

SELF-IDENTIFICATION OF HUMAN AND GIANT AS PORTRAYED IN

***THE BFG* NOVEL: A STUDY OF PSYCHOANALYSIS**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining
the Bachelor Degree in English Literature



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A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with ethical standards.

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**SELF-IDENTIFICATION OF HUMAN AND GIANT AS PORTRAYED IN
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ABSTRACT

The BFG is a children novel by Roald Dahl. This novel tells about a story of the giants and the humans. The main characters in this novel are The Big Friendly Giant (The BFG) as the giant and Sophie as the human being. The novel depicts the giants as the enemies for the humans, except the BFG as the main character. The BFG can make a good relationship towards the humans. The relationship happens because of the process of self-identification. The purpose of this research is to find out and analyze about the main characters' self-identification and the relationship through self-identification. The self-identification is developed through three orders; the real, the imaginary and the symbolic order. This research uses psychoanalysis theory by Jacques Lacan. The writer uses qualitative method that is done by applying descriptive analysis. The result of the study is that the BFG's and Sophie's self-identification process have completed each other. The BFG identifies himself through Sophie as human being in the symbolic order; and Sophie identifies herself through the BFG in the imaginary order. The process of self-identification creates and symbolizes a relationship. According to the BFG's and Sophie's self-identification, the relationship created is the relationship between Sophie as human being and The BFG as human being. Their relationship symbolizes the relationship of father and daughter.

Keywords: relationship, self-identification, real order, imaginary order, symbolic order

**SELF-IDENTIFICATION OF HUMAN AND GIANT AS PORTRAYED IN
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Oleh : Suyanti Fatma Umayfa

ABSTRAK

The BFG adalah sebuah novel anak-anak karya Roald Dahl. Novel ini bercerita tentang kawan raksasa dan manusia. Karakter utama di dalam novel ini adalah The Big Friendly Giant (The BFG) sebagai karakter raksasa dan Sophie sebagai karakter manusia. Novel ini menggambarkan raksasa sebagai musuh bagi manusia, kecuali The BFG sebagai karakter utama. The BFG bisa membentuk sebuah hubungan yang baik dengan manusia. Hubungan tersebut bisa terjadi karena adanya proses identifikasi diri. Tujuan analisis ini adalah untuk mengetahui dan menganalisis tentang proses identifikasi diri dari karakter-karakter utama dan hubungan yang terbentuk melalui identifikasi diri. Proses identifikasi diri berkembang melalui 3 fase; fase nyata, imajiner dan simbolis. Penelitian ini menggunakan teori psikoanalisis Jacques Lacan. Penulis menggunakan metode kualitatif yang dilakukan dengan menggunakan analisis deskriptif. Hasil dari penelitian ini adalah proses identifikasi diri The BFG dan Sophie adalah saling melengkapi satu sama lain. The BFG mengidentifikasi dirinya melalui Sophie sebagai manusia di fase simbolis; dan Sophie mengidentifikasi dirinya melalui The BFG di fase imajiner. Proses identifikasi diri tersebut membentuk dan melambangkan sebuah hubungan. Berdasarkan proses identifikasi diri The BFG dan Sophie, hubungan yang terbentuk adalah hubungan antara Sophie sebagai manusia dan The BFG sebagai manusia. Hubungan mereka melambangkan hubungan antara ayah dengan anak.

Keywords: hubungan, identifikasi diri, fase nyata, fase imajiner, fase simbolis

MOTTO

"Do The Best, God Takes The Rest"



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DEDICATION

I dedicate my graduating paper for my beloved mother, my beloved father, my little sister and my greatest teacher in Nurul Ummah Islamic Boarding School (Ny. Hj. Barokah Nawawi)



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The Writer



Suyanti Fatma Umayfa

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CHAPTER I

INTRODUCTION

1.1 Background of Study

Literature expresses human life, idea, thought and feeling by creative process. It is packed by language. Then its result is literary works that offers two main points. Both main points are “a pleasure and an understanding” (Lukens, 2003:9). Literary work gives an interesting entertainment and understanding of life values at the same time. According to Abrams (2009:177-178), Literature refers to fictional and imaginative writings such as poetry, prose fiction, and drama. Thus, humans express their idea, thought and feeling towards literary works.

There are many kinds of literary works, such as poem, drama, movie, short story and novel. “Novel is an extended narrative, the novel has a greater variety of characters, greater complication of plot (or plots), ampler development of milieu, and more sustained exploration of character and motives than do the shorter, more concentrated modes” (Abrams, 2008:226). Novel includes in literary work that is able to play the readers’ emotion out. “Readers construe the representative content of a novel by extracting narratives and applying them to their own situation” (Vandeveld, 2005:187). Thus, novel is an emotional journey for the readers.

Novel can be classified based on the reader as the target audience; there are adult novel, adolescent novel, and children novel. The difference among those

novels is from the dominant social, cultural and educational norms inscribed inside the novel (O'Sullivan, 2005:12). "Novel is actually only the adult who has the capacity to listen to and understand the stories" (O'Sullivan,2005:31). Therefore, adults construct the dominant moral, values and ideals towards the children and the young people. Thus, it makes the difference issue in the adolescent novel and children novel. Adolescent novel tends to bring issue about romance, horror, spirituality and other issues about adolescent life. In the other hand, children novel tends to bring issue about education, nation, friendship and other issues about children life.

Children novels refer to the children's literature. The main characteristics distinguishing children's literature from general literature is written or adapted specifically for children by adults (O'Sullivan, 2005:31). Adults construct the childish identity and specific cultural or national identity inside of the children's literature. As Hazard (2005:7) stated, "children's literature brings the concepts of childhood, different traditions of children's literature specific to certain nations and different mentalities". Thus, the concept of childhood is constructed and adapted for the children by adults. It is the interesting point which makes the writer choose the children's literature as the object of research.

One of the forms of children's literature is children book. Here, the writer chooses The Big Friendly Giant (BFG) novel as the object of research. The Big Friendly Giant (BFG) is a children book by Road Dahl, one of the most popular authors of children's book. The story of the BFG novel is different from the common stories which always depict the giant as the bad character. The story

involves the humans, the good and bad giant characters. Thus, the BFG novel is categorized as fantasy novel, because there is the imaginary character like giants.

The BFG novel tells about the humans and the giant characters. According to Cambridge English Dictionary, the giant is an imaginary creature like a man but extremely tall, strong, and usually very cruel, appearing especially in children's stories. Their taller and bigger body makes their need to eat have different portion from human being. They eat more and anything they want, including of the humans. In the novel, the giants are depicted as enemies for human being, except one giant named the BFG. In the other hand, the humans do not believe in the existence of the giants. Besides, a numerous of humans are eaten furtively by the giants every night.

The BFG novel also tells about the relationship between the giant and the human being. Here, the relationship is not between the man-eating giants and the human being as their food. There is the relationship between the BFG as the good giant and Sophie as the human being. It starts when The BFG has been seen unintentionally by Sophie; and the BFG is afraid if the giant existence is known by the human being. Furthermore, the BFG kidnaps Sophie from her orphanage and brings her to the Giant Country. The BFG hides and saves Sophie from the other man-eating giants there. In the other chance, Sophie brings the BFG to her country, England. She recognizes the BFG as the good giant to the other humans; and saves the BFG from his own anxiety about the humans. Here, the BFG and Sophie protect each other.

There are some versions of the BFG story, such as the BFG movie and the BFG novel. The BFG movie was released in 2016 and directed by Steven Spielberg. Its movie is distributed by Walt Disney Studios Motion Pictures. Besides, the BFG novel is first published in Great Britain in 1982. However, the writer prefers to choose the BFG novel because it is the real version from the author. The novel also describes the events, conflicts and characterization more detail than the movie. Furthermore, the writer pays more attention to the relationship between the BFG and Sophie characters in the BFG novel.

The relationship does not happen accidentally. It happens between the subjects with another subject, between the persons with the others. As Lacan stated, “the idea of the individual subject – the ‘self’ only makes sense in relation to another subject – an ‘other’” (Homer, 2005:23). Cambridge English Dictionary also defines that the relationship is the way in which two things are connected. Here, the BFG as the giant is connected to Sophie as the human being. Both characters create the relationship.

In this research, the writer focuses on the relationship between two main characters, those are the BFG and Sophie. In this novel, the BFG is depicted as the friendly giant. He does not eat human being like the other giants do. In the other hand, Sophie as the human being is depicted as the brave human who can fight the man-eating giants. Furthermore, both characters are impossible to create a relationship if the BFG is same with the other cruel giants; and Sophie keeps being afraid of the BFG like narrated in the early story. This is interesting point of

the relationship between the BFG and Sophie characters which makes it important and interesting to be analyzed.

The relationship between the BFG and Sophie characters has the primary and significant point that is necessary to be analyzed. Firstly, the BFG as the giant is depicted different from the other giants, such as his behavior, his thought, his food, etc. It means that there is a mistake in the BFG's self-identification that makes him become different from the common giants. Next, Sophie as the human being is not afraid of the giants. She leads the BFG to fight the other giants. Based on the physical body, The BFG as the giant should be more powerful than Sophie, yet he can be influenced to do anything by Sophie as the human being. Here, there is a special self-identification of Sophie as the human being. Thus, the relationship between the BFG and Sophie will not happen without their own self-identification.

The identification is a partial and extremely limited one and only borrows a single trait from the person who is its object (Evans, 2006:83). According to Lacan, "self-identification is a process in defining individual's identity; it is the part of self-existence; it occurs in unconscious part and relates closely to the others being" (Charter, 2006:75). Then, unconscious representations shape bodily and emotional responses to the environments (Lee, 1990:14). It means that self-identification cannot be separated to the relationship with the other.

Through the story, The BFG can speak in the same language as a human, although he speaks in complicated words. It means that the BFG as the giant has

the unconscious and the conscious elements like the humans. The BFG is also depicted different from the other giants. Giants are depicted as superior giants who have the power to eat every human they want in all over the world. The Big Friendly Giant (BFG) also can do it, but he does not. Here is the process of self-identification of the BFG character, when his unconscious shapes his behavior toward the humans. The process of the BFG's self-identification also can be seen when the BFG kidnaps Sophie. The BFG thinks that the human can imprison him if they know the existence of the giant. Thus, he takes Sophie as the prisoner to protect himself from the humans. Furthermore, unconsciously, the BFG also protects Sophie as his prisoner from the other man-eating giants. His unconscious mind changes his decision and drives his behavior to take care of Sophie. It means that self-identification of the BFG character has been driving to the relation between him as the giant and Sophie as the human being.

Furthermore, there is a self-identification of Sophie narrated by the novel. Sophie, who is afraid of the BFG in the early story, becomes comfort with the BFG, as the quotation, "Now he really is going to eat me, Sophie thought. 'Please don't eat me,' Sophie stammered. I is THE BIG FRIENDLY GIANT! I is the BFG. What is your name?' 'My name is Sophie,' Sophie said, hardly daring to believe the good news she had just heard" (1998:20). In the early story, she thinks that Giant is always bad, cruel and treating children as his food. Then, Sophie finds the BFG different from the other giants. He starts to believe in the BFG and let herself stay with the BFG in his cave. Her first thought about giant is buried because the BFG is not like what she imagined and expected before, he is the real

friendly giant. Sophie changes her perception about the giant. It is a changing thought and perception called as identification process. It is the transformation that takes place in the subject when Sophie assumes an image (Lee, 1990:35).

The relationship between a human being and a giant will be impossible if there is no the self-identification of both characters. The self-identification influences their behavior, their thought, their decision and then made a relationship between two characters, BFG and Sophie. Thus, the relationship through self-identification between BFG as the giant and Sophie as the human being is interesting to be analyzed. The writer focuses on analyzing the relationship through self-identification of the BFG and Sophie characters by using Psychoanalysis theory by Jacques Lacan.

1.2 Research Questions

Based on the background and the scope of the study, here are research questions which need to be answered in this research;

1. How do Lacan's three orders develop in the BFG's and Sophie's self-identification?
2. What is the relationship between the BFG and Sophie characters created through self-identification?

1.3 Objectives of Study

In accordance with the research question above, here are the objectives of study;

1. to analyze how Lacan's three order develops in the BFG's and Sophie's self-identification;
2. to analyze the relationship between the BFG and Sophie characters through their own self-identification.

1.4 Significance of Study

The significance of this research is to be one of the references for those who study literature, especially the Lacan's psychoanalysis theory, and to be the example of the application of the theory in a graduating paper. Another significance of this research is to understand the relationship between the human being and the other creature through self-identification in the BFG novel. This research may also be a guidance for people in developing self-identification to make the good relationship to the others.

1.5 Literature Reviews

There are some analyses about the BFG novel. The first analysis is in a paper written by Robin Hoffman entitled *The BFG and the Spaghetti Book Club: A Case Study of Children as Critics*. This paper uses reader response theory. The paper data used are some samples in child-reviewers to the novel. Its result is negotiations between children and story, the primary significance of categorical distinctions between fantasy and reality when analyzing reader response.

Another analysis about the The BFG novel is a paper by Dominic Cheetham entitled *Dahl's Neologisms*. The paper presents an overview of the development and patterning of Dahl's word creation for the neologisms in all his

children's books. This paper examines child readers whether they can cope with the often large numbers of created, and therefore unknown, words in a story.

The third analysis about the BFG novel is an academic research by Hening Ciptaningrum (2013), an English Literature student of State University of Malang. The title of the research is *The Portrait of Masculinity in Roald Dahl's The BFG*. The writer analyzed the BFG novel with Masculinity theory by Connel (2005). The research is focused on finding out how masculinity is portrayed through the characters' role, action and institution. The result of the research is that masculinity is varied, change and relational; and a gender phenomenon in children's literature: it's from sex role view, social, or others.

The fourth analysis about the BFG novel is an academic research by Miranda Dodi Putri (2015), an English Literature student of Andalas University, Padang. The title of the research is *The Differences of Plots Development as Seen on Roald Dahl's Selected Children Books: Mytheme Chart-Structural Analysis*. The writer used the BFG novel as the one of four objects. The writer analyzed the four novels with Mytheme Chart theory by Claude Levis – Strauss. The research is focused on analyzing the myths of 4 novels as the mytheme (personal motif) and compared each other. The result of the research is: there is the difference plot development of novel between the boy as the main character and the girl as the main character.

The fifth analysis about the BFG novel is an academic research by Alfa Gebi Timora (2017), an English Literature student of Andalas University, Padang.

The title of the research is *The Hero's Journeys of Male and Female Characters in Four Roald Dahl's Select Children's Novel*. The writer used the BFG novel as the one of four objects. The writer analyzed the four novels with Hero's Journey theory by Joseph Campbell. The research is focused on four children (two boys and two girls) characters as the Roald Dahl's view about gender. The result of the research is the hero's journey process of the characters and Dahl has given the dominant role for the heroine.

However, this research is different from the literature reviews above. The writer focuses on the self-identification of the BFG as the giant and Sophie as the human being; and the relationship created through self-identification in the BFG novel by using Psychoanalysis theory from Jacques Lacan.

1.6 Theoretical Approach

This research aims to analyze the self-identification of BFG and Sophie characters in the BFG novel; and focuses on the relationship between both characters through self-identification as the object of analysis, so the proper theory to be used in this study is Jacques Lacan's psychoanalysis about the self-identification.

In self-identification, Lacan calls the person or individual in unconscious as 'the subject' or 'the child' (Evans, 2006:198). The subject or 'the child' tries to identify him/herself through 'the (m)other'. 'The mother' is not a mother in parents, but the one who becomes addressee for the subject's or the child's need, such as biological need and love need. "The mother fulfils the child's needs of

feeding, caring and nurturing; At the same time the child is faced with the enigma around the (m)other's desire" (Homer, 2005:66). Here, the subject or the child misrecognizes him/herself because 'the mother' causes the subject's desire. The subject thinks that the mother's desire is his/her desire. In this condition, there is 'the name-of-father' comes to differentiate the subject from the mother. The role of the name of father is to break the reflection or the relation between the subject and the mother. The subject can find his/her own desire and can recognize him/herself through the existence of the name-of-father. Here, the subject becomes the subject who is a lack of being because of the desire. Lacan calls the relationship among the subject or the child, the mother and the name-of-father as "a triangular structure"

A triangular structure breaks the binary relationship established between the mother and child in the imaginary. The imaginary is never simply a dual structure – there is always a third element involved. It marks the transition from the imaginary to the symbolic. Through the intervention of a third term, the Name-of-the-Father, that closed circuit of mutual desire between the mother and child is broken and a space is created, within which the child can begin to identify itself as a separate being from the mother. Lacan calls this third term the Name-of-the-Father, because it does not have to be the real father, or even a male figure, but is a symbolic position that the child perceives to be the location of the object of the mother's desire. It is also a position of authority and the symbolic law that intervenes to prohibit the child's desire (Homer,2005:66).

A triangular structure happens as the process of self-identification. Lacan's self-identification refers to three orders: the real, the imaginary and the symbolic (Homer, 2005:10).

a. The Real Order

In the real order, the subject is blind or unaware of what is happening and also cannot identify him/herself. “The real is the place from which the need originates and pre-symbolic in the sense that we don’t have any way of symbolizing it; It’s exist because experience and discourse as a sign.” (Homer, 2005:83). Here, the need of subject or ‘child’ always demands to be satisfied. According to Lacan, “need comes close to what Freud referred to as instinct; that is a purely biological concept” (Evans, 2006:124). The child’s need such as hunger, thirst and etc., is delivered by a demand. Every demand is addressed ‘the mother’ can and may satisfy the child’s need (Evans, 2006:124).

The mother makes the existence of the object causes desire of the child. As Lacan stated, there is also the ‘objet petit a’ or the ‘object-cause’ of desire. “Objet petit a is any object which sets desire in motion” (Evans, 2006:128). Therefore, if there is the absence of the mother as a lost object; the subject or ‘child’ can never recover the truth of the face that he loved because all that remains of it are the representations as left-overs of that impossible encounter (Homer, 2005:93).

b. The Imaginary Order

In the imaginary order, the subject starts to admire or proud of himself, “the I”. It is as the first stage for subject before admiring the other. It is where the subject’s self-identification starts happening. The imaginary order is when a person that Lacan called as the ‘child’ or subject finds someone that he/she thinks can replace the missing object in the real order. He/she is called as ‘the mother’.

Therefore, the 'child' sees 'the mother' as his/her mirror image. The subject creates the imaginary bond or the unification between him/herself and the mother. The unification between the 'child' and 'the mother' leads to the misrecognition and the fragmentation. The subject misrecognizes him/herself. The misrecognition leads the subject to get the self-conflict and alienation. The self-conflict happens when the subject thinks that the mother's desire is not his/her own desire. Therefore, the subject is alienated from him/herself.

“The imaginary order has always been viewed by Lacan as a solid piece of theorizing, its value to explain human self-consciousness, aggressivity, rivalry, narcissism, jealousy and fascination with images in general” (Homer, 2005:18). In this order, the ego also emerges as the representation of reason and common sense (Homer, 2005:19). According to Lacan, the ego is a construction which is formed by identification with the mirror image or 'the mother' (Evans, 2006:52).

The mirror image is referring to the reflection of one's own body in the mirror, the image of oneself which is simultaneously oneself and the mother (the 'little other'). It is by identifying with the mirror image that the 'child' or subject begins to construct his EGO in the MIRROR STAGE. The 'child' sees its behavior reflected in the imitative gestures of an adult or another child; these imitative gestures enable the other person to function as a mirror image. The human being is completely captivated by the specular image: this is the basic reason for the power of the imaginary in the subject, and explains why man projects this image of his body onto all other objects in the world around him (Evans, 2006:193).

c. **The Symbolic Order**

In the symbolic order, the subject fully aware of what is happening. The subject can identify him/herself as “the I”. “The I” in the symbolic order is not the mother anymore. “The subject has the power and gets the understanding as distinct from “the I” (Homer, 2005:32). “The I” can be identified through the existence of ‘the-name-of-father’ which breaks the imaginary bond or the unification between the ‘child’ and ‘the mother’. The ‘child’ is aware that he/she is different from ‘the mother’ as his/her mirror image. The subject tries to recognize him/herself. Here, the subject follows the law. It makes the subject get the alienation. The alienation in the symbolic order is different from the alienation in the imaginary order. Here, subject or the ‘child’ is alienated with ‘the mother’. This condition leads the subject to become the lack of being, as Lacan stated that “a symbolic process involves the child’s recognition of themselves as ‘lacking’ something” (Homer, 2005:68).

Therefore, the ‘child’ tries to recognize her/himself through his/her own desire. “The subject ‘discerns the role of structure in the situation and acts accordingly; The subject who understands their situation within a larger structure and the function of that structure in determining their actions” (Homer, 2005:48). Besides, if the law is failed, superego comes to regulate the subject’s desire. “Desire seeks satisfaction in the consistency of jouissance” (Homer, 2005:89). Jouissance is a pleasure in pain, the subject feels the enjoyment and the pain at the same time. The existence of ‘the-name-of-father’ makes the subject recognizes himself as the ‘I’. Here, the subject is fully aware of her/himself and his/her own

desire. Therefore, “the personal pronoun "I" designates the person who identifies his or her self with a specific ideal image” (Fink, 1995:56). A process of identifying the ‘I’ to the specific ideal image is happened because of a shifter. “A shifter designates the message sender to signify that message-sending subject” (Fink, 1995:56). Therefore, the subject can think him or herself as A and not as B.

1.7 Methods of Research

Methods of research involve the forms of data collection, analysis, and interpretation that the writer proposes for the studies (Creswell, 2009: 43). Here are the procedures or technique used by the writer.

1.7.1 Type of Research

The writer uses qualitative method in this study. Qualitative method is used to explore and understand the meaning individuals or groups ascribe to a social or human problem (Creswell, 2009:1).

A qualitative method is one in which the inquirer often makes knowledge claims based primarily on constructivist perspectives (i.e., the multiple meanings of individual experiences meanings socially and historically constructed, with an intent of developing a theory or pattern) or advocacy/participatory perspectives (i.e., political, issue-oriented, collaborative, or change oriented) or both. It also uses strategies of inquiry such as narratives, phenomenologies, ethnographies, grounded theory studies, or case studies. The writer collect open-ended, emerging data with the primary intent of developing themes from the data (Creswell, 2009:21)

As the qualitative research, the writer uses the case study strategy of inquiry. “The case study explores in depth an event, activity, process, one or more individuals” (Creswell, 2009:9)

1.7.2 Data Sources

In this research, the main data and supporting data are necessary. The main data are taken from the novel “the BFG” by Roald Dahl. The main data are including the sentences, the dialogues that are taken from *The BFG* novel. While the supporting data which are required to support this study are some books, articles, journals, papers, and websites related to this research.

1.7.3 Data Collection Technique

The writer does some steps to collect the data. The first step is reading *the BFG* novel to get the intrinsic elements, such as the characters and characterizations, plot, setting, point of view and theme. Next, collecting the sentences and the dialogues of *the BFG* novel into table and describing them. Third step is marking some information from Lacan’s psychoanalysis theory that relate to this analysis. Last step is choosing data from the table related to the theory of Lacan’s Psychoanalysis by using the variable (Lacan’s three orders): real order, imaginary order and symbolic order.

1.7.4 Data Analysis Technique

In analyzing the data about Lacan's psychoanalysis from the two characters of *the BFG* novel, the writer uses the objective approach. Here are the steps of data analysis technique;

1. Identifying : the writer identifies the two main character's self-identification (the BFG as the giant and Sophie as the human characters) in *the BFG* novel;
2. Classifying : the writer classifies the self-identification that make a relationship between two characters (the BFG as the giant and Sophie as the human characters);
3. Analyzing : the writer analyzes the relationships between two characters through self-identification;
4. Concluding : the writer draws the conclusion from the data analysis.

1.8 Paper Organization

The paper consists of four chapters. Chapter one is introduction that consists of the background of the study, research question, objective of study, significance of study, literature review, theoretical approach, the methods of research and the paper organization. Chapter two is intrinsic elements of *The BFG* novel that consists of the characters and the characterizations, plot, setting, point of view, and themes. Chapter three is the discussion that consists of the analysis about the BFG's and Sophie's self-identification; and the relationships through both characters' self-identification. The last chapter is the conclusion that is contained with the analysis conclusion.

CHAPTER IV

CONCLUSION

4.1 Conclusion

The aims of this research is to find the self-identification of the character of the BFG as the giant and Sophie as the human being; and find their relationship through their self-identification process. The relationship is not created accidentally. Moreover, Sophie and the BFG are from different kind, one is the giant and another is human being. The relationship happens because the process of self-identification. Therefore, it is called as the relationship through self-identification. The self-identification develops in three orders; the real order, the imaginary order and the symbolic order.

In the real order, there is the absence of 'the mother' function in the BFG's real order and there is the loss of the mother's love in Sophie's real order. In the imaginary order, Sophie substitutes her lost love to the BFG. It makes Sophie reflect herself to The BFG as the giant. In the other hand, the BFG also reflects himself to the humans. The BFG gets a shifting of mirror image. Therefore, Sophie as human being is the BFG's shifter. Both characters can recognize themselves in the symbolic order. Sophie sees herself as the human being who is different from the BFG. The BFG sees himself as the good human being like Sophie. Thus, both characters create the relationship between human and human. Therefore, the relationship symbolizes the relationship of father and daughter.

The BFG character is depicted as human. Basically, human being and the other creature are created by God differently. The one human is different from another human. The human beings in a country are different from the human beings in the other country. It is explained in Al-Qur'an sural AL-Hujurat verse 11 and 13:

يٰۤاَيُّهَا الَّذِيْنَ ءَامَنُوْا لَا يَسْخَرُوْا قَوْمٍ مِّنْ قَوْمٍ عَسَىٰ اَنْ يَّكُوْنُوْا خَيْرًا مِّنْهُمْ
 وَلَا نِسَاءً مِّنْ نِّسَاءٍ عَسَىٰ اَنْ يَّكُوْنَ خَيْرًا مِّنْهُنَّ وَلَا تَلْمِزُوْا اَنْفُسَكُمْ وَلَا
 تَنَابَرُوْا بِالْاَلْقَابِ بِئْسَ الْاِسْمُ الْفُسُوْقُ بَعْدَ الْاِيْمٰنِ وَمَنْ لَّمْ يَتُبْ
 فَاُوْلٰئِكَ هُمُ الظّٰلِمُوْنَ ﴿١١﴾
 يٰۤاَيُّهَا النَّاسُ اِنَّا خَلَقْنٰكُمْ مِّنْ ذَكَرٍ وَّاُنْثٰى وَجَعَلْنٰكُمْ شُعُوْبًا وَّقَبٰٓئِلَ
 لِتَعَارَفُوْٓا اِنَّ اَكْرَمَكُمْ عِنْدَ اللّٰهِ اَتْقٰىكُمْ اِنَّ اللّٰهَ عَلِيْمٌ خَبِيْرٌ ﴿١٣﴾

O you who have believed, let not a people ridicule [another] people; perhaps they may be better than them; nor let women ridicule [other] women; perhaps they may be better than them. And do not insult one another and do not call each other by [offensive] nicknames. Wretched is the name of disobedience after [one's] faith. And whoever does not repent - then it is those who are the wrongdoers. O mankind, indeed We have created you from male and female and made you peoples and tribes that you may know one another. Indeed, the most noble of you in the sight of Allah is the most righteous of you. Indeed, Allah is Knowing and Acquainted. (<https://quran.com/49>)

The verse above explains that Allah creates every human in different culture, ethnics and nations to recognize each other. The one with the other one should not insult each other. They should make a good relationship.

4.2 Suggestion

After analyze the data, the researcher realizes that this graduating paper is far from perfect. There are many errors and short explanation of The BFG's and Sophie's self-identification and the relationship through self-identification based on Lacan's psychoanalysis. As the problem of psychoanalysis, the writer suggests for the next researcher, who wants to analyze about the same object with the same case of this research, can identify and analyze more deeply.

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