

CHAPTER I

INTRODUCTION

In this chapter, the researcher discusses five components, they are the background of the research, statements of the problem, objectives of the research, significance of the research, and definition of key terms.

1.1 Background of The Research

Literature is a broad term for different types of writing, including poetry, plays, essays, and short stories. It helps us to express ideas, emotions and experiences, and shows us what it is like to be human in different cultures and times. As Nurrachman (2023) said literary work is analogous to a dream which is the fulfillment of the writer's desire. Literary works are the result of the author's activity in producing a work that is closely related to psychological phenomena because the author represented psychological aspects that represent his unconscious thoughts in his works. The novel is a special and interesting type of literary work. As E.M Foster (1927) said a novel is a long piece of prose fiction that has a relatively complex structure and deals with human experience in a broad and thoughtful way. The novel offers a unique capacity for depth, exploration, and character development. Its extended length allows writers to weave complex narratives, dig into complex themes, and create richly imagined worlds. In essence, the novel acts as a bridge, connecting the broad canvas of literature with the intimate and immersive experience of a fictional world in all its detail.

Despite the rise of digital media, the novel continues to survive and even adapt to developments over time. The form's adaptability allows for the exploration of an ever-widening range of themes, styles, and genres, which makes it relevant today. Book clubs, online literary communities, and social media platforms have preserved a vibrant ecosystem for novel discussions, expanding the novel's reach and influence. Additionally, the advent of self-publishing has democratized the publishing industry, empowering countless authors to share their stories with a global audience. This dynamic interplay between authors and readers sustains the novel's enduring popularity. This enduring popularity can be attributed to the novel's capacity to forge deep connections between authors and readers. By constructing complex narratives and complex stories and settings, novelists invite readers into authors' imagined worlds. This shared experience keeps a sense of community among readers and creates a space for the exploration of universal human experiences. Moreover, the novel's length and structure provide enough opportunity for readers to develop intimate relationships with the narrative, deepening emotional engagement and keeping a sense of empathy.

The novel, as a narrative form, offers a unique canvas for storytelling. Unlike shorter forms like short stories or poems, Sumardjo (in Azhari 2017) the novel provides enough space to contain complex plots, complex characters, and various settings. With its extended length, authors can explore multiple perspectives, explore psychological dimensions, and much more. The novel grants the author a unique platform to construct authority. By crafting narratives and characters, authors establish a sense of authority over the fictional world they create, so the author can do anything about his work according to his desired imagination (Sumardjo in Pamungkas 2019). This authority allows them to explore complex themes, offer social commentary, and even propose alternative realities. However, the novel also invites readers to question this authority, challenging assumptions and encouraging

critical engagement. To understand how a book relates to its author, you must look at things in a lot of different ways. While literary analysis is useful, psychoanalysis helps us see how an author's ideas affect a novel in ways that are not always obvious. This approach looks beyond the text to show how the narrative and the authority are shaped.

One of the psychoanalytic theories that can be applied is that of Sigmund Freud. At the outset of his career, Freud himself assumed that a history of sexual seduction in childhood was responsible for the neurotic symptoms he observed in his patients. It was only subsequently that he began to investigate the conscious-unconscious problem.

Freud (2020) says we are driven by a desire for pleasure and to avoid pain. This principle is important in literature but doesn't mean an author is always right. This creates a complex dynamic between author and narrative, where both can contribute to a powerful reading experience. The pleasure principle, according to Freud, is a fundamental psychic force that motivates human behavior. It drives us to seek pleasure and avoid pain. The pleasure principle, while a factor in reader experience, doesn't directly dictate the author's authority in a novel explored through psychoanalysis. Readers seek a satisfying experience, but this encompasses intellectual challenge and emotional engagement alongside pleasure. The author can use the pleasure principle strategically to manipulate the reader's journey, but eventually, reader agency and interpretation play a significant role.

The true power of a psychoanalytic approach lies in uncovering the unconscious motivations behind the author's portrayal of authority, delving into their personal experiences, the manipulative techniques employed within the narrative, and the way the author utilizes ambiguity and world-building to shape the reader's perception of power dynamics within the fictional world. This multifaceted

exploration offers a deeper understanding of the author's stance on authority and the complex relationship they establish with the reader.

Nurrachman (2023), basically humans have two principles for the fulfillment of human desires, the first of which is the pleasure principle and the reality principle. The pleasure principle is the need to fulfill lust, whereas the reality principle is the norms or values that humanity have developed over time. Pleasure principle is operated by the id within the unconscious mind and the ego operates the reality principle within the conscious mind. Meanwhile, superego operating morality within all level of consciousness. The conscious mind consists of a current awareness, short-term memories, fantasies, feelings, and emotions. Things that the conscious mind seeks to conceal from consciousness are suppressed in the unconscious mind. The preconscious acts as a barrier between the conscious and the subconscious. The preconscious is made up of long-term memories that consciousness may recall. The preconscious mind is important because it retains memories that can quickly bring into the conscious mind when needed.

Sigmund Freud felt that the unconscious mind might still influence behavior. Things in the unconscious are only partially visible to conscious consciousness. The contents of the unconscious, may appear as dreams. Furthermore, psychoanalysis refers to conflicts in personality structure that arise from the interaction of the id, ego, and super ego. It manifests as images of lust, sexual desire, and superiority complexes. The superego is the moral and ethical force of the personality, which operates using the idealistic principle as opposed to the gratifying principle of the id and the realistic principle of the ego. Meanwhile the ego manages both the id and the superego. In general, humans will sublimate and guide their body in order to be more at ease with their current reality. When this impulse cannot be suppressed, humans suffer from a condition known as neurosis (Nurrachman 2023). Therefore, many

people today write tweets on Twitter and other social media as a form of fulfillment of the pleasure principle.

Freud (in Nurrachman, 2023) argues that creative writers, like everyone else, engage in daydreaming. However, writers differ in their ability to shape these fantasies into artistic works. Freud saw daydreams as a space where our unconscious desires and wishes take center stage. Unfulfilled wants and yearnings simmer beneath the surface, and daydreams become a playground where we explore them freely. Writers, according to Freud, tap into this reservoir of unconscious motivations to craft stories and characters that resonate with readers on a deeper level. The act of daydreaming itself mirrors a child's play. Both activities allow us to experiment with scenarios, test boundaries, and explore possibilities. Freud suggests that creative writers recapture this sense of childhood playfulness in their work. They create worlds where they can explore "what if" scenarios and bend reality to their will and here become an author authority.

However, Freud (in Nurrachman, 2023) acknowledged that raw, unfiltered desires wouldn't translate well into a compelling story. A daydreamer who shares the same raw desire cannot do much about his own fantasy and is ashamed of it. Meanwhile, the writer's skill lies in transforming these unconscious urges into something engaging for the reader and make us as readers feel a great pleasure when reading the work. This "disguising" process involves weaving desires into narratives, creating characters that embody them, and eventually delivering a work that offers aesthetic pleasure alongside the exploration of deeper themes. This all makes research on a literary work very possible using the psychoanalysis approach, especially Freud's as a person who carries this pleasure principle theme. because the literary work itself is the result of the author's pleasure principle in the creative process.

A psychoanalytic approach to a novel helps us understand more than just who the author is. It looks at why the author writes the way they do, and how they use techniques to control the reader. This approach helps us understand how the author influences the reader and how they present themselves as a storyteller in the fictional world they create. Psychoanalysis helps us understand how authors use stories to influence how readers see the narrative. This is more than just showing a bad ruler or a good teacher. Authors use literary devices like unreliable narrators, plot twists and character development to influence how readers identify with characters and question the authority of others. By looking at these techniques, we can see what the author wants us to think about. Are they making us feel sorry for the oppressed or challenge the powerful? This shows us how the author's portrayal of authority affects the reader's expectations and interpretation of the text.

We can see the novel as an example that reflects the author's pleasure principle in the fantasy genres are a great choice for exploring authority through a psychoanalytic lens, Novels often offer a deeper exploration of characters, motivations, and societal structures compared to shorter formats. This permits a more detailed examination of the relationship between the author and the concept of structure of mind by Freud. Well-developed fantasy novels frequently construct complex and immersive fictional universes. The complex construction of this fictional universe offers a more comprehensive context for analyzing the author's portrayal of the pleasure principle and its impact on the narratives.

This is all in line with the object that the researcher chose in this research. The researcher chose a novel entitled *Piranesi* by Sussane Clarke which was released in 2020. Unlike other works that might explore the pleasure principle in more familiar settings, *Piranesi* offers a unique canvas within the enigmatic House. Confined to its walls, *Piranesi*'s world becomes a microcosm of the unconscious, with every object and experience potentially revealing insights into his desires and

anxieties. This isolation intensifies the focus on his internal world, allowing for a clearer examination of how the pleasure principle is represented in the narrative.

In this novel, Piranesi inhabits a world unlike any other. His home is a vast, labyrinthine structure, a House filled with towering marble statues and unpredictable tidal flooding. Days are spent exploring its endless chambers, charting its geography, and tending to the statues. His existence is one of solitude and routine, punctuated only by the visits of the Other, a man who claims to share his home. The Other, a man of science and intellect, seeks a "Great and Secret Knowledge" hidden within the House. Piranesi, though initially skeptical, becomes drawn into the Other's quest. As they go deeper into the House's mysteries, Piranesi begins to question the reality he has always known. His meticulous observations and the growing unease he feels about the Other's intentions lead him to uncover disturbing truths about his own identity and the sinister purpose behind the House.

Piranesi's world, it turns out, is not a natural one. It is a carefully constructed illusion, a prison designed to conceal a dark secret. As the novel unfolds, the lines between reality and deception blur, and Piranesi's journey becomes a desperate struggle for freedom and self-discovery. The House, once a place of solace, transforms into a haunting labyrinth, a symbol of both beauty and imprisonment. Eventually, Piranesi must confront the horrifying truth about his existence and the people who created this world. He discovers the shocking truth about his identity and the House. He learns that his real name is Matthew Rose Sorensen, and the House is a constructed reality, a prison created by a group of scientists seeking to harness the power of the tides. Faced with the revelation of his true life and the opportunity to return to the world he once knew, Piranesi must make a choice. After much contemplation, he decides to leave the House and return to his family.

The novel concludes with Piranesi adjusting to his life outside the House, but it's clear that a part of him remains forever connected to the labyrinthine world he once called home. The ending is both a resolution and a new beginning, leaving readers with a profound sense of wonder and contemplation about the nature of reality and the power of memory. The novel is a psychological exploration of identity, memory, and the nature of reality, wrapped in a haunting and atmospheric narrative.

The captivating world of Susanna Clarke's fiction provides fertile ground for a psychoanalytic exploration of the human mind. Her works, particularly *Piranesi*, offer a unique blend of elements that make them particularly well-suited for a thesis investigating the interplay between memory, identity, and the unconscious. The author excels at crafting meticulously detailed worlds that feel grounded in reality. In *Piranesi*, the enigmatic House serves as a microcosm of the human mind. Its labyrinthine structure, filled with unsettling statues and shifting perspectives, mirrors the complexities of the unconscious mind. This complex worldbuilding allows for a deeper psychoanalytic exploration, as the physical environment becomes a tangible representation of the author's unconsciousness. By analyzing the narrative such as character, setting and another element, we can gain valuable insights into author unconscious desires.

Clarke's writing style further enhances the suitability of her works for a psychoanalytic exploration. This creates a sense of historical depth and allows for a more detailed portrayal of the characters' inner lives. By employing psychoanalytic frameworks, we can dig deeper into the author motivations and thought processes, uncovering the hidden layers of meaning within her works.

Based on above explanation, researcher is interested in analyzing how are pleasure principle of the author is represented in the novel. Exploration of the

pleasure principle in *Piranesi* contributes not only to our understanding of the individual mind but also sheds light on broader societal dynamics and the human condition. By revealing the complex interplay between author, pleasure principle and narrative, this research can provide valuable insights into the complexities of human behavior and the forces that shape our experiences of the world.

1.2 Statements of The Problem

The novel, as a literary form, is a testament to human ingenuity and the boundless capacity of the imagination and that make each novel are unique creation. Just like how does Piranesi's unique perspective as narrator shape the reader's experience of the novel. Based on the that problem, the following questions are formulated:

1. How are pleasure principle represented by the narrator?
2. How are Id, Ego, Superego represented in *Piranesi*?

1.3 Research Purposes

According to statement of problem above, this research has two main objectives as follow:

1. To analyze pleasure principle represent by the narrator.
2. To find out Id, Ego, Superego represents in *Piranesi*.

1.4 Significances of the Research

The goal of this research is to make both theoretical and practical contributions. The significances of the research are:

Theoretically the research is generally directed to the English Literature students, the other readers, and the researcher. The researcher can give an impact and add a comprehensive study on literature, especially about the id, ego, superego and pleasure principle.

Practically this research can be useful for the readers and Literature students. This research can be used as a material for comparison with other previous studies, especially the topic of id, ego, superego and pleasure principle. For Language and Literature students, this research is expected to be used as a material consideration for students to motivate new ideas or new ideas that are more creative and innovative for the advancement of students and majors. And as a research reference for English literature, after the researcher conducts this research, new research will emerge to keep motivation in literature.

1.5 Previous Study

To support and facilitate the researcher in conducting this research, the researcher has read several previous studies that are relevant and related to the research to be conducted by the researcher. Some previous studies found by researchers will be presented below:

The first research entitled *The Personality of Element ID Ego and Superego on Emma's Character* was written by Isna Anisa (2017). This research discovered that Emma's id, ego and superego influence her life in the story of novel. Emma have dominant elements is Ego. Id sometime emerges for the include about the feeling, in ego many parts in the novel Emma emotion, annoying, and disappointed. Here superego makes the id and ego influenced good also as to be the solution to them.

The second research entitled *The Representation of Id, Ego, and Superego through Bullying by the Characters in Wonder (2017) movie* written by Siti Zahrah Aprilia. As a final analysis result of the id, the ego, and the superego data through *Wonder (2017) movie*, it is found that bullying act of the character represents the id, the ego, and the superego by the characters in *Wonder (2017)*.

The two studies mentioned above are distinct but related. It is about describing the id, ego, and superego using Sigmund Freud's psychoanalysis theory. This research differs from previous research, as it can be seen in the main problems and the subject of the studies. Furthermore, in the first study is focused on how the id, ego, and superego influence main character's life. The difference between the second research is on that research is bullying toward id, ego, superego. The main topic of this research is how does id, ego, representation in the novel and how pleasure principle represented through the narrator.

For the object of the research, researcher found the research entitled *On the Idea of the Secondary World in Susanna Clarke's Piranesi* written by Bartłomiej Błaszczewicz. In this research resulted in the development of a conception of secondary reality which is, in its essence, an autonomously mental construct, although it emerges through contact with a physical reality. As the ultimate reality of the Tributary World of the House becomes incarnated inside the human mind, the person bearing its mental imprint will never be truly free of its impact and, consequently, will never be truly able to abandon it, no matter what manner of rescue will release him from inhabiting the physical dimensions of the tangible reality which originally engendered it.

The second research of the object entitled *Piranesi: The Beauty of the House is Immeasurable* written by Joshua Johanston Pike. In this research, the researcher concluded that the design of the Labyrinth in its entirety represents a speculative

labyrinthine topology that engages the character in an individual Search for Self through an architectural journey through time and space, which takes place in the liminal zone between the natural systems that govern the world. Both of the research above's topic are the labyrinth and the house meanwhile in this research focus on all aspects of the narrative told by the narrator.

And for the representation research researcher found several research such as *Representasi, Ideologi dan Rekonstruksi Media* written by Femi Fauziah Alamsyah (2020). This research wants to reveal the concepts of representation, ideology and reconstruction in the media with the study of hypodermic needle theory analysis. This research shows that the media with its hypodermic needle theory can inject what is made and packaged to the general public, with tremendous influence. Media representation is not only a process of giving meaning but an active and creative role in understanding, living and acting. Representation is an important study in social and cultural life, especially to understand how the world is displayed in the media.

The next one is *What is the Knowledge Representation* by Randall Davis, Howard Shrobe, and Peter Szolovits (1993). In this research, researcher argued that a knowledge representation plays five distinct roles, each important to the nature of representation and its basic tasks. These roles create multiple, sometimes competing demands, requiring selective and intelligent trade-offs among the desired characteristics. These five roles also aid in clearly characterizing the spirit of the representations and the representation technologies that have been developed.

1.6 Definition of Key Terms

In making easy to understand the research, these following definitions of key term provide as important terms to comprehend the content of the research as below:

1. Pleasure Principle

The pleasure principle, a foundation of Freudian psychology, suggests that humans are inherently driven to seek pleasure and avoid pain. While this concept is often associated with immediate gratification, it can also be applied to the realm of creativity. For authors, the pleasure principle manifests in the joy of world-building, character development, and the sheer act of storytelling. It is the driving force behind the desire to craft compelling narratives, explore complex themes, and evoke emotional responses in readers. Eventually, the pleasure principle can be seen as a catalyst for artistic expression, propelling authors to create works that are both personally fulfilling and engaging to audiences.

2. ID

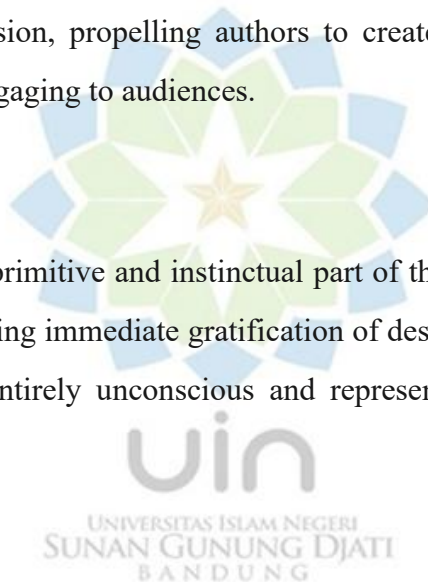
The id is the most primitive and instinctual part of the mind. It operates on the pleasure principle, seeking immediate gratification of desires without regard for consequences. The id is entirely unconscious and represents the raw energy of biological drives.

3. Ego

The ego develops from the id and seeks to satisfy the id's demands in a realistic and socially acceptable way. It operates on the reality principle, mediating between the id's impulses and the demands of the external world. The ego is partly conscious, partly unconscious.

4. Superego

The superego is the moral component of personality, incorporating societal values and parental teachings. It strives for perfection and acts as an internal censor,



judging actions and thoughts. The superego is partly conscious and partly unconscious.

5. Author

An author is a creator of written works. This encompasses a wide range of literary forms, including novels, poems, essays, plays, and more. Beyond simply stringing words together, an author is a visionary who constructs complex worlds, develops complex characters, and explores profound themes.

6. Narrator

The narrator is the voice that conveys a story to the reader. They are the intermediary between the author and the audience, shaping the reader's perception of the narrative. A narrator can be a character within the story, an outside observer, or even an unreliable figure.

7. Representation

Representation refers to the portrayal of particular groups of people in a specific context.

