

## CHAPTER II

### THEORETICAL FRAMEWORK

#### II.1 Related Theory

As the writer mentions in the chapter of introduction that this study mainly deals with frustration of man caused by the factors that block his purposes of gaining a goal. Since frustration is in the scope of psychology, the writer then uses psychological approach. The psychological approach used by I.A Richards in Principle of Literary Criticism began to appear in the twentieth century. In this approach, he relates the literary study with psychology ( 1926 ). Presumably, the flourishing use of psychology in literary criticism began with Conrad Aiken's Skepticism : Notes on Contemporary Poetry ( Scott, 1962 ; 70 ). However, the impact of psychology upon creative literature was strengthened by the additional influence of Adler's concept of the inferiority complex, and Jung's theory of the collective unconscious ( Scott, 1962 ; 70 ). Therefore, psychology enters the literary study through some ways ; one of them is that literary work also contains psychological proposition ( Wellek, 1962 ).

In general, the application of psychological knowledge to art can generate three kinds of illumination and one of which is that psychology can be used to explain fictitious characters ( Scott, 1962 ; 71 - 72 ). Thus, in

other words we can say that psychology can be used to observe the behaviours of the characters in the novels to explain literary phenomena ( Hardjana, 1991 ; 66 ). On the other hand, Jung says that psychology can be applied in literary study because human's psyche is the source of knowledge and art ( Sukada, 1987 ; 104 ).

Theoretically, Renne Wellek and Austen Warren state that psychology in literary study includes four aspects namely, the psychological study of the writer, as type and individual, or the study of the creative process or the study of the psychological types and laws present within work of literature, or, finally, the effects of literature upon its readers ( 1962 ; 81 ). In this case, the thesis focuses on psychological study on the literary work such as reflected in the protagonist's character in the novel without considering the biography of the author. Besides depicting frustration, the analysis is directed to the factors that lead the protagonist to behave psychologically, in this case, to be in frustration. Such external stimuli as other people's behaviour, surrounding influence the characters behaviour, dialogue, attitude and thoughts. So characterization is really the reflection of psychological condition and it can be understood and explained by psychological theories such as theory of psychoanalysis, existensial of psychology, psychology of behaviour and on and so forth. To support this view, let's see Ren-

ne Wellek and AustenWarren's opinion. That psychological insight can be analysed by theoretical knowledge of psychology eventhough it can be by other means.

" Psychological insight seems to enhance artistic value. In such cases, it corroborates important artistic values, those of complexity and coherence. But such insight can be reached by other means than theoretical knowledge of psychology " ( 1962 ; 92 )

Therefore, as the psychological behaviour of the protagonist is caused by external stimuli that leads him into the condition of frustration, the theory used then is the psychological behaviour based on the emotional theory. It is mentioned by Cannon and Bard that an event would trigger bodily responses ( arousal and action ) and the experience of an emotion simultaneously. When an event is perceived ( processed by the brain ), the brain stimulates autonomic and muscular activity ( arousal and action ) and cognitive activity ( experiencing of the emotion ) ( Ratus, 1986 ; 207 ). Based on this opinion we are then to understand that human behaviour is influenced by external stimuli. To support this theory of emotion that human being behaves emotionally to the response of the external factors, the writer would like to use the Schachter - Singer theory as combination. They say that emotions have generally similar patterns of bodily arousal. They vary along a weak - strong dimension that is determined largely by the level of arousal. The level we attribute to an emo-

tion depends on our cognitive appraisal of our situation. This appraisal is based on many factors, including our perception of external events and the ways in which other people seem to be responding to the events " ( Rathus, 1962; 207 ). We then come to understand from the two opinions above that the emotional condition of man is caused by external factors. Man will behave in the reply of the stimuli that come to him such as fighting, fleeing, happy, anger, fear and even frustrated. So far as we deal with emotion, it is worth noting that frustration is one of the emotional condition of man ( Wicks, 1974 ; 207 ). Therefore, the emotional condition of man, frustration, will be raised into discussion as the thesis in Thomas Hardy's The Mayor of Casterbridge.

Rather, frustration can be caused by some factors that become the barriers of gaining a goal. Such factors are lack of specific ability, inadequate self - control ( Hilgard, 1979 ; 417 ) and the omission or reduction of a customary reward on one or more trials ( Lawson, 1965;136 ). Then this study besides depicting Michael Henchard's frustration, will analyse the factors that become the barriers of Michael Henchard's goal which lead him into the condition of frustration.

However, there are reactions to frustration and one of which will be discussed here, namely, regression ( Wicks 1974;33 ). According to Lugo and Hershey, regression in-

volves the use of behaviour from an earlier age. We regress to an earlier form when, for example, we become frustrated and throw a temper tantrum. Or, if we cannot get what we want, we pout for several hours ( 1976;438 ). Thus, a man in the condition frustration will come to the bygone years which Michael Henchard has undergone in Thomas Hardy's The Mayor of Casterbridge.

## II.2 Related Study

Some critics such as John Paterson ( Vigar, 1979;146) and Jeanneter King ( 1978;107 ) regard Michael Henchard in Thomas Hardy's The Mayor of Casterbridge as undergoing a tragic fate in the end of his life. Henchard, Paterson says is ' forced, like Oedipus and Faust and Lear, to rediscover in suffering and sorrow the actuality of the moral power he had so recklessly flouted ' ( Vigar, 1979;146 ). Thus, we know that Michael Henchard ends his life in tragic which means he is really in sadness. He is forced to end his life sorrowfully by the nature but according to the writer he is in sorrow because of such factors as lack of specific ability, inadequate self - control and omission of reward which make him fail in life and lead him into the condition of frustration. And the study on Michael Henchard's frustration can be followed by further study on the same topic with different aspects.

## **CHAPTER III**

# **ANALYSIS OF MICHAEL HENCHARD'S FRUSTRATION**