

CHAPTER I

INTRODUCTION

A. Background of Study

Literature is a term used to describe written and spoken material. Derived from the Latin *litteratura* meaning "writing formed with letters," literature most commonly refers to works of the creative imagination. If we describe something as "literature", as opposed to anything else, the term carries with it qualitative connotations which imply that the work in question has superior qualities; that is well above the ordinary run of written works.

Literature like other arts, is essentially an imaginative act that is an act of the writer's imagination in selecting, ordering, and interpreting life experience. The use of imagination is important and has been shown in the literary extracts already considered. The choice and relationship of words is directed by the fact that the writer is not attempting a straight forward factual exposition of his subject matter. He is creating his own sort of reality, making up characters, places, and conditions on his own terms. Both definitions show that literature can be the interpretation of experience, life experience, everything felt, seen, heard or even read by an author can be put into a literary work by using the author's creative imagination. The literary works can be divided into three types, they are: poetry, prose and play. Play is a literary work that the story is played by the character on the stage. Play is a play that can be performed for theatre, radio or even television. These plays are usually written out as a script, or a written version of a play that is read

by the actors but not the audience. There are some types of play, they are tragedy, comedy, mellow play and musical play. The function of the play is to entertain the audience or the reader about the action or the story. There are six intrinsic elements of play. Those are theme, plot, character, dialogue, rhyme, and spectacle.

Character is the main point in a story. Character as any person, animal, or figure represented in literary work. There are many types of characters that exist in literature, each with its own development and function. Every story must have main characters. These are the characters that will have the greatest effect on the plot or are the most affected by what happens in the story. There are many ways to categorize main characters: protagonist or antagonist, dynamic or static character, and round or flat characters. A character can also often fit into more than one category or move through categories. In the analysis of the character, there is study that explain about it namely literary criticism.

Literary criticism is the evaluation, analysis, description, or interpretation of literary works. The readers make the critical thinking about a literary work. There are some types of literary criticism. Those are biographical, comparative, ethical, expressive, feminist, historical, mimetic, pragmatic, psychology, social, textual and theoretical. In study psychology in the literary work, psychoanalytic literary criticism is needed to analyze it.

Psychoanalytic is the analysis of unconscious forces act as determinants of personality. Psychoanalytic literary criticism is also to analyze the human personality and express the secret unconscious desires and anxieties of the author according to the character in a literary work. There are three types of human

personality. They are id, ego and superego. Id is the raw, unorganized, inherited part of personality whose purpose is to reduce tension created by biological drives and irrational impulses. Ego is the part of personality that provides a buffer between the id and the outside world. Superego is the part of personality that represents the morality of society as presented by parents, teachers and others. We can know the human personality from the gesture or the sentences/clause that used by the character.

There is a previous research that has relationship between this research, they are; InsructorHande (2015) in *A Freudian Psychoanalytic Analysis of Nathaniel Hawthorne's the Scarlet Letter*, Conclude that central characters of the novel have direct relationship with the Freudian concept of id, ego, and superego. Previous research study explain about the central character and the concept of Freudian but only conclude the relationship of the character to the Freudian concept and was not connected to the conflict.

Sorry, Wrong Number play by Lucille Fletcher is one of the most popular radio play in 1943. Agnes Moorehead created the role in the first performance and again several later radio production. Barbara Stanwayck starred in the 1958 film version and, in 1952, performed the original radio play over the airwaves. A 191959 version produced in CBS radio series Suspense received a 1960 Edgar Award for Best Radio Play. Sorry, Wrong Number play also make in play film by The Coast Centre.

The finding of this research expected that the most dominant personality of the main character is ID and has the relationship with the appearance of the conflict in the story. The example bellow is taken to give a clear idea as the preliminary data:

“ It doesn’t matter what number I was calling. This was a wrong number and you dialed it for me. And we’ve got to find out it was—immediately”

In this sentences, it shows us how strong the desire of the main character, Agnes to call her husband office because she thinks that the operator has dialed wrong number. She wants the operator to recall her husband office. This is the example of personality type one (ID).

The researcher choose *Sorry, Wrong Number* Play by Lucille Fletcher as the object of this research because it is the one existing play that still studied by student at university and also the most popular radio play. Beside of that, the conflict of the play touch the reader’s emotional. In a literary work, psychology of the character is important to understand by the readers. Conflict and the plot of the story is influenced by the psychology of the character. The researcher want to find how the relationship between personality of the character and the conflict in the play.

Because of the reason above, the researcher want to analyze about the psychoanalytic literary criticism in *Sorry, Wrong Number* Play.

B. The Problem of Study

Based on the background has been described above, there are three research questions as the problems of this study which is described as follows:

1. What are the structure of personality of the main character in Sorry, Wrong Number play based on Sigmund Freud's theory?
2. What is the most dominant of structure of personality in Agnes' character?
3. How the dominant structure of personality affects the conflict of the story?

C. The Scope of the Study

There were many things to be discussed in Sorry, Wrong Number Play by Lucille Fletcher, such as analyzing reader respond, moral lesson of the play, intrinsic and extrinsic of the play, etc. But, the discussion of this research is focused on the psychological of the main character and the relationship between the conflict. The data will be taken from all the sentences or clauses mentioned by the main character.

D. Objective of the Study

Based on research question above, the purpose in this research expected to be reached are stated below:

1. To describe psychological elements of main character based on the Sigmund Freud's principle of Freud's psychoanalytic theory
2. To describe the most dominant of the main character's psychological elements based on the basic principle of Freud's psychoanalytic theory.
3. To find the relationship between the psychology of the main character with the reason of the conflict in the story.

E. The Significance of the Study

It is expected that the result of this study can give the advantages for the following elements, namely:

1. The researcher expected that this research can enrich the knowledge for the university students who are interested in literature criticism.
2. Improve the material for Teachers or Lecturers in teaching literary criticism.
3. As reference for the university students who are interested in studying literary criticism and interested in conducting any further studies of psychoanalytic literary criticism.
4. Enrich the library collection about literary criticism