

CHAPTER II

THEORETICAL FRAMEWORK

II.1 Related Theories

Literature includes the whole aspect of human activities, expressing any feelings, emotions, thoughts, and ideals. Life itself is an ambiguous term that means among other things true to the fact of human life or true to the general nature of human beings.

Literature seems to deal with the deeper insight of human life. By literature the author tries to express and convey the idea to the readers in certain aim. The aim of creating the works vary from fiction to non-fiction. One of fictitious literary form is novel, in which, as a work of art, it is not a slice of life but through the creativity of the author then appears life in special form.

Novel is one of the important imaginative work of arts that present us with a clear picture of characters. These characters are sometimes true to the fact, but they could be a creation of imagination. Therefore, when we read a novel, we will not only get some entertainments or pleasures from

it but also it could bring us close to the reality of life. The writer of this thesis chooses the study of character in Emily Bronte's novel *Wuthering Heights* as a discussion since the writer considers the focus of the analysis is in the internal element of a literary work. In this case is the study of Heathcliff's character and the motive of his revenge.

As the novel deals with the intrinsic elements of the novel that focused on the character, so the writer will use the objective theory as a supplement theory. It is done because the objective theory itself is the intrinsic way of analysis.

"... The objective orientation which on principle regards the work of art in isolation from all these external points of reference, analyzes it as a self-sufficient entity constituted by its parts in their internal relations, and sets out to judge it solely by criteria intrinsic to its mode of being."
(1971:26)

In *Wuthering Heights* such desecration is perfectly in character with Heathcliff. The mystery of Heathcliff's origin, which remain undivulged to the end, is altogether in keeping with such a character. He is a manifestation of

natural forces acting involuntarily under the pressure of his own nature. The way in which Heathcliff acts is generally determined by what he wants, by his personality, by what happens to him, and of course, by his character traits.

Emily Bronte's novel, in this case, with the Britannia critic fully shared this view: "that the character are the inhabitants of an isolated and uncivilized district, or that they are of some demoniac influence". The reviewer in Douglas Ferrol's Weekly felt forced to confess that *Wuthering Heights* was a book "baffling all regular criticism". He warned his reader that they would be shocked, "disgusted, almost sickened by details of cruelty, inhumanity and the most diabolical hate and vengeance", but recommended it to those 'who love novelty ... for we can promise them that they have never read anything like it before'. The other reviewer on the North American Review stigmatized the novel's hero as "a brute-demon", "a man of uncommon talents", as "dogged, brutal and morose" (E. Weir, 1947, in Winifred Gerin, 1971:212-213).

To support the writer's explanation about Heathcliff's character and the motive of his revenge, the writer will use

the psychological approach. As the subject matter of psychology is the behaviour of man, then, the distinguishing feature of psychology is that it observes and try to understand the behaviour of organism (Munn, 1962:5). Through the character study we know a great deal of human personality. The science of personality aims to increase man's understanding of his behaviour and his ability to predict and to modify it. To understand a man's behaviour, we must see the relationships between one aspect of his behaviour and experience and of other aspects. In predicting his behaviour, we must be able to judge how he will behave in situations we do not know about. A personality trait is any fairly permanent aspect of a person's behaviour or experience by means of which he can be distinguished from other persons (Smith, 1961:67).

According to Dicaprio, a theory of personality is a function tool which should help you to describe, explain, and predict behaviour. Then, by this theory we could get some understandings of human's behaviour. Behaviour, is integrated; a person's behaviour at a moment is a function of the interaction of various factors, e.g. how he perceives himself, his motives and goals, and his attitude which are shaped by the social culture environment (Dicaprio, 1974:24)

From the brief explanation above, the writer can draw a conclusion that by studying character, one will know the quality of human problem and human character. As Edgar V. Robert states below:

"Character in literature as the author's creation through the medium of words, of a personality who takes on action, thought, expression and attitudes unique and appropriate to that personality and consistent with it. Character might be thought of as a reasonable facsimile of a human being, with all the qualities and vagaries of a human being."
(1964:11)

A study of character in a novel is, therefore, essential for an estimate of the writer's power of drawing character. The consideration with a study of character, determine the extent of the whole story of the novel. So, a character is an imagined person who inhabits a story which is usually bears human personalities that familiar to the real life and real people. They are mostly created by the author to act as what the author wants them to do to bring the important message to the readers.

II.2 Related Studies

Literature is considered as possessing a similar interest with other fields of study, in a sense that they all discuss

about the problems and the aspects of human life. However, it must be noticed carefully too that literature differs greatly with those other fields of study as well.

In this part it is made separately for it contains the related studies of the analysis in this thesis. Basically, the technical terms to be considered are those which are related to the title of this thesis and which are going to be used widely enough.

Emily Bronte's novel *Wuthering Heights* talks much about revenge. We can see this in Heathcliff's life story. His revenge often leads to violence and misfortune. Moreover, he succeeded in carrying out his plan of revenge. This motive of taking revenge often happens in reality. Most people are not willing to accept other people's cruelty without taking revenge and often they are not satisfied only by making the person who had hurt them suffer, but also his descendants or his relatives. Revenge is something done as a means of vengeance; the desire to take vengeance; mean to punish someone in return for a wrong; an opportunity for getting satisfaction; feeling or showing a strong desire for revenge (The Collins Dictionary and Thesaurus, 1987:856).

Basically by nature, man is proud, which reflected in his or her personality. This attitude determines his way of thinking or doing. Sometimes he is overly confident that he thinks he is not only the best, but he is also indispensable. He thinks too highly of himself that if he fails, he is disappointed because of his hurt pride. This failure brings about a deep impact on him. As a result, his jealousy towards others who have won over him comes into his mind. Consequently, this leads to his hatred towards others. The way he throws out his great dissappointed sometimes creates problems. He tries to do whatever benefits to his motives without thinking of others as far as he can achieve his goal. Moreover, his anger can make him think only of revenge. He reacts quickly when he is hurt or humiliated. By seeing this, then followed a desire to revenge. Garry Collins adds:

"It (anger) occurs in varying degrees of intensity from mild annoyance to violent rage. It may be hidden and held inward or expressed openly. It can be of short duration, coming and going quickly, or it may persist for decades in the form of bitterness, resentment or hatred. Anger may be destructive, especially when it persist in the form aggression unforgiveness or revenge"... (Collins, 1973:100-101)

Thus, anger can change into bitterness, hatred or revenge when it is held in or not expressed. In other words, the

motive of revenge is the result of excessive anger. This is usually destructive.

As Charlotte Bronte said to W.S. Williams, Esq., in Romer Wilson's criticism:

"Heathcliff, again, of *Wuthering Heights*, is quite another creation. He exemplified the effects on which a life of continued injustice and hard usage may produce on a naturally perverse, vindictive, and inexorable disposition, carefully trained and kindly treated, the black gipsy-cub might possibly have been reared into a human being, but tyranny and ignorance made of him a mere demon" (1928:249)

Yet in *Wuthering Heights*, human passions are always seen as coexisting with their opposites: the dictates of a homely common sense surround every outburst of feeling; and love, which gives rise to hatred and cruelty. Melvin R. Watson gives comments that: "Because of its elemental fierceness, strange and barbarity, its stormy setting, divorced from the world as we know it, its seemingly crude, inartistic structure, and its superhuman emotions, we automatically exclude it as a serious study of any human problem" (Wright, 1961:86). But, more important, such an analysis relegates Heathcliff to a position of less prominence than he occupies.

As we have read Emily Bronte's novel *Wuthering Heights*, however, is more than vivid and real. It is also very exciting. The detail of the narrative is as technically brilliant as the design. Emily Bronte was a mistress of the art of telling a story. Her method may be defined as the dramatic-pictorial. The plot is arranged in a series of set scenes linked together by the briefest possible passages of narrative. These separate scenes, too, are composed, like those in a play, of words and action, helped by only a minimum of explanatory comment. But Emily Bronte seeks to make us see her characters as well as hear them: and she succeeds in both. Her ability to make a character live, her power to express emotion, makes her scenes highly dramatic; while the intensity and substance of her imagination gives her an extraordinary power of visualization. Emily Bronte has picked out the important features of the scene with so unerring an eye that it is photographed on our memories for ever.

CHAPTER III

THE AUTHOR AND HER WORK