of confidence, suffered, depression, rebel,

unindependent, irresponsible, hard to get friends/unfriendly, sadist, bridled, and easy to get stressed.