

CHAPTER TWO

THEORETICAL FRAMEWORK

II.1 The Intrinsic Approach

To analyze this study the writer uses the intrinsic approach since the study based on the work itself. This is in line with what Wellek and Warren say in Theory of Literature that a study of literary work should have been based on the interpretation and analysis of the literary work itself. The first and the most prominent concentration on this study should be directed toward the work itself (1977:157,158).

Applying this intrinsic approach means that a process of analysing and interpreting a literary work should be based on the internal elements of the work itself. In this context, the elements that will be analyzed are characters, plot, and setting in connection with the main point of study.

II.1.1. The Elements of a Novel

II.1.1.1. P L O T

Plot is the sequence or events that are connected to each other. It can be judged as the way the author of a work presents his idea in his work. It is about to telling of events in sequence - about what happened and what happened next.

Plot refers to arrangement of events to achieve an intended effect. A plot is a series of carefully devised and interrelated actions that progresses through a struggle of opposing forces (conflicts) to a climax and a denouement (Shaw; 1972; p.289).

Every story has a plot that consisted of several incidents that are connected to each other. No plot can exist with only one incident and it will not build a story then.

There are some elements that build a plot of novel. Namely exposition or introduction, conflict, climax and resolution.

Exposition is the presentation of the information for the plot to get underway. It is the introduction of the characters, their relationship with one - another, the background in which they find themselves and so on.

Conflict is the essence of the literary work, it can be man against man, man against nature or man against himself. There are two kinds of conflict; the external conflict and the internal one. The external conflict is the conflict between one character with another one, and the internal one is the conflict between a character with his mind to make a decision when he has to face two different cases that he has to choose one of them.

Climax is the major crisis in the whole action of a novel. It is the point at which the fatal step is taken and the decision made that results in the action concluding one way or another.

The last element of a plot is resolution. It is the conclusion of the conflicts at which all the characters has reached the end of the sequences of events whether they can solve the problem or fail to solve it.

II.1.1.2. S E T T I N G

Setting refers to the place or the time where or when the the occurences in a novel take place. The setting of a novel can be a psysical setting and social setting. The physical setting is the place where it happens. The social one refers to the social condition in which the story takes place. A setting can be the character himself when he has an internal conflict about an idea.

Setting may also refer to readers something about the fictional characters in a story. The details of setting can reveal their personality traits, their personal habbits, their social status, and their interests. This subtle development of characters through the setting is especially effective because

the traits and interests are implied rather than explicit. This makes the characters seem all the more real, since in life we gain opinions about people and their habits through impressions. The philosophical nature of the story is symbolized by setting. Setting then may be simply where a story takes place, or the setting may relate to the characters, plot, or the ideas or symbolic words (Guches, R, 1980; 68).

The quotation above shows us that setting can reveal the character of a literary work, so we can study characters from the setting by analysing their personality traits, habit, social status and their interests. Setting can also symbolize the philosophical nature of the story. There are some symbols using setting to back up the story. In this study the writer tries to analyze the physical setting and the symbolic one.

II.1.1.2. C H A R A C T E R I Z A T I O N

Characterization is the way the author of a literary work presents his characters in a literary work. And the character is a person presented by the author in a literary work whether it is novel, a narrative poetry or a play.

The way in which or the way how an author presents his or her characters in a story is called characterization. In other words characterization can be understood as the creation of image of imagerie persons in drama, narrative poetry, the novel and short story (Shaw; 71).

Character is an extended verbal representation of human being, the inner self that determines thought, speech and behaviour. (Roberts, 1989: 143)

The book *Literature, An Introduction to Reading and Writing* says that in literature, however, all actions, interactions, speeches and observations are arranged to give us the details needed for the conclusion about the character. In relation to plot, it is obvious that the best plot arises naturally out of character is action, gaining in credibility and a sense of natural growth from this fact.

The basis of a literary work is definitely out of an infinite range of human relationships. Conflict, contrast

and misunderstanding are but few obvious relationship between characters.

Depth of characterization means the degree the richness or completeness of presentation of character. A deep portrayal of characterization takes into its account the fact that human mind is a complex thing of so many traits, qualities, motives, desires and conflict . (Little, 1966, p. 91) An important feature of deep characterization is the presentation of development and change, and here we will encounter two types of character which E.M Forstell calls 'round' and 'flat'. (Roberts, 1989, p. 143)

A round character is one major figure in the work who profits from experience and undergoes change of some sort. A round character usually has many realistic traits and are relatively fully developed. Many major character acted as the protagonist -- the centre of attention -- moved against the antagonist, and usually exhibits the human attributes we expect of round character.

A round character with its many individual and unpredictable human traits, also because of the changes or growth they undergo as the result of their experiences, therefore can be considered dynamic character. Round character are just as complex and as difficult to understand as living

people and therefore totally identifiable within the class, occupation or circumstances of which he or she is a part.

Contrasted to the round character is the flat character. Unlike round character, a flat character is undistinguishable from other persons in particular group or class. The flat character is representative and usually minor character. Flat character do not change or grow, and therefore they are static and not dynamic like round character (Robert, 1989. p. 145-146)

Mrs. Edna is a dynamic character. The analysis on her character will be made on how Mrs. Edna's character undergoes some changes that eventually it is developed socially and mentally.

II.2. Psychological Approach

Psychology has long been recognized as having certain important values to writers and critics of literature. Although characters in the story are after all nothing but a fictional individual, it is unavoidable that these characters behaviour is human behaviour who has in it certain forces, drives or needs that are significant motivators of human nature. (Guches, R, 1980:114)

Primarily, this study deals with the nature of the main character. Even if the writer uses psychological approaches, this study tends to bend to other field or study. The psychological approaches are used only to support the revealing of Mrs. Edna's state of mind and her awakening behavior. The psychological approaches are applied to clarify the process where the main character is drawn into psychological phenomena.

A psychological conflict may occur when the character is encountering choices and alternatives, and consequently the character must also encounter and deal with desirable or undesirable result. (Munn, 1962: 54). In this case, the psychological approaches are meant to clarify the mental processes of Mrs. Edna's mind and behavior. It serves to reveal how she comes to what she is, to give description of her 'awakening process' and elements embedded in it; and how she is seen to be perceived either through positive psychological stand point when she achieved the position of so-called real human being or negative one when her 'awakening' whose one marked striking elements is freedom collides against social values.

Here, the writer is seeking help and support from some concepts of Freud about human mind, and of humanistic about

the ideal of human being and particularly her 'awakening process'.

II.2.1. *The Usage of Freud's concept about human mind in the character of Mrs. Edna Pontellier.*

Sigmund Freud is one of the the most influential psychologist in psychoanalysis approach in literature. It can be applied in Kate Chopin's *The Awakening* to show that the internal character of Mrs. Edna Pontellier is enveloped with the desire derived from id that does not acknowledge morality and sense of shared values.

Freud divided human mind's structure organization into three psychic zone: id, ego and superego. Id or the pleasure principle is the sources of human energy (libido), aggression and desires. Id knows no ethics, logic or value and considered amoral. Ego or the reality principle functioned to regulate id's drives, to govern and channel it into a socially acceptable outlets. Ego postpones or alters the demand into something realistically obtainable. Superego or the morality principle is the source of conscience and pride. If the ego can not divert or postpone the id's illogical demand, superego blocks the fulfilment by forcing it back into unconsciousness then repressing it. Superego can also creates what is generally termed as a guilt complex; an

unconscious, brooding sense of guilt. (Poduska, 1976, p.78). In terms of her 'awakening', this process is forced and flickered out by incessant flaming desire that is deeply implanted in her unconscious of mind driven by the growing id. she is not aware that when she was in deep infatuation of love for several times before meeting Mr. Pontellier this emotion become a lingering desire living in the domain of id. Thus when she decided to suppress it by being a totally devoted and committed wife of Mr. Pontellier, this desire remained vivid in her unconscious awaiting for another chance of reemergence. The time came with free tone of her millieu when she met Robert with whom she could deal with her thirst of true love. The desire of a such infatuation pleased her so much, but to have this would require the release of her id restraint that also would mean the breaking of all existing rules. This id is wild, does not recognize morality and the sense of value. Mrs. Edna set her id free in the extent that her ego could not make any necessary compromise anymore with reality. Basically, not only Mr. Pontellier who was supposed to be the hindrance of her freedom, but also the society as a whole.

II.2.I.2 *The usage of humanistic concept to describe human being properties in Mrs. Edna's character.*

Mrs. Edna's self development had brought her to be a true human being. The term human being or true human being used simultaneously here refers to the individuals who are capable to bring about self-development on which freedom element plays a significant role. Mrs. Edna was much described as a woman who endeavored to seek the meaning of her life as human being and the meaning of her life to the universe, who was in the middle of her actualization to achieve her desire, who looked freedom as something lingering attached to human being, who was aware about her own private world that none else could understand. Mrs. Edna had found her human being complete with its significance and relation to universe. In this stage of Mrs. Edna's self development to be a true human, the writer finds a suitable way to understand her by applying humanistic psychological concept. In term of this concept, Mrs. Edna had successfully develops herself to be the ideal of human being. The essence can be best understood through following symbolic words:

Drink from your own wells. Sup at your table.
 Speak from your own heart. Go where your legs take
 you. Know Your own mind. See through your soul's

eye. Follow none but your own self. For each man has his own pathway, and whoever would be your guide can not help but lead you astray (Tageson, 1982, p.148).

In this concept there are four element clarying self-development as equally as Mrs.Edna Pontellier has been through:

- a. The ideal of authenticity: *emphazing that each person has a process of internal integration and individuation that makes a person become the only one who knows best about his or her own unique world, which might conceivably lead an individual to reject some of the standards that society attempts to impose upon him or her and to oppose them.* Mrs.Edna at her initial awakening process through long communication with and identification of herself starts to recognize who she is, what she wishes and what ideals she wants to achieve. Basically, every individual is unique, and so is she whom none else can fully understand her.
- b. Self-transcendence: *emphazing that every normal individual has the need to feel that one's existence has some meaning.* Mrs. Edna conceives the meaning of her

existence in the universe as human being when she envelops all of her conducts with freedom.

- c. *Self-determinism: emphasizing that one should have free decisions and choices to deal with her or his own life.* Given with a confirmed faith in freedom, Mrs. Edna continuously makes free decisions and choices in managing her own life.
- d. *Actualizing tendency: emphasizing that organism does the best it can to actualize the potentialities inherent within it by achieving its need and drive impulse.* Instead of its violation to social value, Mrs. Edna keeps fighting to achieve her wish. She actualize all of her potentialities and energy to realize this wish.
(Tageson, 1982, p. 31-35)

All of those elements can be applied as a means to clarify Mrs. Edna Pontellier's awakening process in the extent that it can give us a better understanding about her characters. Mrs. Edna consciously lead herself to this awakening.

II.3 Social Approach

Using a social or sociological approach on a piece of literary work means that the analysis will be made based on sosial viewpoint. It is possible to view a certain system of

society or changes happened in it through literature.

The actual relation between literature and society can be classified into three as mentioned by Wellek and Warren:

First, there is the sociology of the writer and the profesion and institution of literature, the whole question of the economic basis of literary production, the social provenance and status of the writer, his social ideology, which may find expression in extra literary pronouncements and activities. Then there is the problem of the social content, the implication and social purpose of the works of literature themselves. Lastly, there are the problem of the audience and the actual social influence of literature (96).

Relating to this statement the sociological approach used in this thesis is to discuss the social content of the novel which much describes transitional condition affecting the thought of Kate Chopin, social setting and characters in the novel. Regarding to this the writer finds best to apply conformity from Jack Levin and James L.Spates in *Starting Sociology*. This concept is useful to explain the power of

social value in affecting and ordering individual conduct, particularly that which affect Robert's decision to leave Mrs.Edna. By this approach, the writer intends to consider the social aspect that has continuously been neglected by the character of Mrs.Edna in pursuing and insisting her freedom. It is started with her refusal to perform responsibilities as home maker. Instead of her children and faithful husband which has been a social value to do so for a married woman, she was preoccupied with her own concern of Robert's love, the enjoyment of being freedom, and sexual pleasure she had from an illicit affair with Alcee Arobin. She knew that all of these were the violence of social value which condemned married women to do so, and she waited the consequences with indifference. In this case she overrode the importance of social value as a necessary means to control all individuals' conducts and the cohesiveness of society.