

**EXPLORING WENDY TORRANCE's PERSONALITY IN KING's *THE
SHINING* (1977)**



THESIS

*Submitted to the Faculty of Cultural Sciences Hasanuddin University in Partial
Fulfillment of the Requirements to Obtain Bachelor Degree in English Literature Study
Program*

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ENGLISH LITERATURE STUDY PROGRAM

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LEGITIMATION
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BY
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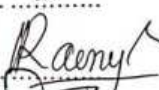


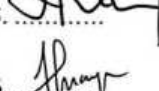
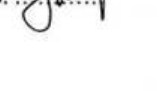
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AGREEMENT

On 2024, the Board of Thesis Examination has kindly approved a thesis by Achmad Alghifari (F041171323) entitled “Exploring Wendy Torrance’s Personality in King’s *The Shining* (1977)” submitted in fulfillment of one of the requirements to obtain a Sarjana Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

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DECLARATION

The thesis by **ACHMAD ALGHIFARI** (F041171323) entitled **EXPLORING WENDY TORRANCE'S PERSONALITY IN KING'S NOVEL *THE SHINING* (1977)** has been revised as advised during the Examination on 2024 and is approved by the board of Undergraduate Thesis Examiners:

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Hereby, the writer declares that this thesis is written by himself. This thesis does not contain any materials that have been published by other people, and it does not cite other people's ideas except quotations and references.

Makassar, 28th February 2024

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APPROVAL FORM

With reference to the letter of the Dean of Cultural Sciences Hasanuddin University, No 1628/UN4.9.1/KEP/2021 regarding supervisor, we hereby confirm to approve of the thesis draft by Achmad Alghifari (F041171323) to be examined at the English Department, Faculty of Cultural Sciences.

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ABSTRACT

Achmad Alghifari. 2024. *Exploring Wendy Torrance's Personality in King's The Shining (1977)*. (Supervised by Herawaty Abbas and Andi Inayah Soraya)

Winnifred "Wendy" Torrance is the main female protagonist in the legendary horror novel *The Shining* (1977) by Stephen King. The purpose of this research is to find out Wendy's conflict that portrayed in the novel using psychoanalysis perspective, and also to find out the causes of her complexity of personality by using *Id, Ego, and Super Ego* within the novel.

The approach used by the researcher in this study are structuralism approach, as well as psychoanalytic study proposed by Sigmund Freud, namely *Id, Ego, and Superego*. In this research, the researcher used a descriptive qualitative method. The data sources for this research are *The Shining* by Stephen King, and data related to the research and the novel such as journals, articles, and websites to assist this research.

The researcher has found that Wendy has a very complex personality, influenced by her past, her closest people such as her husband and child, to the hotel they stayed in with their family during the winter season. The researcher also found that her *Id, Ego* and *Super Ego* really influenced Wendy's personality and actions for their survival while staying at the Overlook Hotel throughout the winter.

Keywords: *Personality, The Shining, Psychoanalysis.*



ABSTRAK

Achmad Alghifari. 2024. *Exploring Wendy Torrance's Personality in King's The Shining (1977)*. (Dibimbing oleh Herawaty Abbas and Andi Inayah Soraya)

Winnifred “Wendy” Torrance adalah pemeran utama wanita dalam novel horror legendaris *The Shining* (1977) karya Stephen King. Tujuan dari penelitian ini adalah untuk mendeskripsikan konflik personal dari Wendy berdasarkan persepsi psikoanalisis, dan juga untuk mencari tahu penyebab dari kompleksitas karakternya di dalam novel menggunakan metode *Id, Ego, dan Super Ego*.

Pendekatan yang digunakan peneliti dalam penelitian ini adalah pendekatan strukturalisme, dengan memanfaatkan teori psikoanalisis yang dikemukakan oleh Sigmund Freud, yaitu *Id, Ego, dan Super Ego*. Dalam penelitian ini, peneliti menggunakan penelitian kualitatif deskriptif. Sumber data dari penelitian ini adalah *The Shining* by Stephen King, dan data yang terkait dengan penelitian dan novel seperti jurnal, artikel dan website untuk membantu penelitian ini.

Peneliti telah menemukan bahwa Wendy memiliki kepribadian yang sangat kompleks, yang dipengaruhi oleh masa lalunya, orang terdekatnya seperti suami dan anaknya, hingga hotel yang ia tempati bersama keluarganya selama musim dingin. Peneliti juga menemukan bahwa *Id, Ego* dan *Super Ego*-nya amat sangat berpengaruh terhadap kepribadian Wendy dan keberlangsungan hidup mereka selama tinggal di Overlook Hotel sepanjang musim dingin.

Keywords: *Personality, The Shining, Psychoanalysis.*



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In this moment of reflection and gratitude, the writer humbled to express my deepest appreciation to the Almighty God, Allah SWT., whose divine grace has illuminated my path and filled my heart with strength, hope, and resilience, so the writer has finally finish this thesis. This thesis is aimed to fulfil one of requirements to obtain a bachelor degree in English Literature Study Program of Hasanuddin University.

In this section, the writer would like to thank his parents, **Drs. Jayadi Karim and Dra. Arniati Rasyid** who always given guidance, warmth, and encouragement to finish this thesis, and for their unconditional love more than I could ask. And a great appreciation I would send to both of my supervisors, **Dra. Herawaty Abbas, M.Hum., M.A., Ph.D.** and **Andi Inayah Soraya, S.S., M.Hum.**, for their accommodating recommendations, advices, encouragements, and guidance provided by both supervisors. The writer also express gratitude to his examiners, and all of the lecturers of English Department during the academic year for the knowledge they gave to him.

Next, the writer would give a special thanks to both of his big sisters, Zizu and Aul, who always push him to finish this thesis and help him financially. To the writer's friends: Nongki Group (Ruru, Agsa, Wulan, Afla, Andika, Syarif, Didif, Dhini), my college friends (Fida, Devi, Hillary, Yustika, Fauzy), and his online friends that keeps motivated him whom he couldn't mention one by one. And also, the writer would also like to express his gratitude to these great artists, JKT48 (especially Michie and Christy) and Taylor Swift, who have provided him with the motivation to keep moving forward. Without their works, the writer might have lost a lot of motivation.



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“You’re on your own, kid. You always have been.” –Taylor Swift

Makassar, 31 March 2024

The Writer,

,
Achmad Alghifari



TABLE OF CONTENTS

COVER	i
LEGITIMATION	ii
AGREEMENT	iii
DECLARATION	iv
STATEMENT LETTER	v
APPROVAL FORM	vi
ABSTRACT.....	vii
ABSTRAK	viii
ACKNOWLEDGEMENT	ix
TABLE OF CONTENTS	xi

Chapter I. INTRODUCTION

A. Background of the Story	1
B. Identification of Problem	5
C. Limitation of Study	6
D. Research Questions	6
E. Objective of the Study	7
F. Sequence of Study	7

Chapter II. LITERATURE REVIEW

A. Previous Study	9
B. Structuralism Approach	12
C. Psychoanalysis Theory	16

Chapter III. RESEARCH METHOD

A. Research Method	24
Source of Data	24
Research Method of Collecting and Analyzing Data	25



Chapter IV. RESEARCH FINDING AND ANALYSIS

A. The Analysis of Intrinsic Element 26

A.1 Character Analysis 26

A.2 Plot Analysis 36

A.3 Setting Analysis 41

A.4 Theme Analysis 46

**B. Wendy Torrance’s Conflict Analysis from a Psychoanalysis
Perspective 50**

**C. Wendy Torrance’s Personality Analysis Based on Id, Ego and
Super Ego 54**

Chapter V. CONCLUSION AND DISCUSSION

A. Conclusion 61

B. Suggestion 63

BIBLIOGRAPHY 65

APPENDIXES 67

A. Synopsis of Novel *The Shining* 67

B. Biography of Stephen King 70



CHAPTER I

INTRODUCTION

This chapter consists of six parts. They are Background of the Study, Identification of Problem, Limitation of Study, Research Questions, Objective of the Study, and the Sequence of the Study.

A. Background of The Study

Psychology, is the scientific study of the mind and behavior. It encompasses various subfields such as clinical psychology, developmental psychology, cognitive psychology, social psychology, and many others (Boyack, Klavans, & Borner, 2005). Psychologists study a wide range of topics including perception, cognition, emotion, personality, relationships, mental health, and psychological disorders. The field of psychology employs various research methods including experiments, surveys, case studies, and observational studies to better understand human behavior and mental processes. Additionally, psychologists may apply their knowledge in various settings such as clinical practice, counseling, education, business, sports, and forensic investigation.

Psychology plays a crucial role in helping individuals better understand themselves, cope with challenges, improve relationships, and enhance overall well-being. It also contributes to our understanding of societal issues and informs public policy in areas such as mental health care, education, and

justice.



Literature and psychology share a connection rooted in their mutual exploration of the intricacies of human existence. At their core, both disciplines delve into the complexities of human behavior, emotions, and cognition. Literature, through its narrative power, offers a rich tapestry of human experiences, allowing readers to immerse themselves in diverse characters' lives, thoughts, and feelings. Whether through fiction, poetry, or drama, literature provides a window into the human psyche, reflecting on our joys, sorrows, hopes, and fears. By examining characters' reactions, perceptions, and motivations, literature sheds light on the multifaceted nature of human existence. On the other hand, psychology approaches these same phenomena through empirical investigation and theoretical frameworks. Through psychological research, scholars analyze human behavior, cognition, and emotions, aiming to understand the underlying mechanisms driving them. Psychology explores the intricacies of human perception, memory, emotion regulation, and interpersonal relationships, providing insights into the psychological processes that shape our experiences and interactions.

Despite their differing methodologies, literature and psychology converge in their exploration of human nature. Both disciplines grapple with fundamental questions about identity, morality, relationships, and the human condition. Literature often serves as a mirror reflecting societal norms, values, and conflicts, while psychology seeks to uncover the underlying psychological

as driving individual and collective behavior.



There is a very strong correlation between literature and psychology for the fact that both of them deal with human beings and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts and reconciliations; individual and social concerns, by means of varied concepts, methods, and approaches. In essence, the strong correlation between literature and psychology lies in their shared focus on the complexities of human experience. By employing diverse concepts, methods, and approaches, both disciplines contribute to our understanding of what it means to be human, enriching our perspectives and fostering empathy and insight.

One novel that emphasizes the psychological side of the character is *The Shining* by Stephen King. *The Shining* is a gothic horror genre novel that has successfully made King the reeminent author in the horror genre. The setting and characters are influenced by King's personal experiences, including both his visit to The Stanley Hotel in 1974 and his struggle with alcoholism. The novel was adapted into a 1980 film of the same name. The book was followed by a sequel, *Doctor Sleep*, published in 2013, which was adapted into a film of the same name.

In the realm of psychological horror and suspense, Stephen King's *The Shining* stands as a formidable masterpiece, a chilling tale that has enthralled readers and critics alike for decades. At the heart of this compelling narrative lies Wendy Torrance, a character whose mental condition serves as a pivotal

in the story's unfolding. As we embark on this journey to investigate the



intricate facets of Wendy's psychological state, we are confronted with a character whose experiences and responses resonate on profound levels, transcending the boundaries of fiction.

The Shining is a literary work that peers into the darkest recesses of the human mind, where fear, trauma, and resilience converge. Wendy Torrance, a woman thrust into an environment fraught with supernatural malevolence, becomes the embodiment of the novel's exploration of the human psyche under duress. Her character is not only a witness to the terrifying events that unfold at the Overlook Hotel but is herself a study in psychological complexity. Wendy's mental condition, though initially concealed beneath the surface of her character, becomes increasingly central to the narrative's development.

This research starts undertaking to analyze and figure out the unpredictable layers of Wendy's personality. By examining the inside and outside factors that shape her personality and state of mind, the researcher is going to disentangle the profundity of her encounters, the development of her strategies for dealing with especially difficult times, and her change from a weak casualty to a versatile survivor. As the researcher dig into the intricacies of Wendy Torrance's mind, the researcher will draw upon different speculations and scientific systems to give an exhaustive assessment of her character and the role her state of mind plays in the more extensive setting of *The Shining*.

Wendy's process fills in as a significant investigation of the human soul, ice, and the effect of outside powers on one's psychological prosperity. It



is a demonstration of the getting through force of writing to reveal insight into the human condition, even in the most ridiculously stunning and heavenly of conditions. In this chapter, the researcher set out on an excursion into the brain of Wendy Torrance, trying to unwind the complexities of her intricacies of character in the mysterious universe of *The Shining*.

Based on the explanation above, the researcher chose Exploring Wendy Torrance's Personality in Stephen King's *The Shining* as the title of the research. The psychological problem of Wendy analyzed by the researcher using Structural Approach and The Psychological theory by Sigmund Freud. On the psychological theory, Freud introduce psychic agent that is id, ego, and superego. Psychoanalytic theory emphasizes the importance of early childhood experiences in shaping personality. Through psychoanalysis, individuals can gain insight into their strengths, weaknesses, and areas for personal growth. Exploring personality from this perspective can help individuals understand how past experiences, particularly those from childhood, continue to influence their thoughts, emotions, and behaviors in adulthood.

B. Identification of Problem

After discussing some interesting things in *The Shining* by Stephen King on the background of this research, researcher found some interesting things to research, as in follows:

1. The biography of *The Shining*'s author, Stephen King.

The issue about mental health and things that influence them in real life.



3. The lead female character of Stephen King's novel *The Shining* displays a drastic psychological.
4. The theme, plot, and background of Stephen King's novel *The Shining*, which features a spooky and gripping environment and atmosphere.
5. The factors that influence the personality change of the lead female character in Stephen King's novel *The Shining*.
6. The complexities of lead female character's personality in Stephen King's *The Shining*.

C. Limitation of Study

To make the research appropriate with the objectives of the study, the researcher makes a limitation to the research. The researcher chose to focus on the complexities of lead female character's personality in Stephen King's *The Shining* by using psychoanalysis theory.

D. Research Questions

The major problem of the study is broken down further into the following questions:

1. How is Wendy Torrance's personality conflict portrayed in *The Shining* (1977) from a psychoanalytic perspective?
2. How do Id, Ego and Super Ego influence Wendy Torrance's personality in *The Shining* (1977)?



E. Objective of The Study

The researcher is interested to answer how “Exploring Wendy Torrance’s Personality in *The Shining* (1977) by Stephen King”. The detail objectives are as in follows:

1. To analyze Wendy Torrance’s personality from a psychoanalytic perspective.
2. To analyze Wendy Torrance’s personality based on Id, Ego, and Super Ego in the novel.

F. Sequence of Study

This research is entitled Exploring Wendy Torrance’s Personality in *The Shining* (1977) by Stephen King using Structuralism Approach and Psychoanalytic Approach by Sigmund Freud in Stephen King’s *The Shining*, consist of five chapters. The chapters organized as in follows:

1. The first chapter consists of Background of the Study, Identification of Problems, Limitation of Study, Research Questions, Objective of the Study, and Sequence of Writing.
2. The second chapter consists of Previous Study, Structuralism Approach and Psychological Theory.
3. The third chapter consist of Research Method, Source of Data, Research Method of Collecting and Analyzing Data.
4. The fourth chapter consist of analysis of the novel that analyses the data.



5. The fifth chapter consist of Conclusion of the study and Suggestion for the next researchers.



CHAPTER II

LITERATURE REVIEW

This chapter consist of three parts. They are previous study, structuralism approach and psychoanalysis approach. First, the previous study is about the researchers that related to the research. Second, the structuralism approach and psychoanalysis theory explain the approach and theory that researcher use in this research.

A. Previous Study

Prior research provides a vital basis for conducting study. Its purpose is to determine the gap in analysis between the upcoming research and the prior one. To make the research appropriate with the objectives of the study, the researcher makes a limitation to the research. The researcher chooses to focus on Wendy Torrance's personality and her mental development.

The first researcher is Dymond (2018), in her *Rethinking The Old Ball and Chain: A Progressive Examination of Wendy Torrance's Character in Stephen King's THE SHINING*. The method of collecting data is document analysis, and descriptive analysis is the technique of analyzing data, in which the researcher interprets the text and content relating to the psychological of the main character. The outcome of this study shows the following conclusion. Firstly, to begin, the research concludes that Wendy's, one of the main characters, describing her as "little more than a pair of walking talking breast."

of her describe, the researcher ranks Wendy's among King's strongest



female character. Certainly, Wendy reflects the progressive politics of the 1970s. Unlike the majority of King's sheltered women, Wendy is cosmopolitan. She majored in sociology, reads Horace Walpole, quote Shakespeare, and listens to Bartok.

The second researcher is McKaufey (2023), in *Women, Role Failure, and the Nuclear Family in Stephen King's The Shining*. While Stephen King's *The Shining* (1997) features a hotel haunted by ghosts, the main female character Wendy Torrance is much more haunted by her fear of failing to fulfill her gender role within the structure of the traditional, white, American nuclear family. In this analyze, the researcher analyze how the fear of being an unsuccessful wife and mother illustrates structural problems within the nuclear family that are detrimental to women. Not only do they produce persistent insecurity and anxiety, but they also reinforce the delegation of power to a sole patriarchal authority figure. *The Shining* reveals how these issues become especially problematic in situations of abuse. However, it also presents an opportunity for women to escape from both abuse and the fear of role failure: completely abandoning the structure of the nuclear family. Thus, *The Shining* illuminates inherent flaws within the nuclear family's roles and suggests that women cannot find autonomy, freedom, or happiness within its confines.

The third researcher is Boutwell (2019) in her thesis *The Shine of The Shining: Domestic Violence and Deterministic Trauma*. Whether reading King's *The Shining* or viewing Stanley Kubrick's adaptation, the



prevalence of domestic violence is indisputable. Following the lives of Jack, Wendy, and Danny Torrance a relationship between domestic violence becomes evident. Fear is provoked by the violence depicted on page and screen, spurring characters into action determined by the trauma they have experienced. Past violence refuses to be ignored or buried and disrupts an individual's notion of identity and safety. Such characteristics of trauma are depicted throughout Stephen King's novel and Kubrick's film, illustrating how perpetrators and victims of violence operate and survive. *The Shine of The Shining: Domestic Violence and Deterministic Trauma* sets out to explore the relationship between domestic violence and trauma and uncover how one's past can determine their future.

Based on some of the studies above, it can be concluded that although the objects under study are the same and also have a slight resemblance to both bringing up the topic of social problems, but there are many differences regarding the problems are discussed in each study.

Those previous studies are used by the researcher to show the differences and similarities of this research with the previous researches. The differences and the similarities are on the object of the research, the objectives, the method, and the theory which are used to analyse the problem of the research, and also the results of the research. The previous studies are used to help the researcher in analysing the data.



B. Structuralism Approach

In this research, the researcher used a structuralism approach. It is an approach that sees the intrinsic element in the novel despite the extrinsic element of the literary works. According to Goldmann, structural approach means read a literary work without considering the author, reality, or the reader. Besides that, a structural analysis should be the first step in studying literary works. (Siswanto, 2008: 187). The Structuralism Approach is intrinsic element which means this approach include the plot, theme, setting, character and characterization.

1. Character and Characterization

In this research, the researcher used theory of character and characterization to know better about Wendy Torrance's personality in this novel. The theory of Character and Characterization is not only focused on Wendy's character, but also on the influence Wendy had on other characters in the novel.

The definition of character according to M. H. Abrams in his book *A Glossary of Literature Terms Seventh Edition*:

“Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action. (Abrams, 1999, p. 46).”

According to Holman and Harmon, character is defined as a complicated
1 that includes the idea of the moral constitution of the human



personality, the presence of moral uprightness, and the simpler notion of presence of creatures in art that seem to be human beings of one sort or another (1986: 81)

Characterization, Holman and Harmon (1986) also have three methods in characterization (fiction): The first method is the author's explicit portrayal of the character through direct exposition, illustrated by action, either in an introductory block or more usually piecemeal throughout the story. The second method is to present the character in action with little or no explicit commentary from the author, with the expectation that the reader will be able to identify the actor's characteristics from the action. The third method is to portray the environmental impacts and emotions on a character's inner self from within the character, without the author commenting on the character, in the expectation that the reader would obtain a thorough understanding of the character's characteristics.

According to Robert DiYanni (2001), there are two types of character that is Major and Minor character. A major character is a person or thing who plays a significant role in the plot's development and configuration. The absence of the story is due to none of these characters. All story elements, such as theme, plot, and atmosphere, describe these types of characters in the novel. The existence of a minor character of this type is to support the major one. A minor character has a minor role and contribution to the story's

development and configuration.



2. Plot

This theory is needed for the research to analyze the plot in the novel. Here is the theory of plot according from expert that the researcher have found. According to Robert and Jacobs, plot is a story plan or framework based on conflicting human motivations, actions resulting from assumptions, and realistic human responses (1987:9). Robert and Jacobs also stated several aspect of plot like Exposition, Complication, Crisis, Climax, and Resolution (1987:10-11).

a) **Exposition**

Exposition is the laying out, or portraying, of the story's material: the main characters, their backgrounds, characteristics, goals, limitations, and potentials. It lays out everything that will be significant in the story.

b) **Complication**

The crucial conflict in the story starts with the Complication. The participants represent the protagonist and antagonist, but also any ideas or values which they represent, such as good and evil, individualism and collectivism, childhood and age, love and hate, intelligence and stupidity, knowledge and ignorance, freedom and slavery, desire and resistance, and so on.

c) **Crisis**

The Crisis represents a turning point in history, separating what has comes before from what will come after. In practice, the crisis is usually a result of a decision or action taken to end the conflict. It is important to emphasize, however, that the crisis, while caused by operating forces and decisions, may not produce the desired outcomes.

d) **Climax**

The Climax is the highest point in the action, when the conflict and the resulting tension are at their peak. Another way to think about climax is as the point in a story when the rest of the action becomes unavoidable.

e) **Resolution**

The set of actions that brings the story to a close is known as the resolution (releasing) or denouement (untying). The crucial act has come to a close, and the final part, walking, emphasizes the sense of accomplishment. The author's specific goal in exposing specific issues shows by the third theme, which can only conclude from the story's context.



3. Setting

Setting aids in establishing credibility, according to Rohrberger and Woods it can help explain both characters and situations; it can contribute to the scene or predominate mood; it can be active in foreshadowing; it can be symbolic (1971: 22).

According to Nurgiyantoro (2005: 227), the setting can be divided into three distinct elements. The three elements are the physical setting, the temporal setting, and the social setting.

a) **Setting of Place**

The setting of the place is implying the location of an event described in a work of fiction. The use of place settings with specific names must reflect the nature and geographical conditions of the environment, rather than contradict them.

b) **Setting of Time**

The Setting of time can be divide into two, the time setting of the story and the time setting of the narrator. The story's time setting is the length of the story. The time setting of the narrator is the time to tell a story. In addition, when there are conflicts in the story, the time setting in prose literary works is used.

c) **Social Setting**

Social Setting, also known as Ambiance, refers to aspects of a community's social life as depicted in a fiction work. This social life can include things like customs, traditions, beliefs, and life perspectives, among other things.

4. Theme

Perrine in his book, *Literature: Structure, Sound, and Sense*, explained that there are six principles in making up the theme. First, the theme is must be expressed in the form of a sentence and provide some background information on the subject. The second theme must make a statement about



life in general. The third theme can only conclude from the story's context to demonstrate the author's specific purpose in exposing particular problems. The fourth theme is must include crucial details of the story to avoid partial interpretation. It means that the theme cannot be contradictory to every content of the story. It must be depending on the source of the story itself. The fifth theme can state as long as the story's portrayal of life is accurate. In terms of the main statement, the last point is must be different from what is commonly said. It gives you a lot more information than just sayings (1974: 107-109). According to Holman and Harmon, the theme is a central or dominating idea in a story. Because it can connect the elements of the story to form a complete and unified story, it unifies and makes it coherent as the central idea of the story. The theme is so intertwined with all other aspects of a literary work that its existence to inextricably linked to the characters, setting, and plot. As a result, to figure out the story's theme, you'll need to know a lot about different things (1986:502).

Those theories above are the theory of the character and characterization that will used to help the researcher to explain about Wendy Torrance's character in the novel *The Shining*.

C. **Psychoanalysis Theory**

The researcher also use Literary Psychology as the theory used to explaining Wendy Torrance's personality in the novel. Literary psychology is ly of believed literary works reflects psychiatric processes and activities.



In a psychological study, an important aspect to understand is the extent of the author's involvement in psychology and their ability to present fictional characters who are involved with psychiatric issues. Literary works can be examined through psychological approach because literary works display the character of the characters, although imaginative, can present various problems psychological (Minderop, 2018: 54-55). In addition, literary psychology aims to understand those aspects of psychology that are contained within a literary work. So that literature has a close relationship with psychology.

There are three steps to understanding literary psychology theory. First, through understanding psychological theories then analysis of a literary work is carried out. Second, by determining a literary work as object research first, then determined the psychological theories that are considered relevant to use. Third, simultaneously discovering the theory and the object of research (Endraswara in Minderop, 2018: 59).

Based on the explanation of the theory of literary psychology, then how it works in this research is to start from the intrinsic element, through the main character to reveal what became the personality as said in literary psychology theory. The data is retrieved from the novel which is then linked to the literary psychology theory.

In psychology, there are three schools of thought. First, psychoanalysis, behaviorism, and humanistic psychology (Koswara 15 in Minderop, 2018: 9).

analysis is a scientific discipline started around the 1900s by Sigmund



Freud. Psychoanalyst theory related to human mental function and development. Science is the part of psychology that contributes big and made for human psychology during this. Therefore, personality theory according to Freud is generally divided into three personality structure, namely:

1. Id

The Id is the instinctual component of personality that is present at birth, and is the source of bodily needs and wants, emotional impulses and desires, especially aggression and the libido (sex drive). The id acts according to the pleasure principle — the psychic force oriented to the immediate gratification of impulse and desire — defined by the avoidance of pain.

Freud said that the Id is unconscious, by definition:

"It is the dark, inaccessible part of our personality, what little we know of it we have learned from our study of the dreamwork, and, of course, the construction of neurotic symptoms and most of that is of a negative character, and can be described only as a contrast to the ego. We approach the id with analogies: we call it a chaos, a cauldron full of seething excitations. . . . It is filled with energy reaching it from the instincts, but it has no organization, produces no collective will, but only a striving to bring about the satisfaction of the instinctual needs subject to the observance of the pleasure principle." (Freud, 1933, 105–6).

The id "knows no judgments of value: no good and evil, no morality. ...Instinctual cathexes seeking discharge—that, in our view, is all there is in the id." (Freud, 1933: 107). It is regarded as "the great reservoir of libido", the instinctive drive to create—the life instincts that are crucial to pleasurable survival. Alongside the life instincts came the death instincts—

death drive which Freud articulated relatively late in his career in:



"the hypothesis of a death instinct, the task of which is to lead organic life back into the inanimate state." (1933: 380).

For Freud, "the death instinct would thus seem to express itself—though probably only in part—as an instinct of destruction directed against the external world and other organisms" through aggression. Freud considered that "the id, the whole person...originally includes all the instinctual impulses...the destructive instinct as well", as eros or the life instincts.

2. Ego

The ego (Latin for "I", German: Ich) acts according to the reality principle; i.e., it seeks to please the id's drive in realistic ways that, in the long term, bring benefit, rather than grief. At the same time, Freud concedes that as the ego:

"attempts to mediate between id and reality, it is often obliged to cloak the [unconscious] commands of the id with its own preconscious rationalizations, to conceal the id's conflicts with reality, to profess...to be taking notice of reality even when the id has remained rigid and unyielding." (1933 : 110).

The reality principle that operates the ego is a regulating mechanism that enables the individual to delay gratifying immediate needs and function effectively in the real world. An example would be to resist the urge to grab other people's belongings, but instead to purchase those items.

The ego is the organized part of the personality structure that includes defensive, perceptual, intellectual-cognitive, and executive functions.

conscious awareness resides in the ego, although not all of the operations of ego are conscious. Originally, Freud used the word ego to mean a sense



of self but later revised it to mean a set of psychic functions such as judgment, tolerance, reality testing, control, planning, defense, synthesis of information, intellectual functioning, and memory. The ego separates out what is real. It helps us to organize our thoughts and make sense of them and the world around us.

"The ego is that part of the id which has been modified by the direct influence of the external world. ...The ego represents what may be called reason and common sense, in contrast to the id, which contains the passions...in its relation to the id it is like a tug of war, which the ego has to hold in check the id to not let it loose; with the difference, that the teams fought against one other inequality, while the ego was against the much stronger 'id.'" Still worse, "it serves three severe masters...the external world, the super-ego, and the id." (Freud, 1933: 110).

Its task is to find a balance between primitive drives and reality while satisfying the id and super-ego. Its main concern is with the individual's safety and allows some of the id's desires to be expressed, but only when the consequences of these actions are marginal.

"Thus the ego, driven by the id, confined by the super-ego, repulsed by reality, struggles...[in] bringing about harmony among the forces and influences working in and upon it," and readily "breaks out in anxiety—realistic anxiety regarding the external world, moral anxiety regarding the super-ego, and neurotic anxiety regarding the strength of the passions in the id." (Freud, 1933 : 110 – 111).

It has to do its best to suit all three, thus is constantly feeling hemmed by the danger of causing discontent on two other sides. It is said, however, that the ego seems to be more loyal to the id, preferring to gloss over the finer details of reality to minimize conflicts while pretending to have a regard for



reality. But the super-ego is constantly watching every one of the ego's moves and punishes it with feelings of guilt, anxiety, and inferiority.

3. Super Ego

The super-ego (German: Über-Ich) reflects the internalization of cultural rules, mainly taught by parents applying their guidance and influence. (Schacter, 2009: 481). Freud developed his concept of the super-ego from an earlier combination of the ego ideal and the "special psychical agency which performs the task of seeing that narcissistic satisfaction from the ego ideal is ensured...what we call our 'conscience'." (1940: 89 – 90). For him "the installation of the super-ego can be described as a successful instance of identification with the parental agency," while as development proceeds "the super-ego also takes on the influence of those who have stepped into the place of parents — educators, teachers, people chosen as ideal models".

"Thus a child's super-ego is in fact constructed on the model not of its parents but of its parents' super-ego; the contents which fill it are the same and it becomes the vehicle of tradition and of all the time-resisting judgments of value which have propagated themselves in this manner from generation to generation." (Freud, 1933 : 95 – 96).

The super-ego aims for perfection. It forms the organized part of the personality structure, mainly but not entirely unconscious, that includes the individual's ego ideals, spiritual goals, and the psychic agency (commonly called "conscience") that criticizes and prohibits their drives, fantasies, feelings, and actions. *"The Super-ego can be thought of as a type of science that punishes misbehavior with feelings of guilt. For example, for*



having extra-marital affairs." Taken in this sense, the super-ego is the precedent for the conceptualization of the inner critic as it appears in contemporary therapies such as IFS.

The super-ego works in contradiction to the id. The super-ego strives to act in a socially appropriate manner, whereas the id just wants instant self-gratification. The super-ego controls our sense of right and wrong and guilt. It helps us fit into society by getting us to act in socially acceptable ways.

The super-ego's demands often oppose the id's, so the ego sometimes has a hard time reconciling the two.

Freud's theory implies that the super-ego is a symbolic internalization of the father figure and cultural regulations. The super-ego tends to stand in opposition to the desires of the id because of their conflicting objectives, and their aggressiveness towards the ego. The super-ego acts as the conscience, maintaining our sense of morality and proscription from taboos. The super-ego and the ego are the product of two key factors: the state of helplessness of the child and the Oedipus complex. Its formation takes place during the dissolution of the Oedipus complex and is formed by an identification with and internalization of the father figure after the little boy cannot successfully hold the mother as a love object out of fear of castration.

The three of them have been arranged to be related. Freud likens the id to the king or queen, the ego as the prime minister, and the superego as the rest minister. The id acts like a ruler absolute, must be respected, spoiled,



arbitrary, and selfish, what he wants must be immediately done. Ego as the prime minister is likened to owning tasks must complete all jobs connected to reality and responsive to the wishes of society. Superego, like a pastor who is always full of consideration for good and bad values, should remind the greedy id and greedy that the importance of wise and wise behavior (Minderop, 2018: 21).

In the personality structure proposed by Sigmund Freud, to achieve a perfect level of balance, the id, ego, and superego must be complementary and balanced in their use. Mentally healthy individual id ego and superego interact in a balanced way (Feist, 1925). The superego is a component of the unconscious mind.

Incorporating psychoanalytic theory into the analysis of Wendy Torrance's personality allows the researcher for a deeper exploration of her character, her emotional responses, and her internal struggles. It provides a lens through which to understand the intricate workings of her mind as she confronts the supernatural and psychological challenges in the novel, ultimately enriching the analysis of her complexities in *The Shining*.

