REFERENCE

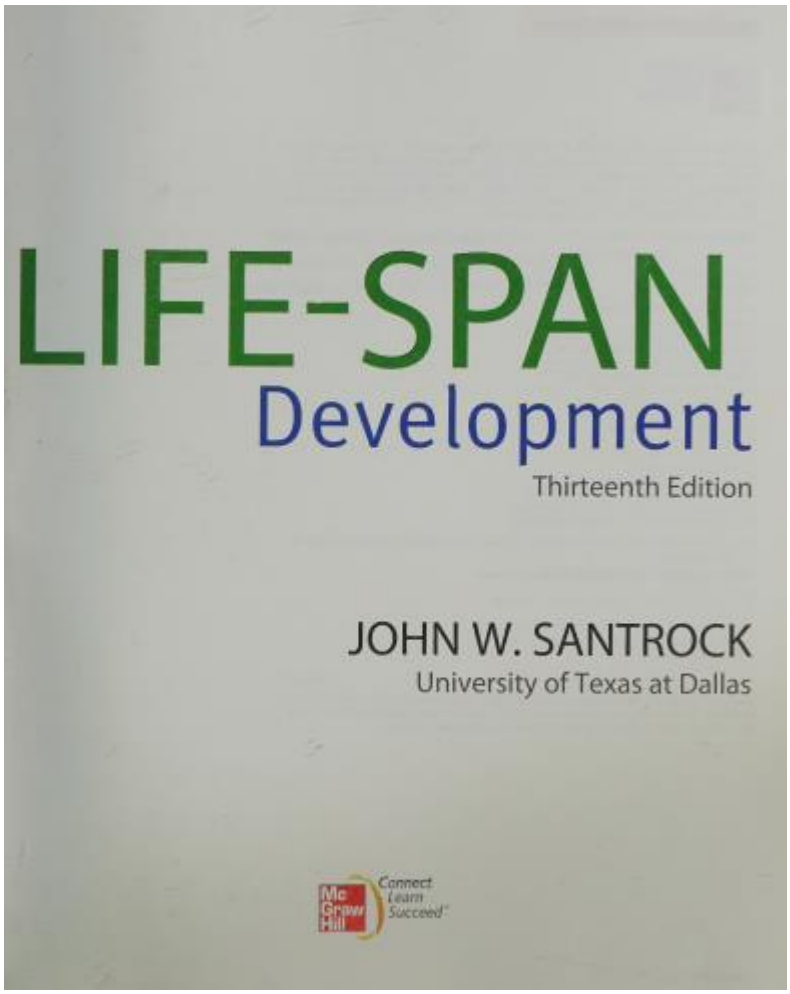
ZUKO'S CHARACTER DEVELOPMENT ANALYSIS IN THE AVATAR THE LAST OF AIRBENDER ANIMATED SERIES THROUGH A PSYCHOANALYSIS APPROACH

WINA SULISTIANA

43131.51019.0066

CHAPTER 1

SANTROCK, 2011



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ISBN: 978-0-07-353209-7
MHID: 0-07-353209-6

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Credits: The credits section for this book begins on page C-1 and is considered an extension of the copyright page.

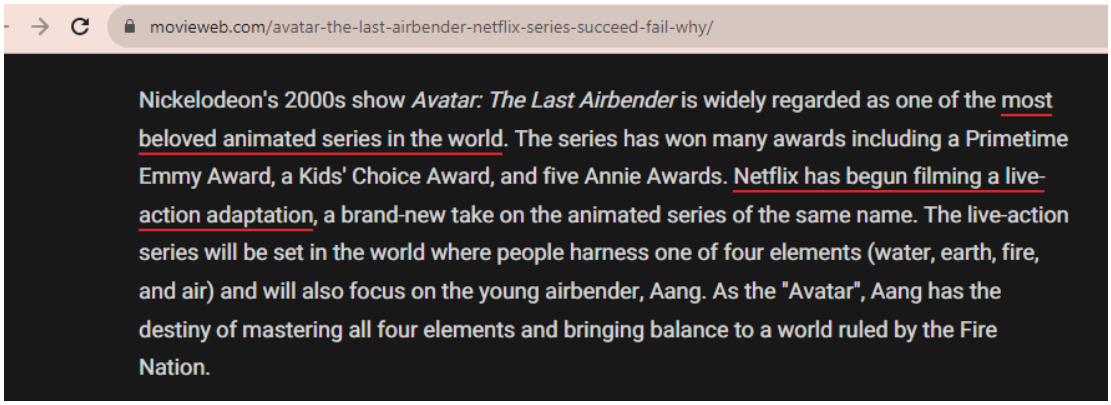
Library of Congress Cataloging-in-Publication Data
Santrock, John W.
Life-span development / John Santrock. — 13th ed.

In **Erikson's theory,** eight stages of development unfold as we go through life (see Figure 1.11). At each stage, a unique developmental task confronts individuals with a crisis that must be resolved. According to Erikson, this crisis is not a catastrophe but a turning point marked by both increased vulnerability and enhanced potential. The more successfully an individual resolves the crises, the healthier development will be.

The process of this development is marked by Erikson's belief in psychosocial development. Thus, he internalizes it into 8 stages, and at each one, there is a crisis that needs to be resolved. This crisis is a transition point with greater vulnerability and possibility. The better a person is at handling crises, the healthier the development will be (Santrock, 2011, p. 23).

WEBSITE

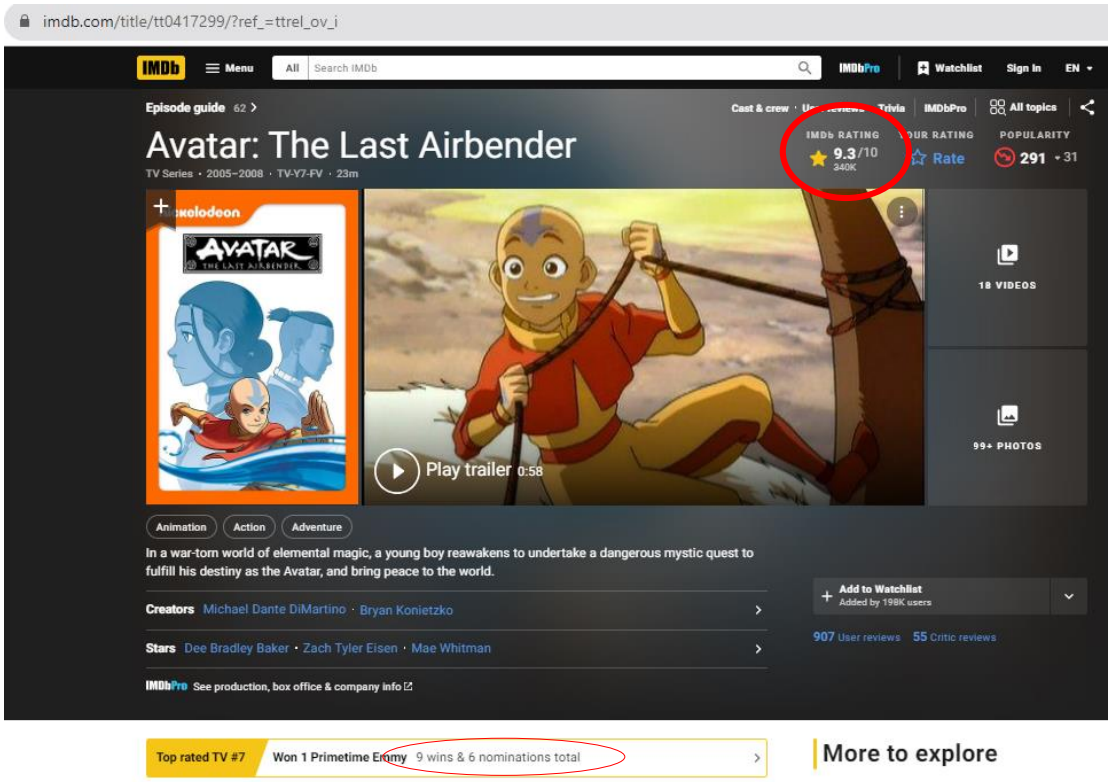
https://movieweb.com/avatar-the-last-airbender-netflix-series-succeed-fail-why/



Chapter 1

It is one of the most adored animated series ever produced by Nickelodeon in the 2000s and has released in 2015. The show has garnered numerous honours, including five Annie Awards, a Kids' Choice Award, and a Primetime Emmy Award. Moreover, the animation was back released on Netflix in 2020 and its live-action remake of the corresponding animation series for Netflix has started production and will release in 2024.

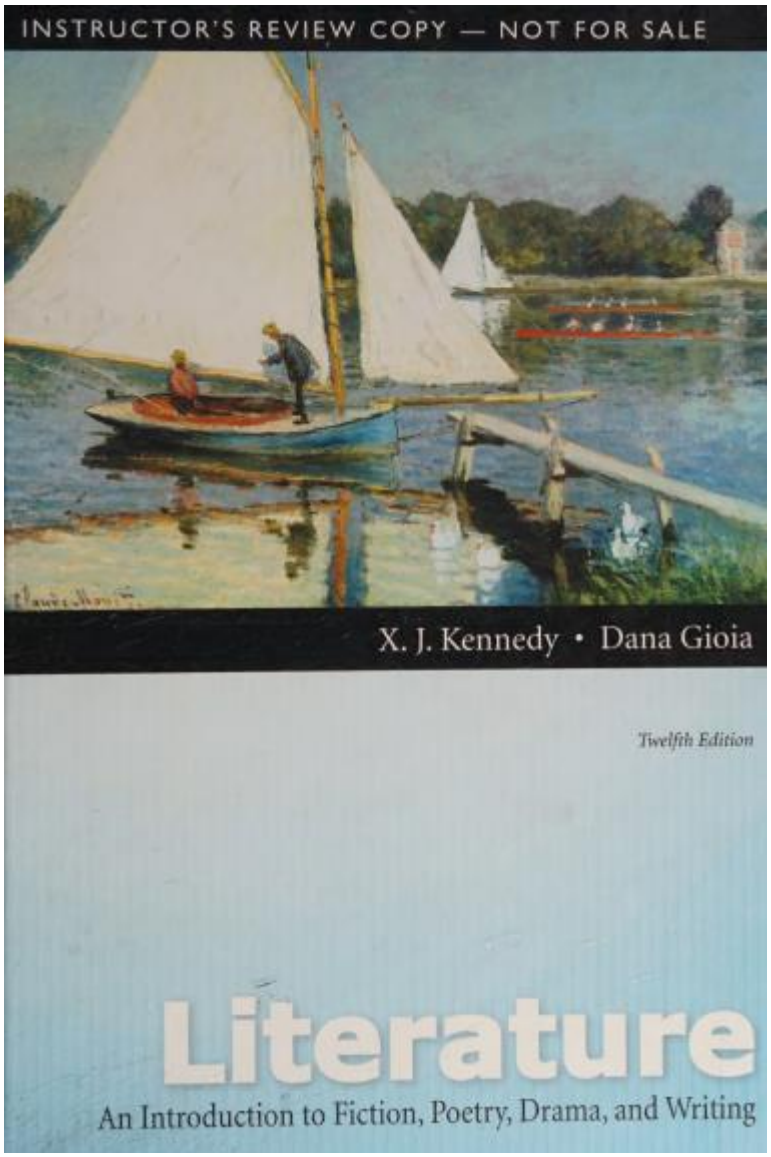
https://www.imdb.com/title/tt0417299/?ref_=ttrel_ov_i



Avatar the Last Airbender is an American animated television series is the best show of all time. It has a 9.3 rating out of 10 and has won 9 awards and 6 nominations

CHAPTER 2

KENNEDY AND GIOIA, 2013



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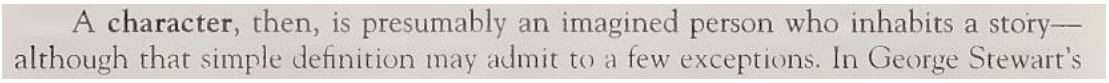
Chapter 2

1. Kennedy and Gioia, 2013, p. 2062

> **Fiction** From the Latin *ficio*, "act of fashioning, a shaping, a making." Fiction refers to any literary work that—although it might contain factual information—is not bound by factual accuracy, but creates a narrative shaped or made up by the author's imagination. Drama and poetry (especially narrative poetry) can be considered

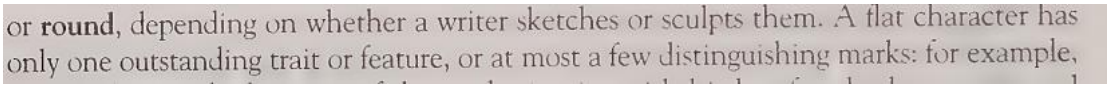
The term fiction comes from the Latin word ficio, which means act of fashioning, shaping, or making. A literary work is considered to be fiction if it develops a narrative that is produced or made up by the author's imagination, even though it may contain true information

2. Kennedy and Gioia, 2013, p. 83


A **character**, then, is presumably an imagined person who inhabits a story—although that simple definition may admit to a few exceptions. In George Stewart's

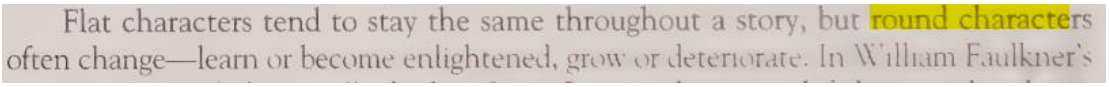
As Kennedy and Gioia (2013, p. 83) said, that character likely represents an imagined person or figure who lives in a story.

3. Kennedy and Gioia (2013, p. 84), stated that


or **round**, depending on whether a writer sketches or sculpts them. A flat character has only one outstanding trait or feature, or at most a few distinguishing marks: for example,

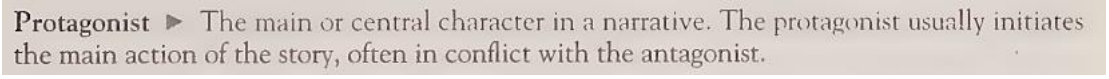
a flat character has only one standout quality or characteristic, or at most a few unique characteristics.

4. Kennedy and Gioia, 2013, p. 84


Flat characters tend to stay the same throughout a story, but round characters often change—learn or become enlightened, grow or deteriorate. In William Faulkner's

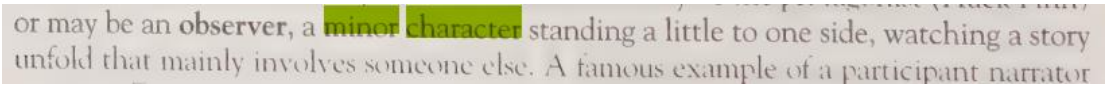
This character frequently develop, grow, or evolve over an entire story as opposed to Flat character who frequently remain the same

5. Kennedy and Gioia, 2013, p. 25


Protagonist ▶ The main or central character in a narrative. The protagonist usually initiates the main action of the story, often in conflict with the antagonist.

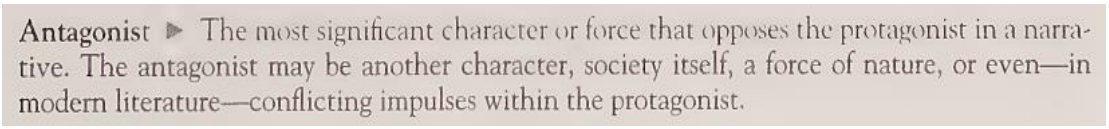
the main or central character of a story typically starts leading the action of the novel and is frequently in opposition with the antagonist.

6. Kennedy and Gioia, 2013, p. 28


or may be an **observer**, a minor character standing a little to one side, watching a story unfold that mainly involves someone else. A famous example of a participant narrator

It usually stands off to the side, watching a story that primarily features someone else unfolds

7. As like Kennedy and Gioia (2013, p. 25) said that



Antagonist ▶ The most significant character or force that opposes the protagonist in a narrative. The antagonist may be another character, society itself, a force of nature, or even—in modern literature—conflicting impulses within the protagonist.

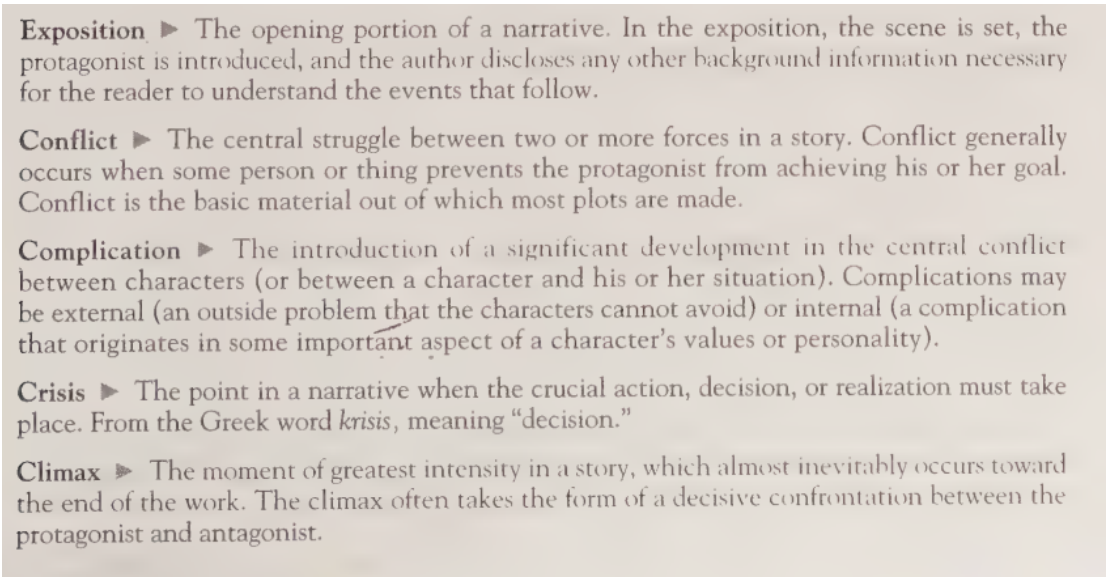
the antagonist is most powerful figure or force in a story who opposes the protagonist. In modern literature, the antagonist can be another character, society, a force of nature, or even competing impulses inside the protagonist.

8. According to Kennedy and Gioia (2013, p. 119),

Characterization ▶ The techniques a writer uses to create, reveal, or develop the characters in a narrative.

characterization is the technique of the author to build, reveal, or create characters in a story.

9. Kennedy and Gioia, 2013, pp. 25-26



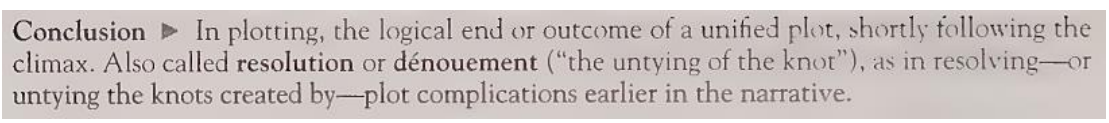
Exposition ▶ The opening portion of a narrative. In the exposition, the scene is set, the protagonist is introduced, and the author discloses any other background information necessary for the reader to understand the events that follow.

Conflict ▶ The central struggle between two or more forces in a story. Conflict generally occurs when some person or thing prevents the protagonist from achieving his or her goal. Conflict is the basic material out of which most plots are made.

Complication ▶ The introduction of a significant development in the central conflict between characters (or between a character and his or her situation). Complications may be external (an outside problem that the characters cannot avoid) or internal (a complication that originates in some important aspect of a character's values or personality).

Crisis ▶ The point in a narrative when the crucial action, decision, or realization must take place. From the Greek word *krisis*, meaning "decision."

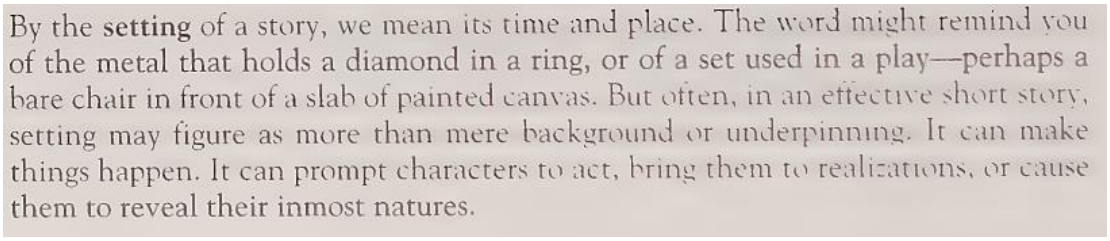
Climax ▶ The moment of greatest intensity in a story, which almost inevitably occurs toward the end of the work. The climax often takes the form of a decisive confrontation between the protagonist and antagonist.



Conclusion ▶ In plotting, the logical end or outcome of a unified plot, shortly following the climax. Also called **resolution** or **dénouement** ("the untying of the knot"), as in resolving—or untying the knots created by—plot complications earlier in the narrative.

a. *Exposition* is the first section of a story. When the scene is set, the characters are introduced, and any other background information required for the reader to comprehend the events is revealed in the exposition.
b. It present the major conflict in a story between two or more forces occurred. *Conflict* arises when someone or something interferes with the protagonist from accomplishing his or her purpose. Conflict is the core building block from which most plots are constructed.
c. The development of a dramatic change in the central conflict between characters (or between a character and his or her situation). *Complications* might be external (an issue that the characters cannot avoid) or internal (a complication that stems from some fundamental part of a character's values or personality).
d. *Crisis:* The point in a story which is a critical action, decision, or realization is needed. The word krisis comes from the Greek word for decision.
e. The most intense moment in a story, which often happens close to the finish of the story. The *climax* is frequently represented by a definitive meeting between the protagonist and antagonist.
f. This level of plot, the logical conclusion or outcome of a coherent plot, occurring shortly after the climax. Also known as *resolution or dénouement* (the untying of the knot), as in resolving or untying the knots caused by earlier plot problems.

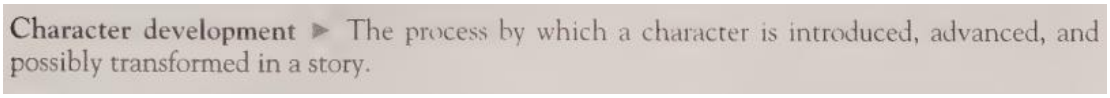
10. As Kennedy and Gioia (2013, p. 120) stated, that



By the **setting** of a story, we mean its time and place. The word might remind you of the metal that holds a diamond in a ring, or of a set used in a play—perhaps a bare chair in front of a slab of painted canvas. But often, in an effective short story, setting may figure as more than mere background or underpinning. It can make things happen. It can prompt characters to act, bring them to realizations, or cause them to reveal their inmost natures.

a setting of story refers to its time and place. However, the setting can frequently play a more significant role in an engaging short narrative than merely providing backdrop. It is capable of causing events. Characters may be moved to action, realize something, or disclose their true selves as a result of it. In addition to setting, time refers to the hour, year, or century.

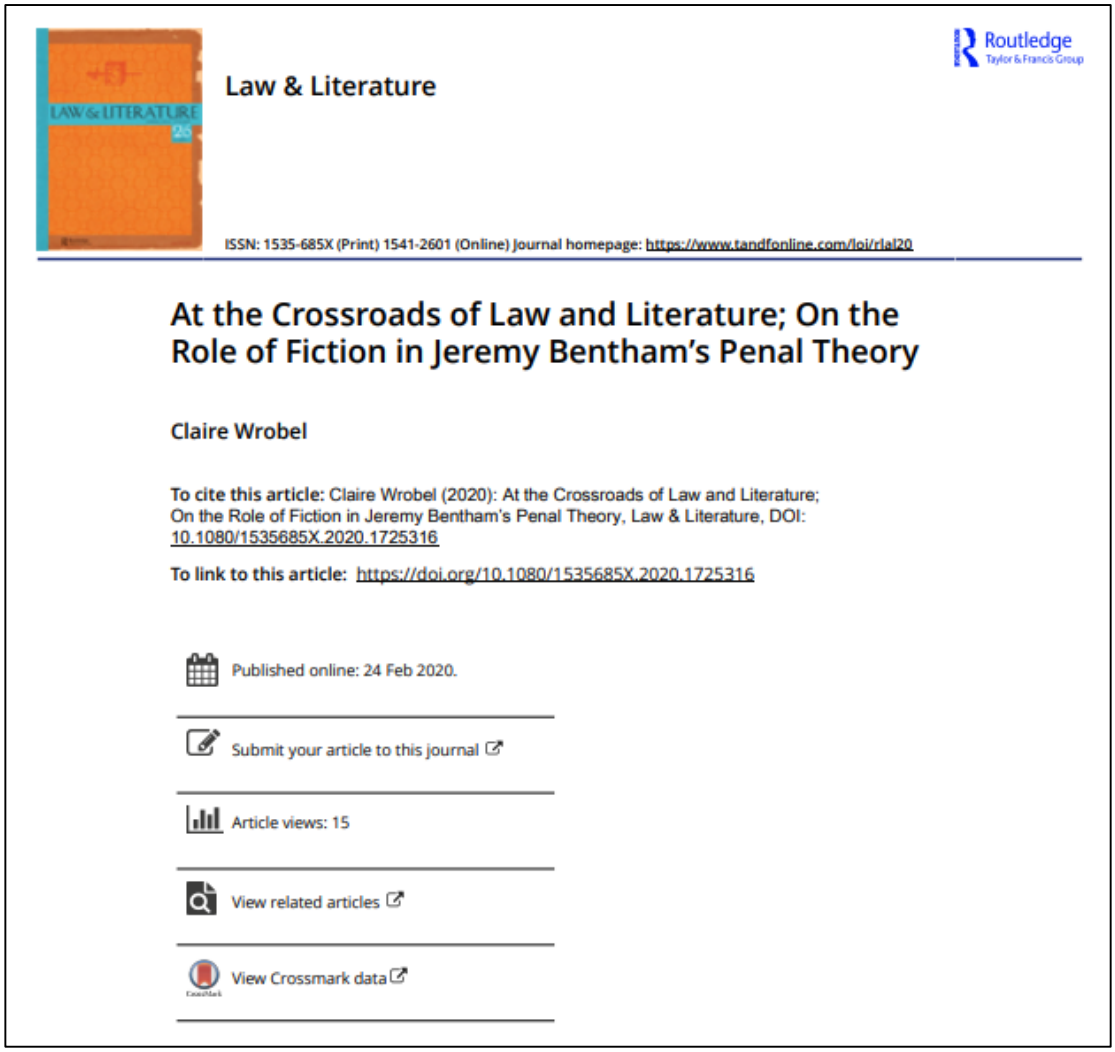
11. Kennedy and Gioia (2013, p. 119), refers



Character development ► The process by which a character is introduced, advanced, and possibly transformed in a story.

character development as the process which a characters are introduced, advanced, and possibly changed in a story.

WROBEL, 2020



Law & Literature

ISSN: 1535-685X (Print) 1541-2601 (Online) Journal homepage: https://www.tandfonline.com/loi/rlal20

At the Crossroads of Law and Literature; On the Role of Fiction in Jeremy Bentham's Penal Theory

Claire Wrobel

To cite this article: Claire Wrobel (2020): At the Crossroads of Law and Literature; On the Role of Fiction in Jeremy Bentham's Penal Theory, Law & Literature, DOI: 10.1080/1535685X.2020.1725316

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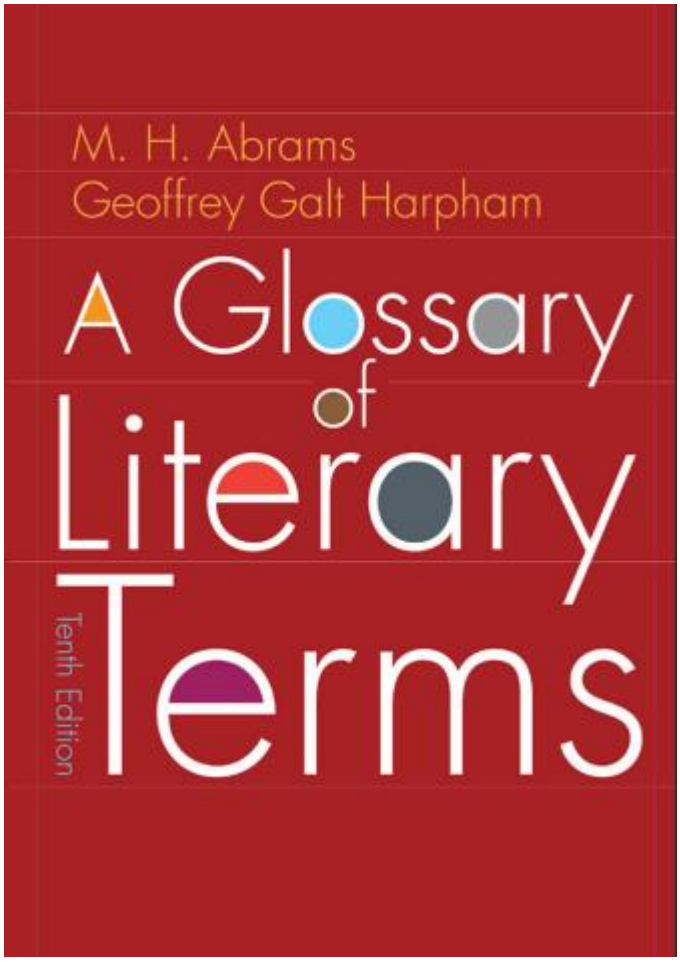
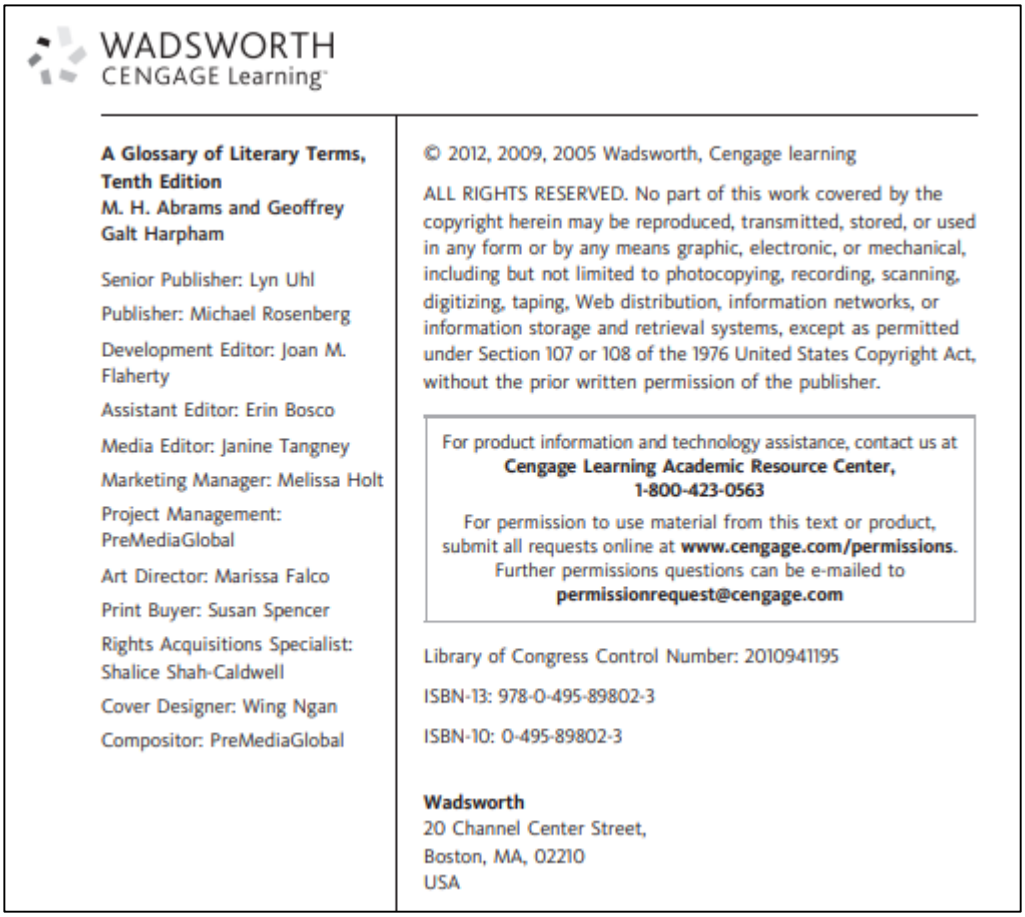
Chapter 2

fiction—or "the fictions of the poet" in Bentham's words—is described as "pure of insincerity," devoted to amusement and therefore harmless:

As like Bentham's view (in Wrobel, 2020, p. 4), fiction is pure of insincerity, devoted to excitement, and very harmless.

ABRAM AND HARPHAM, 2012





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Library of Congress Control Number: 2010941195

ISBN-13: 978-0-495-89802-3

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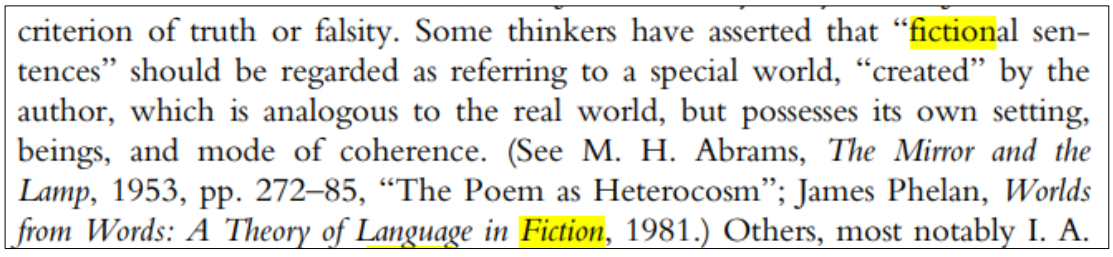
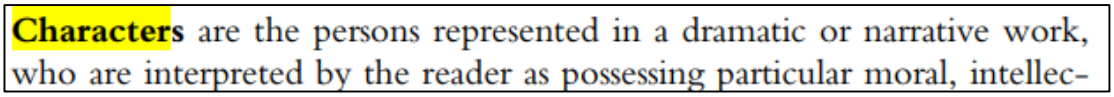
1. Abram and Harpham, 2012, p. 128



criterion of truth or falsity. Some thinkers have asserted that "fictional sentences" should be regarded as referring to a special world, "created" by the author, which is analogous to the real world, but possesses its own setting, beings, and mode of coherence. (See M. H. Abrams, *The Mirror and the Lamp*, 1953, pp. 272–85, "The Poem as Heterocosm"; James Phelan, *Worlds from Words: A Theory of Language in Fiction*, 1981.) Others, most notably I. A.

added that fictional work should be understood as a special universe created by the author that is different from the real world.

2. Abrams and Harpham, 2012, p. 46



Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellec-

character is the individual portrayed in a dramatic or narrative work who is perceived to have certain moral, intellectual, and emotional attributes.

> old distinction by discriminating between flat and round characters. A **flat character** (also called a **type**, or "two-dimensional"), Forster says, is built around "a single idea or quality" and is presented without much individualizing detail, and therefore can be described adequately in a single phrase or sentence. A **round character** is complex in temperament and motivation and is

Flat character is another one for static character. This character never develops, changes, or advances significantly. Moreover, it stands as supporting figure in a narrative without much individualizing detail and is centered on a single idea or quality.

> tence. A **round character** is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us. A *humours character*, such as Ben Jonson's "Sir Epicure

a round character is complicated in personality and motive and is depicted with nuanced particularity; as a result, they are difficult to explain adequately and, like actual people, they have the ability to surprise the receiver.

3. Abrams and Harpham, 2012, p. 294

> The chief character in a plot, on whom our interest centers, is called the **protagonist** (or alternatively, the **hero** or **heroine**), and if the plot is such that he or she is pitted against an important opponent, that character is called the **antagonist**. Elizabeth Bennet is the protagonist, or heroine, of Jane Austen's *Pride and Prejudice* (1813); Hamlet is the protagonist and King Claudius the antagonist in Shakespeare's play, and the relation between them is one of **conflict**. If the antagonist is evil, or capable of cruel and criminal actions, he or she is called the **villain**. Many, but far from all, plots deal with a conflict; Thornton Wilder's play *Our Town* (1938), for example, does not. In addition to the conflict between individuals, there may be the conflict of a protagonist against fate, or against the circumstances that stand between him and a goal he has set himself; and in some works (as in Henry James' *Portrait of a Lady*) the chief conflict is between opposing desires or values in the protagonist's own temperament. For the recent employment of an anti-traditional protagonist, see *antihero*.

antagonist is character who against the protagonist. This character is often meant to make the protagonist get a lot of challenges and leads to conflict. However, the conflict in the story does not always come from characters who have conflicts but can also be in the form of a complicated situation to be resolve.

4. Abrams and Harpham, 2012, p. 47

> A broad distinction is frequently made between alternative methods for **characterizing** (that is, establishing the distinctive characters of) the persons in a narrative: showing and telling. In **showing** (also called "the dramatic method"), the author simply presents the characters talking and acting, and leaves it entirely up to the reader to infer the motives and dispositions that lie behind what they say and do. The author may show not only external speech and actions, but also a character's inner thoughts, feelings, and responsiveness to events; for a highly developed mode of such inner showing, see *stream of consciousness*. In **telling**, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters. For example, in the terse opening chapter of *Pride and Prejudice*

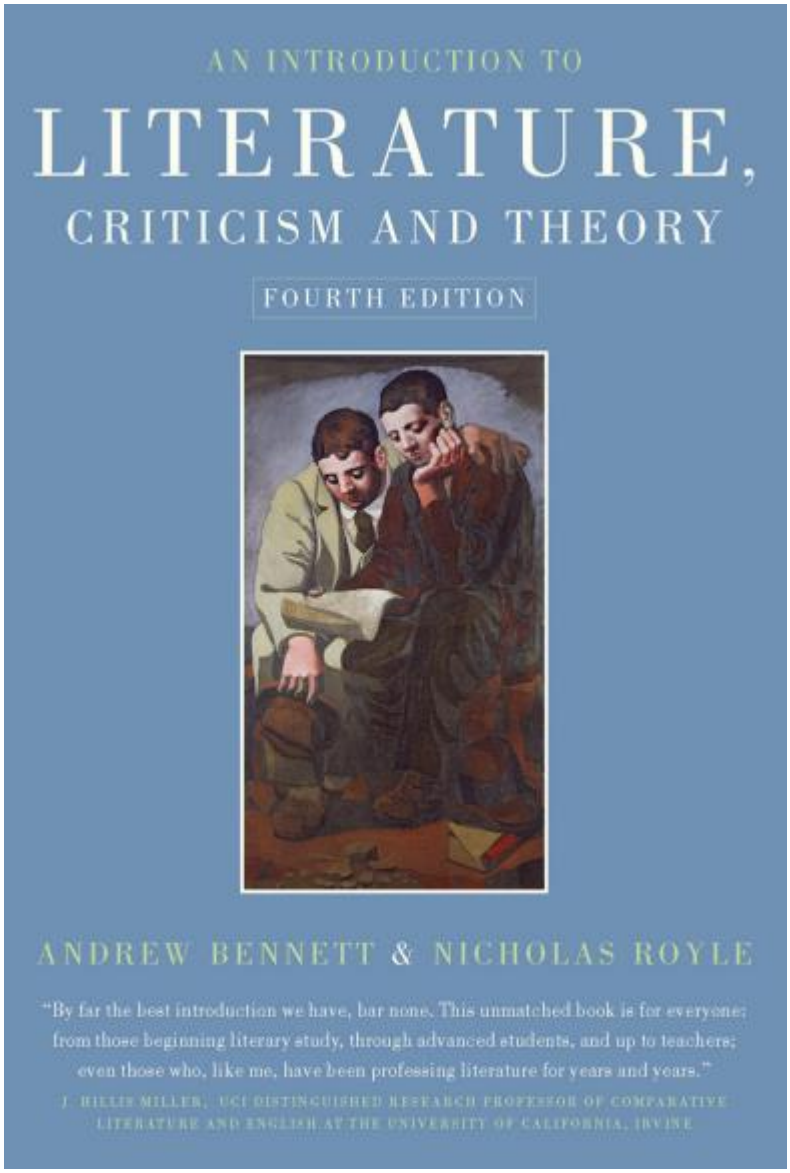
characterization in more detail. They describe the characterization is a way of the author showing and telling about the characters. Showing means that the author only shows the character talking and doing, then leaving the reader to assume the motivations and dispositions. Then what meaning behind telling is when the author interrupts authoritatively to describe and frequently analyse the character's motivations and personality traits.

5. Abrams and Harpham, 2012, p. 293

> **plot**: The plot (which Aristotle termed the **mythos**) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in a work,

the plot of a dramatic or narrative work is defined by the events and acts (including verbal and physical actions) that represented and ordered to achieve specific creative and emotional effects. It is performed by certain characters in the piece events and acts that occur sequentially and form a series of stories.

BENNETT & ROYLE, 2019



First published in 1960
Fourth edition published in Great Britain in 2009 by Pearson Education Limited

Published 2014 by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN
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British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data
Application submitted

ISBN-13: 978-1-4058-5914-1 (pbk)

Set by 35 in 11/13pt Bulmer MT

1. Bennett & Royle, 2019, p. 66

> This paradox of character whereby people in books are like 'real' people who are, in turn, like people in books, is suggested by the words 'person' and 'character' themselves. We have been using these words more or less interchangeably, though with an implicit and conventional emphasis on the 'reality' of a person and the 'fictionality' of a character. But the words are worth

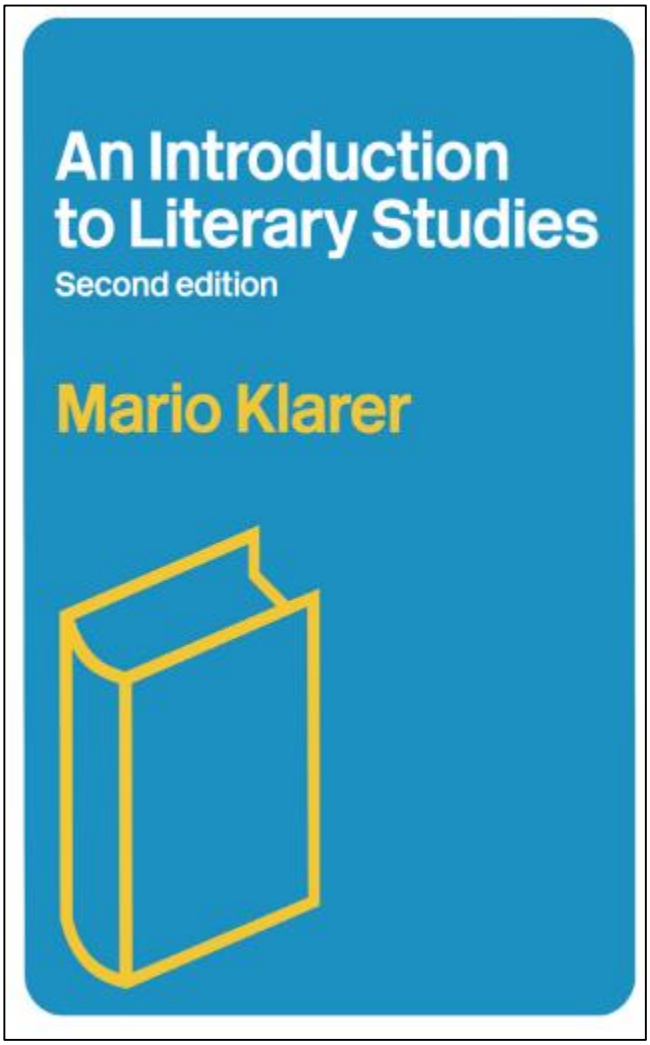
Those attributes makes character in a story life as person who have a role like in real life and it can refer to the essential aspects of a person

2. Bennett & Royle, 2019, 326

> **Protagonist:** the leading character in a story (hero or heroine).

The protagonist has many names. Bennet and Royle (2019, p. 326) called it a hero or heroine.

KLARER, 2004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Second edition
Mario Klarer

Published 2004 (fourth revised and expanded edition)
by Wissenschaftliche Buchgesellschaft, Darmstadt
as *Einführung in die anglistisch-amerikanistische Literaturwissenschaft*

© 2004 Wissenschaftliche Buchgesellschaft, Darmstadt

First published in English in 1999
by Routledge

This edition first published 2004
by Routledge
11 New Fetter Lane, London EC4P 4EE

Simultaneously published in the USA and Canada
by Routledge
29 West 35th Street, New York, NY 10001

Routledge is an imprint of the Taylor & Francis Group

This edition published in the Taylor & Francis e-Library, 2005.

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1. Klarer, 2004, p. 17

> a text can be rendered either as types or as individuals. A typified character in literature is dominated by one specific trait and is referred to as a **flat character**. The term **round character** usually denotes a persona with more complex and differentiated features.

a. flat character made one specific trait.

b. Confirming that statement, Klarer (2004, p. 17), described this character as typically having complexities and distinct traits.

2. Klarer (2004, p. 146)

> **protagonist,** 21: technical term for the main *character* in a literary *text;* see also *minor character*.

called it the main character since the character plays mostly in a story. He or she is a character who is always present in the story and also influences the development of the story.

3. Klarer (2012, p. 28)

> **minor character,** 21: figure in a literary *text* who—in contrast to the *protagonist*—does not occupy the center of attention.

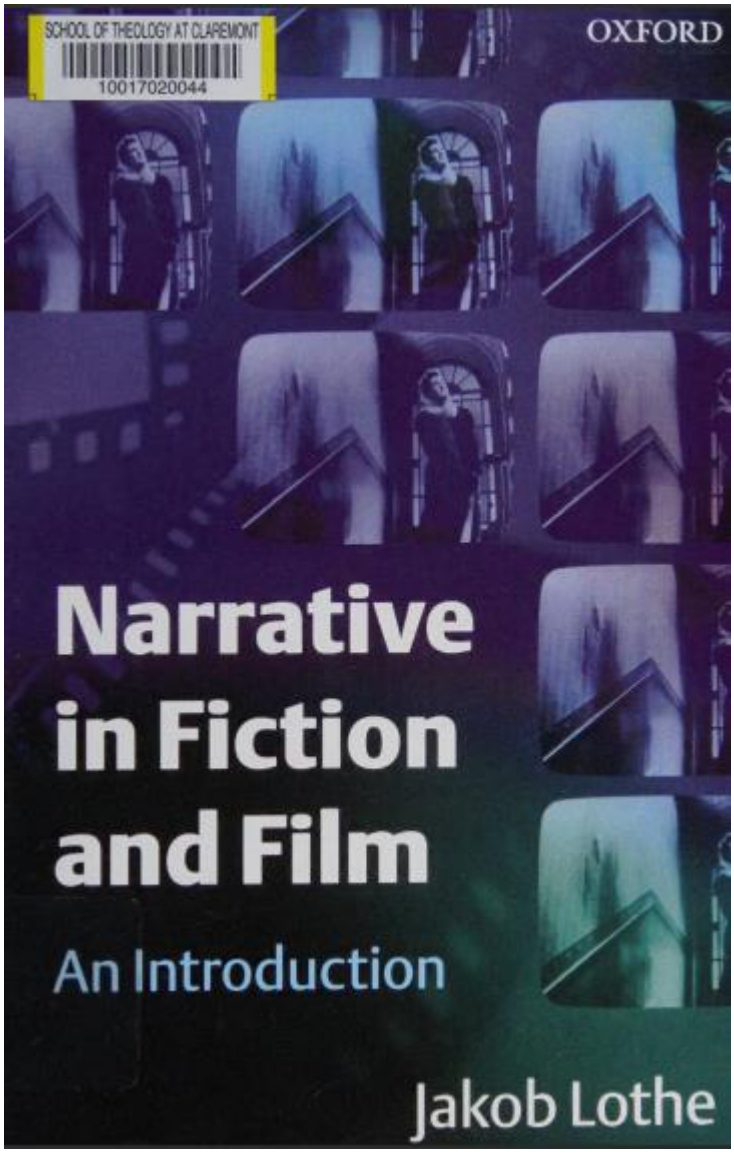
even called it as a figure that received the least amount of attention from a viewer.

4. Klarer (2004, p. 15)

> **Plot** is the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative. An ideal traditional plot line encompasses the following four sequential levels:
>
> exposition—complication—climax or turning point—resolution

argue that plot is the logical interplay of a text's numerous thematic parts that results in a change of the initial scenario as described at the beginning of the narrative. An ideal traditional plot line has the four successive levels. The exposition, complication, climax or turning point, then end with resolution.

LOTHE, 2000


SCHOOL OF THEOLOGY AT CLAREMONT
10017020044
OXFORD
Narrative in Fiction and Film
An Introduction
Jakob Lothe

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UNIVERSITY PRESS
Great Clarendon Street, Oxford OX2 6DP
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and education by publishing worldwide in
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Lothe, 2000, pp. 81-82

1 *Direct definition* means that a character is characterized in a direct, summarizing way—for instance by means of adjectives or abstract nouns. The

2 *Indirect presentation.* This form of characterization is the more important of the two main variants. It demonstrates, dramatizes, or exemplifies a given character feature rather than naming it explicitly. This other main type has several variants:

(a) *Action*: presentation either of a *single* action or of *repetitive* actions.

(b) *Speech.* What a character says or thinks—whether it be in dialogue, direct speech, or free indirect discourse—often has a characterizing

(c) *External appearance and behaviour* are usually presented, and interpreted as the case may be, by the narrator or another character. The

(d) *Milieu.* External (physical/topographic) surroundings may variously contribute to the indirect presentation of a character. Take Raskol-

Lothe (2000, pp. 81-82) refers to direct and indirect characterization. The definition of direct is equal to telling. It is when the author characterized directly into the story. While, indirect is equal to showing, instead of explicitly describing a certain character, it is more as illustrates, dramatizes, or uses an example as the way to characterize the character.

a. Action

   Through the action, the author demonstrate either of a single action or a repetitive actions

b. Speech

   It is the way character says or thinks, whether it be in dialogue, direct speaking, or free indirect discourse

c. External appearance and behaviour

   This method is typically delivered and interpreted by the narrator or another character, depending on the situation.

d. Milieu. External (physical/topographic)

   The environment may play a variety of roles in the indirect presentation of a character.

WEBSITE

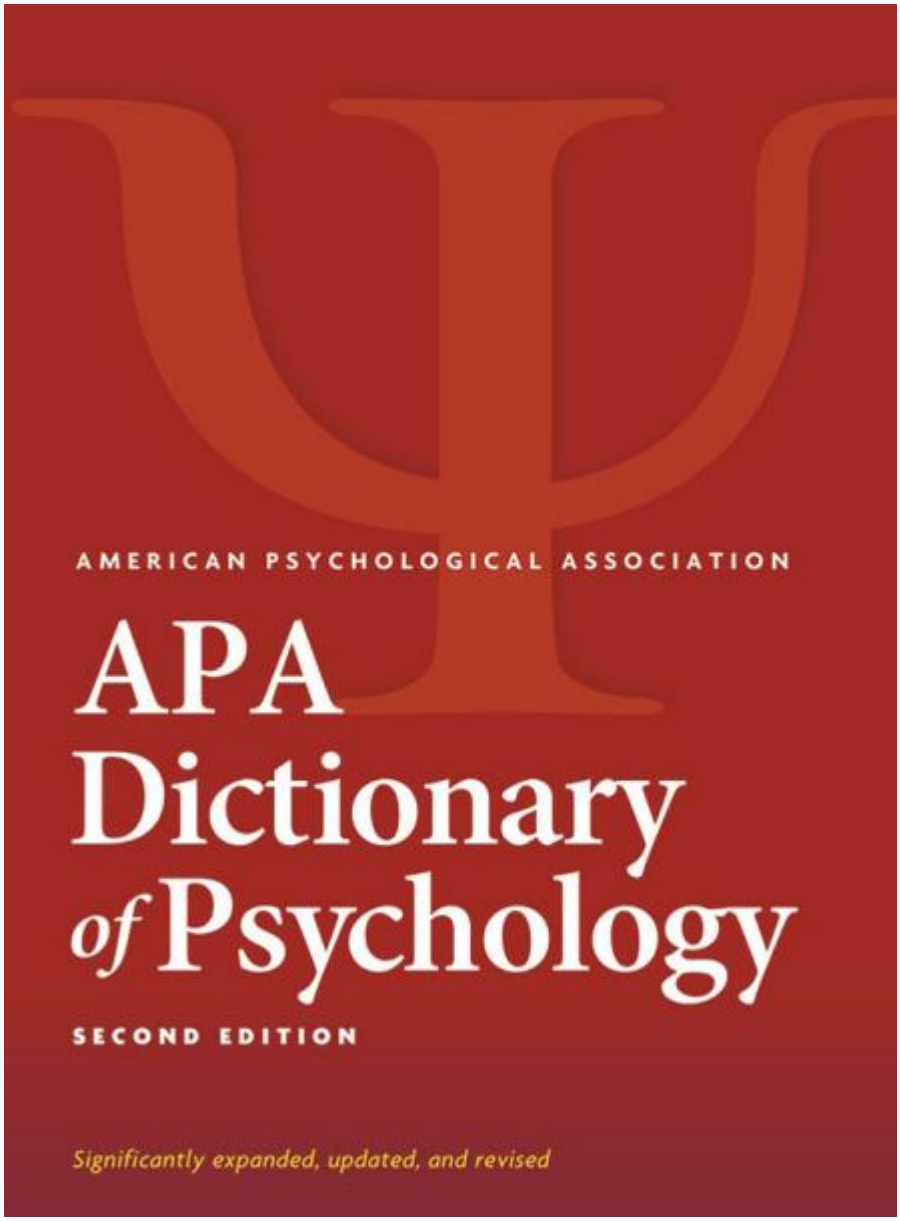
https://avatar.fandom.com/wiki/History_of_the_World_of_Avatar

One major issue for the *Avatar* world is how to track its extensive history. Traditionally, history can be recorded per the so-called "Avatar calendar" which accords every Avatar an "era" and then tracks the days since their birth. However, this calendar fell out of widespread use over time due to its unwieldiness.[4]

Alternatively, one can track time using one date as orientation, counting from there backwards and forwards. This is the case for the AG/BG dating system which is also used in the *Avatar* world.[5] According to this system, events are dated in **years before the Air Nomad Genocide (BG) and years after the genocide (AG)**. 0 AG is the year Fire Lord Sozin used the power from Sozin's Comet to begin the Hundred Year War with the Air Nomad Genocide and serves as an epoch for the dating system. As this system is useful to clarify the often confusing timeline in the *Avatar* world, it is used for the following timeline and other articles.

The year 0 AG, referred to as the dating system's timeline. It is when Fire Lord Sozin, great-grandfather of Zuko, used the resource from Sozin's Comet to initiate the Hundred Year War with the Air Nomad Genocide. 0 AG is the time that Sozin's comet occurred and the year that the fire lord, Sozin, genocide the Air Nomads as well as the beginning of the Hundred Year War. This is a history and show through flashback or backward timeline. Meanwhile, the beginning of the Avatar story was in 99 AG when Aang, as the Avatar, was found in an iceberg by Katara and Sakka at the beginning of episode one. While the last battle of the war took place in 100 AG. In sum, the story is shown during the time 99-100 AG.

American Psychological Association (APA), 2017



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Published by
American Psychological Association
750 First Street, NE
Washington, DC 20002
www.apa.org

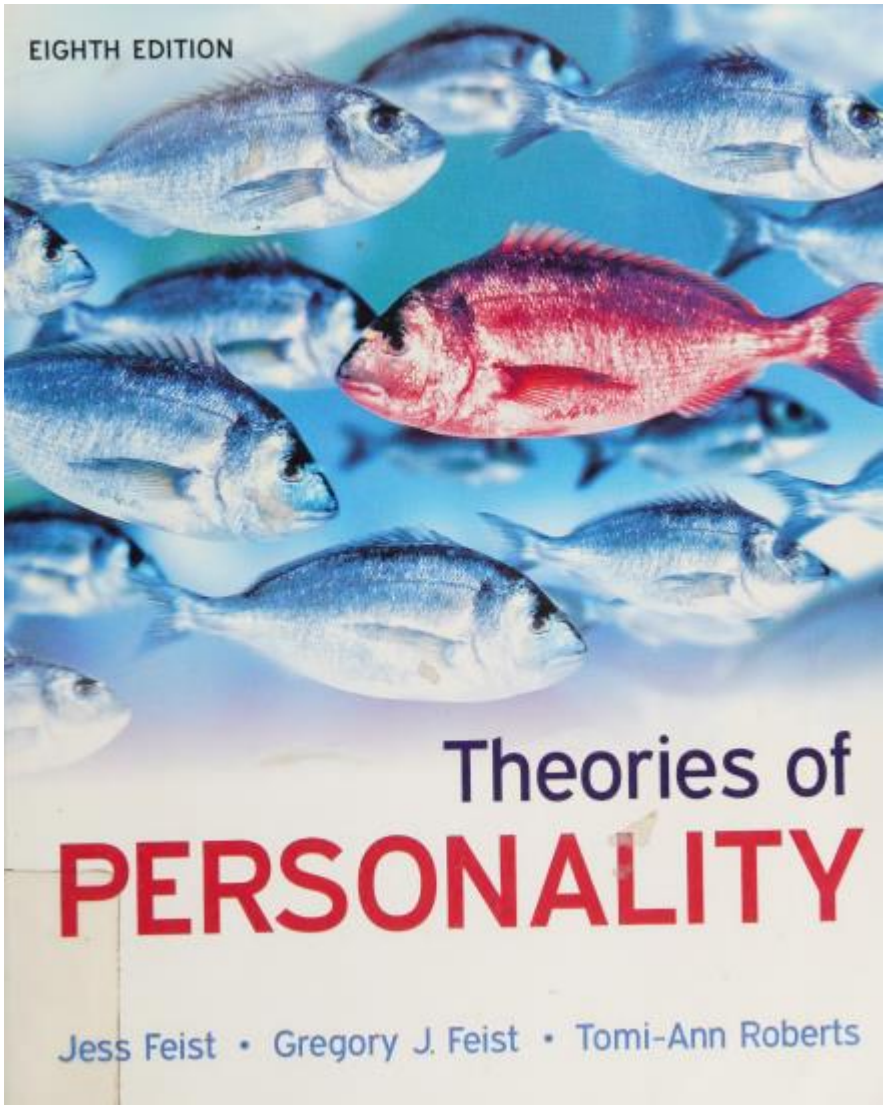
APA dictionary of psychology / Gary R. VandenBos, editor-in-chief. -- Second Edition.
pages cm
Revised edition of APA dictionary of psychology 2007.
ISBN 978-1-4338-1944-5 -- ISBN 1-4338-1944-9 1. Psychology--Dictionaries. I. VandenBos, Gary R. II. American Psychological Association. III. Title: A.P.A. dictionary of psychology. IV. Title: Dictionary of psychology.
BF31.A65 2015
150.3--dc23
2014049110

American Psychological Association (APA, 2017, p. 860)

character development the gradual development of moral concepts, conscience, religious values or views, and social attitudes as an essential aspect of personality development.

described character development as the progressive development of moral principles, conscience, religious values or viewpoints, and behaviours in society. It is a crucial component of personality development.

FEIST, FEIST AND ROBERTS, 2012



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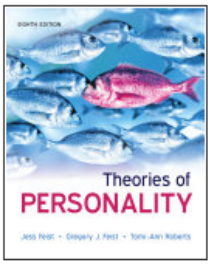


Jess Feist, Gregory Feist, Tomi-Ann Roberts
Mcgraw-hill Us Higher Ed, 14 Des 2012

Judul	Theories of Personality: Eighth Edition
Pengarang	Jess Feist, Gregory Feist, Tomi-Ann Roberts
Penerbit	Mcgraw-hill Us Higher Ed, 2012
ISBN	0077434447, 9780077434441

1. Feist, Feist and Roberts, 2012, p. 14

> The term "personality" comes from the Latin *persona*, or the mask that people present to the outside world, but psychologists see personality as much more than outward appearances.

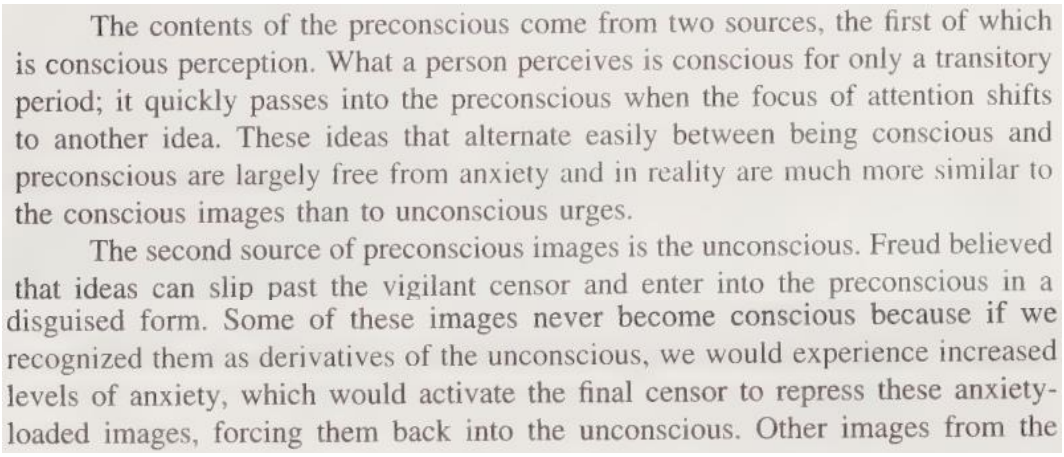
The term "personality" comes from the Latin *persona*, which means "mask"

2. Feist, Feist and Roberts, 2012, p. 20

> Freud's understanding of human personality was based on his experiences with patients, his analysis of his own dreams, and his vast readings in the various sciences and humanities. These experiences provided the basic data for the evolution of his theories. To him, theory followed observation, and his concept of per-

Based on Freud (cited in Feist, Feist and Roberts, 2012, p. 20), interactions with patients, the examination of his own dreams and extensive reading in the humanities and sciences, he developed an insight of human personality. The fundamental information for the development of his theories came from these experiences.

3. Feist, Feist and Roberts, 2012, p. 27



The contents of the preconscious come from two sources, the first of which is conscious perception. What a person perceives is conscious for only a transitory period; it quickly passes into the preconscious when the focus of attention shifts to another idea. These ideas that alternate easily between being conscious and preconscious are largely free from anxiety and in reality are much more similar to the conscious images than to unconscious urges.

The second source of preconscious images is the unconscious. Freud believed that ideas can slip past the vigilant censor and enter into the preconscious in a disguised form. Some of these images never become conscious because if we recognized them as derivatives of the unconscious, we would experience increased levels of anxiety, which would activate the final censor to repress these anxiety-loaded images, forcing them back into the unconscious. Other images from the

This is due to the fact that the contents of the preconscious are derived from two sources, from the conscious and unconscious (Feist, Feist, and Roberts, 2012, p. 27). The first is conscious perception occurred when a person senses is only conscious for a brief moment, and the focus of attention moves to another idea it swiftly enters the preconscious. These concepts, which easily switch between being conscious and preconscious, are largely free of anxiety and far more comparable to conscious images than unconscious drives. The second source of preconscious images is from the unconscious. The ideas could get past the vigilant censor and reach the subconscious in disguise. Some of these images never become aware because if people recognizing them as unconscious derivatives, it would bring anxiety, which would trigger the final censor to repress these anxiety loaded images, forcing them back into the unconscious.

~~4.~~ Freud (as cited in Burger, 2011, p. 43), said that people do not currently have instant access to those informations because unconscious thoughts cannot be

brought into consciousness, except in very rare circumstances ~~(Feist, Feist, and Roberts, 2012, p. 28).~~

most important from a psychoanalytic viewpoint, are found in the **unconscious**. This is material to which you have no immediate access. According to Freud, you cannot bring unconscious thoughts into consciousness except under certain extreme situations. Nonetheless, this unconscious material is

5. According to Freud (1920; as cited in Feist, Feist, and Roberts, 2012, p. 29),

To Freud, the most primitive part of the mind was *das Es,* or the "it," which is almost always translated into English as **id;** a second division was *das Ich*, or the "I," translated as **ego;** and a final province was *das Uber-Ich,* or the "over-I," which is rendered into English as **superego.** These provinces or regions have no

the most primitive aspect of the mind is das Es, or it, which is almost always translated into English as id. A second division was das Ich, or I, which is translated as ego; and a final region was das Uber-Ich, or over-I, which is translated as superego.

6. Feist, Feist, and Roberts, 2012, p. 30

At the core of personality and completely unconscious is the psychical region called the id, a term derived from the impersonal pronoun meaning "the it," or the not-yet-owned component of personality. The id has no contact with reality, yet it strives constantly to reduce tension by satisfying basic desires. Because its sole function is to seek pleasure, we say that the id serves the **pleasure principle.**

The psychical region known as the id, derived from the impersonal pronoun meaning the it, or the not-yet-owned component of identity, exists at the core of personality and totally unconscious and have no interaction with reality or personal awareness.

7. Freud, as cited in Feist, Feist, and Roberts, 2012, p. 31)

The id:

Besides being unrealistic and pleasure seeking, the id is illogical and can simultaneously entertain incompatible ideas. For example, a woman may show conscious love for her mother while unconsciously wishing to destroy her. These opposing desires are possible because the id has no morality; that is, it cannot make value judgments or distinguish between good and evil. However, the id is not immoral, merely amoral. All of the id's energy is spent for one purpose—to seek pleasure without regard for what is proper or just (Freud, 1923/1961a, 1933/1964).

Besides from being irrational and pleasure-seeking, the id can hold contradictory thoughts at the same time. These contradictory urges are available because the id does not have morality, which incapable of making value judgments or distinguishing between good and evil. However, the id is only amoral, not immoral. The id expends all of its energy on one purpose, to pursue pleasure.

The ego:

The ego, or I, is the only region of the mind in contact with reality. It grows out of the id during infancy and becomes a person's sole source of communication with the external world. It is governed by the **reality principle,** which it tries to substitute for the pleasure principle of the id. As the sole region of the mind in contact with the external world, the ego becomes the decision-making or executive branch of personality. However, because it is partly conscious, partly preconscious, and partly unconscious, the ego can make decisions on each of these three levels. For

The ego, or I, is second part of a person's personality structure progressively takes shape as a result of how children interact with their surroundings during the first two years of life. It is guided by the reality principle, which it attempts to replace for the id's pleasure principle. The ego, as the only part of the mind in communication with the outside world, becomes the decision-making or executive branch of personality (Feist, Feist, and Roberts, 2012, p. 31).

8. Freud (as cited in Feist, Feist, and Roberts, 2012, p. 32)

> The superego has two subsystems, the **conscience** and the **ego-ideal.** Freud did not clearly distinguish between these two functions, but, in general, the conscience results from experiences with punishments for improper behavior and tells us what we *should not do,* whereas the ego-ideal develops from experiences with rewards for proper behavior and tells us what we *should do.* A primitive conscience

The superego is divided into two subsystems: the conscience and the ego-ideal. Freud (as cited in Feist, Feist, and Roberts, 2012, p. 32) do not make a clear distinction between these two functions, but in general, the conscience emerges from experiences with punishments for misbehaving and tells what should not be done. Freud, 1933/1964 as in Feist, Feist, and Roberts, 2012, p. 32

> A well-developed superego acts to control sexual and aggressive impulses through the process of *repression.* It cannot produce repressions by itself, but it can order the ego to do so. The superego watches closely over the ego, judging its actions and intentions. Guilt is the result when the ego acts—or even intends to act—contrary to the moral standards of the superego. Feelings of inferiority arise when the ego is unable to meet the superego's standards of perfection. Guilt, then, is a function of the conscience, whereas inferiority feelings stem from the ego-ideal (Freud, 1933/1964).

Here, a strong superego uses the repression process to restrain its aggressive and sexual demands. Since the superego cannot create repression on its own, it can direct the ego to do the repression. The superego keeps paying attention on the ego and judges its acts and intentions. Guilt or shame arises when the ego acts—or even intends to act—in against of the superego's moral standards. Feelings of inferiority emerge when the ego fails to achieve the superego's ideal standards. The conscience is responsible for guilt, but the ego-ideal is responsible for inferiority feelings.

9. Furthermore, Freud (1923/1961; as cited in Feist, Feist, and Roberts, 2012, p. 32) said

> the pleasure principle of the id and the realistic principle of the ego. The superego grows out of the ego, and like the ego, it has no energy of its own. However, the superego differs from the ego in one important respect—it has no contact with the outside world and therefore is unrealistic in its demands for perfection (Freud, 1923/1961a).

the superego develops from the ego and, like the ego, has no independent vitality. The superego, however, differs from the ego in a crucial aspect, it has no interaction with the outside world and therefore has unrealistic standards for perfection.

10. Feist, Feist and Roberts, 2012, p. 48

> Freud believed that, from the 4th or 5th year until puberty, both boys and girls usually, but not always, go through a period of dormant psychosexual development. This *latency stage* is brought about partly by parents' attempts to punish or discourage sexual activity in their young children. If parental suppression is successful, children will repress their sexual drive and direct their psychic energy toward school, friendships, hobbies, and other nonsexual activities.

This stage is caused in part by efforts of parents to penalize or discourage sexual activity in their children. The sexual drive of children will be suppressed if parental suppression is successful, and they will instead focus their psychic energy on academics, friendships, hobbies, and other nonsexual activities.

> Continued latency is reinforced through constant suppression by parents and teachers and by internal feelings of shame, guilt, and morality. The sexual drive, of course, still exists during latency, but its aim has been inhibited. The sublimated libido now shows itself in social and cultural accomplishments. During this time children form groups or cliques, an impossibility during the infantile period when the sexual drive was completely autoerotic.

Parental and educational repression as well as personal feelings of guilt, shame, and morality serve to reinforce latency. During this stage, the sexual drive is still present, but it is less directed. Sublimated desire is now manifesting itself

through social and cultural achievements (Feist, Feist, and Roberts, 2012, p. 48).

> Puberty signals a reawakening of the sexual aim and the beginning of the *genital period.* During puberty, the diphasic sexual life of a person enters a second stage, which has basic differences from the infantile period (Freud, 1923/1961b). First,

Puberty marks the reawakening of sexual desire and the beginning of the genital period (Feist, Feist and Roberts, 2012, p. 48).

> *stage*. Sexual desires abate during these years. Boys and girls seem fairly uninterested in each other during the latency stage. A look at any playground will verify that boys play with other boys and girls play with other girls. But all of that changes with puberty. Erogenous urges return and are focused in the adult genital regions. If a child has progressed to this *genital stage* without leaving large amounts of libido fixated at earlier stages, normal sexual functioning is possible.

The person can have mature sexual satisfaction and develop genuine affection for other people. He or she might have heterosexual relationships with other people. However, if the progression to this stage is characterized by severe stress or overindulgence, it could result in fixation on an earlier developmental stage. [Burger, 53]

11. For Erikson (as cited in Feist, Feist, and Roberts, 2012, pp. 96-222),

    a. Basic Trust vs Mistrust

> In Chapter 2, we pointed out that Freud used the analogy of a rider on horseback to describe the relationship between the ego and the id. The rider (ego) is ultimately at the mercy of the stronger horse (id). The ego has no strength of its own but must borrow its energy from the id. Moreover, the ego is constantly attempting to balance blind demands of the superego against the relentless forces of the id and the realistic opportunities of the external world. Freud believed that, for psychologically healthy people, the ego is sufficiently developed to rein in the id, even though its control is still tenuous and id impulses might erupt and overwhelm the ego at any time.
>
> In contrast, Erikson held that our ego is a positive force that creates a self-identity, a sense of "I." As the center of our personality, our ego helps us adapt

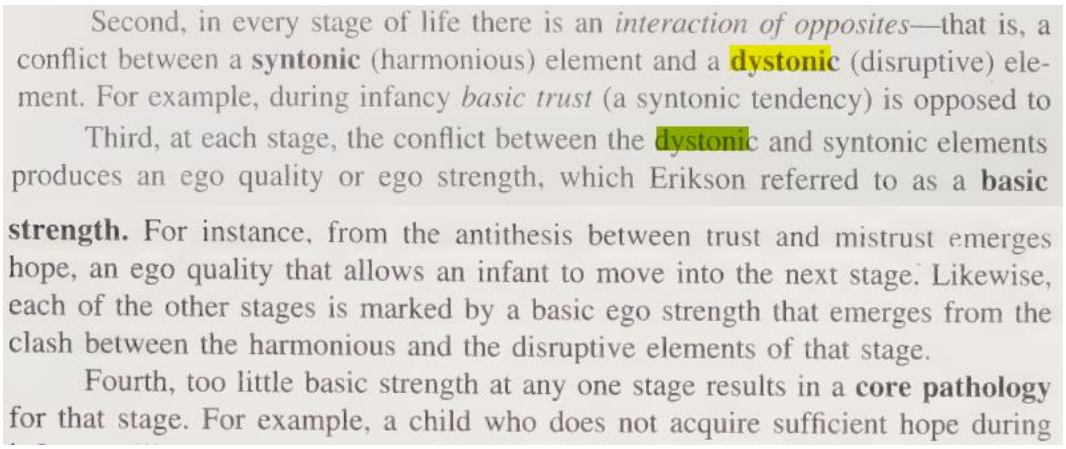
Erikson (1968) identified three interrelated aspects of ego: the body ego, the ego ideal, and ego identity. The *body ego* refers to experiences with our body; a way of seeing our physical self as different from other people. We may be satisfied or dissatisfied with the way our body looks and functions, but we recognize that it is the only body we will ever have. The *ego ideal* represents the image we have of ourselves in comparison with an established ideal; it is responsible for our being satisfied or dissatisfied not only with our physical self but with our entire personal identity. *Ego identity* is the image we have of ourselves in the variety of social roles we play. Although adolescence is ordi-

In Freud's psychoanalysis study, the ego is known as a mediator, constantly working to keep a balance between the superego's blind demands and the id's continuous pleasure as well as the realistic occurrence in the external world. For Erikson (as cited in Feist, Feist, and Roberts, 2012, pp. 96-222), the ego builds self-identity and a sense of I. There are three interconnected types of the ego: the body ego, the ego ideal, and ego identity. The body ego describes an interactions with the body. This is a way of differentiating individual physical selves from those of others. Regardless of whether feeling happy or unhappy with the body's appearance and behaviour, eventually it can be understood that it is the only body that own by an individuals. The ego ideal refers to a perception of individuals in relation to an external ideal. It determines a feeling satisfied or unsatisfied with both the physical selves and the entirety of personal identities. Then, ego identity is the image of individuals in the various social roles.

Seventh, during each stage, but especially from adolescence forward, personality development is characterized by an *identity crisis,* which Erikson (1968) called "a turning point, a crucial period of increased vulnerability and heightened potential" (p. 96). Thus, during each crisis, a person is especially susceptible to

Erikson stated that personality development is characterized by an identity crisis at each stage, but especially from adolescence further on, which he

refers to as a turning point, a crucial period of increased vulnerability and heightened potential.

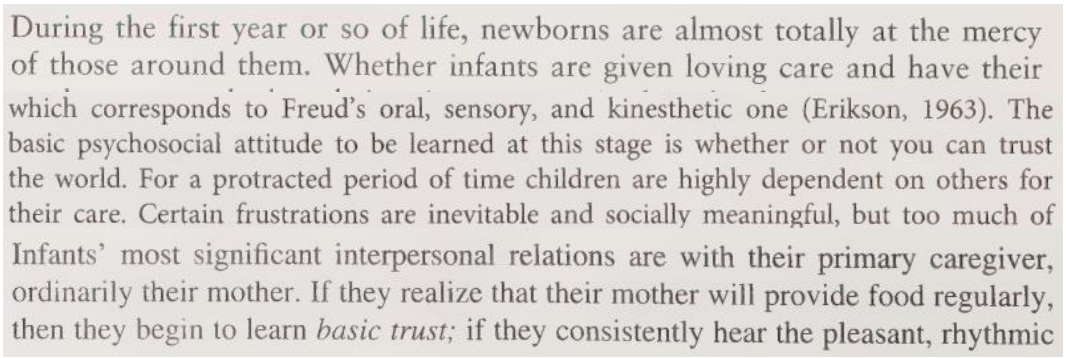


Second, in every stage of life there is an *interaction of opposites*—that is, a conflict between a **syntonic** (harmonious) element and a **dystonic** (disruptive) element. For example, during infancy *basic trust* (a syntonic tendency) is opposed to

Third, at each stage, the conflict between the dystonic and syntonic elements produces an ego quality or ego strength, which Erikson referred to as a **basic strength.** For instance, from the antithesis between trust and mistrust emerges hope, an ego quality that allows an infant to move into the next stage. Likewise, each of the other stages is marked by a basic ego strength that emerges from the clash between the harmonious and the disruptive elements of that stage.

Fourth, too little basic strength at any one stage results in a **core pathology** for that stage. For example, a child who does not acquire sufficient hope during

Moreover, this crucial period or crisis is caused by an issue between the dominant syntonic element and its opposing, dystonic element. Syntonic elements are elements that are harmonious (positive) and dystonic elements are elements that are distractions (negative) in the stages of human development. If one of them dominated during certain stage, it will be identity crisis or crucial period. This tension arise to an ego quality or ego strength that refers as basic strength. Every strength has an underlying antipathy that develops into the core pathology of that stage.



During the first year or so of life, newborns are almost totally at the mercy of those around them. Whether infants are given loving care and have their

which corresponds to Freud's oral, sensory, and kinesthetic one (Erikson, 1963). The basic psychosocial attitude to be learned at this stage is whether or not you can trust the world. For a protracted period of time children are highly dependent on others for their care. Certain frustrations are inevitable and socially meaningful, but too much of

Infants' most significant interpersonal relations are with their primary caregiver, ordinarily their mother. If they realize that their mother will provide food regularly, then they begin to learn *basic trust;* if they consistently hear the pleasant, rhythmic

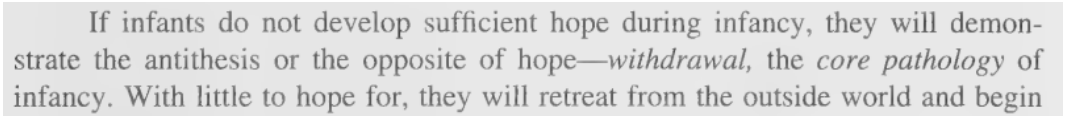
voice of their mother, then they develop more basic trust; if they can rely on an exciting visual environment, then they solidify basic trust even more. In other words, if their pattern of accepting things corresponds with culture's way of giving things, then infants learn basic trust. In contrast, they learn *basic mistrust* if they find no correspondence between their oral-sensory needs and their environment.

Trust According to Erik Erikson (1968), the first year of life is characterized by the trust-versus-mistrust stage of development. Following a life of regularity, warmth, and protection in the mother's womb, the infant faces a world that is less secure. correlation between one's needs and one's world. If infants receive unreliable, inadequate, or rejecting care, they will perceive their world as indifferent or hostile, and they will develop a high degree of mistrust. The danger lies in the extremes of trust and mistrust. This crisis is not permanently resolved during the first year or two of life, but a foundation is laid that influences the subsequent course of development.

Erikson's first psychosocial stage occurs during the first year of life and encompasses the period of infancy. Since the baby is largely dependent on those around them for the first year or two of their lives, they first learn basic trust from their parents or caregiver. As a result, the focus of this stage is on how the infant's fundamental needs are addressed by the parents or caregiver and how the maternal relationship leads to trust or mistrust. The baby grows a sense of basic trust in the parents when they get warmth, security, and affection. Indeed, if babies never get maternal care, or perhaps even abuse from their parents, they will consequently grow to experience basic mistrust. They will realize that the world is an unreliable, unpredictably deadly place. Having a sense of basic mistrust assists the infant to learn what constitutes unsafe situations later in life.

Basic trust is ordinarily syntonic, and basic mistrust, dystonic. Nevertheless, infants must develop both attitudes. Too much trust makes them gullible and vulnerable to the vagaries of the world, whereas too little trust leads to frustration, anger, hostility, cynicism, or depression.

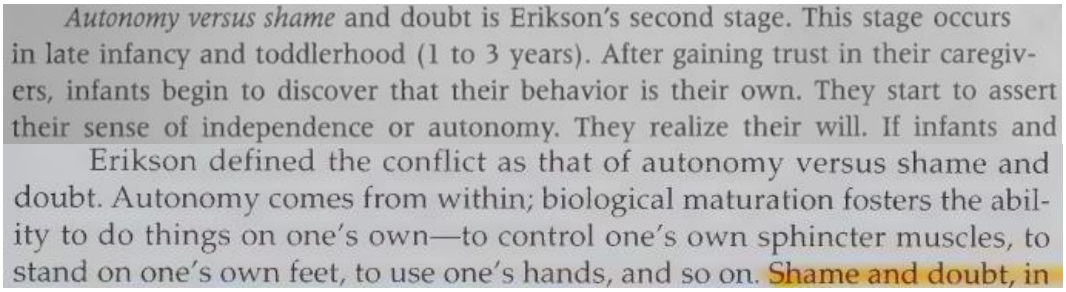
The inevitable clash between basic trust and basic mistrust results in people's first psychosocial crisis. If people successfully solve this crisis, they acquire their first basic strength—*hope*.



If infants do not develop sufficient hope during infancy, they will demonstrate the antithesis or the opposite of hope—*withdrawal,* the *core pathology* of infancy. With little to hope for, they will retreat from the outside world and begin

However, basic trust is syntonic, and basic mistrust is dystonic which both must develop in balance. When new-born has too much trust, they become naive and susceptible to the outside world. Whereas, when they have too little trust, they become frustrated, angry, cynical, or depressed. If they are able to establish a good balance of trust and mistrust, they will gain core strength which is hope. If children do not experience enough hope during infancy, they will exhibit withdrawal, the core pathology of infancy, which is the opposite of hope.

b. Autonomy vs shame and doubt



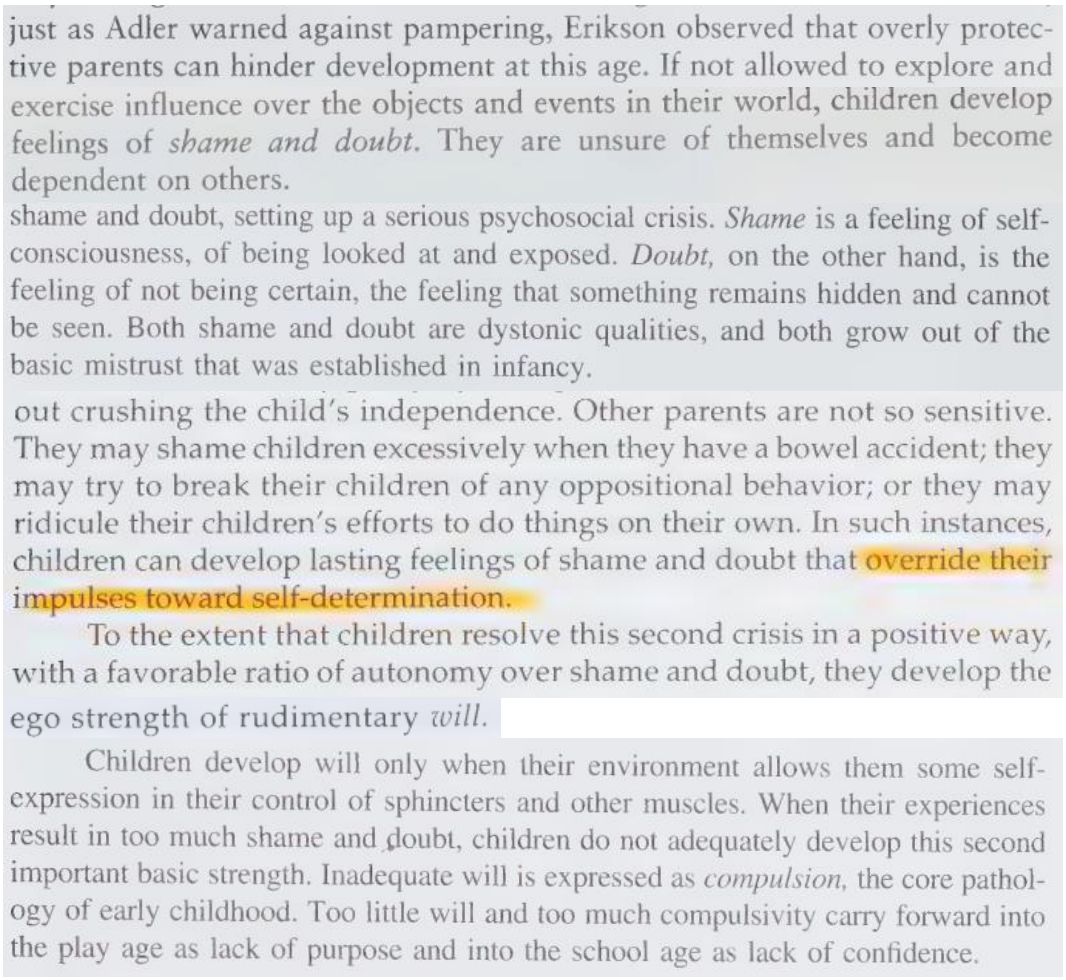
Autonomy versus shame and doubt is Erikson's second stage. This stage occurs in late infancy and toddlerhood (1 to 3 years). After gaining trust in their caregivers, infants begin to discover that their behavior is their own. They start to assert their sense of independence or autonomy. They realize their will. If infants and

Erikson defined the conflict as that of autonomy versus shame and doubt. Autonomy comes from within; biological maturation fosters the ability to do things on one's own—to control one's own sphincter muscles, to stand on one's own feet, to use one's hands, and so on. Shame and doubt, in

(Crain, 287)

Autonomy vs shame and doubt is Erikson's second psychological stage that appears in late infancy and toddlerhood (1 to 3 years). After acquiring trust in their parents, infants begin to realize that their behaviour is their own. They begin to make their sense of autonomy or independence. Autonomy originates from the inside; biological development encourages the capacity to carry out tasks independently. For example, stand on their own two feet,

utilize one hand, feed themselves, use the bathroom, etc. They begin to understand their will that gain a feeling of confidence and independence.



just as Adler warned against pampering, Erikson observed that overly protective parents can hinder development at this age. If not allowed to explore and exercise influence over the objects and events in their world, children develop feelings of *shame and doubt*. They are unsure of themselves and become dependent on others.

shame and doubt, setting up a serious psychosocial crisis. *Shame* is a feeling of self-consciousness, of being looked at and exposed. *Doubt,* on the other hand, is the feeling of not being certain, the feeling that something remains hidden and cannot be seen. Both shame and doubt are dystonic qualities, and both grow out of the basic mistrust that was established in infancy.

out crushing the child's independence. Other parents are not so sensitive. They may shame children excessively when they have a bowel accident; they may try to break their children of any oppositional behavior; or they may ridicule their children's efforts to do things on their own. In such instances, children can develop lasting feelings of shame and doubt that override their impulses toward self-determination.

To the extent that children resolve this second crisis in a positive way, with a favorable ratio of autonomy over shame and doubt, they develop the ego strength of rudimentary *will.*

Children develop will only when their environment allows them some self-expression in their control of sphincters and other muscles. When their experiences result in too much shame and doubt, children do not adequately develop this second important basic strength. Inadequate will is expressed as *compulsion,* the core pathology of early childhood. Too little will and too much compulsivity carry forward into the play age as lack of purpose and into the school age as lack of confidence.

However, if caregivers refuse to let children accomplish tasks for which they are capable, or criticize their first attempts at self-sufficiency, children may acquire shame and doubt about their ability to handle challenges of their own. Shame is a feeling of embarrassment and discovery. On the other hand, doubt is the feeling of uncertainty and the conviction that something is concealed and invisible. Shame and doubt are both dystonic elements that arise from the basic mistrust that developed during infancy. In order to resolve this second crisis positively, children have to develop

ego strength or the basic virtue, which is “will”, with a good ratio of autonomy over shame and doubt.

Will is an unwavering commitment to exercise freedom of choice and self-control. Children develop “will” only when their environment allows them to express themselves. Children do not effectively develop this second crucial basic strength when their situations lead to overly shame and doubt. If the basic virtue in this stage does not develop, it will result in compulsion as the core pathology of early childhood. Too little willpower and too much compulsivity result in a lack of purpose in play and confidence issues when children get older.

c. Initiative vs Guilt

Erikson's third stage of development is the **play age,** a period covering the same time as Freud's phallic phase—roughly ages 3 to 5 years. Again, differences emerge

As children begin to interact with other children, they face the challenges that come with living in a social world. Children must learn how to play and work with others and how to resolve the inevitable conflicts. Children who seek out playmates and who learn how to organize games and other social activities develop a sense of *initiative*. They learn how to set goals and tackle

sion, connotes forward movement. The child with a sense of initiative makes plans, sets goals, and perseveres in attaining them. I noted, for example,

The crisis comes when children realize their biggest plans and fondest hopes are doomed for failure. These ambitions, of course, are the oedipal ones—the wish to possess one parent and rival the other. The child finds out that these wishes violate deep social taboos and are far more dangerous than imagined. Consequently, the child internalizes social prohibitions—a guilt-producing superego—to keep such dangerous impulses and fantasies in check. The result is a new form of self-restriction. Forever after, the individual's naive exuberance and daring will be offset by self-observation, self-control, and self-punishment (see Figure 12.1).

Again, the ratio between these two should favor the syntonic quality—initiative. Unbridled initiative, however, may lead to chaos and a lack of moral principles. On the other hand, if guilt is the dominant element, children may become compulsively moralistic or overly inhibited. *Inhibition,* which is the antipathy of purpose, constitutes the core pathology of the play age.

Erikson's third stage of development, initiative versus guilt, takes place during the preschool years (3-6 years old). Children in preschool have to deal with the difficulties of living in a social environment as they start interacting with their peers. Children are engaging with their surroundings and learning new skills and tasks at this time. They learn cooperative play, teamwork, and dispute resolution techniques. As a result they develop a sense of initiative. They grow in their sense of ambition and goal.

When kids realize their biggest ambitions and most precious dreams are failures, then a crisis occurs. Children who do not learn to take initiative pass through this time feeling guilty and frustrated. They could lack motivation and exhibit little initiative in social or other circumstances. In order to control such uncertain feelings and nightmares, the child internalizes social restrictions (a guilt-producing superego). Their naive enthusiasm and courage will be balanced by self-observation, self-control, and self-punishment.

However, initiative is syntonic and guilt is dystonic. Indeed, the ratio between these two should favour the syntonic quality, which is initiative. An uncontrolled initiative, however, might result in anarchy and a lack of moral principles. On the other side, if guilt dominates, children could develop compulsive moralistic tendencies or excessive insecurities. The core pathology of this stage is inhibition, which is the antipathy to purpose.

d. Industry vs Inferiority

During the school years (six to eleven), the primary emotional duality is **industry versus inferiority** (1963). The term *industriousness* might be better than *industry* because it

New demands are placed upon children at this time. They are no longer loved simply for who they are; they are expected to master the technology of their culture in order to earn the respect of their teachers and peers. Their ability to conform and master the

Erikson's fourth developmental stage, industry vs inferiority, often takes time between the ages of 6 to 11 in elementary school. The demands on children have changed during this period. Instead of being accepted just for who they are, they are now even required to grasp certain abilities in order to get the respect of their professors and peers.

The attitudes and behaviors of parents and teachers largely determine how well children perceive themselves to be developing and using their skills. If children are scolded, ridiculed, or rejected, they are likely to develop feelings of inferiority and inadequacy. Praise and reinforcement foster feelings of competence and encourage continued striving.

ing an addition problem, or cooking—their sense of industry increases. However, parents who see their children's efforts at making things as "mischief" or "making a mess" encourage children's development of a sense of inferiority.

Children's social worlds beyond their families also contribute to a sense of industry. School becomes especially important in this regard. Consider children who are slightly below average in intelligence. They are too bright to be in special classes but not bright enough to be in gifted classes. They fail frequently in their academic efforts, developing a sense of inferiority. By contrast, consider children whose sense

Parents and educators must provide opportunities for children to develop their skills while also supporting their efforts to help them develop a sense of industry and confidence in their abilities. Through consistently being praised or encouraged, children feel more competent and then develop self-confidence which leads them on the path to being productive and achieving become members of society. Whereas, if children face failure or a lack of achievement in their activities, they may begin to doubt their

abilities and feel inadequate. This can lead to a severe impact on their self-esteem and confidence, leading to a sense of inferiority.

earn the respect of their teachers and peers. Their ability to conform and master the tasks of this level depends in large measure on how successfully they have traveled the preceding stages. If children emerge from the preceding stages with a basic sense of trust, autonomy, and initiative, they are ready for the industrious labor that "school" presupposes. But if their development has left heavy residues of mistrust, doubt, and guilt, they may have difficulty performing at an optimal level. From a psychoanalytic point of

The ratio between industry and inferiority should, of course, favor industry; but inferiority, like the other dystonic qualities, should not be avoided. As Alfred

Their ability to get through this stage successfully is significantly affected by how well they completed the stage before. If children emerge from the preceding stages with a basic feeling of trust, autonomy, and initiative, they are ready to experience a sense of industry. However, if their development has left a strong impact from mistrust, doubt, and guilt, they might find it difficult to perform in the current stage and face a sense of inferiority. The industry should naturally exceed inferiority in this ratio, but inferiority, like the other dystonic traits, should not be ignored.

Children at this age are ready to learn to work and need to develop a sense of *competence,* the ego strength or virtue associated with this stage. Competence entails the ability to use one's intelligence and skill to complete tasks that are of value in one's society (1964).

Moreover, a sense of competence refers to the ego strength or virtue involved in this stage. Competence is the capacity to apply knowledge and abilities to important tasks in a child's society. As a result, the industry vs. inferiority stage of development brings a crucial part to provide an opportunity for future success and self-esteem.

> If the struggle between industry and inferiority favors either inferiority or an overabundance of industry, children are likely to give up and regress to an earlier stage of development. They may become preoccupied with infantile genital and Oedipal fantasies and spend most of their time in nonproductive play. This regression is called *inertia,* the antithesis of competence and the core pathology of the school age.

(Feist, p. 231)

On the other hand, if children at this stage experience too much inferiority, or the ratio of this stage favours inferiority, they are likely to regress. This regress is known as inertia, which is the antithesis or core pathology of competence.

e. Identity vs Identity Confusion

> The search for ego *identity* reaches a climax during adolescence as young people strive to find out who they are and who they are not. With the advent of puberty, adolescents look for new roles to help them discover their sexual, ideological, and occupational identities. In this search, young people draw from a variety of earlier self-images that have been accepted or rejected. Thus, the seeds of identity begin to

> Identity is defined both positively and negatively, as adolescents are deciding what they want to become and what they believe while also discovering what they *do not* wish to be and what they *do not* believe. Often they must either repudiate the values of parents or reject those of the peer group, a dilemma that may intensify their *identity confusion.*

(Feist, Feist, and Roberts, 2012, p. 232-233)

Identity versus identity confusion is Erikson's fifth developmental stage, which people go through during adolescence (ages 12 to 18). During adolescence, people try to figure out who they are and who they are not. When puberty approach, they begin to search for new roles through the discovery of their sexual, ideological, and occupational identities. If the

question of who they are is eventually solved, they develop a sense of identity. Identity refers to individuals finding out what they want to become and what they believe while simultaneously learning what they do not want to become and what they do not believe.

> The primary duality during adolescence (twelve to eighteen) is **ego identity versus role confusion**. The process of forming an ego identity requires that one compare how one sees oneself with how significant others appear to expect one to be. "Ego identity,

(Feist, Feist, and Roberts, 2012, 142)

The identity in this stage also known as ego identity. To create an ego identity, teenagers must compare how they see themselves with how significant others who expect them.

> According to Erikson (1982), identity emerges from two sources: (1) adolescents' affirmation or repudiation of childhood identifications, and (2) their historical and social contexts, which encourage conformity to certain standards. Young people frequently reject the standards of their elders, preferring instead the values of a peer group or gang. In any event, the society in which they live plays a substantial role in shaping their identity.

According to Erikson (1982; as cites in Feist, Feist and Roberts, 2012, p. 233), two factors contribute to the development of identity in adolescents: (1) their affirmation or rejection of childhood identifications, and (2) their historical and social environment, which drive obedience to certain standards. Teenager frequently disregard the expectations of their parents or elders in favour of gang or peer values. In any case, the society in which teenagers reside has a significant impact on how they define themselves.

The greatest danger at this stage is role confusion, the inability to conceive of oneself as a productive member of one's society. Erikson pointed out that "a sound ego identity is the only safeguard against the anarchy of drives as well as the autocracy of conscience" (1958). Role confusion frequently arises out of the adolescent's difficulty in finding an occupational identity, but it may also express a general inability to find a meaningful place in one's culture. The development of a positive identity depends on support from

(Feist, Feist, and Roberts, 2012, 143)

Thus, role confusion refers to the difficulty to envision oneself as a contributing member of society. Role confusion typically results from the struggle to define their identity, but it can also be a sign of a more general inability to locate individual positions in their culture.

Identity confusion is a syndrome of problems that includes a divided self-image, an inability to establish intimacy, a sense of time urgency, a lack of concentration on required tasks, and a rejection of family or community standards. As with the other dystonic tendencies, some amount of identity confusion is both normal and necessary. Young people must experience some doubt and confusion about who they are before they can evolve a stable identity. They may leave home

Although identity confusion is a necessary part of our search for identity, too much confusion can lead to pathological adjustment in the form of regression to earlier stages of development. We may postpone the responsibilities of adulthood and drift aimlessly from one job to another, from one sex partner to another, or from one ideology to another. Conversely, if we develop the proper ratio of identity to identity confusion, we will have (1) faith in some sort of ideological principle, (2) the ability to freely decide how we should behave, (3) trust in our peers and adults who give us advice regarding goals and aspirations, and (4) confidence in our choice of an eventual occupation.

(Feist, Feist, and Roberts, 2012, 233)

Before developing a stable identity, young people must first experience some self-doubt and ambiguity. As with the other dystonic tendencies, some degree of role confusion is normal and necessary.

However, regardless of the necessity, excessive confusion might result a in pathological adjustment in the form of regressing to earlier stages of development. Therefore, if people develop the proper ratio of identity over identity confusion, they will have (1) faith in some sort of ideological principle, (2) the capacity to freely choose how they should behave, (3) trust in their peers and adults who give them advice regarding goals and aspirations, and (4) confidence in their choice of an eventual occupation.

The basic strength emerging from adolescent identity crises is *fidelity,* or faith in one's ideology. After establishing their internal standards of conduct, adolescents are no longer in need of parental guidance but have confidence in their own religious, political, and social ideologies.

The trust learned in infancy is basic for fidelity in adolescence. Young people must learn to trust others before they can have faith in their own view of the future. They must have developed hope during infancy, and they must follow hope with the other basic strengths—will, purpose, and competence. Each is a prerequisite for fidelity, just as fidelity is essential for acquiring subsequent ego strengths.

The basic strength that arises from this stage is faithfulness, or faith in their ideology. People no longer require parental guidance if they have established their own internal standards of behaviour and confident in their own political, social, and religious beliefs. The basic principle of fidelity in adolescence is the trust that is learned in infancy. Before having faith in their own prediction of the future, young people must learn to trust others. They must have grown up with hope, and they must follow it with the three basic strength of will, purpose, and competence. These are necessary for faithfulness, as like fidelity is required to develop the next ego strengths.

f. Intimacy vs Isolation

Intimacy versus isolation is Erikson's sixth developmental stage, which individuals experience during the early adulthood years. At this time, individuals face the

At this stage, young men and women usually look for specific relationship in which to grow emotionally and build intimacy.

Intimacy is the ability to fuse one's identity with that of another person without fear of losing it. Because intimacy can be achieved only after people have formed a stable ego, the infatuations often found in young adolescents are not true intimacy. People who are unsure of their identity may either shy away from psychosocial intimacy or desperately seek intimacy through meaningless sexual encounters.

(Feist, Feist, and Roberts, 2012, 234)

Indeed, intimacy is the ability to connect person identity of another person without fear of losing it. Since intimacy cannot be attained before a stable ego has developed, the young adolescents seem not genuine intimacy. People who are not sure of who they are could be reluctant to engage in psychological intimacy.

in Erikson's model: developing intimate relationships. Young men and women search for that special relationship within which to develop *intimacy* and grow emotionally. Although these relationships typically result in marriage or a romantic commitment to one person, this is not always the case. One can share intimacy without marriage and, unfortunately, marriage without intimacy. People who fail to develop intimacy during this stage face *emotional*

In contrast, mature intimacy means an ability and willingness to share a mutual trust. It involves sacrifice, compromise, and commitment within a relationship of two equals. It should be a requirement for marriage, but many marriages lack intimacy because some young people marry as part of their search for the identity that they failed to establish during adolescence.

(Feist, Feist, and Roberts, 2012, 234)

On the other hand, adult intimacy entails the ability and interest to share a sense of mutual trust. It needs dedication, commitment, and sacrifice in a partnership between two partners. It ought to be an expectation for marriage, yet many relationships lack intimacy because some young people get married in an effort to find the identity they were unable to build during adolescence.

macy. People who fail to develop intimacy during this stage face *emotional isolation*. They may pass through many superficial relationships without finding the satisfaction of closeness promised by genuine relationships. Indeed, they may avoid emotional commitment. The single-person's lifestyle has its

If young adults develop strong connections and close relationships with one another, intimacy will be gained. Otherwise, isolation will happen. Young adults may go through a number of shallow relationships and push away from emotional commitment. However, isolation is required before developing mature love.

Again, some degree of isolation is essential before one can acquire mature love. Too much togetherness can diminish a person's sense of ego identity, which leads that person to a psychosocial regression and an inability to face the next developmental stage. The greater danger, of course, is too much isolation, too little intimacy, and a deficiency in the basic strength of love.

If not, person's sense of ego identity will be decreased by excessive togetherness, which can result in psychosocial regression and render a person unable to go to the next developmental stage. Surely, excessive isolation, a lack of intimacy, and a weakness in the fundamental power of love bring the bigger threat.

Love, the basic strength of young adulthood, emerges from the crisis of intimacy versus isolation. Erikson (1968, 1982) defined love as mature devotion that overcomes basic differences between men and women. Although love includes intimacy, it also contains some degree of isolation, because each partner is permitted to retain a separate identity. Mature love means commitment, sexual passion, cooperation, competition, and friendship. It is the basic strength of young adulthood, enabling a person to cope productively with the final two stages of development.

The antipathy of love is **exclusivity,** the core pathology of young adulthood. Some exclusivity, however, is necessary for intimacy; that is, a person must be able to exclude certain people, activities, and ideas in order to develop a strong sense of identity. Exclusivity becomes pathological when it blocks one's ability to cooperate, compete, or compromise—all prerequisite ingredients for intimacy and love.

(Feist, Feist, and Roberts, 2012, 235)

Moreover, the basic strength in this stage is Love. Since each person is free to maintain a distinct identity, there is some isolation in love. Mature love entails dedication, sexual passion, teamwork, rivalry, and friendship. It is the fundamental quality of young adulthood, enabling one to successfully navigate the last two stages of growth. The core pathology of young adulthood is exclusivity, the antipathy of love. However, certain exclusivity is required for intimacy. In other words, in order to form a strong sense of identity, a person must be able to exclude particular persons, activities, and ideas. When exclusivity prevents someone from cooperating, competing, or compromising, all necessary elements for closeness and love, it turns into a pathological behaviour.

g. Generativity vs Stagnation

The middle years (twenty-five to sixty-four) are characterized by the conflict of **generativity versus stagnation** (1963). Generativity entails more than parenthood; it is the ability to be productive and creative in many areas of life, particularly those showing a concern for the welfare of

As men and women approach the middle years of life, they develop a concern for guiding the next generation. Parents find their lives enriched by the influence

People go through the seventh life-span stage of development during middle adulthood (ages twenty-five to sixty-four), which is is generativity versus stagnation. During middle years of life, both men and women become concerned about guiding the next generation.

Generavity is more than just being a parents, but gain the capacity to be successful and innovative in numerous aspects of life.

beyond one's own children to an altruistic concern for other young people. Generativity grows out of earlier syntonic qualities such as intimacy and identity. As noted earlier, intimacy calls for the ability to fuse one's ego to that of another person without fear of losing it. This unity of ego identities leads to a gradual expansion of interests. During adulthood, one-to-one intimacy is no longer enough. Other people, especially children, become part of one's concern. Instructing others in the ways of

(Feist, Feist, and Roberts, 2012, 236)

Generativity develops from previous syntonic elements like intimacy and isolation. As was already mentioned, intimacy requires the capacity to merge one's ego with another person without worrying about losing it. However, in this stage adults expand their interest. Intimacy in partnership is no longer sufficient in maturity, but the concerns of other people, especially children.

interpersonal impoverishment. An individual who does not have children can fulfill generativity by working with other people's children or helping to create a better world for them. A person is generative when making a contribution appropriate to her or his particular potential, be it children, products, ideas, or works of art.

Even if they don't have children, people can still be generative by working with other people's kids or making the world a better place for them. When someone contributes anything that is in line with their individual potential, they are being generative, whether it is children, things, concepts, or works of art.

and nephews. Adults who fail to develop this sense of *generativity* may suffer from a sense of *stagnation*—a feeling of emptiness and questioning one's purpose in life. We've all seen parents whose lives are filled with continued meaning

Moreover, if adults fail to sense of generativity will leads to stagnation, feeling lifeless, and interpersonal poverty.

The antithesis of generativity is *self-absorption and stagnation.* The generational cycle of productivity and creativity is crippled when people become too absorbed in themselves, too self-indulgent. Such an attitude fosters a pervading sense of stagnation. Some elements of stagnation and self-absorption, however, are necessary. Creative people must, at times, remain in a dormant stage and be absorbed with themselves in order to eventually generate new growth. The interaction of generativity and stagnation produces care, the basic strength of adulthood.

Stagnation, which is dystonic element in this stage arise when people feel they have not done anything to help the following generation. Furthermore, when adults experience stagnation usually get too focused in themselves, too self-indulgent. However, there must be a certain amount of stagnation.

In order to eventually produce fresh development in certain aspects of life, creative persons occasionally need to be in a resting period. The interaction between generativity and stagnation will gain care, which is the basic strength of middle adulthood.

The ego strength that emerges during the middle years is *care*. The adult needs to be needed. *Care* implies doing something for somebody. Care is also able to overcome the inevitable

When people reach an adult, they feels like they wants to be needed. This feeling is call as care. Care entails providing assistance to others.

h. Ego Integrity vs Despair

Maturity, the final stage of life (sixty-five to death), is marked by **ego integrity versus despair** (1963). Ego integrity entails the ability to reflect on one's life with satisfaction even if all dreams are not fulfilled. Death is not feared but accepted as one among many facets of one's existence. Despair refers to regret over missed and unfulfilled opportunities

Erikson's eighth and last stage of development, integrity versus despair, is what people go through in late life (from age 65 until death). The results of the previous seven stages are embodied in ego integrity. Ego integrity is the capacity to look back on life of individuals with happiness, even if all of their dreams have not come true. In this stage, people are not fear of death, but rather accepted as one of life's many dimensions.

Ego integrity is sometimes difficult to maintain when people see that they are losing familiar aspects of their existence: for example, spouse, friends, physical health, body strength, mental alertness, independence, and social usefulness. Under such pressure, people often feel a pervading sense of despair, which they may express as disgust, depression, contempt for others, or any other attitude that reveals a nonacceptance of the finite boundaries of life.

In mature age, they experience losing familiar components of their existence, such as their partner, friends, independence, physical health, body strength, and others. It can be challenging to preserve ego integrity of individuals. People frequently experience a sense of despair when under such pressure, which they may express through disdain, melancholy, scorn for other people, or any other attitude that rejects the finite of their life.

Erikson wrote (1968, p. 139). People who fail to develop this sense of integrity fall into despair. They realize that time is now all too short, that the options and opportunities available to younger people are no longer there. A life

Sense of despair also arise when they notice how quickly time is passing and how there are no longer any options.

Despair literally means to be without hope. A reexamination of Figure 8.2 reveals that despair, the last dystonic quality of the life cycle, is in the opposite corner from hope, a person's first basic strength. From infancy to old age, hope can exist. Once hope is lost, despair follows and life ceases to have meaning.

(Feist, Feist, and Roberts, 2012, 238)

It means they is no longer have hope. It demonstrates that hope, a person's first basic strength, is located in the opposite corner from despair, the final dystonic characteristic of the life cycle. Hope can exist at any age, even in infancy. As soon as hope is lost, despair sets in, and life loses a purpose.

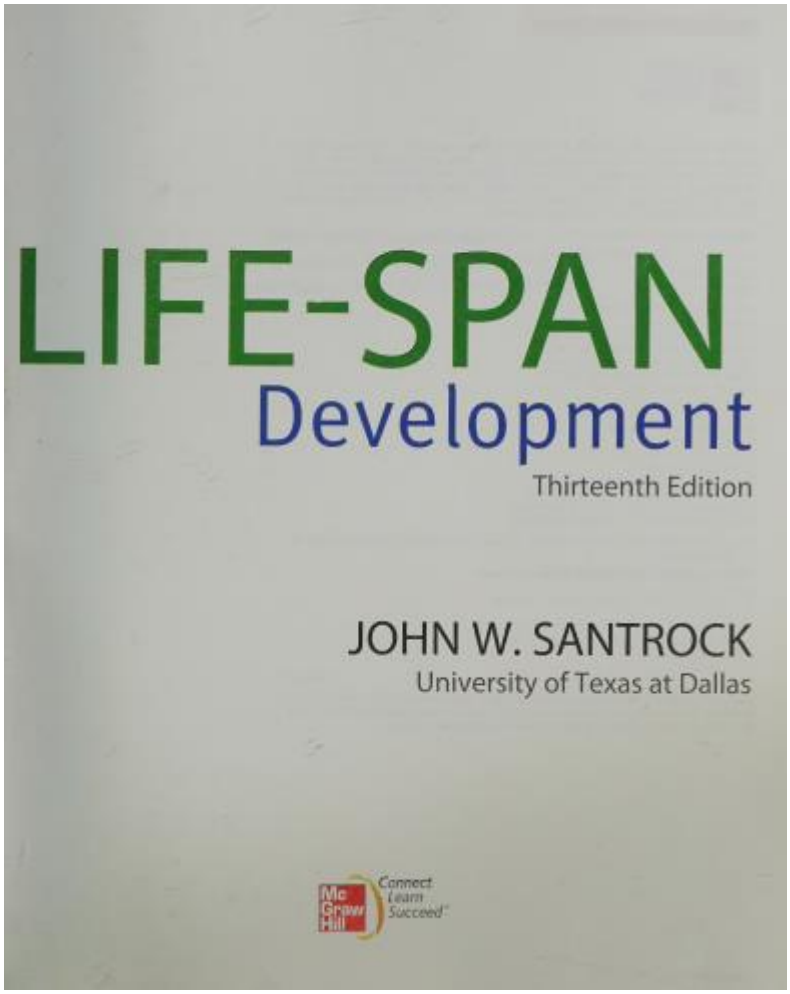
stages that have preceded. The virtue of this stage is *wisdom.* Wisdom enables an individual to bring life to an appropriate closure. It is the ability to stand back and reflect on one's

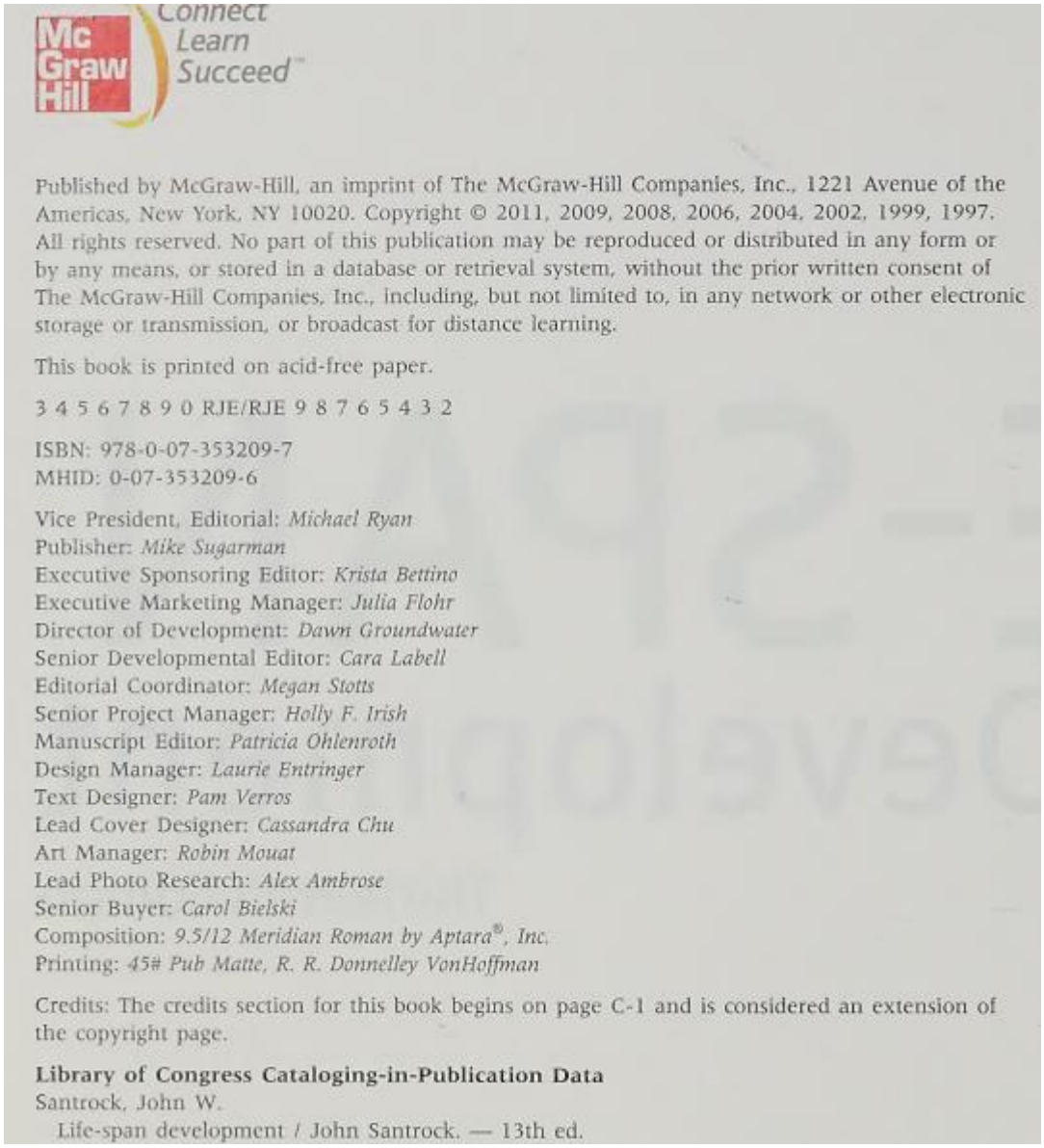
Wisdom enables people to put their life into proper conclusion.

The antithesis of wisdom and the core pathology of old age is *disdain,* which Erikson (1982, p. 61) defined as "a reaction to feeling (and seeing others) in an increasing state of being finished, confused, helpless." Disdain is a continuation of rejectivity, the core pathology of adulthood.

The antithesis of wisdom and the basic disease of old age is disdain, which is characterized as a reaction to feeling (and seeing others) in an increasing state of being finished, confused, and helpless.

SANTROCK, 2011





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This book is printed on acid-free paper.

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ISBN: 978-0-07-353209-7
MHID: 0-07-353209-6

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Credits: The credits section for this book begins on page C-1 and is considered an extension of the copyright page.

Library of Congress Cataloging-in-Publication Data
Santrock, John W.
Life-span development / John Santrock. — 13th ed.

According to Freud, to reduce anxiety, avoid punishment, and maintain parental affection, children identify with parents, internalizing their standards of right and wrong, and thus form the *superego*, the moral element of personality.

Thus, to relieve anxiety, avoid punishment, and maintain parental affection, kids identify with their parents, internalizing their values of right and wrong, and thereby

forming the superego, the moral aspect of personality (Freud, as cited in Santrock, 2011, p. 271)

Erikson's Psychosocial Theory Erik Erikson (1902–1994) recognized Freud's contributions but believed that Freud misjudged some important dimensions of human development. For one thing, Erikson (1950, 1968) said we develop in psychosocial stages, rather than in psychosexual stages, as Freud maintained. According to Freud, the primary motivation for human behavior is sexual in nature; according to Erikson, it is social and reflects a desire to affiliate with other people. According to Freud, our basic personality is shaped in the first five years of life; according to Erikson, developmental change occurs throughout the life span. Thus, in terms of the early-versus-later-experience issue described earlier in the chapter, Freud viewed early experience as far more important than later experiences, whereas Erikson emphasized the importance of both early and later experiences.

In **Erikson's theory,** eight stages of development unfold as we go through life (see Figure 1.11). At each stage, a unique developmental task confronts individuals with a crisis that must be resolved. According to Erikson, this crisis is not a catastrophe but a turning point marked by both increased vulnerability and enhanced potential. The more successfully an individual resolves the crises, the healthier development will be.

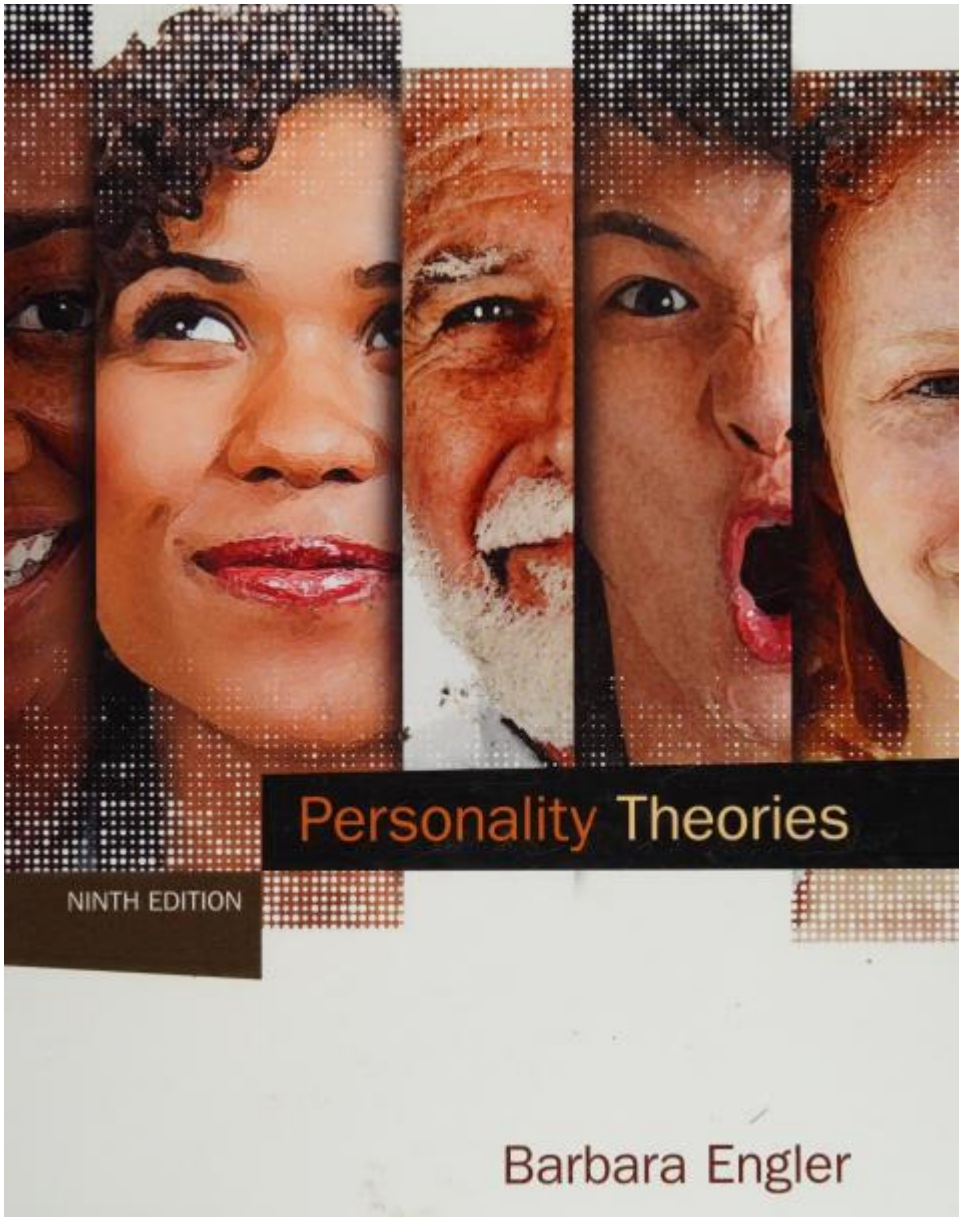
Freud's developmental phases are referred to as psychosexual stages because of his emphasis on sexual motivation (Santrock, 2011, p. 23)

However, Erikson (as cited in Santrock, 2011, p. 23) asserted that individuals go through psychosocial phases of development rather than in psychosexual stages. He more emphasis on both social and historical that drive human behaviour. The developmental changes happens over the course of a person's lifetime, including during their infancy, childhood, adolescence, adulthood, and old age.

span theory. *Generativity* encompasses adults' desire to leave legacies of themselves to the next generation (Petersen, 2002). Through these legacies adults

According to Petersen (2002; as cited in Santrock, 2011, p. 503), generativity refers to the needs of adults to leave legacies of themselves for future generations.

ENGLER, 2014



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Ninth Edition
Barbara Engler

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Library of Congress Control Number: 2012951254

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ISBN-13: 978-1-285-08880-8
ISBN-10: 1-285-08880-8

Loose-leaf Edition:

ISBN-13: 978-1-285-08881-5
ISBN-10: 1-285-08881-6

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20 Davis Drive
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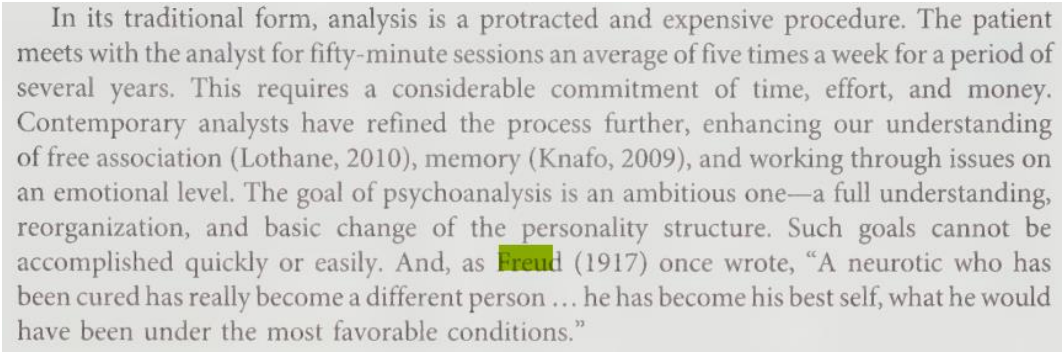
1. Barbara Engler in *Personality Theories Ninth Edition* (2014, p. 2)

> There is little common agreement among personality theorists on the appropriate use of the term *personality* (see Figure 1.1). Gordon Allport described and classified over fifty different definitions. For Allport, personality is something *real* within an individual that leads to characteristic behavior and thought. For Carl Rogers, the personality or "self" is an organized, consistent pattern of perception of the "I" or "me" that lies at the heart of an individual's experiences. For B. F. Skinner, an influential behaviorist, the word *personality* was unnecessary. Skinner did not believe that it is necessary or desirable to use a concept such as self or personality to understand human behavior. For Sigmund Freud, the father of contemporary psychoanalysis, personality is largely unconscious, hidden, and unknown.

describes the definition of personality from several experts, including Gordon Allport (1936), Carl Rogers (1942), and Sigmund Freud (1894). According to Allport, a person's personality is an actual quality that results in recognizable actions and viewpoints. For Carl Rogers, the "self" or personality is a specified regular pattern of perception of the "I" or "me" that is at the core of a person's

experiences. While, Freud defined the majority of one's personality is unconscious, concealed, and unknown.

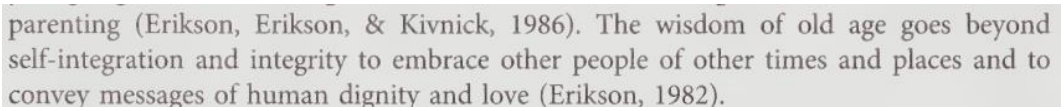
2. Engler, 2014, p. 51



In its traditional form, analysis is a protracted and expensive procedure. The patient meets with the analyst for fifty-minute sessions an average of five times a week for a period of several years. This requires a considerable commitment of time, effort, and money. Contemporary analysts have refined the process further, enhancing our understanding of free association (Lothane, 2010), memory (Knafo, 2009), and working through issues on an emotional level. The goal of psychoanalysis is an ambitious one—a full understanding, reorganization, and basic change of the personality structure. Such goals cannot be accomplished quickly or easily. And, as Freud (1917) once wrote, "A neurotic who has been cured has really become a different person … he has become his best self, what he would have been under the most favorable conditions."

In order to alter the way to see and handle mental health issues, Freud (cited in Engler, 2014, p. 51) created psychoanalysis with the purpose to better understand his patients by listening to their thoughts. Psychoanalysis continues to have a significant influence on contemporary psychology and psychiatry. Current conceptions of dreams, childhood, personality, memory, sexuality, and therapy were influenced by Sigmund Freud's beliefs and practice.

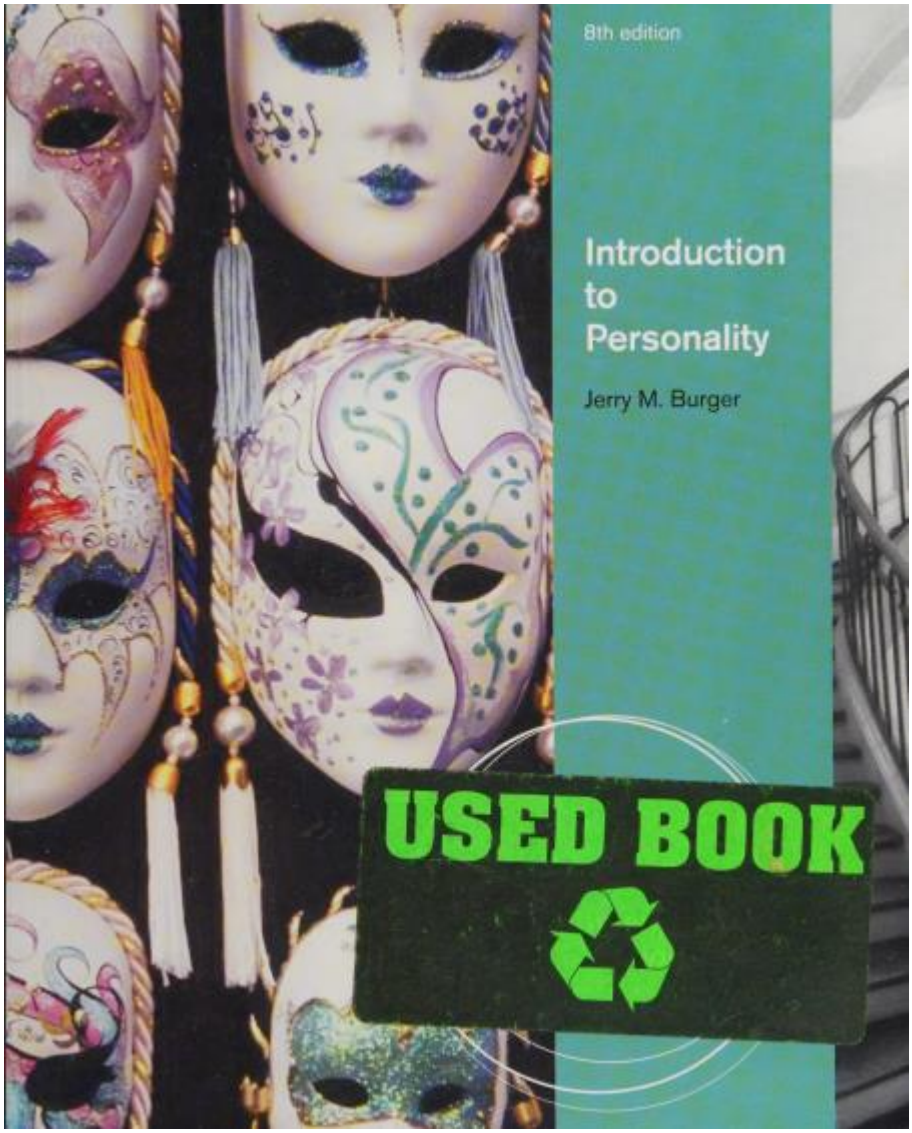
3. According to Erikson (1982; as cited in Engler, 2014, p. 145),



parenting (Erikson, Erikson, & Kivnick, 1986). The wisdom of old age goes beyond self-integration and integrity to embrace other people of other times and places and to convey messages of human dignity and love (Erikson, 1982).

old age wisdom embraces other individuals from other periods and places. It spreads messages of human dignity and love, going beyond self-integration and integrity.

BURGER, 2011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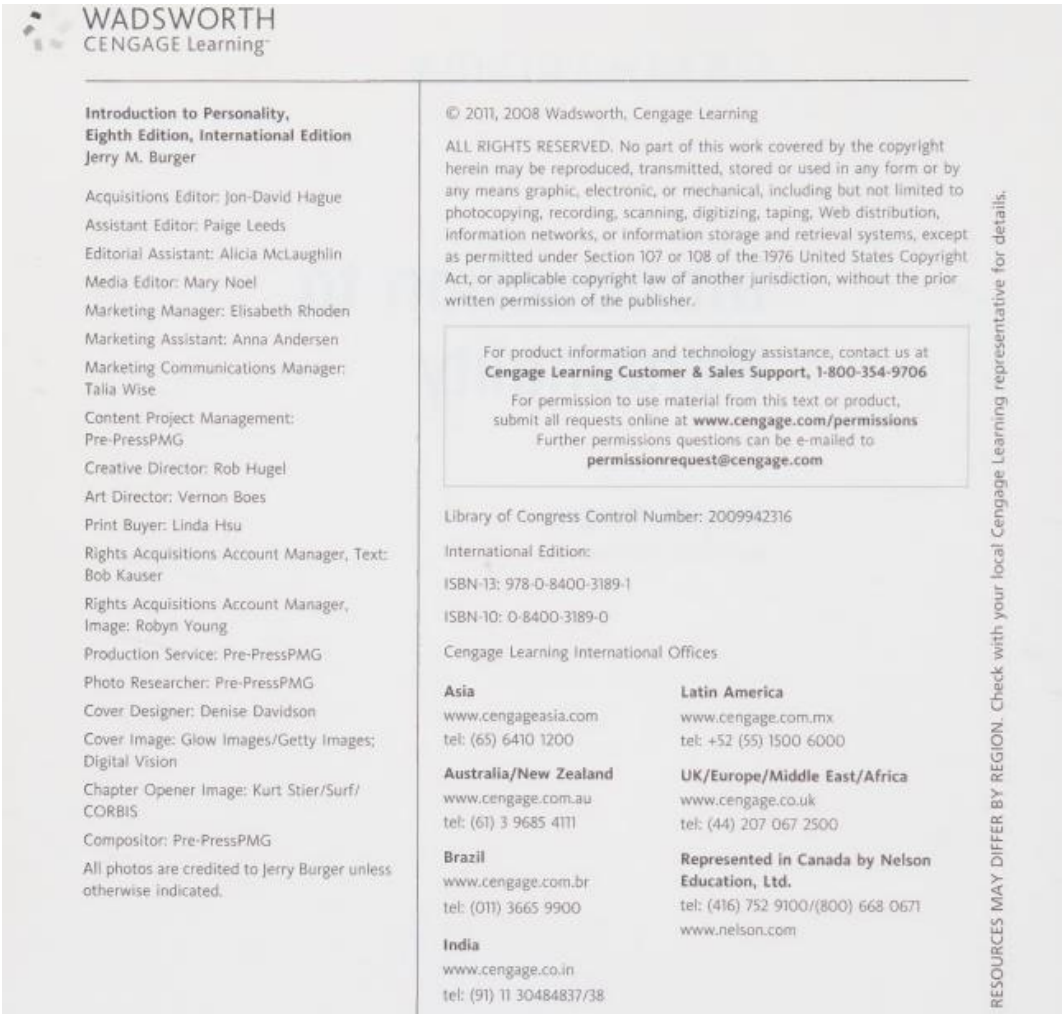

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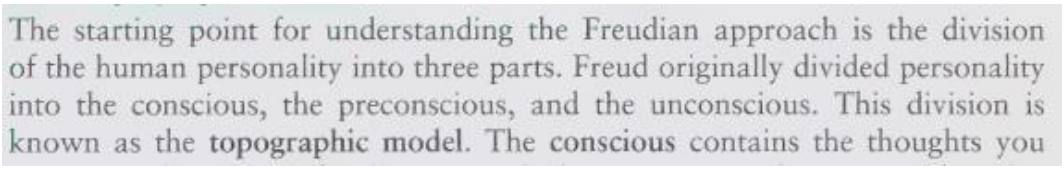
1. Sigmund Freud (cited in Burger, 2011, p. 43)



The starting point for understanding the Freudian approach is the division of the human personality into three parts. Freud originally divided personality into the conscious, the preconscious, and the unconscious. This division is known as the **topographic model**. The **conscious** contains the thoughts you

The first model created by Sigmund Freud (cited in Burger, 2011, p. 43) to understand human personality is topographic model. This model described how the mind is organized and it divided into three sub-part which is the conscious, the preconscious or subconscious, and the unconscious.

these as merely the tip of the iceberg. The vast majority of thoughts, and the most important from a psychoanalytic viewpoint, are found in the **unconscious**. This is material to which you have no immediate access. According to Freud, you cannot bring unconscious thoughts into consciousness except under certain extreme situations. Nonetheless, this unconscious material is

that people do not currently have instant access to those informations because unconscious thoughts cannot be brought into consciousness, except in very rare circumstances

For over two decades, Freud (as cited in ~~Burger, 2011, p. 43~~)

Feist, Feist, and Roberts, 2012, p. 29

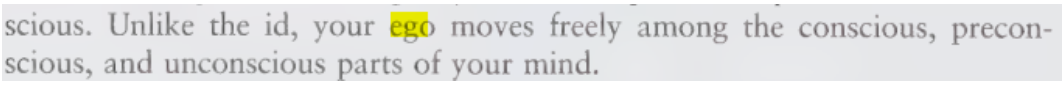
For nearly 2 decades, Freud's only model of the mind was the topographic one we have just outlined, and his only portrayal of psychic strife was the conflict between conscious and unconscious forces. Then, during the 1920s, Freud (1923/1961a) introduced a three-part structural model. This division of the mind into three provinces did not supplant the topographic model, but it helped Freud explain mental images according to their functions or purposes.

only has the topographical model, and his depiction of psychic conflict was only about the battle between conscious and unconscious forces. Then he developed the model known as structural model, which separates personality into the id, ego, and superego. This division of the mind into three parts. It is not replacing the geographical model, but it explain mental images in terms of their functions or purposes.

2. According to Freud (as cited in Burger, 2011, p. 44),

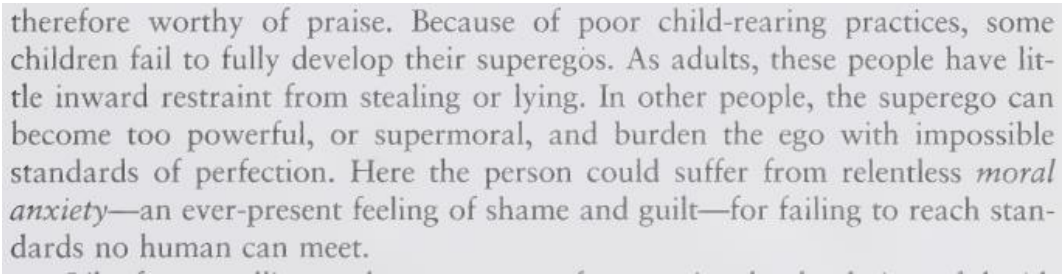
Freud maintained that at birth there is but one personality structure, the **id**. This is the selfish part of you, concerned only with satisfying your personal desires. Actions taken by the id are based on the *pleasure principle*. In other words, the id is concerned only with what brings immediate personal satisfaction regardless of physical or social limitations. When babies see some-

the id is the only personality structure exist since an individual birth. This is the selfish side of oneself that is just interested in gratifying personal needs. Any decisions taken by the id are based on the pleasure principle. In other words, regardless of societal or physical restrictions, the id is primarily interested in what gives immediate personal pleasure.


scious. Unlike the id, your ego moves freely among the conscious, preconscious, and unconscious parts of your mind.

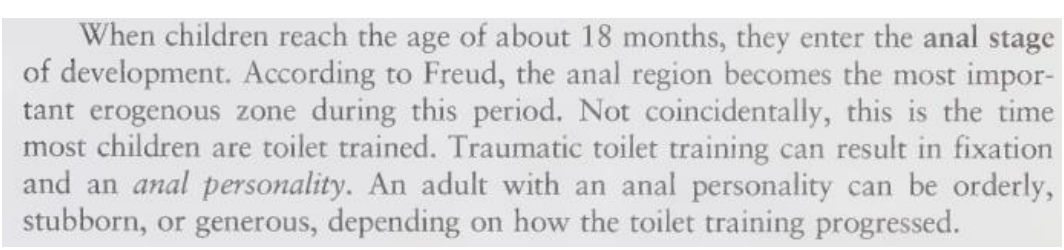
Since Id impulses are usually dangerous and socially inappropriate, the function of the ego is to suppress these impulses. The ego, as opposed to the id, is free to move between the conscious, preconscious, and unconscious parts of the mind

3. Burger, 2014, p. 45


therefore worthy of praise. Because of poor child-rearing practices, some children fail to fully develop their superegos. As adults, these people have little inward restraint from stealing or lying. In other people, the superego can become too powerful, or supermoral, and burden the ego with impossible standards of perfection. Here the person could suffer from relentless *moral anxiety*—an ever-present feeling of shame and guilt—for failing to reach standards no human can meet.

In other hand, some kids don't fully develop their superego due to inadequate parenting techniques. As adults, these persons have little internal control, over their tendency to steal or lie

4. Freud (Burger, 2011, p. 51)


When children reach the age of about 18 months, they enter the **anal stage** of development. According to Freud, the anal region becomes the most important erogenous zone during this period. Not coincidentally, this is the time most children are toilet trained. Traumatic toilet training can result in fixation and an *anal personality*. An adult with an anal personality can be orderly, stubborn, or generous, depending on how the toilet training progressed.

argued that at this time, the anal area develops into the primary erogenous zone. Most children at this age are experience toilet-trained and child's first experience with externally imposed control. Fixation and an anal personality might develop as a result of traumatic toilet training. Children who don't make it through this stage may develop an anal personality and have an unpleasant toilet training experience.

SCHULTZ AND SCHULTZ, 2017

ELEVENTH EDITION

Theories of Personality

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1. Freud (as cited in Schultz and Schultz, 2017, 45)

Freud considered the conscious to be a limited aspect of personality because only a small portion of our thoughts, sensations, and memories exists in conscious awareness at any one time. He likened the mind to an iceberg. The conscious is that part above the surface of the water—the tip of the iceberg.

More important, according to Freud, is the unconscious, that larger, invisible portion below the surface. This is the focus of psychoanalytic theory. Its vast, dark depths are the home of the instincts, those wishes and desires that direct our behavior. The unconscious contains the major driving power behind all behaviors and is the repository of forces we cannot see or control.

Between these two levels is the preconscious. This is the storehouse of all our memories, perceptions, and thoughts of which we are not consciously aware at the moment but that we can easily summon into consciousness. For example, in the unlikely event your mind strays from this page and you begin to think about what you did last night, you would be summoning up material from your preconscious into your conscious. We often find our attention shifting back and forth from experiences of the moment to events and memories in the preconscious.

believe the conscious to be a limited part of personality since people only have conscious awareness of only a small part of their thoughts, experiences, and memories at any given time. He compared the human mind to an iceberg. The

conscious is the part of the iceberg that is above the surface of the sea. In other words, people only aware of a small portion of their personality at any given time. Thus, the majority of their mind is buried and unreachable.

This information is continuously changing once people get new ideas and let go of old ones. When refer to something as being on people mind, they most likely mean in the conscious part. The conscious mind can only process a very small portion of information that has been kept in mind.

(39)

This is the repository for all memories, perceptions, and thoughts that are not consciously aware at the time but can be easily summoned into consciousness

(40)

the unconscious is the greater, invisible part under the surface.

(41)

The unconscious is the repository of forces that people cannot see or control, and it holds the major driving force behind all behaviours

2. Schultz and Schultz, 2017, p. 46

> The ego thus exerts control over the id impulses. Freud compared the relationship of the ego and the id to that of a rider on a horse. The raw, brute power of the horse must be guided, checked, and reined in by the rider; otherwise the horse could bolt and run, throwing the rider to the ground.
>
> The ego serves two masters—the id and reality—and is constantly mediating and striking compromises between their conflicting demands. Also, the ego is never independent of the id. It is always responsive to the id's demands and derives its power and energy from the id.
>
> It is the ego, the rational master, which keeps you working at a job you may not like, if the alternative is being unable to provide food and shelter for your family. It is the ego that forces you to get along with people you dislike because reality demands such behavior from you as an appropriate way of satisfying id demands.
>
> This controlling and postponing function of the ego must be exercised constantly. If not, the id impulses might come to dominate and overthrow the rational ego. A person controlled by the id can easily become a danger to society, and might end up in treatment or in prison. Freud argued that we must protect ourselves from being controlled by the id and proposed various unconscious mechanisms with which to defend the ego.
>
> So far, we have a picture of Freud's view of the human personality as being in a constant state of battle. It's trying to restrain the id while at the same time serving it, perceiving and manipulating reality to relieve the tensions of the id impulses. Driven by

The ego must balance the opposing but equally unreasonable expectations of the id and superego. The ego must serve a third ruler, in the external world, in along with id and superego. Thus, the ego is continually attempting to reconcile irrational demands of the id and superego with the realistic needs of the external world. Furthermore, the ego is never independent of the id. It is always aware of the needs of the id and receives its force and energy from it. The ego's regulating and delaying function must be constantly exercised. If not, the id impulses can take over and bring down the rational ego. Someone who is controlled by their id can quickly become a threat to society (Schultz and Schultz, 2017, p. 46).

(45)

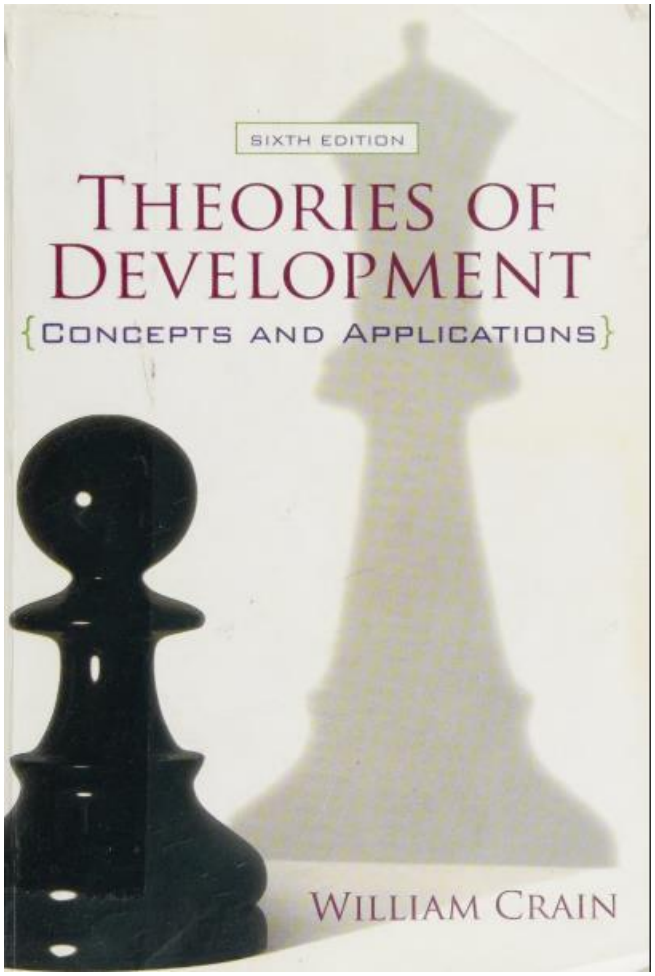
The third part of a person's personality structure developed around 5 years old which come from the standards of behaviour established by parents as superego.

Children learn which behaviours their parents consider good or bad through compliments, punishment, and imitation (Schultz and Schultz, 2017, p. 46)

(47)

According to Freud (as cited in Schultz and Schultz, 2017, p. 46), the weak ego is under pressure from three directions and is threatened by three dangers: the id, reality, and the superego

CRAIN, 2011


SIXTH EDITION
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{CONCEPTS AND APPLICATIONS}
WILLIAM CRAIN

First published 2011, 2005, 2000 by Pearson Education, Inc.

Published 2016 by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN
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Library of Congress Cataloging in Publication Data
Crain, William C.,
Theories of development : concepts and applications / William Crain.—6th ed.
p. cm.
Includes bibliographical references and index.
ISBN 978-0-205-81046-8
1. Developmental psychology—Textbooks. I. Title.
BF713.C72 2010
155—dc22

2010021786

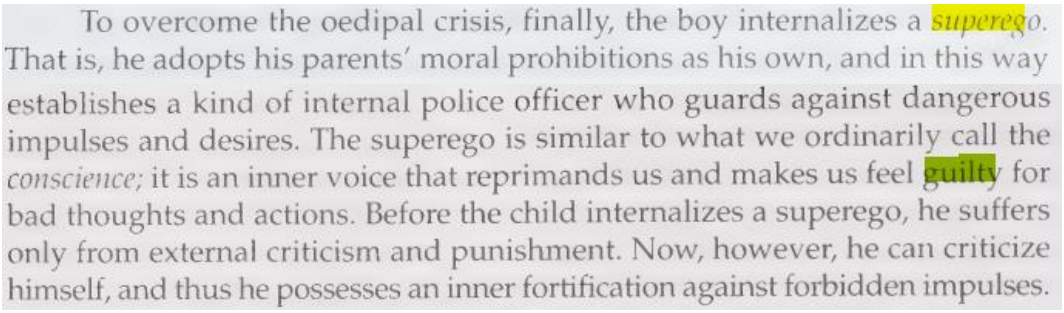
ISBN: 9780205810468 (pbk)

1. According to Freud (Crain, 2011, p. 257),

> sucking *autoerotic;* when babies suck their thumbs, they do not direct their impulses toward others but find gratification through their own bodies (Freud, 1905, p. 586).

when babies suck their thumbs, they do not direct their desires toward others but instead gain satisfaction through their own bodies.

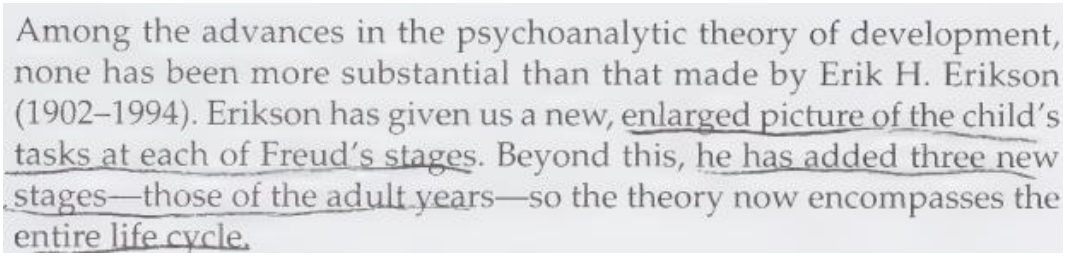
2. Crain, 2011, p. 264



To overcome the oedipal crisis, finally, the boy internalizes a *superego*. That is, he adopts his parents' moral prohibitions as his own, and in this way establishes a kind of internal police officer who guards against dangerous impulses and desires. The superego is similar to what we ordinarily call the *conscience;* it is an inner voice that reprimands us and makes us feel guilty for bad thoughts and actions. Before the child internalizes a superego, he suffers only from external criticism and punishment. Now, however, he can criticize himself, and thus he possesses an inner fortification against forbidden impulses.

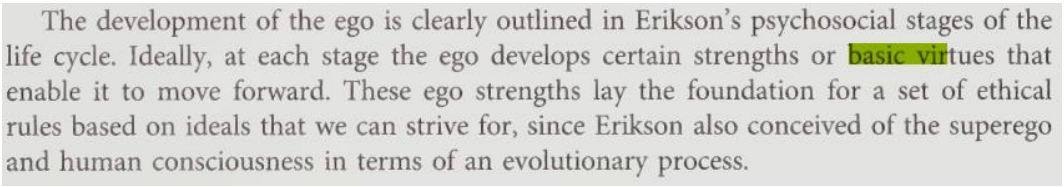
Finally, to resolve the oedipal crisis, kids internalizes a superego. In other words, they internalizes parents' moral guidelines and creates a sort of internal justice that keeps an out for vulnerable demands and impulses. Kid's superego is an inner voice that criticizes them for having negative ideas and behaviors and makes them feel guilty (Crain, 2011, p. 264).

3. Crain (2011, p. 281) note that Erikson (1902-1994)



Among the advances in the psychoanalytic theory of development, none has been more substantial than that made by Erik H. Erikson (1902–1994). Erikson has given us a new, enlarged picture of the child's tasks at each of Freud's stages. Beyond this, he has added three new stages—those of the adult years—so the theory now encompasses the entire life cycle.

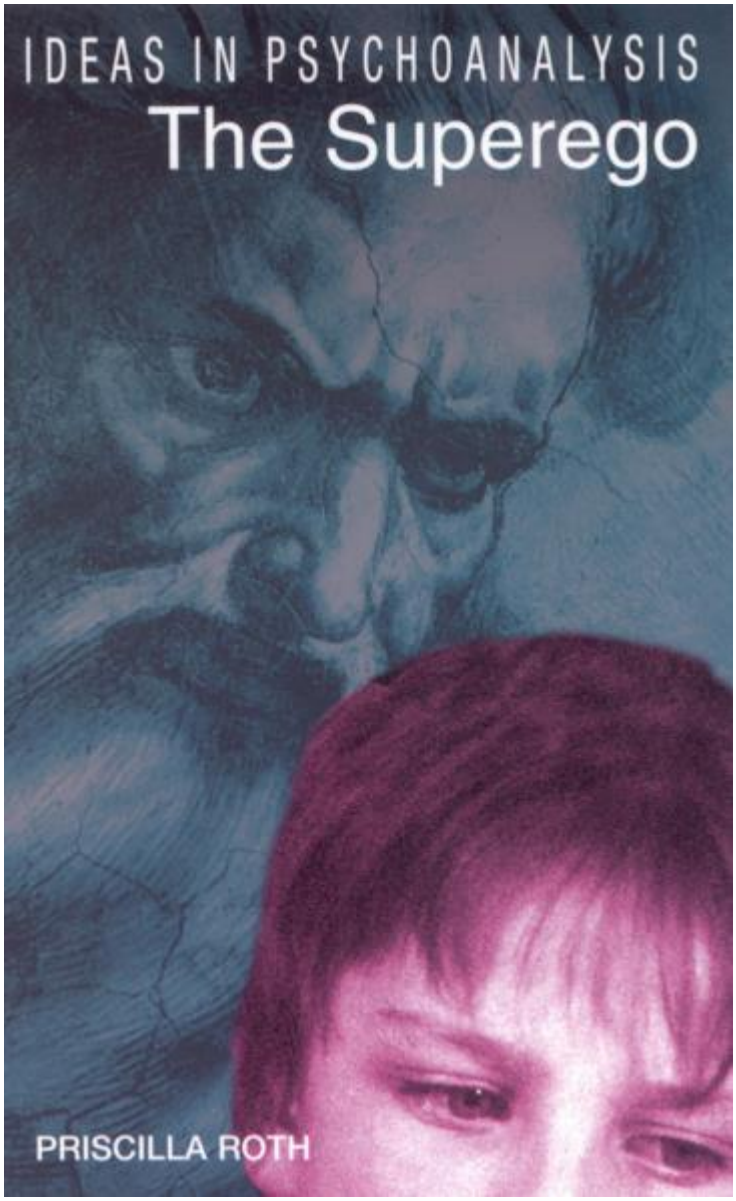
created a modified, larger image of the roles that the child has to fulfil at each of Freud's stages. In addition, he expanded the idea with three further stages (the adult years stage).



The development of the ego is clearly outlined in Erikson's psychosocial stages of the life cycle. Ideally, at each stage the ego develops certain strengths or basic virtues that enable it to move forward. These ego strengths lay the foundation for a set of ethical rules based on ideals that we can strive for, since Erikson also conceived of the superego and human consciousness in terms of an evolutionary process.

Each of psychosocial stage is centred on a conflict or emotional polarity that children experience at particular crucial moments. In order to get past and move forward, the ego have to develop core strengths or basic virtues.

ROTH, 2001



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and Asia by Faber and Faber Ltd.,
3 Queen Square, London WC1N 3AU
or their agents

Distributed to the trade in the USA
by National Book Network Inc.,
4720 Boston Way, Lanham,
Maryland 20706

Distributed in the UK, Europe,
South Africa and Asia by
Macmillan Distribution Ltd.,
Houndmills, Basingstoke RG21 6XS

Distributed in Canada by
Penguin Books Canada,
10 Alcorn Avenue, Suite 300,
Toronto, Ontario M4V 3B2

Published in Australia in 2001
by Allen & Unwin Pty. Ltd.,
PO Box 8500, 83 Alexander Street,
Crows Nest, NSW 2065

ISBN 1 84046 246 9

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Series editor: Ivan Ward

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Typesetting by Hands Fotoset

Printed and bound in the UK by
Cox & Wyman Ltd., Reading

Roth, 2001, p. 31

hostile wishes towards her. The patient couldn't put together her memory of her hostility towards her baby sister when she was a child, and her sadness at her disablement, because to do so would have led to intolerable guilt.

Instead, the connections were not made and the guilt remained unconscious and the patient punished herself for her infantile aggression by denying herself any joy or satisfaction in her own life.

While, conscious guilt is when people know they have done something wrong, aware of their feelings of guilt and the reasons behind them

Roth, 2001, p. 38

The superego located outside in someone else

Sometimes when the superego is too fierce – when guilt feels too awful to bear – people *project* their superego outside themselves into someone else. What this means is that they locate the criticising voices in somebody else and experience the criticism as coming from that other person. The person who they feel is criticising them may not be criticising them at all. A peculiar look, or a chance remark, or a missed opportunity to telephone, can all seem like signs of someone being critical and censorious. Thinking someone else is persecuting you or finding fault with you can be a terrible

Here, when superego is too strong or when guilt is too painful to bear, people can project their superego into someone else. This means that they identify the critical voices in someone else and believe that person to be the source of the criticism

Rathee, 2019

OCTOBER 2019 DELHI PSYCHIATRY JOURNAL Vol. 22 No. 2

Review Article

Personality Theories: A Brief Overview

Sushma Rathee
Assistant Clinical Psychologist, PGIMER, Chandigarh, India
Contact: sushmaratheecp@gmail.com

1. Rathee, 2019, p. 202

Psychoanalytic based theories
Sigmund Freud[9] developed a number ofhypothetical models to show how the mind (or what he called the psyche) works: (a) Topographic model of the psyche: how the mind is organized. (b) Structural model: how personality works. (c) Psychogenetic model of development: how personality develops.

2. Rathee, 2019, p. 206

Industry vs. Inferiority: School-age / 6-11. Child comparing self-worth to others (such as in a classroom environment). Child can recognize major disparities in personal abilities relative to other children. Erikson places some emphasis on the teacher, who should ensure that children do not feel inferior. In the successful completion of this stage the virtue is competence has been developed.

However, they quickly discover that they are in competition with other kids for things like grades, popularity, wins in sports, and others. They inevitably compared their skills and abilities with their peers to gain their self-worth

BAUMEISTER, 1997

HANDBOOK OF PERSONALITY PSYCHOLOGY

Edited by

ROBERT HOGAN
UNIVERSITY OF TULSA
TULSA, OKLAHOMA

JOHN JOHNSON
PENNSYLVANIA STATE UNIVERSITY
DUBOIS, PENNSYLVANIA

STEPHEN BRIGGS
UNIVERSITY OF TULSA
TULSA, OKLAHOMA

ACADEMIC PRESS
An Imprint of Elsevier
SAN DIEGO LONDON BOSTON NEW YORK SYDNEY TOKYO TORONTO

This book is printed on acid-free paper. ♾

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Academic Press,
An Imprint of Elsevier
525 B Street, Suite 1900, San Diego, California 92101-4495, USA
http://www.apnet.com

Academic Press Limited
24-28 Oval Road, London NW1 7DX, UK
http://www.hbuk.co.uk/ap/

Library of Congress Cataloging-in-Publication Data

Handbook of personality psychology / edited by Robert Hogan, John Johnson, Stephen Briggs.
p. cm.
Includes index.
ISBN-13: 978-0-12-134645-4 ISBN-13: 978-0-12-134646-1
ISBN-10: 0-12-134645-5 (hard) ISBN-10: 0-12-134646-3 (soft)

1. Personality. I. Hogan, Robert. II. Johnson, John (John A.)
III. Briggs, Stephen R.
BF698.H3345 1995
155.2--dc20 94-39181
CIP

ISBN-13: 978-0-12-134645-4 ISBN-10: 0-12-134645-5 (hard)
ISBN-13: 978-0-12-134646-1 ISBN-10: 0-12-134646-3 (soft)

PRINTED IN THE UNITED STATES OF AMERICA

Chapter 26 Identity, Self-Concept, and Self-Esteem: The Self Lost and Found

Roy F. Baumeister

I. Definitions 681
II. Finding the Self: Creation of Identity 682
III. Losing the Self: Problems of Self-Concept and Identity 691
IV. Summary and Conclusion 701
References 703

Baumeister, 1997, p. 688

> Self-esteem is a central trait, in the sense that it is one of the most important elements of the self-concept and that it affects many other elements (Greenwald, Bellezza, & Banaji, 1988). Indeed, when Wylie (1974, 1979) reviewed the research

An idea of self-esteem was proclaimed by Baumeister, (1997, pp. 686 – 700), it is a key trait as represents one of the most important aspects of the self-concept evaluative component and also affects many other elements.

> The term *self-concept* refers to the totality of inferences that a person has made about himself or herself. These refer centrally to one's personality traits

(Baumeister, 681)

> We have already seen that the self-concept typically includes reference to certain goals, including trying to reach one's ideals and avoid certain undesirable possible selves. Beyond these broad goals, however, it appears that people spend a consider-

(Baumeister, 690)

Whereas, self-concept in a simple way can consider as the idea(s) about oneself. The self-concept typically includes an outline of specific objectives, such as attempting to achieve certain ideals and averting certain unwanted potential selves.

> (Baumeister, 1986). Identity differs from self-concept in that it is socially defined. That is, the self-concept is wholly contained in the person's own mind, whereas identity is often created by the larger society, although individuals typically have some opportunity to refine or negotiate the identities that society gives them.

While identity is socially defined, it is differs from self-concept, that only an idea in the mind. Whereas identity is frequently produced by the greater society, the self-concept is entirely contained in the mind of individuals (Baumeister, 1997, p. 682).

In Erikson's view, identity crises could be unconscious, so people might not be aware of having them. Such a hypothesis is difficult to evaluate and perhaps impossible to

According to Erikson (1940; as cited in Baumeister, 1997, p. 695), identity crises are usually unconscious and people could not be fully aware that they are experiencing it.

HEINZE, 2016

Measuring unconscious shame

One of the very few examples of empirical research that has explored the distinction between conscious and unconscious shame can be found in a study conducted by Conklin (1999). In reviewing the literature on shame, Conklin summarises that 'it is not shame per se that contributes to the genesis of interpersonal violence but, more specifically, *unacknowledged* shame' (p. 34). In exploring this hypothesis, Conklin investigated a sample of men who had a history of childhood physical or sexual abuse, finding that those who perpetrated violence endorsed significantly less shame via self-report than men who had similar histories of abuse but did not engage in violence. However, the men who engaged in violence revealed significantly higher levels of

Like Conklin (1999, cited in Heinze 2016, p. 8) who in his research stated that shame can be conscious or unconscious. The point he conveyed is that when someone commits interpersonal violence, it is not because they experience unconscious shame, but more specifically, unacknowledged shame.

CHAPTER 3

Hammersley (2013, p. 12) claimed that qualitative researchers are more concerned with creating and improving descriptions and explanations than testing pre-defined hypotheses.

A flexible, 'inductive', 'abductive', or data-driven orientation. Qualitative researchers place more emphasis on generating and developing descriptions and explanations than upon testing pre-defined hypotheses. This means that a flexible research design is adopted,

In line with that statement, the qualitative methodology involves research methods that gather information from written or spoken words of individuals and observable individual behaviour to create descriptive data.

QUALITATIVE METHODOLOGY

The phrase *qualitative methodology* refers in the broadest sense to research that produces descriptive data—people's own written or spoken words and observable behavior. As Ray Rist (1977) pointed out, qualitative methodology, like quantitative methodology, is more than a set of data-gathering techniques. It is a way of approaching the empirical world. In this section we present our notion of qualitative research.

Additionally, these approaches allow the writer to gain a solid understanding of the topic and reveal the meaning that people attribute to their lives, are: activities, situations, events, people, and things (Leavy, 2017, p. 124).

Qualitative approaches to research value depth of meaning and people's subjective experiences and their meaning-making processes. These approaches allow us to build a robust understanding of a topic, unpacking the meanings people ascribe to their lives—to activities, situations, circumstances, people, and objects. Methodologically, these approaches rely on inductive designs aimed at generating meaning and producing rich, descriptive data. Qualitative approaches are most commonly used in exploratory or descriptive research (although they can be used in research with other goals).

In the collecting and analysing of data, the focus of qualitative research is typically on words rather than quantitative or numbers. (Bryman 2008 cited in Hammersley, 2013, p. 1).

> Qualitative research is a research strategy that usually emphasizes words rather than quantification in the collection and analysis of data. (Bryman 2008a: 366)

In the case of observation, qualitative researchers closely examine what is going on and frequently attempt to create specific descriptions in natural language that capture important things in how events unfold (Hammersley, 2013, p. 12).

> in the case of observation, qualitative researchers watch carefully what is happening, and often try to write concrete descriptions in natural language that capture relevant aspects of what is observed and of how events unfold. Alternatively, or as a complement, audio-

In order to gain direct information about what is going on, the writer was observing people in their daily lives, listening to them talk about what is on their minds or watching their behaviour (Taylor, Bogdan, and DeVault, 2015, p. 10).

> 6. *Qualitative researchers emphasize the meaningfulness of their research*. Qualitative methods allow us to stay close to the empirical world (Blumer, 1969). They are designed to ensure a close fit between the data and what people actually say and do. By observing people in their everyday lives, listening to them talk about what is on their minds, and looking at the documents they produce, the qualitative researcher obtains firsthand knowledge of social life unfiltered through operational definitions or rating scales.

Leavy (2017, pp. 150-160) explains the way to analysing data in *Data Analysing and Interpretation Strategies* section.

Data Analysis and Interpretation Strategies

The process of data analysis and interpretation helps us to answer the question "What does it all mean?" This process allows us to create "intelligible accounts" of our data (Wolcott, 1994, p. 1). It is important to remember that "the data do not speak for themselves. We have to speak for them" (Vogt et al., 2014, p. 2).

Allen Trent and Jeasik Cho define analysis as "summarizing and organizing data" and interpretation as "finding or making meaning" (2014, p. 652). These phases may blur because analysis and interpretation are often a **recursive process,** with analysis leading to interpretation leading to analysis, and so forth. For the sake of clarity, the general phases of analysis and interpretation include (1) data preparation and organization, (2) initial immersion, (3) coding, (4) categorizing and theming, and (5) interpretation.

Data Preparation and Organization

The first thing you need to do is prepare the data for analysis. Depending on the kind of data you have generated, you will need to **transcribe** the data (e.g., transcribing interview recordings) or **scan** the data (e.g., historical documents) (Hesse-Biber & Leavy, 2011).

The data should be **organized in a repository** for easy access, with backups for all files (Saldaña, 2014). Because qualitative research produces a wealth of data, you will also need to **sort** the data for analysis as a part of the organizational process. The nature of the sorting process will depend on how much data you have collected. Saldaña (2014) recommends a separate file for each "chunk" of data—for instance, one day's worth of field notes, one interview, and so forth. If you are a visual thinker, you might consider using a color-coding system (different colored files, highlighting, etc.).

Initial Immersion

It is vital to get a sense of the data as a whole before beginning a systematic analysis process. Read, look at, and think about the data (Hesse-Biber & Leavy, 2005, 2011). Take the time to stew on it and let your ideas develop. Initial immersion into the data has three main benefits.

First, immersion helps you "to feel" **the pulse of the data** (Saldaña, 2014). It is easy to lose sight of the big picture through the daily grind of data collection and then data preparation. To get back to the heart of your data, immerse yourself in it. Saldaña beautifully explains that this immersion allows you to "gain deep emotional insight into the social worlds you study and what it means to be human" (2014, p. 583).

Second, immersion helps you **develop your initial ideas** (Creswell, 2014). During this review of the data, take brief notes about your thoughts, ideas, and points for which you want to remind yourself (Hesse-Biber & Leavy, 2005, 2011; Saldaña, 2014). Whether you are doing so by hand on hard copies or electronically, you can use sticky notes; write notes in the margins; and/or circle, underline, or highlight words or phrases.

Third, as you are likely working with an extensive amount of data, initial exploration may help you begin **data reduction** (Hesse-Biber & Leavy, 2005, 2011). You may begin to "prioritize" the data for analysis by noting which data will best help you address the research purpose and answer the research questions (Saldaña, 2014, pp. 583–584).

Coding

The coding process allows you to **reduce and classify** the data generated. Coding is the process of **assigning a word or phrase to segments of data.** The code selected should summarize or capture the essence of that segment of data (Saldaña, 2009). Coding may be done by hand or using computer-assisted software (CAQDAS). As noted in the section on content analysis, there are many programs available. (For an outstanding discussion and lengthy list of available programs with their URLs and whether they are available for purchase, rent, or free, consult Christina Silver and Ann Lewins, 2014.)

Categorizing and Theming

Once you have coded your data, it is important to look for patterns and the relationships between codes. **Categorizing** is the process of **grouping similar or seemingly related codes** together (Saldaña, 2014).

As you work with your coded data, you may also engage in a process of **theming** the data. As you study your codes and categories, what themes emerge? Differing from short codes, a theme may be an **extended phrase or sentence that signals the larger meaning behind a code or group of codes** (Saldaña, 2014).

During the processes of coding, categorizing, and theming, which are likely occurring cyclically, qualitative researchers engage in memo writing. **Memo writing** involves thinking and systematically writing about data you have coded and categorized. **Memos are a link between your coding and interpretation,** and they document your impressions, ideas, and emerging understandings (they also assist you later in your write-up; Hesse-Biber & Leavy, 2011; see Figure 5.4).

Each memo further articulates your understanding of that particular topic/concept/data and thus allows you greater insight into the data (Saldaña, 2014). You may write different types of memos, including (but not limited to) detailed descriptions or summaries, key quotes from the data, analytic memos about different codes, interpretive ideas about how codes and categories are related and what you think something means, and interpretive ideas about how a theory or piece of literature relates to a segment of coded data (Hesse-Biber & Leavy, 2011, p. 314).

Interpretation

Interpretation addresses the question "So what?" (Mills, 2007). How do you make sense of what you have learned? What does it all mean?

In order to develop meaning out of your coded data, **use your memo notes,** look for **patterns** across your data, make note of **anomalous data,** and look for **links between different categories, concepts, and/or themes.** You can also turn to