

# CHAPTER I

## INTRODUCTION

### 1.1. The Background of the Research

A person might say that the cause of he or she does some reflexes because of following the instinct, which means he/she does it without having to think or learn about it. The term “instinct” was first coined by Wilhelm Wundt in 1870s to refer to any repeated behavior (Psychestudy.com, 2017). This statement by the time has been developed in order to know the motives behind someone’s action. Sigmund Freud uses the word instinct as a human motivational force or called as human “drives” in his book entitled *Beyond the Pleasure Principle* (1960). Freud argues that human’s biological needs such as eating, having sex, and sleeping are the motivational energy of behavior. It is called as life instinct which help people to sustain life and promotes behaviors that help us survive. In contrast, death instinct is the force that makes living creatures strive for inorganic state (55). For some people it is hard to control wisely their two instincts and as the result, it will be difficult to understand them through their behavior. Hence, how the two instincts reflect and the problem caused by it need to be analyzed.

One of the problem which is caused by the uncontrolled two instincts is that a person might have an ambivalent personality or called as an ambivert. Mateo Sol (2016) says in his article, ambiverts are people who do not really prefer one way of functioning over another. They have enough introversion to slowly absorb the world around them and enough extroversion to be able to propound ideas and express themselves without feeling depleted. Havi Carel (2015) also

stated that the tension between the two drives (eros and thanatos) is the source of ambivalence, duality and strife, which permeate human behavior through and through. For some people who are ambiverts, they intend to have strange personality because they can not avoid the war in their mind whether follow their eros or thanatos. As the result, people are difficult to classify them as either good or bad.

Hence, the writer chooses the topic of eros and thanatos because it is important to know the motives of a person doing something in their life, and how their eros and thanatos compromise the both ideas which most people are not aware of. Since the eros and thanatos are processed in the unconsciousness, the writer believes that not many people can realize whether they are more into their eros or their thanatos. Thus, the writer wants this research as the reminder that a problem about the ambivalence of someone's attitude needs to be discussed. This issue is also what Albert Camus tries to portray in his novel *The Stranger*.

Albert Camus is one of the most famous writers who attempts to picture a complicated human personality in his characters. Albert Camus is an Algerian-born French writer who has been awarded the Nobel Prize for literature in 1957 and becomes the first African-born writer to receive the award. The struggle of his thirties in Algeria and his origin has influenced his thought and his work. Camus' view through his work is contributed as the rise of absurdism when he publishes his manuscript *The Myth of Sisyphus*' (1942). He defined human condition as meaningless and absurd, and that they always look for meaning where the world can not give the answer. His novel entitled *The Stranger* (1942) has become one

of the outstanding work of fiction of the 20th century. Charlotte Runcie (2013) says in his article that Camus plays and writings have influenced 20th-century dramatists including Samuel Beckett and Arthur Miller. In other words, although he is a French writer, he gives a big contribution to the English Literature. His work *The Stranger* in particular also has had a lasting effect on the British music scene.

The reason why the writer chooses this novel because *The Stranger* is the first of Camus' influential work which makes him known as a fiction writer. And also the issue that Camus tries to portray gives the reader a new experience of reading about absurdism. *The Stranger* was first published in 1942 by Libraire Gallimard, France. It is initially published in French language with a title *L'Etranger* and translated into English language by Stuard Gilbert in 1946. The style of the plot of this novel is said as the characteristics of absurd genre. It tells about the life of Meursault, the main character of the novel who is also the only narrator. Meursault is a French who lives in Algiers. His attitude toward people around him make people confused whether he is a good man or a bad one. Meursault is an indifferent man. He does not show mourning feeling at his mother's funeral and also his unacceptable claims of his murder case in the end of the story. In contrast, he also a truthful and a helpful man.

The novel presents the main character named Meursault as a complicated person who is called as an absurd character. Camus illustrates his concept of absurdism in this main character. Meursault never takes something really serious and does not work hard for his life. He views life as meaningless. The writer

argues that he is actually hard to define his two instincts besides he is considered as an ambivert. He shoots the Arab four times and says it happens because of the dazzling sunlight. And then, in the trial he makes all people confused with his answers about his disbelief in God and her mother's death.

In order to analyze the main character's two instincts and how he deals with, the writer uses psychoanalytic criticism particularly Freudian theory about life instinct and death instinct. The first reason to choose the approach is because the writer thinks that every single thing can be analyzed with psychoanalytic. As Lois Tyson stated in *Critical Theory Today* "psychoanalytic concepts have become part of our everyday lives" (11). Secondly, the writer chooses this approach because it mainly discusses the unconsciousness thought that the character might have and how it is delivered. And thirdly, Freudian theory of life instinct and death instinct is suitable to analyze the eros and thanatos of the main character who is ambivalent. And for that reason, the writer would like to entitle this research **"The Ambivalent Personality based on Life and Death Instincts in Albert Camus' *The Stranger*".**

## **1.2. Identification of the Problem**

The ambivalent personality of the main character in *The Stranger* makes him called as a stranger by the society. He does not show any gloomy gesture in the sad moment of his life. He is also makes his girlfriend confused with his view about marriage. Another problem is his claims about his murdering case and his answer during his time in prison. On the other side, Meursault is a truthful and

helpful man. The writer agrees it happens because of the imbalanced id which is influenced by the two instincts.

### **1.3. The Scope of the Research**

In this research, the writer focuses on the analysis of eros and thanatos as revealed in Meursault that show his ambivalences. The writer sees that, because of Meursault's imbalanced id which is influenced by his eros and thanatos, he becomes emotionless and hard to be understood by society. He follows his two instincts as the energy of his life which make him has an ambivalent personality. Hence, the writer attempts to analyze the eros and thanatos of Meursault and how those instincts compromise.

### **1.4. The Research Questions**

To limit this research, the writer focuses on answering the following questions:

- a. What are the eros and thanatos of Meursault that show his ambivalent personality in *The Stranger*?
- b. How do the two different instincts compromise ?

### **1.5. The Objective of the Research**

The objective of this research is to reveal the eros and thanatos of Meursault in the novel *The Stranger* by Albert Camus and how the two instincts contributed to the ambivalence of the main character. The discussion is also to find out how the two different instincts compromise and give the life motivation.

## 1.6. The Review of Related Studies

Albert Camus, a French-Algerian writer is famous for his concept of absurdism, which makes him become one of the greatest writer in the world. So, it is no wonder that many people have analyzed it. The writer will reviews some of previous studies to support the research.

The first related study is an article by Binghua Cui in *The Journal of Language Teaching and Research* entitled “A Freudian Reading of Philip Schultz’s *The Wandering Wingless*” (2011:683-687). This article analyzes Philip Schultz’s poem entitled “The Wandering Wingless” by using psychoanalytic criticism which focuses on the Freudian theory of death instinct. He finds that the poet is representing the horror of his past and the intimacy with animals. He argues that the output of this poem results from the influences of the death instinct on the poet and the castration anxiety. It makes this article different from the writer’s research since the writer analyzes both life and death instinct of a character in a novel, while this article only limit the research on the death instinct of the poet in a poem. In analyzing the poem, he also uses psychoanalytical criticism. Thus, this article is really helpful to the writer to conduct her research as comparison.

The second related study is an article in *Academic Research Journals* entitled ”Psychological Interpretation of the Novel *The Stranger* by Camus” (2008:73-86) by R Gnanasekaran. In this article, Gnanasekaran finds that Camus shows some concepts such as existentialism, nothingness, the death of god, etc. He analyzes the consciousness of the author and his works in general and to



provide a general understanding of Absurdism, Existentialism, Freudian concept of unconscious mind and some psychological problems. Gnanasekaran uses the same object and the same approach that the writer uses, but the writer does not talk about the author's consciousness and anything related to Existentialism. Thus, this article is helpful for the writer to conduct her research for better understanding about the object of the research.

The third related study is a thesis written by Machmud Yunus, Supiasutik, and Eko Suwargono entitled "A Study of Life and Death Instinct in Paulo Coelho's *Veronika Decides to Die*" (2014). This research analyzes Paulo Coelho's novel *Veronika Decides to Die* by using Freud's theory of life and death instincts. They argue that the reason of the main character of the story, Veronika, to commit suicide due to her lack of experience in manifestation of love which is derived from eros (life instinct) and thanatos (death instinct). In analyzing the novel, they also use psychoanalytical criticism and the theory of the death and life instincts by Sigmund Freud. Thus, since it is a different novel with the writer and the same approach, it makes this research become the example of the writer in conducting her research.

The fourth related study is a thesis conducted by Vega Ma'arijil Ula "The Ambivalence of the Main Character in *The Kite Runner* by Khaled Hosseini" (2015). This research examines Khaled Hosseini's novel *The Kite Runner* by using Freud's psychoanalysis, focusing on the psychological problem called ambivalence. She argues that the main character of the story, Amir faced the situation of ambivalence. He is depicted as a person who does not have principle,

and always depends on Hasan, his friend. In analyzing the novel, she uses psychoanalytical criticism by Sigmund Freud and the problem of ambivalence. Thus, since it is a different novel with the writer and the same approach, this research is helpful to the writer in understanding the approach.

The last related study which the writer found is a senior thesis in Andalas University by Ela Julianti entitled “Albert Camus’ Absurdism and Ambivalent Views on French Orientalist Prejudice as Reflected in *The Stranger*” (2013). This research analyzes the same Albert Camus’ work *The Stranger* by using Post-colonial criticism particularly theory of Orientalism. She finds that *The Stranger* does not only concern about absurdity of life about a French man, but also reveals Camus’ ambivalent views toward French racial prejudice of thinking about their difference with the race of Arabs. Although the writer also uses the same work of Albert Camus, it does not make the research similar. First, the writer conducts the research with the different approach, secondly, the writer analyzes the character of the story, not the author of the story.

In the end, based on those previous studies, the writer has set a different study from those researches. The writer emphasizes her research on the main character of *The Stranger* who has certain problems in controlling his two instincts as the energy of his id which makes him considered as a stranger by using the theory of life and death instincts by Sigmund Freud in psychoanalytic criticism.



## 1.7. The Theoretical Framework

### Psychology of Character in Fiction

As the writer discusses about one of the element of literary work, which is the main character, then the main character will be related to the real life issues. As Paris (1997) says “fictional characters are not simply functions in a text or encoded message from the author but imagined human being whose thoughts, feelings and actions made sense in motivational terms” (5). So, it can be said that literary works always portrays the characters as real as possible so we can understand more about human behavior.

Psychoanalytic theory which is actually applied to the real human being actually has big role to literature in analyzing and understanding the story. As Paris said the psychoanalytic theory and literature have a function to complement each other. “Taken together psychoanalytic theory and literature give us a fuller grasp of human experience than either provides by itself” (1997:6).

### Freudian Psychoanalysis

Psychological criticism in literature mainly deals with the authors, characters, and the reader. As Norman Holland states in his book *Holland's Guide to Psychoanalytic Psychology and Literature-and-Psychology* (1990) that “psychologies, however, deal in the first instance not with poems or stories, but persons. Hence, psychological criticism will discuss the author, some member(s) of the author's audience, a character, or ‘the language’”(30). In this research, the writer focuses on analyzing the character's mind. As many psychoanalytic critics argued that the application of this theory in analyzing and understanding the

fictional character's behavior in literary works is worth because they are the representation of the psychological experiences of the real human being in general.

Hence, the writer focuses on the psychoanalytic criticism which especially on the theory of the life and death instinct by Sigmund Freud. The reason the writer chooses this approach is to see how the main character of the novel by Albert Camus in *The Stranger* deals with his unconsciousness. This approach can help the writer to analyze the main character.

Psychoanalytic literary criticism, is a movement which attempts to illuminate general psychological aspects in a text that is not necessarily relate to the author exclusively (Klarer 2004:104). Applying psychoanalytic criticism in analyzing the literary work means to see what the literary work itself can tell the reader about human being's psychological relationship to the real-life issues (Tyson 2006: 35). It means that issues related to the real-life can be analyzed with this criticism. "Literature and the other arts, like dream and neurotic symptoms, consist of the imagined, or fantasied, fulfillment of wishes that are either denied by reality or are prohibited by the social standards" (Abrams 1999:248).

The psychoanalytic theories was developed by Sigmund Freud (1856-1939) and also by many other critics. As pointed by Peter Barry (2002) that all of Freud's work depends upon the notion of the unconscious, which is the part of the mind beyond consciousness which nevertheless has a strong influence upon our actions (70). The principle theory among Freud's theories that he divided the mental process into three psychic zones : the id, the ego, and the superego.

Norman Holland in his book *Holland's Guide to Psychoanalytic Psychology and Literature-and-Psychology* (1990) argues, that “the mind’s working consisted not of a simple polarity, but the interaction of id, super-ego, and reality repetition compulsion under the governance of a presiding ego” (8). The id is “the physic representation of biological drives” (8). The super-ego is “the incorporate commands of one’s parents, both to do and not to do, violation of which leads to guilt or depression” (8). The repetition compulsion is “the human tendency to try old solutions even on new problems” (8). And the ego is “the synthesizer and executive that chooses strategies and tactics that best balance these competing needs” (8).

### **Life and Death Instincts**

The power of the id expresses the true purpose of the individual organism’s life. The forces which we assume to exist behind the tensions caused by the needs of the id are called instincts (Freud 1940:31). In his book *Beyond the Pleasure Principle* (1961), Sigmund Freud said that people are driven by two conflicting ideas. The death instinct (thanatos) and the life instinct (eros). With the hypothesis of narcissistic libido and the extension of the concept of libido to the individual cells, the sexual instinct was tranformed for us into Eros, which seeks to force together and hold together the portions of living substance (54-55). Eros operates from the beginning of life and appears as a ‘life instinct’ in opposition to the ‘death instinct’ which was brought into being by the coming to life of inorganic substance (55). This speculations seek to solve the riddle of life by supposing that these two instinct were struggling with each other from the very first (55).

Freud identifies two drives that both coincide and conflict within the individual and among individuals. Eros is the drive of life, love, creativity, harmony, sexual connection, reproduction, and self-preservation. In contrast, thanatos is introduced as a negative term which is the drive of aggression, sadism, violence, compulsion, and self-destruction. The source of the death drive lies in the process of investment of mental or emotional energy of bodily zones that can generate apparent excitations for the psyche then; this certainly involves tension the musculature determined by a biological urge (Yunus 2014:2). The process is in the id, then later under the influence of the ego and as well as in the superego, where functions to restrict libido. Hence, as there are two basic instincts, the question is how these two different instincts compromise to consolidate the urges.

### **Ambivalence**

Ambivalence is defined as uncertainty or fluctuation, especially when caused by an inability to make a choice or by a simultaneous desire to say or do two opposite or conflicting things (Jaffe 2017:5). It is a dilemma such as two similar things that simultaneously exist of strong positive and negative. In other words, ambivalence is a situation where a person confused to choose one of the two choices he/she has.

As a psychoanalytical view of ambivalence, Sigmund Freud offers that ambivalence is the simultaneous existence of love and hate toward the same object. The presence of ambivalence can be found intertwined in all stages of Freud's psychosexual development theory. It is most notably present in the oedipal stage where the feelings of a child toward the same-sex parent are highly

ambivalent. According to Corradi ( in Alan M. Jaffe 2013), Freud regards ambivalence as inherent in the active and passive aims of the pre-oedipal instinctual drives, and as representing the struggle between the drives of life and death (5).

Freud states that ambivalence is the precondition for melancholia, together with loss of a loved object, oral regression and discharge of the aggression toward the self. In this condition, the ambivalently loved object is introjected, and the libido is withdrawn into the self in order to establish identification with the loved object (Freud:266). The object loss then turns into an ego loss and the conflict between the Ego and the Superego becomes manifested.

Based on the information given above, the writer decides to use psychoanalytic criticism particularly the Freudian theory about life instinct and death instinct to analyze the inner conflict of the main character in *The Stranger* by Albert Camus and how the completion of the two instincts in the end of the story.

### **1.8. The Methods of the Research**

This research is a qualitative research, which all the findings will be written in a form of words and paragraphs. In conducting this research, three steps are used. First, collecting the data. Second, analyzing the data. Third, presenting the result.

### **1.8.1. Collecting the Data**

There are two kinds of data used in this research, primary data and secondary data. The primary data is taken from the novel *The Stranger* by Albert Camus. The secondary data used to support the primary data which is taken from various literary books, journal article, and internet websites that are related to psychoanalytic criticism, the application of life and death instinct theory by Sigmund Freud, and Albert Camus' work's analysis.

### **1.8.2. Analyzing the Data**

In analyzing the data, the writer applies some steps. Firstly, the writer reads the novel entitled *The Stranger* by Albert Camus comprehensively to get a better understanding. Secondly, the writer identifies the eros and thanatos of the main character of the novel and how the two instincts compromise. Finally, the writer reads other books and articles related to psychoanalytic criticism focuses on the theory of life and death instinct by Freud.

### **1.8.3. Presenting the Data**

The last step is presenting the result of the research. Seeing as this research a qualitative one, the method that is used in presenting the result of the research is descriptive method.