




LITERARY THEORIES

SESSION 6

PSYCHOLOGY OF LITERATURE

5300273 Rose

BASIC ASSUMPTIONS OF PSYCHOLOGY OF LITERATURE

- ◆ There is a close relationship between psychology and literature.
 - ◆ Psychology deals with the study of observable patterns of human's behavior.
 - ◆ Literature exhibits how human beings behave in dealing with their problems and environment.
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PSYCHOLOGY OF LITERATURE

"the psychological study of the writer, as type and as individual"

Subdivision of the psychology of art

Psychology of the Author

"the study of creative process"

"the study of psychological types and laws present within works of literature"

Literary study in its strictest sense

Psychology of Writers

"the study of the effects of literature upon its readers"

Psychology of Literature and Society

Psychology of the Audience

PSYCHOLOGICAL STUDY OF THE AUTHOR

- ◆ The poet is the “possessed”: he is unlike other men, at once less and more; and the unconscious out of which he speaks is felt to be at once sub- and super-rational (Wellek, 1956: 75).
- ◆ The poet’s “gift” is compensatory:
 - Tiresias was blind but he was given prophetic vision
 - Pope was hunchback and a dwarf
 - Proust was asthmatic neurotic
 - Keats was shorter than other men
 - Thomas Wolfe was much taller than other men

The artist, according to Freud, is originally a man who turns from reality because he cannot come to terms with the demand for the renunciation of instinctual satisfaction as it is first made, and who then in phantasy-life allows full play to his erotic and ambitious wishes (Wellek, 1956: 76)

But he finds a way of return from this world of phantasy back to reality; with his special gifts, he moulds his phantasies into a new kind of reality, and men concede them a justification as valuable reflections of actual life (Wellek, 1956: 76)

Thus by certain means he actually becomes the hero, king, creator, favorite he desired to be, without the circuitous path of creating real alterations in the outer world (Wellek, 1956: 76)

The poet is a day-dreamer who is socially validated. Instead of altering his character, he perpetuates and publishes his phantasies.

PSYCHOLOGY OF CREATIVE PROCESSES

The “creative process” should cover the entire sequence from the subconscious origins of a literary work to those last revisions which, with some writers, are the most genuinely creative part of the whole (Wellek, 1956: 8).

The poet is a maker of poems; but the matter of his poems is the whole of his percipient life. With the artist, in any medium, every impression is shaped by his art; he accumulates no inchoate experience (Wellek, 1956: 8).

“Inspiration”, the traditional name for the unconscious factor in creation, is closely associated with the Muses, the Daughters of memory, and in Christian thought with the Holy Spirit. By definition, the inspired state of a shaman, prophet, or poet, differs from his ordinary state.

In primitive societies the shaman may voluntarily be able to put himself into a trance, or he may involuntarily be “possessed” by some ancestral or totemic spirit-control. In modern times, inspiration is felt to have the essential marks of suddenness (like conversion) and impersonality: the work seems written *through* one.

Creative habits there assuredly are, as well as stimulants and rituals. Alcohol, opium, and other drugs dull the conscious mind, the overcritical “censor,” and release the activity of the subconscious.

PSYCHOLOGY OF CHARACTERS

Characters in plays and novels are judged by us to be “psychologically” true. Situations are praised and plots accepted because of this same quality.

- Hamlet fits the type of “sanguine man’s suffering from melancholy adust” known to the Elizabethans from their psychological theories.
- Jacques, in *As You Like It*, is a case of “unnatural melancholy produced by adustion of phlegm.”

In art, psychological truth is an artistic value.

CENTRAL ASSUMPTIONS OF PSYCHOLOGY

- ◆ Human beings consist of physical and psychological elements (psyche)
- ◆ Psychology is a study of human's psyche
- ◆ Human's psyche could be explained through human's observable patterns of behavior

The creation of characters may be supposed to blend, in varying degrees, inherited literary types, persons observed, and the self. The realist, we might say, chiefly observes behavior or “emphasizes,” while the Romantic writer “projects”; yet it is to be doubted that mere observation can suffice for life-like characterization.

Characters in plays and novels are judged by us to be “psychologically” true. Situations are praised and plots accepted because of this same quality.

[Characters] would be “matter” or “content” like any other type of information to be found in literature, e.g., facts from navigation, astronomy, or history.

PSYCHOLOGY OF READERS

Art not only reproduces Life but also shapes it.

People may model their lives upon the patterns of fictional heroes and heroines

The young are more directly and powerfully influenced by their reading than the old.

The Inexperienced readers may take literature more naively as transcript rather than interpretation of life.

Those whose books are few take them in more utter seriousness than do wide and professional readers

Perspectives on Human's Behavior

- ◆ Psychoanalytic perspective
- ◆ Behaviorist Perspective
- ◆ Humanistic perspective
- ◆ Analytic (individual) Psychological Perspective
- ◆ Community Psychology

Psychoanalytic Perspective

- ◆ Mental life is divided into two levels, namely: the unconscious and the conscious.
- ◆ The unconscious contains all those drives, urges, or instincts beyond consciousness but motivate all words, feelings, and actions.
- ◆ The unconscious has two different levels: the unconscious proper (id) and the preconscious (superego).
- ◆ People are motivated primarily by drives (libido) of which they have little or no awareness.
- ◆ Behavior represents the conscious self and the repressed desire.

STRUCTURE OF PERSONALITY

◆ *Id* [it]:

- the oldest and most primitive part of the mind,
- a mass of wholly selfish desires and the impulses aimed at the immediate and complete gratification of those desires
- the driving force behind is the “pleasure principle.”
- Its demands may be repressed but they remain, expressing themselves in phenomena as different as dreams, neurotic symptoms, and slips.

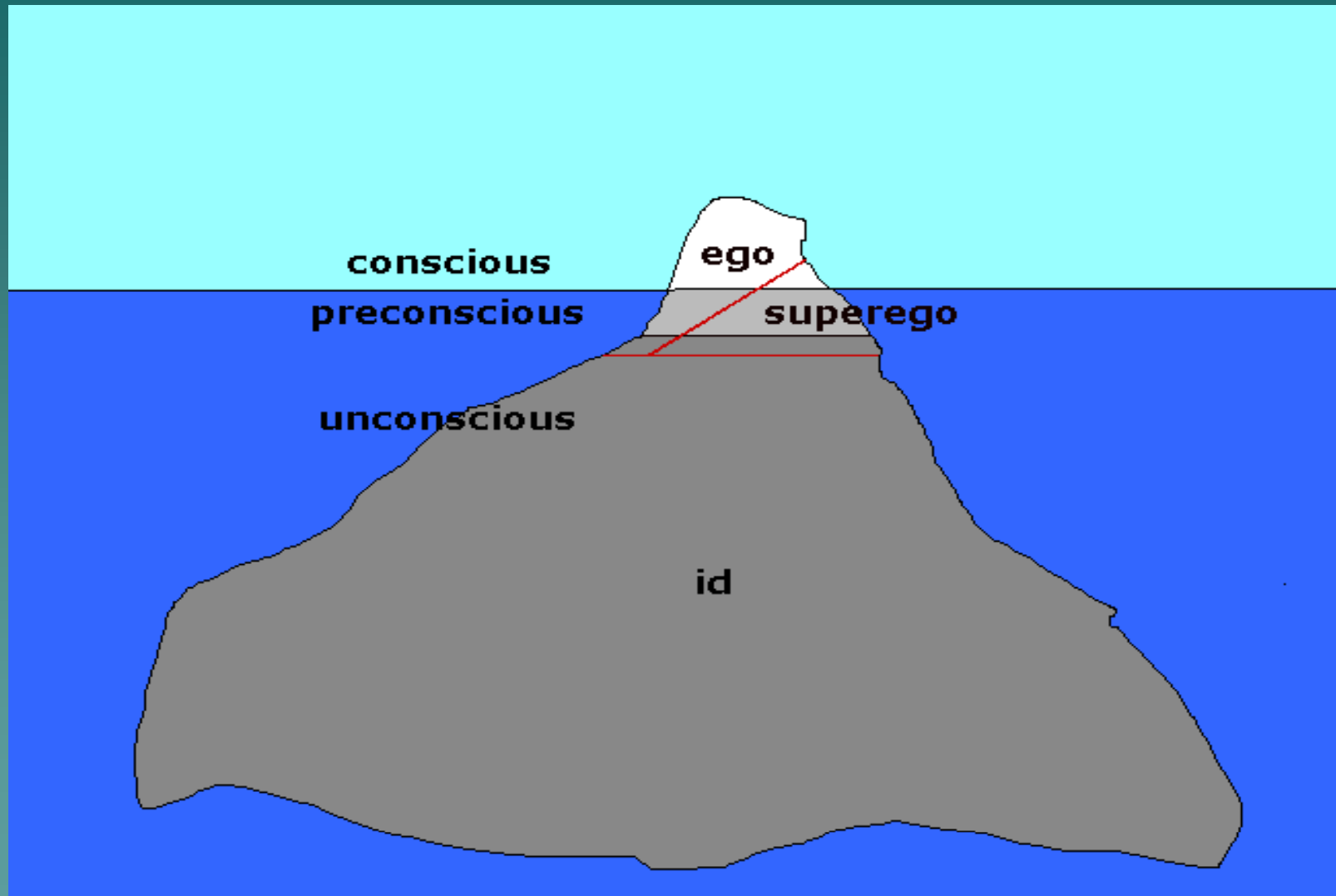
◆ *Ego* [I]:

- the part that reacts to the outside world
- the part that allows the individual to adapt to reality,
- the rational part of the mind,
- the part that controls the id just as the rider controls the horse
- provides the individual with the sense of self
- Operates under the 'reality principle.'
 - a horse will slip from its rider's control, just as the instinctual demands of the id occasionally elude the restraints of ego, but, mostly, the horse is guided and controlled by its rider.

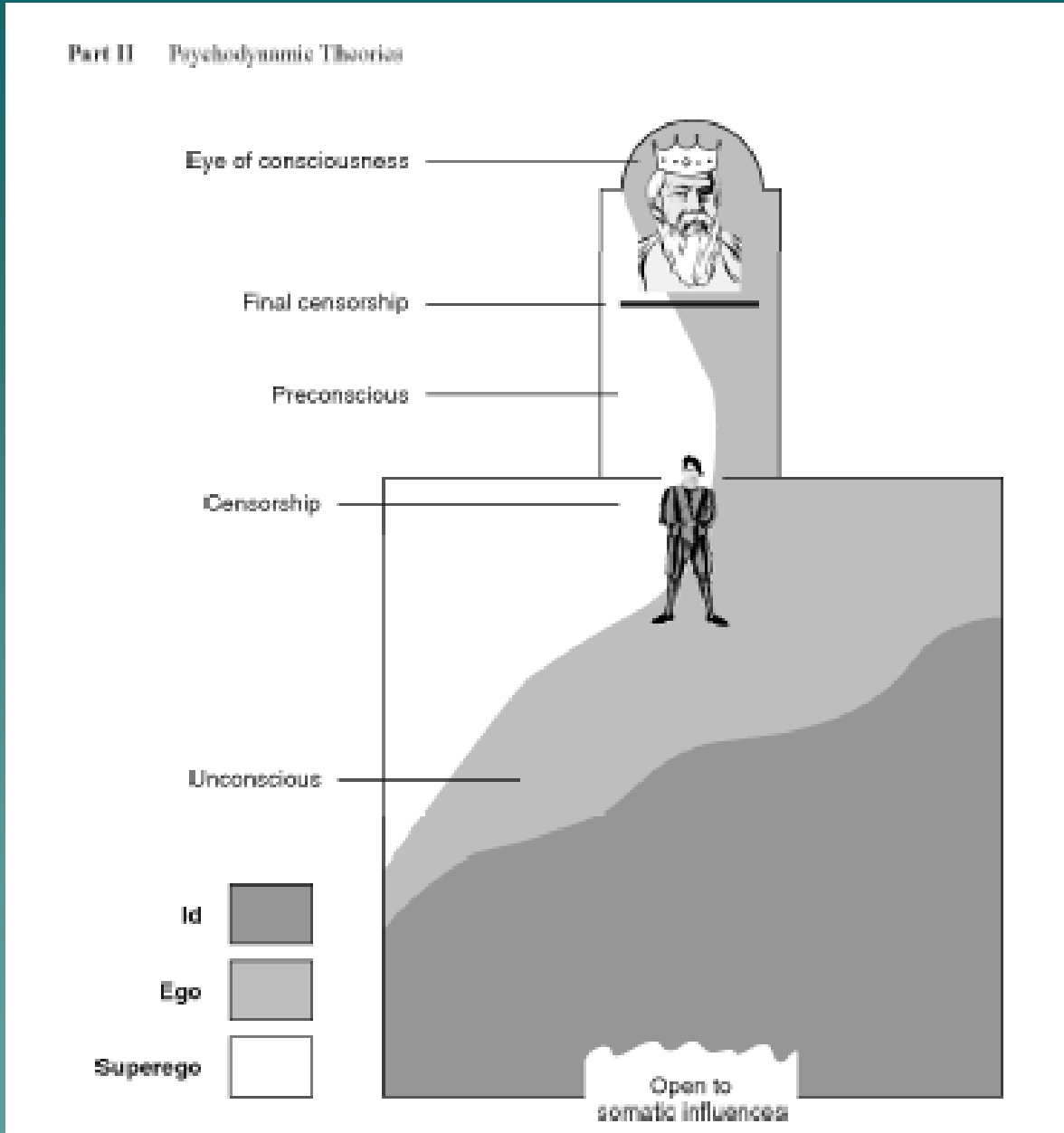
◆ *Super-ego* [Higher I]

- The part that monitors the ego in much the same way that the ego supervises the id
- The part that demands perfection of the ego (narcissism)
- the internalized voice of parents, carers and society which provide the individual with the rules and regulations that guide it
- provides us all with our conscience, our sense of what is right and what is wrong,
- demands that we often behave in ways acceptable to society at large rather than to our own individual urges.
- Operates under the 'moral principle.'

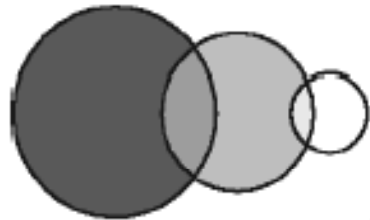
STRUCTURE OF PERSONALITY



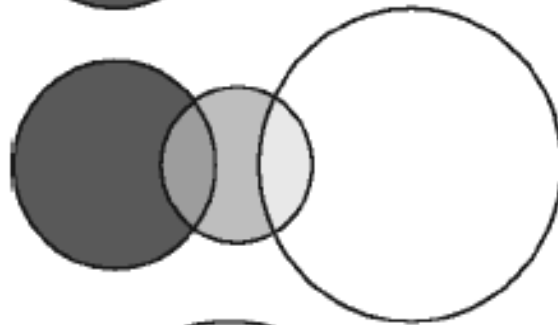
Levels of consciousness



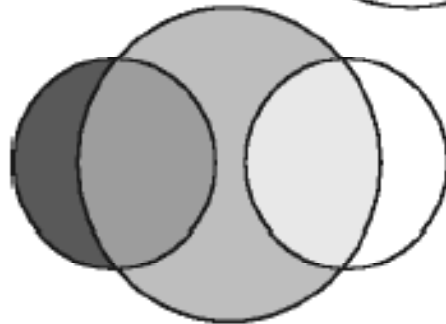
RELATIONSHIP AMONG, ID, EGO, AND SUPEREGO



A pleasure-seeking person dominated by the id



A guilt-ridden or inferior-feeling person dominated by the superego



A psychologically healthy person dominated by the ego



Id



Ego



Superego

Freudian View on Literature

- ◆ Freud clearly regarded the artist as a unique individual who avoids neurosis and sheer wishful thinking through the practice of his or her art.
- ◆ The artist or writer is involved in a process of sublimation (refining basic drives, such as those of sex and aggression, and converting them into creative and intellectual activity).
- ◆ Art is not an escape but a means of dealing with inner contradictions and re-establishing a productive relationship with the world.
- ◆ A good writer enables his/her readers to establish a similar relationship to their world, often in a new and critical light.

- ◆ Art is an illusion but its effects are real:
 - 'Art is a conventionally accepted reality in which, thanks to artistic illusion, symbols and substitutes are able to provoke real emotions.'
- ◆ The best model for a psychoanalytic aesthetics in Freud's own writings is his work *Wit and its Relation to the Unconscious* (1905).
- ◆ This study of wit (sometimes translated as 'Jokes') explores not only the psychological state of the person being witty but also explains how wit affects the audience and why consideration of the social context is important. In creating and enjoying wit, we share a critique of the social suppression of instincts.
- ◆ Wit, as an aesthetic phenomenon, is very far from being a form of consolation or reconciliation. It enlightens us and enables to share in protest against the self-denial we have accepted as the cost of a civilized existence.

- ◆ According to Freud, in the earliest phase of childhood, the individual is dominated by the 'pleasure principle', seeking unreflecting gratification, with no definitely established identity and gender.
- ◆ Eventually, the child comes up against the restrictions of the father. (In pure Freudian terms this involves preventing the child from realizing Oedipal desires for its mother by threatening it with castration.
- ◆ All this, of course, takes place on a subconscious level.) The father thus comes to represent the 'reality principle', forcing the child to heed the requirements of the real world for the first time.

- ◆ Identifying with the father now makes it possible for the child to take on a masculine role and makes it aware for the first time of various forms of institutionalized law.
- ◆ The female child passes through slightly different stages in the Freudian scheme of things, which have been fundamentally criticized by many feminist writers.
- ◆ The personality is then split between the conscious self and repressed desire.

Lacanian Psychoanalysis

- ◆ For Lacan, the whole of human life is like a narrative in which significance constantly eludes us. Consciousness starts out with a sense of loss (of the mother's body), and we are constantly driven by a desire to find substitutes for this lost paradise. All narrative can, in fact, be understood in terms of a search for a lost completion.
- ◆ Another important concept in Lacanian thought is that of 'The Other'. This refers to the developing individual's awareness of other beings, who are also necessary in defining the individual's identity. 'The Other' is clearly a general concept for the entire social order. As the social context of every individual's life is constantly changing, however, so is the individual's sense of identity. It is always a process, never a state.

- ◆ Ideology is also part of 'The Other' and provides a 'misrecognition' of the self, a false interpretation which nevertheless becomes part of the self. But ideology gives us the illusion of filling the lack that desire is eternally seeking to fill, which is why it always has such a firm hold over us.
- ◆ When we read a literary text too, we allow it to dominate us in a similar way and to fill the lack in our being.

Individual Psychology #1

◆ OBJECTIVES:

- ◆ *To devise a theory of personality that can easily be understood and used because it is less metaphysical and complicated than Freud's or Jung's.*
- ◆ *To argue that instincts and heredity aren't important causes of human behavior.*
- ◆ *To emphasize the social aspects of personality: We must cooperate with others in order to survive, and everyone has an inborn tendency to do so (social interest).*
- ◆ *To show that striving for superiority over our formidable environment (striving for self-perfection) is the most important human motive.*
- ◆ *To reject Freud's emphasis on the depths of personality by showing that the unconscious is relatively unimportant, and that personality is determined by our consciously chosen goals and methods of achieving them (style of life).*

Individual Psychology #2

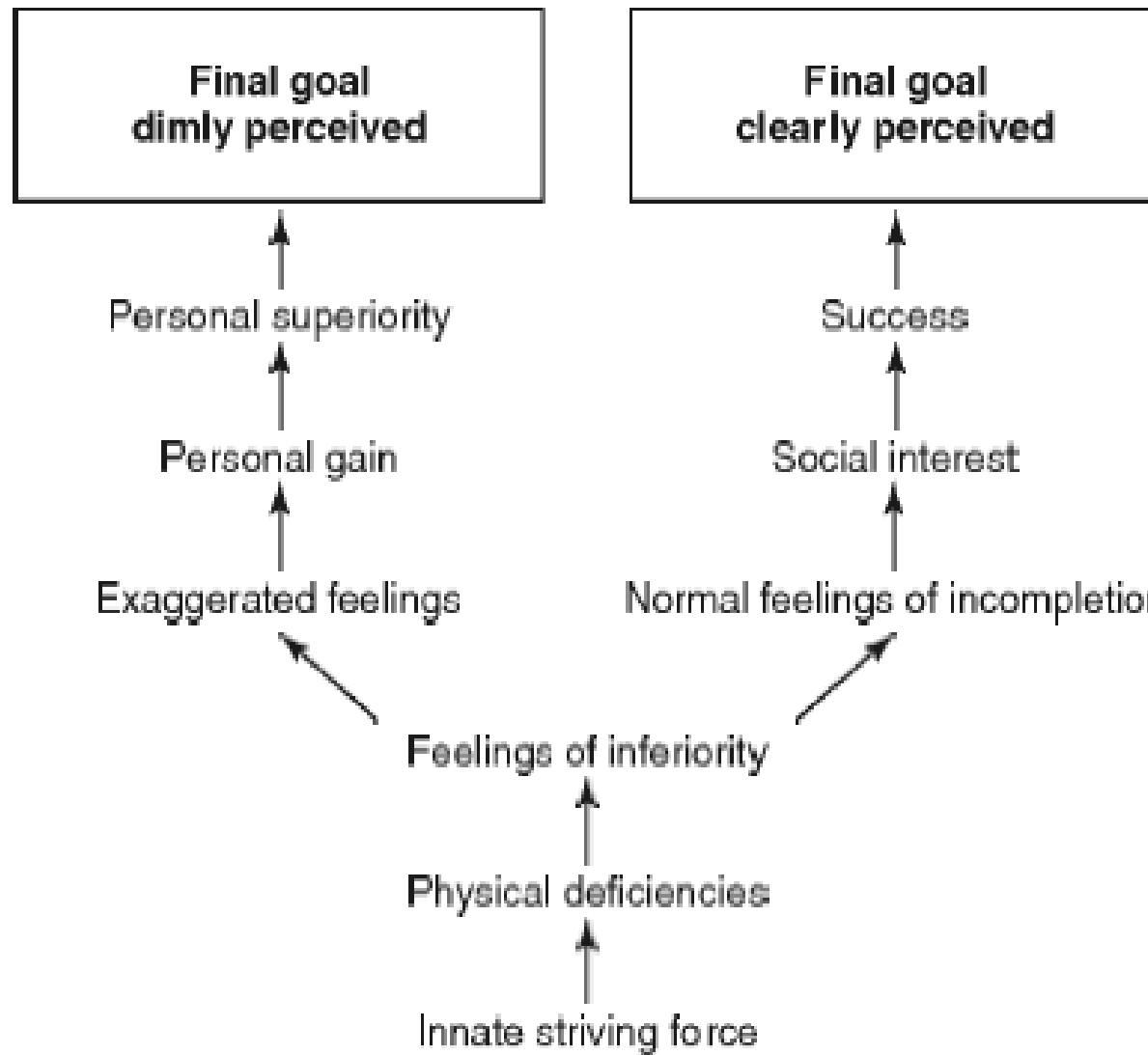
- ◆ *To argue that personality is an indivisible unity: Conscious and unconscious always work together, and personality is never torn by conflicting wishes and goals that set one part against another part.*
- ◆ *To emphasize that personality development is strongly influenced by the child's relationship with his/her parents and birth order.*
- ◆ *To correct Freud's belief that mental illness usually has sexual causes by showing that psychopathology most often occurs when pathogenic parenting (notably pampering and neglect) causes the child to develop an inferiority complex, abandon the desire to cooperate, and try to achieve superiority in selfish ways that hurt rather than help other people.*
- ◆ *To show that successful psychotherapy can be accomplished more easily and quickly than Freud believed.*

Comparison

SIGMUND FREUD	ALFRED ADLER
People are motivated by sex and aggression	People are motivated by social interest
People have little or no choice in shaping their personality	People are largely responsible for who they are
Present behavior is caused by past experience	Present behavior is shaped by view of the future
Behavior is largely driven by the unconscious part	Behavior is largely driven by the conscious part

Basic Assumption of Individual Psychology

1. The one dynamic force behind people's behavior is the *striving for success or superiority*.
2. People's *subjective perceptions* shape their behavior and personality.
3. Personality is *unified and self-consistent*.
4. The value of all human activity must be seen from the viewpoint of *social interest*.
5. The self-consistent personality structure develops into a person's *style of life*.
6. Style of life is molded by people's *creative power*.



1. **The one dynamic force behind people's behavior is the *striving for success or superiority*.**

- People strive toward a final goal of either personal superiority or the goal of success for all humankind.
- The final goal is fictional and has no objective existence.
- However, the final goal has great significance because it unifies personality and renders all behavior comprehensible.
- Final goal is the product of creative power (people's ability to freely shape their behavior and create their own personality).
- Striving for success or superiority is a means of compensation for feelings of inferiority or weakness.

2. People's *subjective perceptions* shape their behavior and personality.

- ◆ Striving for success or superiority to compensate for feelings of inferiority but the manner in which they strive is not shaped by reality but by their subjective perceptions of reality, that is, by their fictions, or expectations of the future.
- ◆ The most important fiction is the goal of superiority or success, a goal that people created early in life and may not clearly understand. This subjective, fictional final goal guides the style of life, gives unity to the personality.

3. Personality is *unified and self-consistent*

- ◆ A person is unique and indivisible.
- ◆ Thoughts, feelings, and actions are all directed toward a single goal and serve a single purpose.
- ◆ Although behavior may appear inconsistent, when they are viewed from the perspective of the final goal, they appear as clever but probably unconscious attempts to confuse and subordinate other people.
- ◆ This confusing and seemingly inconsistent behavior gives erratic person the upper hand in an interpersonal relationship.
- ◆ Although erratic people are often successful in their attempt to gain superiority, they usually remain unaware of their underlying motive, and may stubbornly reject any suggestion that they desire superiority over other people.

4. The value of all human activity must be seen from the viewpoint of *social interest* (**gemeinschaftgefühl**)

- ◆ Social interest refers to a feeling of oneness with all humanity; it implies membership in the social community of all people.
- ◆ A person with well-developed **gemeinschaftgefühl** strives not for personal superiority but for perfection for all people in an ideal community.
- ◆ Social interest can be defined as an attitude of relatedness with humanity in general as well as an empathy for each member of human community.
- ◆ Social interest manifests itself as cooperation with others for social advancement rather than for personal gain.
- ◆ Social interest is the natural condition of the human species and the adhesive that binds society together.

5. The self-consistent personality structure develops into a person's *style of life*.

- ◆ Style of life refers to the flavor of a person's life, including the goal, self-concept, feelings for others, and attitude toward the world.
- ◆ Style of life is the product of the interaction of heredity, environment, and a person's creative power.
- ◆ A person's life style is fairly well established by age 4 or 5, and after that time all actions revolve around the unified style of life.
- ◆ Although the final goal is singular, style of life need not be narrow or rigid.
- ◆ Healthy people see many ways of striving for success and continually seek to create new options for themselves.
- ◆ People with a healthy, socially useful style of life, express their social interest through action.

6. Style of life is molded by people's *creative power*.

- ◆ Each person is empowered with the freedom to create her or his own style of life.
- ◆ Their creative power places them in control of their own lives, is responsible for their final goal, determines their method of striving for that goal, and contributes to the development of social interest.
- ◆ Creative power is a dynamic concept implying movement, and this movement is the most salient characteristic of life.

Humanistic Perspective

- ◆ Behavior is determined by the motives for meeting different needs
- ◆ Human's needs are hierarchical, from the lowest (physiological) through safety, love and belongingness, and self-esteem to the highest (self-actualization).

◆ Maslow



Humanistic Psychology

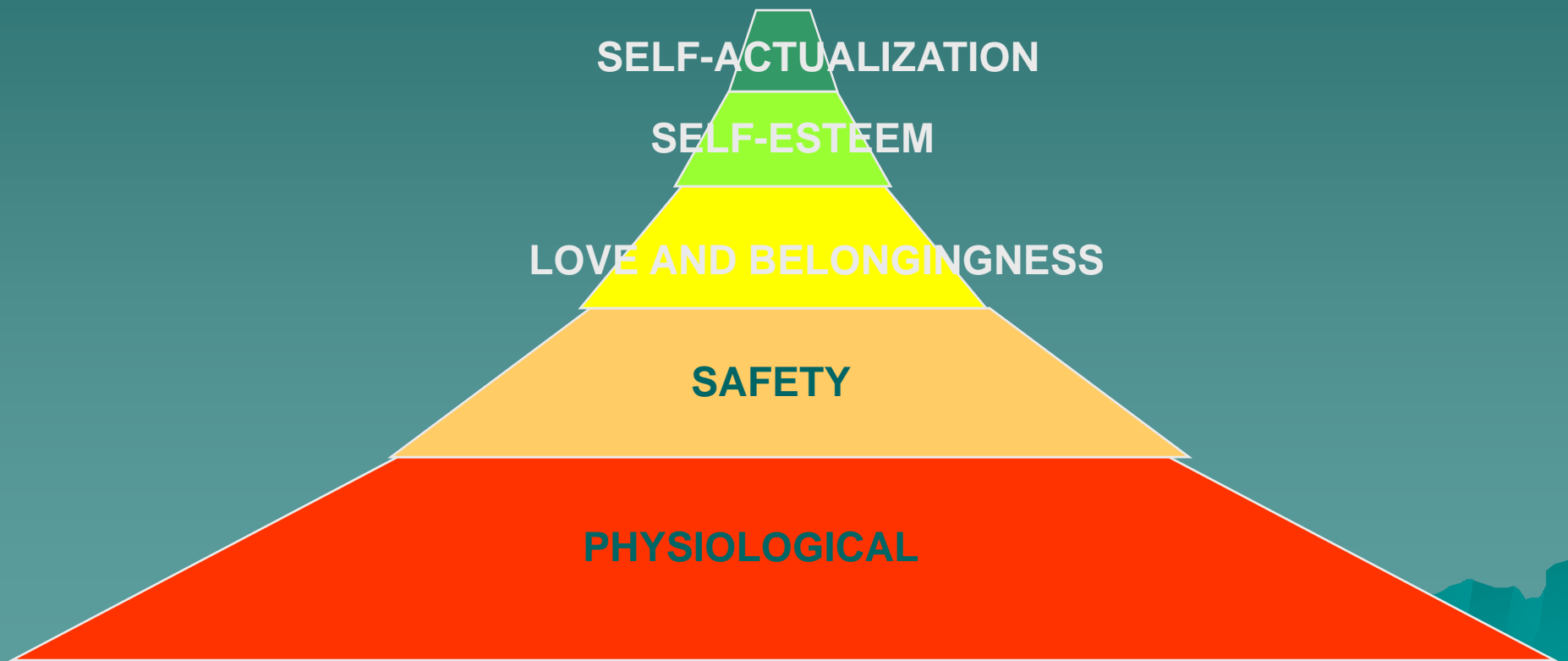
1. To correct Freud's pessimistic view of human nature by showing that our inborn potentials are entirely positive.
2. To show that each of us has an innate tendency to develop our healthy potentials (actualization), and an innate ability to know what is actualizing for us and what is not.
3. To show that psychopathology occurs when pathogenic parenting causes the child to abandon the healthy quest for actualization in order to keep the parents' love and respect (positive regard), resulting in such symptoms as "I wonder who I really am" and "I don't know what I want."



4. To emphasize the conscious aspects of personality because they are easier to study using empirical research, and recognize that the unconscious aspects of experience can be useful and important.
5. To define the construct of self (self-concept) and show that it is important for understanding personality.
6. To stress the importance of equality in human relationships, including parent and child.
7. To show that effective psychotherapy requires only a constructive relationship between therapist and client, wherein the therapist demonstrates genuineness, empathy, and unconditional positive regard, and that Freudian procedures are not necessary.
8. To obtain information about personality from both psychotherapy and empirical research, and to make the former more accurate by using tape recordings and verbatim transcripts (with the client's permission).



HIERARCHY OF NEEDS



Individual Psychological Perspective

- ◆ Behavior is the actualization of the drive.
- ◆ Drive:
 - motivating force for the perfection of self
 - desire to fulfill the potentials, to come closer and closer to the ideal.
 - the **striving for perfection**

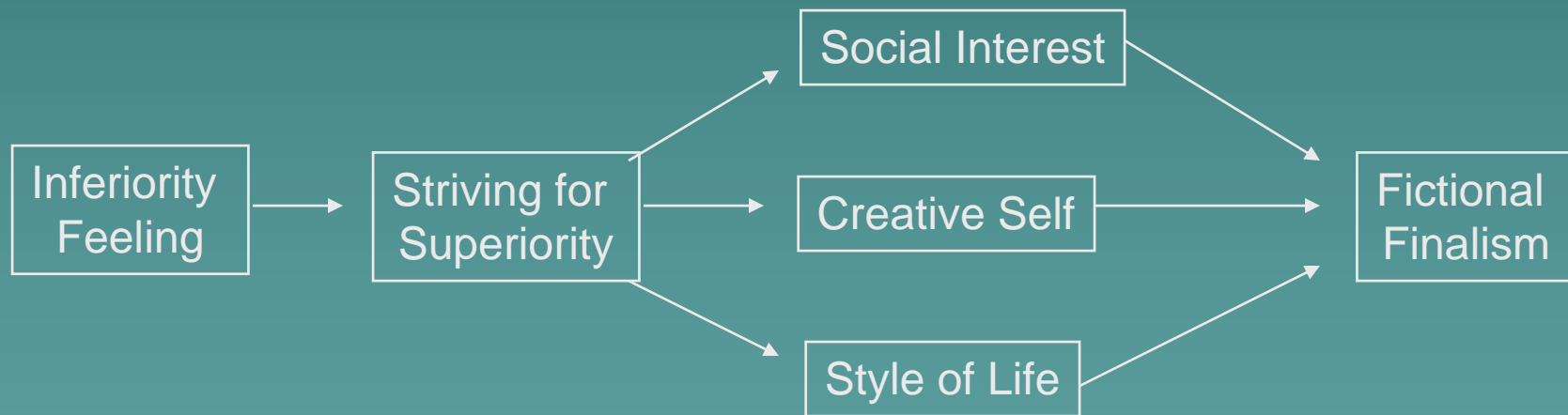
Behaviorist Perspective

- ◆ Behavior is influenced by environment
- ◆ Behavior is acquired through learning processes
- ◆ Behavior is acquired through modeling (imitating)
- ◆ Behavior can be conditioned (stimulus & response)


◆ Skinner

Behavior is human's attempt for coping with problems in order to reach his goal of life

- Adler



PSYCHOLOGY OF THE AUTHOR

- ◆ A literary work is an expression of the author's fantasies and dreams adjusted to the society.
 - ◆ Literature is a projection of the author's sub-conscious wishes unfulfilled in real life
 - ◆ Literature is a re-presentation of the author's experience.
 - ◆ An author is a day-dreamer.
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PSYCHOLOGICAL STUDY OF THE AUTHOR

- ◆ The poet is the “possessed”: he is unlike other men, at once less and more,; and the unconscious out of which he speaks is felt to be at once sub- and superrational (Wellek, 1956: 75).
- ◆ The poet’s “gift” is compensatory:
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But he finds a way of return from this world of phantasy back to reality; with his special gifts, he moulds his phantasies into a new kind of reality, and men concede them a justification as valuable reflections of actual life (Wellek, 1956: 76)

Thus by a certain path he actually becomes the hero, king, creator, favorite he desired to be, without the circuitous path of creating real alterations in the outer world (Wellek, 1956: 76)

The poet is a day-dreamer who is socially validated. Instead of altering his character, he perpetuates and publishes his phantasies.

The literary man—more specifically, the poet—is synaesthesia, or the linking together of sensory perceptions out of two or more senses, most commonly, hearing and sight.

PSYCHOLOGY OF CREATIVE PROCESSES

The “creative process” should cover the entire sequence from the subconscious origins of a literary work to those last revisions which, with some writers, are the most genuinely creative part of the whole.

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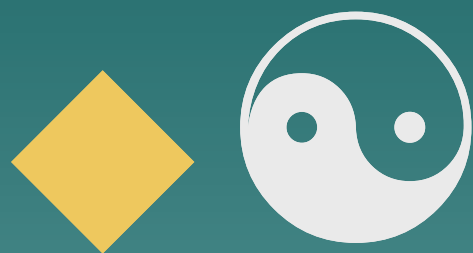
[Characters] would be “matter” or “content” like any other type of information to be found in literature, e.g., facts from navigation, astronomy, or history.

- ◆ The creation of characters may be supposed to blend, in varying degrees, inherited literary types, persons observed, and the self (Wellek, 1956: 84).
- ◆ The author “observes” or “empathizes” or “projects” behavior into fiction of various aspects of (human) nature.
- ◆ The novelist’s potential selves, including those selves which are viewed as evil, are all potential personae (Wellek, 1956: 84).
- ◆ Only selves recognized from within as potential can become “living characters,” not “flat but “round.”
- ◆ Whatever characters a novelist has succeeded with must be parts of himself, since only from himself, and not ex nihilo, could he give them life (Wellek, 1956: 84).
- ◆ The more numerous and separate his characters, the less definite his own “personality,” it would seem.

PSYCHOLOGY OF CHARACTERS

Characters in plays and novels are judged by us to be “psychologically” true. Situations are praised and plots accepted because of this same quality. For instance: Hamlet fits the type of “sanguine man’s suffering from melancholy adust” known to the Elizabethans from their psychological theories.

In art, psychological truth is an artistic value.



PSYCHOLOGY OF READER

- ◆ The reader is 'an active maker of meaning.' It means that the reader interprets the author's work to get the messages.

CENTRAL ASSUMPTIONS OF PSYCHOLOGY

- ◆ Human beings consist of physical and psychological elements (psyche)
- ◆ Psychology is a study of human's psyche
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Psychological Perspectives on Human's Behavior

- ◆ Behaviorist Perspective
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Behaviorism

- ◆ Behavior is influenced by environment
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◆ Skinner

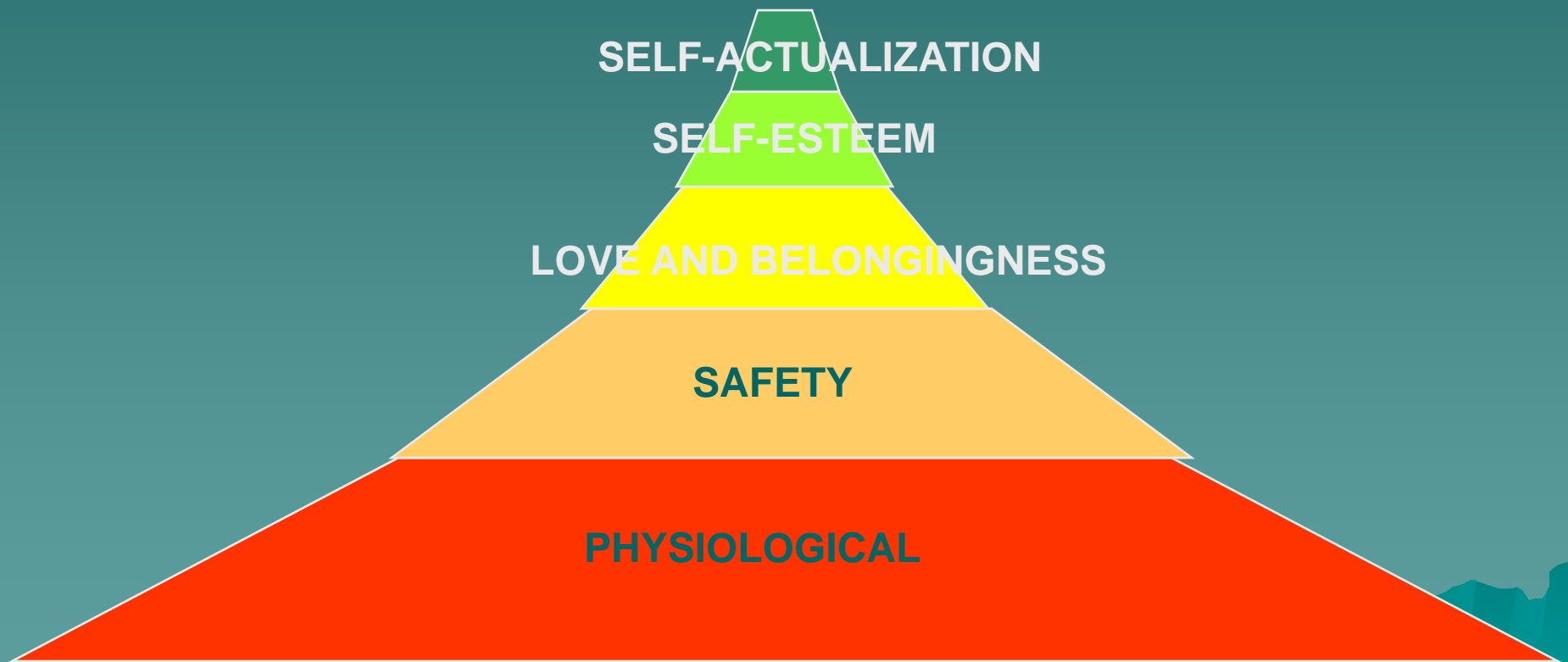
Humanistic

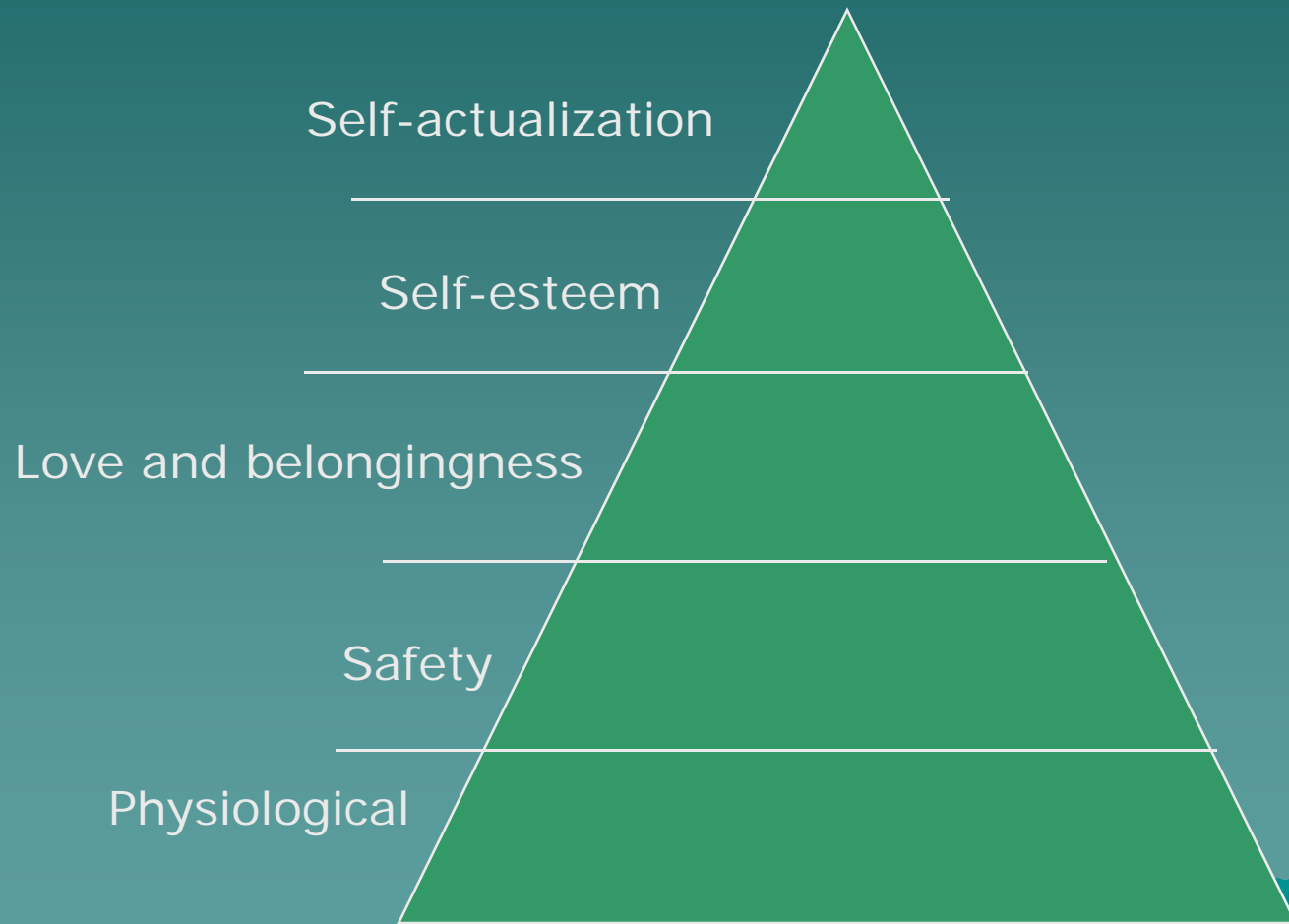
- ◆ Behavior is determined by the motives for meeting different needs
- ◆ Human's needs are hierarchical, from the lowest (physiological) through safety, love and belongingness, and self-esteem to the highest (self-actualization).

◆ Maslow

A decorative graphic at the bottom of the slide consisting of a silhouette of a mountain range in various shades of teal, extending from the right side towards the center.

HIERARCHY OF NEEDS



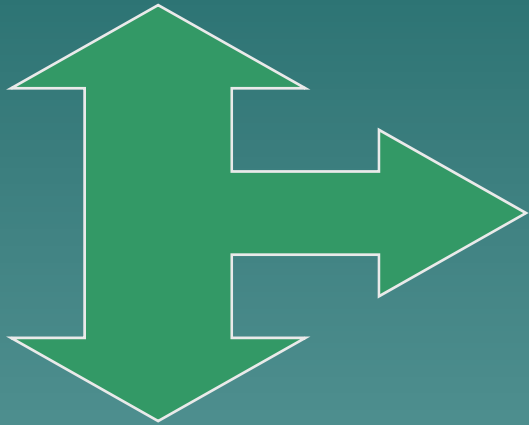


Psychoanalysis

- ◆ Behavior is the outcome of the dynamics between id, ego, and super ego
- ◆ The inadequate dynamics result in conflicts
- ◆ Conflicts lead to different anxieties
- ◆ Anxiety results in different defense mechanism

◆ Freud

ID
(PLEASURE)



EGO
(REALITY)

SUPEREGO
(MORAL)

Id "represents the biological substratum of humans, the source of all energy." *Id* is the basic within which the ego and the superego become differentiated (Hall and Lindzey, 1981: 33).

"As the oldest and the basic component of personality the *Id* is close touch with bodily processes and it's derives from them the psyche energy powers the operation of the three systems (Hall and Lindzey, 1981: 33).

In psychoanalytic theory, the *Id* is home base for instincts. Freud called the *Id* as "true psychic reality" because it represents the inner world of subjective experience and has no knowledge of objective reality (Hall and Lindzey, 1981: 36).

The *Id* is Freud's structural concept for the source of the instinct of all of the drive energy in people; he believes that the sexual impulse is the most important thing in personality, it is free of inhibitions and cannot tolerate frustration but for reality it shows no regard because it only seeks satisfaction (Pervin, 1984:76).

Ego is the second part of the personality system. Freud states that *Ego* is “the result of the creation of spiritual inner systems as a result of reciprocal relationship between an individual and his world (Hall and Lindzey, 1981: 34). As the sole region of the mind in contact with the external world, the *Ego* becomes the decision-making or executive branch of personality. Not all its choices, however, made on a conscious level (Freud in Feist, 1985: 25).

According to Freud (in Asimov, 1983:145) “the primary job of the *Ego* is to satisfy the *Id* impulse but to do so manner that takes into consideration the realities of the situation.” Freud says that though the *Ego* lacks the strong vitality of the *Id*. It regulated the instinctual drives of the *Id* so that they may be released in non destructive behavioral patterns, and though a large portion of the *Ego* is unconscious, the *Ego* never the less comprises what we ordinarily think of as the conscious mind (Burger, 1986:58).

According to Pervin (1984:75) reality principle means “the gratification of the instinct that is delayed until an optimum time when most pleasure can be obtained with the least pain or negative consequences. The functions are to express and satisfy the desires of the *Id* in accordance with reality and the demands of the *Superego*. Hall and Lindzey (1981:34) also state that the secondary process is “a realistic thinking, it delays action until it finds a need satisfying objects”. It involves reality testing in which the *Ego* makes a plan for satisfying a need and then tests it in order to see whether it works or not.

Superego is the third part of the personality system. *Superego* is internal representative of the traditional values and evaluative norms. Freud says that *Superego* "represents the ideal world rather than the pleasure of the real world it tries to reach perfection rather than pleasure" (Hall and Lindzey, 1981: 35).

As the moral–ethical arm of personality, the superego results from the child's prolonged dependence upon parents. It makes its formal appearance when the child is said to know right from wrong, good from bad, moral from immoral (at around 3 to 5 years of age). Initially the superego reflects only parental expectations of what constitutes good and bad behavior. (Feist, 1985:91)

The *Superego* contains two things; "*conscience*" and "*ego ideal*". The *conscience* gives punishment to people with feeling guilty, whether *ego ideal* gives a feeling of being proud for them selves (Koesworo, 1986:46).

The function of *Superego* is to establish whether it is right or wrong, moral or immoral in order that the personality can measure according to moral society. So, *Superego* is opposing the *Ego* or *Id* and makes a world become an ideal conception. The main function of *Superego* are; to control the impulse of *Id* in order the impulse is most highly condemned by society, to persuade the *Ego* to substitute moralistic goals for realistic, to strive for perfection (Hall and Lindzey, 1981:35).

Anxiety has significant role in the development of personality. Much of personality functioning involves dealing with the external world. The worlds of reality provide us with or deprive us of supplies like food: it may offer us security or threaten our very lives. It can disturb as well as comfort and satisfy, and when we are not prepared to cope with threats, we may become afraid of anxious (Hall and Lindzey, 1981: 41). According to Burger (1986: 59) *anxiety* is an unpleasant emotional experience similar but not incidental to feelings of nervousness, worry, agitation, or panic. Awareness of certain unacceptable materials creates anxiety. Freud considers three kinds of *anxiety*: they are *reality anxiety*, *neurotic anxiety*, and *moral anxiety*.

Realistic anxiety is an experience of fear or real danger in the external world and it is basic of anxiety. It has a function to warn the person of impending danger as signal to the *Ego* that unless appropriate measures are taken the danger may increase until it is overthrown. *Realistic anxiety* derives *neurotic anxiety* and *moral anxiety* (Hjelle and Ziegler, 1992:103).

Realistic anxiety is also known as objective anxiety and bears a close resemblance to fear. It is an unpleasant feeling about a known danger. A person may experience realistic anxiety while driving in heavy, fast-moving traffic. The dangerous situation is real and originates in the external world (Feist, 1985: 31).

Neurotic anxiety is an anxiety that occurs when *Ego* cannot control the instinct coming from *Id*. It also can be defined anxiety that caused by experiences of instinctual danger and make someone who does something will get punishment (Hall Lindzey, 1981: 44). Hjelle and Zieglar (1992: 103) state that *neurotic anxiety* is initially experienced as realistic anxiety because punishment originally derived from external source.

The process responsible for neurotic anxiety, on the other hand, originates in the *Id*. Since *Id* is completely unconscious, neurotic anxiety is defined as apprehension about an unknown danger. The feeling itself exists in *Ego*, but it originates from *Id* impulse (Feist, 1985: 31)

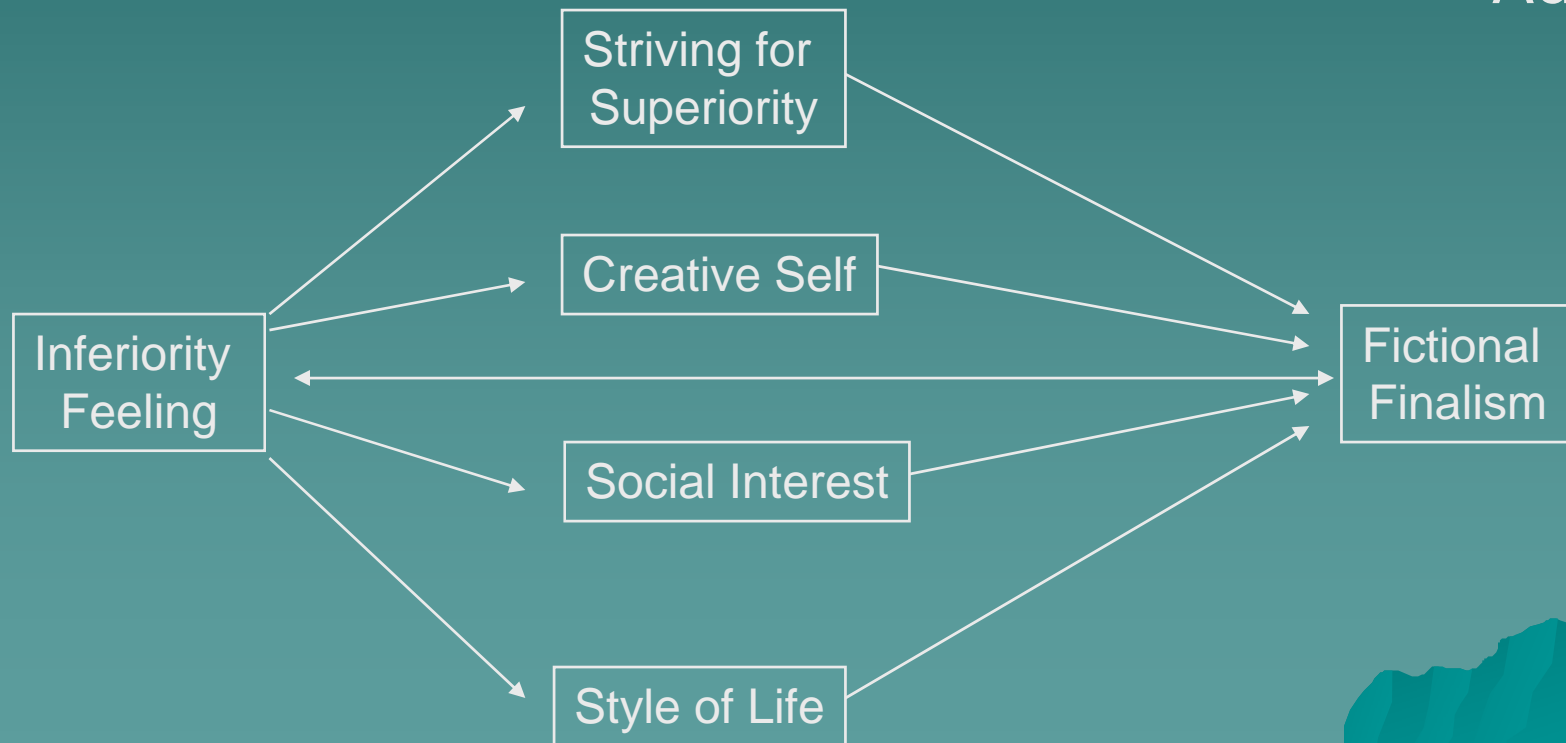
Moral anxiety has its origin in the conflict between *Ego* and the *Superego*. After the establishment of the superego, usually by the age of four or five, a person may experience anxiety as an outgrowth of the conflict between realistic needs and the dictates of the superego (Feist, 1985: 31).

Moral anxiety occurs because the individual really has a moral consciousness. It has a function to warn the human being to the danger condition, as a signal to ego and ego should take a good action to avoid the danger in order *Ego* has not been defeated (Feist, 1985: 31). The person with well-developed superego tends to feel guilty when he does something or everything or doing something that is contrary to the moral code by which has been raised (Hall and Lindzey, 1981: 45).


Analytic (Individual)

Behavior is resulted from human's attempt for coping with problems in order to reach his goal of life


- Adler



BASIC ASSUMPTIONS OF PSYCHOLOGY OF LITERATURE

- ◆ There is a close relationship between psychology and literature.
 - ◆ Psychology deals with the study of observable patterns of human's behavior.
 - ◆ Literature exhibits how human beings behave in dealing with their problems and environment.
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PSYCHOLOGY OF THE AUTHOR

- ◆ A literary work is an expression of the author's fantasies and dreams adjusted to the society.
 - ◆ Literature is a projection of the author's sub-conscious wishes unfulfilled in real life
 - ◆ Literature is a re-presentation of the author's experience.
 - ◆ An author is a day-dreamer.
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The artist (says Freud) is originally a man who turns from reality because he cannot come to terms with the demand for the renunciation of instinctual satisfaction as it is first made, and who then in fantasy-life allows full play to his erotic and ambitious wishes. But he finds a way of return from this world of fantasy back to reality; with his special gifts, he moulds his fantasies into a new kind of reality, and men concede them a justification as valuable reflections of actual life. Thus by a certain path he actually becomes the hero, king, creator, favorite he desired to be, without the circuitous path of creating real alterations in the outer world. (Wellek, 1956: 82)

The poet is a maker of poems; but the matter of his poems is the whole of his percipient life. With the artist, in any medium, every impression is shaped by his art; he accumulates no inchoate experience.

The literary man is a specialist in association ("wit"), dissociation ("judgment"), recombination (making a new whole out of elements separately experienced). He uses words as his medium

PSYCHOLOGY OF THE READER

[...] the young are more directly and powerfully influenced by their reading than the old, that inexperienced readers take literature more naively as transcript rather than interpretation of life, that those whose books are few take them more utter seriousness than do wide and professional readers.

PSYCHOLOGY OF THE CHARACTERS

The creation of characters may be supposed to blend, in varying degrees, inherited literary types, persons observed, and the self. The realist, we might say, chiefly observes behavior or “emphasizes,” while the Romantic writer “projects”; yet it is to be doubted that mere observation can suffice for life-like characterization.

Characters in plays and novels are judged by us to be “psychologically” true. Situations are praised and plots accepted because of this same quality.

[Characters] would be “matter” or “content” like any other type of information to be found in literature, e.g., facts from navigation, astronomy, or history.