CHAPTER II

THEORETICAL FRAMEWORK

The study perceives the problems from the psychological point of view. In other words the study uses the psychological approach.

According to Wellek and Warren in *Theory of Literature*, the understanding of the term "psychology of literature" can be understood as the psychological study of the writer, as a type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally the effects of literature upon its readers (audience psychology) (1978: 81). This sort of definition approves that psychology of literature is intensely attach to the psychology discipline.

Atar Semi has an opinion that the application of psychological approach within literary analysis there are seven important points to be considered. The first point in the method of psychological approach states that the approach is emphasized on the whole aspects of the literary works, either intrinsic or extrinsic. However, a larger portion is given to the intrinsic aspect, which is characterization. The second point states the importance of adding the extrinsic aspects, which may reveal the mental condition of the author such as his dreams, aspirations, willingness, and so on. The third point exposes the value of analyzing the theme of the story since it may represent the psychological problems within the characters. The fourth point emphasized on the necessary to discover the profoundest motives of the character in doing such deeds, whether or not the

motives may be accepted by the convention in psychology. The fifth point presents the possibility that the works has been the representation of the unreleased desires of the author. The sixth point recommends the interest towards conflicts and their correlation with the plot and characterization. Finally, the seventh point encourages the analysis to be shifted to its impact on the reader (Metode Penelitian Sastra, 1993: 79-80).

Yet, not all of the seven points above are applicable in every literary work. Most of the cases emerge since there is no exact indication whether an author openly reflects his own emotion through the work or not. Sometimes, an author just exploits his own imagination instead of revealing the condition of his psyche. Hence, some of the points may be used to analyze certain literary work while others remain untouched. In accordance with this condition, the analysis toward Yukio Mishima's *After the Banquet* will not take an observation on the author's biography. The analysis is based on the characterization, the psychological problems within the characters; which may reveal the psychological conflict between Kazu and Noguchi in Kazu's attempt in pursuing successful career and wifely role at the same time, and discovering the profoundest motives of the character in doing such deeds; discovering the motives that may lead Kazu in her attempt in pursuing successful career and wifely role at the same time, whether or not the motives may be accepted by the convention in psychology.

A. Intrinsic Approach

Regarding to the use of the psychological approach in the study, an intrinsic approach is needed since the psychological approach emphasized on the whole aspects of the literary works, both intrinsic and extrinsic (ibid, 78). As Wellek and Warren mentioned in *Theory of Literature* that: "The study of literature should, first and foremost, concentrate on the actual work of art themselves." (1978:139)

It means that the intrinsic approach is very important in order to make an analysis about a work of art. Through character, plot and setting, the understanding about a work of art will be achieved.

A.1 Character

According to Edgar V. Roberts in *Writing Themes About Literature*, an extremely popular theme subject, particularly in courses in drama and novel, is the analysis of character. Although sometimes we interpret the word character as "person," "human being," and literary figure," more often we use it in reference to an individual's personal qualities and characteristics. Other words used as either equivalents or modifications of character are *psyche, soul, ego, consciousness, moral fiber, being*, and many others. All this term probably means the sum total of typical qualities and propensities in any given individual that are controlled by that individual's drives, aims, ideals, morals, and ideas of conscience. These qualities are manifested in his behavior under any set of circumstances, and we make observations about his character by drawing inferences from this behavior.

In studying character in literature, we may understand the qualities of a literary character only by interpreting what the author has written about him. All the character's actions, plus what he says and what he said about him, provide us with the only material from which we can make inferences, and we can expect no more than what the author has chosen to disclose (1964: 10-11).

A.2 Plot

In Wellek's *Theory of Literature*, it is mentioned that:

> The plot (narrative structure) is itself composed of smaller narrative structures (episodes, incidents). The larger and more inclusive literary structures have developed, historically, from earlier, rudimentary forms like the joke, the saying, the anecdote, the letter, and the plot of a play as novel in a structure of structures (1978: 217).

In a story, there would be a series of events from the beginning, the middle and the end. The beginning part is very important because this is where the main character is introduced. From this, the reader would obtain a clear picture of the background of the story which deals with the main character. The middle of the story will tell about the conflicts in the story. This is where the conflicts start to appear. The highest level will deliver the climax of the story. The end of the story will take the reader to the conclusion, which contains about how the problems are resolved.

The usage of plot is very important because it helps to analyze the problems. By observing this part, the writer would be able to trace back on how

the conflicts happened and to find the answers of the main character's motives in making up her mind in the story.

A.3 Setting

According to A Handbook of Literature, setting is:

> The physical, and sometimes spiritual, background against which the action of a narrative (novel, drama, short story, poem) takes place. The elements making up a setting are: (1) the actual geographical location, its topography, scenery, and such physical arrangements as the location of the windows and doors in a room; (2) the occupations and daily manner of living of the characters; (3) the time or period in which the action takes place, for example, epoch in history or season of the year; (4) the general environment of the characters, for example, religious, mental, moral, social, and emotional conditions through which the people in the narrative move (1986:465).

B. Extrinsic Approach

Besides using the intrinsic approach, the extrinsic approach is also important to be used in the analysis. Regarding to the use of the psychological approach in the study, an extrinsic approach is needed since the psychological approach emphasized on the whole aspects of the literary works, both intrinsic and extrinsic (Semi, 78). The extrinsic approach views the literary work from outside

of the work. Wellek and Warren viewed that it is understandable that the external causes are proved to determine the evaluation of the work of art since in the constitutional life of man there are determining factors of literary creation such as social and political condition.

> "Though the extrinsic study may merely attempt to interpret literature in the light of its social context and its antecedents, in most causes it becomes a 'causal' explanation, professing to account for literature, to explain it, and finally to reduce it to its origin"(p. 73).

The extrinsic approach used in the study is the Sociocultural theory of Personality.

B.1 Sociocultural Theory of Personality

Karen Horney's *sociocultural* view of personality was prompted by three major considerations. First, she rejected Freud's pronouncements regarding women, in particular his notion that penis envy is preordained by their biological nature. Second, by exchanging ideas with Erich Fromm, Margaret Mead, and Harry Stack Sullivan (1930-1933), they reinforced her conviction that sociocultural conditions exert a profound impact on the individual's development and functioning. Third, Horney's clinical observations of striking differences in personality dynamics between patients seen in Europe and the United States confirmed the powerful influence of cultural forces. More specifically, these observations led her to conclude that unique interpersonal conditions of a person's life are at the core of disturbed personality functioning. In its correlation within the thesis is that how the female character, Kazu, roles in society is determined by

cultural forces. It also reveals how the sociocultural conditions influence Kazu's development and functioning. (http://www.ship.edu).

B.1.1 Feminine Psychology

Karen Horney pioneered and developed a feminine psychology that provided a new way of thinking about women. She had a feeling that, as a woman, it was her task to work out a fuller understanding for specifically female trends and attitudes in life. In her book entitled "The Problem of Feminine Masochism", Horney proved that culture and society encouraged women to be dependent on men for love, prestige, wealth, care, and protection. She pointed out the overemphasis on pleasing men and the overvaluation of men and love. According to society, women, she found, were to be beautiful and charming. Also, women gained value only through their husbands, children, and family. Her intelligent understanding of women is especially enlightening today in view of women's changing roles in society, their perceptions of themselves, and their emotional and mental well-being.
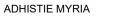
Horney often criticized the work of Sigmund Freud. For instance, she opposed Freud's notion of penis envy, claiming that what Freud was really detecting was women's justified envy of men's power in the world. While penis envy might occur occasionally in neurotic women, she said, womb envy occurs just as much in men. Horney felt that men were envious of a woman's ability to bear children. The degree to which men are driven to succeed and to have their names live on, she said, is mere compensation for their inability to more directly

extend themselves into the future by means of carrying, nurturing, and bearing children. She did not understand why psychologists found the need to place much emphasis on men's sexual apparatus. Furthermore, Horney desexualized Freud's oedipal complex, claiming that the clinging to one parent and jealousy of the other was simply the result of anxiety caused by a disturbance in the parent-child relationship.

Horney insisted that women often fell inferior to men because their lives are based on economic, political, and psychological dependency on men. Historically, women have been treated as the second-class citizens, denied equal rights, and socialized to overvalue their perceptions of "superior" men. Likewise, they have been enmeshed in male-dominated social systems that constantly make them feel dependent and inadequate. Horney argued that many women do aspire to be more masculine, but not because they lack penises. Rather, she says women's "overvaluation" of masculinity is motivated by a desire for power and privilege. Horney also emphasized the role conflicts that many women experience in their relationship with men. In particular, she contrasted the traditional feminine role of marriage and motherhood with a more liberated role of pursuing careers and other goals. Horney emphasized sociocultural influences, notably male domination and discrimination, as the basis for explaining female development.

Karen Horney's Feminine Psychology is used to analyze Kazu's attempt in pursuing successful career and wifely role at the same time as well as the obstacle that mainly came from Japan traditional roles of women.

CHAPTER III

THE CHANGING ROLE OF JAPANESE WOMEN