SELF-ESTEEM DEVELOPMENT OF LILLIE'S CHARACTER IN THE *POKÉMON SUN AND MOON* VIDEO GAMES

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ABSTRACT

This study was conducted with the purposes to identify the self-esteem of Lillie in the *Pokémon Sun and Moon* video games as presented in the plot and the motives behind her self-esteem development. This study was based on qualitative research and used psychological approach. Therefore, this study focused on the psychological phenomenon of self-esteem. The data are the dialogues that convey Lillie's self-esteem and the motives behind her self-esteem development. The data sources are *Pokémon Sun and Moon* video games and two other sources as data triangulation. The theories of self-esteem by Maslow and Branden were used to analyze the self-esteem of Lillie. The results of this study have shown that Lillie has low self-esteem in the exposition up to the rising action. Shortly after rising action starts, she has developed the high self-esteem. The Lillie's high self-esteem remains up to the falling action and resolution. The first motive behind her low self-esteem development are the problems between she and her family. Lillie lost her family in the past. Secondly, it relates with her own self alone. She lacks of strength and has an unfavorable idea about Pokémon Trainer and Pokémon battle. These problems thwart her esteem desires and develop her low self-esteem. The motives behind her high self-esteem are related with her problems but resolved. She finds the supports from various characters along her journey. She gains independency and confidence. She fulfills her wish to save Nebby. Her thwarted desires are satisfied and her high self-esteem is developed then.
Keywords: psychoanalytic, criticism, self-esteem, character, video games

ABSTRAK

Studi ini diadakan dengan tujuan menganalisis harga diri Lillie sesuai dengan yang ditunjukkan di dalam plot dan motif di belakang perkembangan harga dirinya. Studi ini didasari oleh penelitian kualitatif dan menggunakan pendekatan psikologis. Karena itu, studi ini difokuskan pada fenomena psikologis harga diri dalam video game tersebut. Datanya adalah dialog yang mengungkapkan harga diri Lillie dan motif di balik perkembangan harga dirinya. Sumber datanya antara lain adalah video game Pokémon Sun and Moon dan dua sumber lainnya sebagai triangulasi data. Teori

harga diri oleh Maslow dan Branden digunakan untuk menganalisis harga diri Lillie. Hasil dari studi ini menunjukkan bahwa Lillie awalnya memiliki harga diri yang rendah pada eksposisi sampai gawatan. Tidak lama setelah gawatan dimulai, ia membangun harga diri yang tinggi. Harga dirinya tetap tinggi hingga pada tahap klimaks dan resolusi. Motif pertama dibalik harga diri rendahnya adalah masalah-masalah di antara dirinya dan keluarganya. Lillie kehilangan keluarganya di masa lalu. Yang kedua, berhubungan dengan dirinya sendiri. Ia tidak punya kekuatan dan memiliki pemikiran yang tidak baik terhadap Pokémon Trainer (Pelatih Pokémon) dan pertarungan Pokémon. Masalah-masalah ini menanggalkan keinginan harga dirinya dan terbangunlah harga diri yang rendah. Motif dibalik harga dirinya yang tinggi berkaitan dengan masalah-masalahnya namun telah terpecahkan. Ia menemukan dukungan dari berbagai karakter di sepanjang perjalanannya. Ia memperoleh kemandirian dan kepercayaan diri. Ia memenuhi harapannya untuk menyelamatkan Nebby. Semua keinginannya yang sebelumnya gagal menjadi terpenuhi dan harga diri nya yang tinggi terbentuk.

Kata kunci*: psikoanalisis, kritik, harga diri, karakter, video game*

A. INTRODUCTION

Maslow states that there are two kinds of esteem: the need for respect from others in a form such as recognition, importance, and admiration, and the need for respect from selves in a form such as self-love, self-confidence, skill or aptitude (45). This study is meant to give more or less simple example of determining one's self-esteem and how can it become low or high through a work of literature. Ellis, as quoted by Griffith, argues that literature is not definable by the properties, but identifiable by how people use it, as objects of enjoyment (16). Griffith also quotes another contemporary critic, Eagleton, who argues that literature and the literary canon are constructs, established by society, therefore anything can be literature (17). According to Klarer, the most important elements in literature are: plot (what happens), characters (who acts), narrative perspective (who sees what) and setting (where and when do the event take place) (14). In additional to that Klarer's statement, Griffith states that a story revealed through any medium as its teller or narrator in narrative, for example images (films, cartoons, paintings), bodily movements (dance, mime), sounds (singing, musical instruments) (39). By a narrative or narratological approach, video games are analyzed as text, which then understood by the theoretical tools from literary studies (Crawford and Gosling 55). According to Abrams, they are the persons represented in a narrative work. Throughout the story, a character may remain unchanged, or may change through process of a development or as the result of a crisis (Abrams 32-33). In this study, the researcher had analyzed one of the video games characters from *Pokémon Sun and Moon* video games named Lillie. Specifically, towards the character's self-esteem development and the motive behind her self-esteem development. Lillie was chosen because she clearly shows her self-esteem developing throughout the story rather than the other characters. Since the 1920s, psychological criticism has come

to be psychoanalytic criticism (Abrams 248). In this criticism the literary characters are not necessarily supposed to be based on or suggested as real persons. It is enough to psychoanalyze them if they already represent the psychological experience of human beings in general (Tyson 35). The researcher analyzed the self-esteem development of Lillie in the *Pokémon Sun and Pokémon Moon* video games as presented in each part of plot. The researcher also identified motives behind Lillie's self-esteem development. To better understand about self-esteem, the researcher used the theories by Abraham Maslow as the main theory and Nathaniel Branden's theory as the supporting theory.

Based on the background above, the purposes of this study are: (1) To identify the self-esteem development of Lillie as presented in the plot of the video games; (2) To identify the motives behind Lillie's self-esteem development.

B. THEORETICAL FRAMEWORK
1. Self-Esteem

Maslow states that all people have "a need or desire for a stable, firmly based, (usually) high evaluation of themselves, for self-respect, or self-esteem, and for the esteem of others". The needs are classified into two subsidiary sets. Firstly, there are desire for strength, for achievement, for adequacy, for confidence, and for independence and freedom. Secondly, are about the desire for reputation or prestige (respect or esteem from other people), recognition, attention, importance or appreciation. Maslow states that the satisfaction of the self-esteem need leads to feelings of self-confidence, worth, strength, capability and adequacy of being useful and necessary in the world. On the other hand, thwarting them leads to the feelings of inferiority, of weakness, and of helplessness (45).

Branden's *Honoring the Self: Self-Esteem and Personal Transformation* book, suggests numbers of traits that pertain to high self-esteem by noting that these are not meant to be exhaustive and every person shows these traits differently. These are the essential indicators of how a person's self-esteem considered as good: "(1) The individual's face, manner, way of talking and moving project joy in being alive, a simple delight in the fact of being; (2) The individual is able to speak of accomplishments or shortcomings with directness and honesty; (3) The individual is comfortable in giving and receiving compliments, expressions of affection, appreciation, and the like; (4) The individual is open to criticism and comfortable about acknowledging mistakes; (5) The individual's words and movements have a quality of ease and spontaneity; (6) There is harmony between what the individual says and does and how he or she looks, sounds, and moves; (7) The individual exhibits an attitude of openness to and curiosity about new ideas, new experiences, new possibilities of life; (8) The individual is able to see and enjoy the humorous aspects of life, in self and in others; (9) The individual projects an attitude of flexibility in responding to situations and challenges, a spirit of inventiveness and even playfulness; (10) The individual is comfortable with assertive (not belligerent) behavior; (11) The individual preserves a quality of harmony and dignity under conditions of stress" (8-9).

Branden also mentions numbers of example of a person who has low self-esteem: "(1) A physically healthy person who feels fundamentally inadequate to the normal challenges of life, such as earning a living, most certainly does; (2) The person feels undeserving of happiness; (3) The person feels unworthy of any joy or reward in life; (4) The person with poor self-esteem feels that she or he is inappropriate to life, feels that she or he is wrong—not wrong about an issue or a piece of knowledge, but wrong as a person, wrong in his or her being; (5) The person responds challenges and joys of existence with a fundamental sense of inadequacy and unworthiness; (6) A person with low self-esteem typically seeks safety of the familiar and undemanding; (7) People with poor self-esteem end up in the company of their own kind; shared fear and insecurity reinforce negative self-assessments; (8) The individual feels significantly devoid of efficacy and worth is almost inevitably to experience existence as frightening and futile" (4-6).

2. Literature

Ellis, as quoted by Griffith, argues that literature is identifiable by how the people use it and a work becomes literature when it is no longer specifically relevant to the immediate context of its origin (16). Another contemporary critic, Eagleton, also quoted by Griffith, argues that literature and the literary canon are established by society, therefore anything can be literature (17). Wellek and Warren suggest that the term literature seems best if it is limited to the art of the literature, that is, to imaginative literature, since one of the objections is literature is limited as to written or printed literature, whereas the oral literature must be included to the concept (11). Literary criticism is the term for studies that concerned with defining classifying, analyzing, interpreting, and evaluating literary works (Abrams 49). Based on mimetic criticism, literary work is an imitation, reflection, or representation of the world and human life (Abrams 51). Psychological criticism sees literary works as the fictional form of the author's expression; the state of mind and the structure of personality (Abrams 247). When it comes to practicing this critic to psychoanalyze a character from literary works, suggesting it as real person is not necessary (Tyson 35). The most important elements in literature are: plot (what happens), characters (who acts), narrative perspective (who sees what) and setting (where and when do the event take place) (Klarer 14).

Characters are the persons that are represented in a literary work. Characters are endowed by moral, intellectual, and emotional qualities. Those qualities are shown by the characters in two ways; the dialogue and the action. Dialogue is what they say in literary work, while action is what they do (Abrams 32-33). Characters' motivations derive them to speak and to act their temperament, desires, and moral nature. The outlook of a character may never change or develop from the beginning until the end. Radical changes may occur either through a gradual process of development, or as the result of a crisis (Abrams 33). Characterization method is commonly divided into two distinctions; showing and telling. Showing means the author presents the characters' dialogue and action without presenting their motives and dispositions. Telling method is when the motives and dispositions of a

character are described (Abrams 34).

According to Abrams, "plot is a bare synopsis of the temporal of what happens" (224). The German critic Gustav Freytag, introduced an analysis of plot that commonly known as Freytag's Pyramid. The pyramid symbolizes the plot of the typical five-act play, consisting of a rising action, climax, and falling action. The pattern is not applicable to every play. The terms that Freytag used often echoed by critics of prose fiction and drama (Abrams 227). The first part of the plot is introduction or exposition (Freytag 115-121). The exciting force connects the introduction to the rise or rising action (121-125). The climax is the turning-point, where the results of the rising action come out strong and decisively (128-130). A tragic force, a scenic effect, may or may not occur between the climax and the return and that scene is the beginning of the downward movement or the counterplay (131-133). The downward movement or the return, also popularly known as the "falling action", begins to resolve the action (133-134). The force of the final suspense prepares the mind of the audience, or a slight hindrance, for the catastrophe (135-136). According to Abrams, catastrophe is usually applied to tragedy only, while dénouement (French for "unknotting") is applied to both comedy and tragedy, and another frequently used term for the outcome of a plot is the "resolution" (227).

3. Narratology of Video Games

Fludernik defines narrative as "a representation of a possible world in a linguistic and/or visual medium, at whose centre there are one or several protagonists of an anthropomorphic nature who are existentially anchored in a temporal and spatial sense and who (mostly) perform goal-directed actions (action and plot structure)" (6). Esposito states that a video game is a game played through audiovisual apparatus and can be based on a story. Esposito states that video game can be based on a story and sometimes it is not. Narrative elements can be involved in a video game within many ways, such as adding back stories, cut scenes between levels, introducing a special event in the game, or the characters' discussions (2-4). Crawford and Gosling state that a narrative and narratological approach to game studies is conducted mostly by analyzing the video games as text, which then can be understood by theories from literary and media studies (55).

C. RESEARCH METHOD

The researcher conducted this study as qualitative research since qualitative phenomenon, psychological phenomenon in specific, was involved. According to Kothari, phenomenon that related to or involved by quality or kind is mainly concerned in qualitative research. In researching human behavior, for example, the qualitative research aims at concealing their motives and desires. Although the researcher's insights and impressions are being involved, a guidance is also necessary (3-5). The psychological approach is also used in this study as this study focuses on the psychological phenomenon in the literary work. The findings and discussions of this study are related to the self-esteem theories. The researcher

interpreted the result from the study subjectively. The researcher acted as the instrument of the study. The researcher had collected the data from the data source. Then after, the researcher described and interpreted them without adding irrelevant information.

The main data of this study are *Pokémon Sun and Moon* video games. The games were developed by GAME FREAK Inc. and published by Nintendo in November 18, 2016. The character of Lillie was chosen by the researcher to analyze. The researcher also used two other sources as triangulation to increase the credibility; the community-driven Pokémon encyclopedia website called Bulbapedia in bulbapedia.bulbagarden.net and the games text file derived by Project Pokémon in projectpokemon.org. The researcher used the dialogues that conveys Lillie's self-esteem and the motive behind the self-esteem development as the data of this study.

The data in this study were collected by playing the *Pokémon Sun and Moon* video games. The researcher carefully read the dialogues from the characters, took note for every important dialogue and comprehended the games plot. The researcher collected the supporting evidence from the data collection to analyze the self-esteem of Lillie and the motive behind its development. To identify the self-esteem of Lillie, the researcher used the self-esteem theory by Maslow. Next, the researcher used Branden's self-esteem theory as a triangulation, which supported the researcher's interpretations about the self-esteem of Lillie. The researcher then analyzed the motives behind Lillie's self-esteem development. After all the research problems were answered, the researcher drew the conclusion of this study.

D. FINDINGS AND DISCUSSION

In the exposition, there are several characters introduced and they have different characteristics. Lillie is characterized as a weak and helpless person. She also feels inferior about her ability. The rise starts when the certain goals are revealed, such as the goal to become the champion for the player's character and the goal to save Nebby from Lillie. It only takes a few progresses for Lillie to show her first high self-esteem trait, in which she asks the player to help her in saving Nebby. After the player beats the first grand trial from Hala. Her self-esteem development aligns with the interactions happen between her and the player's character, rather than how the story progresses to reach, or comes near to, the climax part. Lillie's high self-esteem traits are shown throughout the rising action until the end of the story or the resolution.

There are several problems or conflicts that were considered as the motive behind Lillie's low self-esteem. The first problem that motivate her low self-esteem is because she lost her family. The second one is because she does not have enough power to accomplish her wish to save Nebby. The last one is the problem in her self-confidence. These problems are all related with desires that Maslow's theory suggests and fill the subsidiary sets of the desires. In the first set, Lillie's thwarted desires are desire for strength, for achievement, adequacy, confidence and for independence and freedom. In other words, all of the desires that are in this set. In the second set, it was found that Lillie's thwarted desires are the desire for attention

and desire for importance.

There are several events that manage to satisfy Lillie's desires. They are mostly about the resolved problems occurred in Lillie's past and in early part of the story. The first one is the player's character, who manages to satisfy her desire for strength by helping her wish to save Nebby and her desire for attention, as well as her for importance by accompanying her since their first meeting at the Plank Bridge until the end of their journey. Other characters were also considered to be satisfying Lillie's desire for attention, for importance, and desire for recognition. Her desire for achievement is surely satisfied because the wish to save Nebby is accomplished. Her desire for adequacy is also satisfied for it is proven that she can save Nebby. Her desire for independence and freedom is satisfied after she manages to buy her new outfit alone. Her desire for confidence was also considered as satisfied after she changes her appearance with her new outfit.

One of the ideas that was considered as the most important to be explored in this study is the differences between Maslow's self-esteem theory and Branden's theory. Maslow's theory presents the characteristics of the two kinds of self-esteem by different feelings. Low self-esteem is characterized by negative feelings, while the high self-esteem is characterized by positive feelings. On the other hand, Branden's theory presents them with examples of traits, but they are not meant to be exhaustive. Branden's examples seemed to be more generic rather than Maslow, which seemed to be more concrete. Based on Maslow's theory, there is also a desire that is not shown by Lillie. Throughout the story, Lillie does not show any dialogues that relate with desire for reputation or prestige. In the application of Branden's self-esteem theory, the researcher found many traits that he states were unable to be useful in analyzing Lillie or even the other characters in the video games.

The findings in *Magwitch's Self Esteem Motive Described in Charles Dickens's Great Expectations* show that the motives behind Magwitch's self-esteem are related with other characters. As presented in the findings, Magwitch shows feeling of inferiority and the desires concern are desire for prestige, recognition, reputation, status, appreciation and acceptance. Compared with the findings of this study, there are several ideas that were considered as significantly similar, such as the feeling and desires found in the characters. Just like Magwitch, Lillie shows feeling of inferior as well as a trait for the low self-esteem. However, in Oktavia and Sulistyorini's study, the feeling of inferiority is the only negative feelings that is shown by Magwitch, whereas in this study, Lillie has shown all the negative feelings. Moreover, one major difference is that the desire for prestige, reputation and status in Magwitch is very important for his self-esteem, but Lillie's self-esteem does not involve desire for prestige and reputation at all.

The way that self-esteem works in characters from literary work is somewhat similar with the people in real world. Maslow has explained in his theory of human motivation that normal people mostly have their basic needs partially satisfied and partially not satisfied. Branden also states that his example for low and high self-esteem traits are not meant to be exhaustive because everyone shows the traits differently. Perhaps, literary works are heavily influenced by the psychological

phenomenon by real human. Just like the principle of mimetic criticism where this criticism views the literary work as an imitation or representation of the real world and human. Even if the work itself does not fully imitate real world, such as the world of *Pokémon Sun and Moon*, psychological phenomenon can still be found in them. The researcher believed that it is impossible to exclude psychological phenomenon in the literary work since the creator itself is human, a psychological creature. Therefore, literary work is useful enough to give some, more or less, simple examples of psychological phenomenon.

Pokémon Sun and Moon are also lack of telling method or the explanatory characterization. Especially in presenting Lillie's character, because everything is presented through her dialogues. The self-esteem development of Lillie is never directly shown. In-depth evaluation from the player must be involved to perceive it.

E. CONCLUSIONS

There are two self-esteems found in Lillie; low self-esteem and high self-esteem. In the exposition, Lillie shows low self-esteem, when she meets the player for the first time and then they explore the Melemele Island along with Hau and Professor Kukui. As the rising action starts, Lillie still shows her low self-esteem until the point where the player has cleared the grand trial in Melemele Island. Lillie's high self-esteem is first shown in the rising action, when she asks for the player's help with her goal to save Nebby. In the climax, one dialogue conveys Lillie's high self-esteem where she expresses her feelings towards her mother's bad deeds. In the falling action, Lillie's self-esteem is also high, when she tells the player that she has discovered her next goal. Finally, in the resolution, Lillie shows high self-esteem again in her final dialogue, where she tells that she is going to Kanto region, becoming a Pokémon Trainer there, and find the cure for her sick mother.

The motives behind Lillie's low self-esteem development are related to the problems from her own self and the problems between her and her family members. She dislikes Pokémon battle and would never want to become a Pokémon Trainer. This idea prevents her from having a strength to overcome many obstacles, like the player and Hau. She only wears the one that her mother wants her to wear and without her mother, it becomes confusing to her. She also lacks of confidence to wear the new outfit that she buys herself. Her father, Mohn, was disappeared during an experiment. This made her mother, Lusamine, became obsessed with the Ultra Beasts and eventually ditched her children. Her brother, Gladion, left her and the Aether Paradise to save the Pokémon Type:Null. All these problems thwart her esteem desires, such as desire for strength, for achievement, adequacy, confidence, for independence and freedom, desire for attention, and desire for importance.

The motives behind Lillie's high self-esteem development are related with all her previous problems but get resolved. She gets helped by the player in her goal to save Nebby. After several attempts, she manages to buy it herself when she is in Malie City. She also finds the confidence to wear it at the time before Gladion takes her and the player from Aether Paradise to Poni Island. The characters who support her were also considered as her high self-esteem motives. Her wish to save Nebby is

eventually done by awakening its power and gives it to the player to be taken care of. Lastly, her mother returns to her again. Lillie's thwarted desires get satisfied in various points of the story and her high self-esteem develops gradually.

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