

CHAPTER II

THEORETICAL FRAMEWORK

In this study the writer wants to analyze the correlation between the playwright and his work, especially on the main characters of *The Father*. In order to do so, the writer needs to apply the intrinsic approach by exploring and interpreting the literary work through the literary work itself. To make it a complete study, the writer also attempts to apply the extrinsic approaches of which consist of biographical and psychological approach.

The writer applies the biographical approach by searching and interpreting the biography of the playwright. Moreover the writer applies psychological approach to connect the unconscious thoughts of the characters in the play and of its playwright. Since the writer concentrates on the unconscious thoughts of the characters and the playwright, she requires a particular theory on psychology that explains about it. It is called psychoanalysis from Sigmund Freud. It is chosen in order to get a relationship between the play and its playwright. Due to the fact that the work is meant as the study of literature, the writer will limit the usage of the chosen theory to keep this analysis on the right track so that it will not turn out into a conclusion of another subject of study.

A. The Intrinsic Approach

According to Wellek and Warren in their book *Theory of Literature*, the first step in working in literature is doing the interpretation and analysis of the

work of literature itself (139). It means that we have to concentrate on the elements of the literary work, namely theme, plot, setting, character and characterization, etc.

From those elements of literary work, especially of plays, the writer will mainly discuss about one element that is the character and characterization. The writer attempts to analyze the characterization of the main characters: Captain and Laura, since the writer assumes that both characters can reflect the playwright's unconscious thoughts.

A.1. Character and Characterization

Character is a term used in literary work, especially in prose and play, to name persons who involve and take roles in developing the story. They are the actors of the story presented by the author or playwright in their work. From their conversations, actions, behavior, etc., the readers or the audiences will figure out the soul of the story.

In *Literature: An Introduction to Reading and Writing*, Roberts and Jacobs state that character is an extended verbal representation of a human being, the soul that determines thought, speech, and behavior (Roberts and Jacobs 143). More specifically in the other chapter of this book, they state that characters in a play are persons created by a playwright to do the action, language, ideas, and emotions of the play (1039).

Characters in a play, according to Scholes and Klaus in their book *Elements of Drama*, are like people in real life (55). Characters have human

capacities. They can communicate, act, and interact with one another. They can experience happiness and grief. They can feel and do something on their feelings. They can believe on something and they act according to their beliefs. Thus, it would be inhuman of us not to respond to their humanity (76-77).

Little states in his book *Approach to Literature* that the depth of the characterization means the completeness and richness of a character. The character who is like human as well has complex mind of various traits, qualities, motives, desires, and conflict (91).

However, likeness does not mean identicalness (Scholes and Klaus 55). Characters are created in order to fulfill the purpose of a play. They exist in an imaginary world. Dramatic and theatrical necessities determine the personality of characters, as much as biological, psychological, and social condition affect the behavior of real people (74). Nevertheless, a character can still be analyzed by applying a particular psychological theory for a character is a person in an imaginary world of a play.

According to Roberts and Jacobs, there are many types of characters in plays as much as in prose fictions. A **round character** is a fully developed character that usually goes through some changes in the course of the play, or in a short word, dynamic. A **flat character** is the opposite of round character that tends to be undeveloped and static. (1039).

Based on the conflict in a play, we can find **protagonist** and **antagonist** characters. **Protagonist** is a character we identify and cheer on, and it tends to be

the round character. Antagonist is opposing the protagonist and often the villain of the play (Roberts and Jacobs 1039).

Unlike the author of prose fiction, a playwright cannot tell directly the characteristics of the characters in his play to the readers. He can only tell it through the way characters speak, what they say about themselves, what a character says about the others, and the way they are compared and contrasted with other characters (Gil 172).

The most instant way to understand a character is to analyze in detail everything he says. The way and content of his verbal communication will tell not only his dominant traits but also the other aspects of his character (Scholes and Klaus 77). He can speak in very short or long sentences, repeat words, in very formal or informal way, or talk too much about simple things (Gil 172-173). From their unique way of speech, it can be concluded what kind of 'person' he is.

The way he reacts on particular occasion can also reveal his traits. A trait is a typical or habitual mode of behavior. From the study of a character's traits the understanding of the characters can be developed. When a character is being analyzed, not only the physical appearances are to be taken into account but also the mental or psychological condition of the character. It can be seen by the way a character thinks, behaves, and reacts toward diverse situations and events (Roberts and Jacobs 144).

B. Extrinsic Approaches

B.1. Biographical Approach

In this study the writer also applies the extrinsic approaches to make it complete. One of the extrinsic approaches here is the biographical approach. It is applied to observe the literary work from the influence outside the work, especially the influence of the playwright's life.

Biography of an author can be applied as a supporting material to study literary work since the most obvious cause of a work of art is its creator, the author. From the biography of the playwright, we can observe the creative process in making a literary work, and the playwright's moral, intellectual, and emotional development (Wellek and Warren 75).

Yet we cannot consider the literary work simply as the portrayal of its author's life and experiences. It is more than that. A literary work may represent a 'dream' of the author than his real life, or it may be the 'mask' behind which his real person hides, or it is possibly an image of life he wants to leave. However, an author may depict his real experience in his work but it is already shaped by artistic traditions and preconception (Wellek and Warren 78).

B.2. Psychological Approach

Since some of the plays depict life in an imaginary world as complex as in a real life, the psychological approach is applied to analyze the intrinsic aspects of a literary work, especially the characters. Moreover, to make a more complete

study of a literary work, the psychological approach can be applied on its creator's life.

As the writer wants to find the unconscious thoughts of both the main characters of the play and its playwright and their correlation as well, she chooses a particular psychology theory. The psychoanalysis theory from the famous Sigmund Freud is selected for it mainly discusses about the unconscious of human being.

B.2.1. Psychoanalysis Theory

The original meaning of 'psychoanalysis' is a medical treatment method to cure persons who have nervous disorders by talking to uncover their unconsciousness (Freud 19,21). This general meaning can be divided into three meanings: a theory of personality and psychopathology, a therapy method for personality disorders, and a technique to explore someone's unconscious thought and feelings (Hjelle and Ziegler 86). In view of the fact that this study emphasizes the unconscious as the main issue, thus the suitable meaning used here is the last one.

The unconscious is a part of human being's consciousness. The other two are the conscious and the preconscious domain. The conscious is an area in human mind where selected sensations and experiences are kept and that he/she is aware of at a given moment in time. Only a small part of mental life (thoughts, perceptions, feelings, memories) is contained in the domain of consciousness. The contents of this space may be aware for a while then quickly submerged into

preconscious or unconscious when the person's attention moves to different events (Hjelle and Ziegler 86-87).

The preconscious domain or available memory is every experience that is not conscious at the moment but can easily be called back into awareness spontaneously or with only little attempt. This domain is the bridge of the conscious and unconscious part of the mind (Hjelle and Ziegler 87).

The last part of consciousness of a human being is the unconscious. This is the deepest and major stratum of human mind. This part is the storehouse of primitive instinctive urges plus emotions and memories that are so threatening to the conscious mind that they have been repressed or pushed instinctively into the unconscious mind. Its contents are responsible for much of a person's behavior but are not easily available to his/her awareness. Yet it may be expressed unconsciously in disguised or symbolized forms, such as in dreams, play, and work (Hjelle and Ziegler 87).

In the book *Joseph Conrad's Heart of Darkness, A Case Study in Contemporary Criticism*, Freud suggests that the powers motivating human beings are **mostly and normally** unconscious (qtd. in Murfin 114). Thus, every action that one makes is the answer or the way out of something hidden in the unconscious.

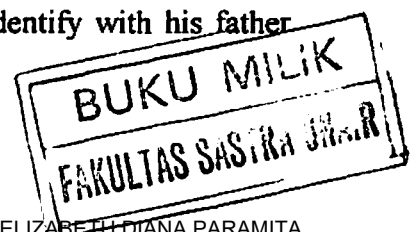
One of the most important contributions to the study of the psyche from Freud is the theory of repression. Everything the ego and superego are rejected to do or think is repressed into the unconscious mind (Murfin 114). Freud regarded repression as the primary ego defense (Hjelle and Ziegler 104). An ego defense

mechanism is an unconscious psychic process that provides the ego with release from the inner conflict among the interfering id, the threatening superego and the powerful pressures come from the external reality. The mechanism will enable the ego to make compromise solutions to problems that cannot be solved by letting some components of the unconscious content appear into consciousness in a disguised form (Rowell par. 1).

There are many kinds of ego defense mechanism in psychoanalysis theory, but the writer will only add two more. The first is the **reaction formation**. This defense mechanism reveals the forbidden desires through its opposites. It works in two steps: the unaccepted desires are repressed, and then the precise opposites are expressed on a conscious level, in socially acceptable behavior. The second defense mechanism is called **sublimation**, in which enables a person to divert his/her unconscious desires into the more accepted ways.

One of the wishes that human beings are unaware of is what Freud calls **Oedipus complex** (in woman it was called **Electra complex** and later is called the **feminine or negative Oedipus Complex**). The content of this complex is an incestuous desire for his mother and a wish to get rid of his father since this child considers him as the rival in its affections for the parent of the opposite sex (Eagleton 155). Of course, this boy-child does not actually kill his father and does not have sexual intercourse with his mother, but Freud's followers believe that he does have the unconscious wish to do both (Hjelle and Ziegler 99).

The Oedipus complex is normally resolved as he represses this incestuous desire for his mother in his unconscious and begins to identify with his father



(Hjelle and Ziegler 99). He comforts himself with the unconscious relief that he has a possibility to be in the similar place - like his father, in his own family in the future (Eagleton 155). Finally he can internalize his parents' prohibition and standards of basic moral conduct he has in his superego. Thus, the superego is giving a way to the resolution of the Oedipus complex (Hjelle and Zielger 100).

If a boy cannot overcome the Oedipus complex successfully, he will become an adult male who behaves in a brash, boastful, and reckless manner. He makes every effort to be successful because success symbolizes his achievement in possessing his mother. He also attempts at all times to declare his masculinity and sexual potency by being Don Juan (Hjelle and Ziegler 99-100), or by giving the image of his mother to all other women that he is unable to enjoy normal relationship with his opposite sex (Eagleton 155). It may cause extreme dislike to his opposite sex that he is not aware of.

According to Freud, all human beings have repressed particular wishes and fears. These materials emerge disguised in dreams (Murfin 115). What Freud says about dreams is that dreams are the "royal road to the unconscious". They often reveal a great deal about the owner. Sometimes strong feelings that a person is not dealing with in everyday life emerge in a dream. Furthermore, a dream designates how a person really sees himself/herself (Altrocchi 103).

Dreams are the symbolic fulfillment of unconscious wishes. They emerge in symbolic forms because the materials may be too threatening to be expressed directly in dreams. In order not to make the individual wakes up from his/her

sleep, the unconscious disguises, softens, and distorts its scary meaning into symbolic texts (Eagleton 157).

Between 1909 and 1949 numerous critics decided that psychological and psychoanalytical theory could support in the understanding of literature. It is believed that what are expressed by the authors in their literary work is the repressed wishes and desires in their unconsciousness. Characters in novels and plays tend to be seen by psychoanalysis critics as the author's potential selves, projections of various repressed things of his/her psyche (Murfin, 116).

Robert Rogers in his book *A Psychoanalytic Study of The Double in Literature* concludes that the authors expose instinctive or repressed selves in their literary work often without realizing that they have done so. A literary work is a fantasy or dream, or something equivalent to dream that can explain the nature of the mind of the creator. The creator's intention in writing is to satisfy secretly the repressed wishes or desires (qtd. in Murfin 118).

C. Misogyny

Misogyny is a word derived from Greek; *miso* means 'to hate', and *gyne* means 'woman'. Thus, the full meaning of this word is hatred of woman. Furthermore, the person, i.e. man, who hates women is called misogynist. The word 'misogynist' was used for people who treated women violently, such as rapists. Then the usage of it developed. Dr. Susan Forward in her book *Men Who Hate Women and the Women Who Love Them* states that now there are some types

of misogynist, not only for that kind of people but also people who destroy a woman's self confidence in order to get full authority over her (Carter par. 1).

A psychological misogynist, for example, will blame a woman 'for everything from his inadequacies to her love for him'. The victim is attacked, by usually her husband or boyfriend who feels inferior toward her because of her profession, as selfish and uncaring may do anything to please him. However, the more she tries to do so, the more critical he becomes (Carter par. 3).

Another example is called The Professor Henry Higgins-type of misogynist by Forward. In this case the man is intellectually higher than his spouse. The prestige of his profession provides him with additional authority as critic and mentor. The victim is usually not aware of the damage her husband was causing. When somebody tried to tell her this, she defended her husband, blamed herself for any problems and explained that he was just criticizing her 'for her own good' (Carter par. 5).

Generally there are some characteristics of misogynist which are compiled by Mahanidhi Dasa:

1. He thinks that he is a real man if he can dominate women.
2. He feels powerful by vanquishing women.
3. His emotional security depends on his authority on women.
4. He wants to ensure that he is more powerful than women.
5. He restrains women by destroying their self-confidence.
6. He is unnecessarily critical of women.
7. He threatens women by finding faults in them.

8. He insults women in public and diminishes their opinions.
9. He considers women as rival to be defeated.
10. He must always win in a discussion with or about women.
11. He blames women for failings that are not related to them for his own failings and inadequacies, or for being too sensitive if they get upset with him.
12. He will refuse to talk about issues by changing the subject, by denying it, or by acting as if it never happened.
13. He ignores women's success.
14. He denies her feelings and makes her wrong for feeling them.
15. He is patronizing, intimidating, mocking, or angry toward her.
16. He is hostile, aggressive, scornful, or cruel to her.
17. He makes insulting comments about women in general.
18. He wants to punish women when they displease him.
19. He does not have guilty feeling after hurting women.
20. He is in anxiety about women and meditates on them
21. He forbids women to do things they are able to do.
22. He selectively quotes authorities to confirm his position.

(par. 2)

Of course all these characteristics are not only found in one person. They are different from one person to another.

CHAPTER III

LOVE-HATRED FEELING IN STRINDBERG'S PLAY AND REAL LIFE