

CHAPTER II

LITERATURE REVIEW

In order to make a scientific analysis, the usage of theories and approaches are very important. Theories and approaches help the writer in doing such analysis by providing an underlying foundation.

In accordance with the objective of the study, the analysis will be focused on the discussion about Erik's realisation of his fictional finalism and its impacts on himself and his society. To accomplish this purpose, the writer employs intrinsic approach and extrinsic approach.

The writer applies intrinsic approach by interpreting and studying the work through the work itself. Yet, the intrinsic elements are not explored separately to keep the intended purpose. They are analysed in elaborated exploration with the theory used in extrinsic approach.

A. Intrinsic Approach

The importance of analysing intrinsic approach in literary research is mentioned in *Theory of Literature*, "The study of literature should, first and foremost, concentrate on the actual works of art themselves." (Wellek and Warren 130). Intrinsic approach comprises intrinsic elements such as, theme, plot, characters, and setting. In order to maintain the objective of the study, the analysis delineates on the setting and the character.

1. Setting

Setting of a play refers to the place and time about where and when the play takes place. When we read a play-text, we grasp the setting of time and place from the stage directions and the dialogues of the characters. As Rene Wellek and Austin Warren state in their book *Theory of Literature*, the setting may be given verbally within the play (as in Shakespeare) or indicated by stage directions to scene designers and carpenters (220).

In *A Handbook for the Critical Analysis*, Guches conveys that setting may be simply where a story takes place, or the setting may relate to the characters, plot, the ideas on symbolic levels (68). It means that the setting of a play can be classified into two types: physical setting and psychological setting. The physical setting deals with place and the ornaments of a certain environment where the readers of a literary work can capture the meaning from its appearance only. Meanwhile, the psychological setting has profound meaning, besides its superficial meaning, on symbolic levels.

However, physical setting and psychological setting cannot be separated because the meaning of the psychological setting is actually implied by the physical one. William Kenney in *How to Analyze Fiction* says:

The physical setting becomes specific and more vividly rendered, so does the spiritual setting. By the spiritual setting, then, we mean the values embodied in or implied by the physical setting. (39)

The understanding of both setting helps the readers to comprehend also the traits of the characters in a play. The neighbourhood where the characters live, the arrangement of furniture, the lighting, the dresses, and other small details which

the readers see or read in a play. The setting of *The Phantom of the Opera*, the object of the study, plays a significant role in forming the characteristics, traits, motives, and moods of the characters. There are two physical settings in this musical drama: the opera house and the labyrinth underneath the opera house. These two contradictory settings draw a vivid picture about the people (the characters) who work and dwell in the Opera Populaire community. All of the characters' actions and dialogues, excluded Erik's, mainly take place in the opera house. By describing the grandeur and the beauty of the opera house and its society, we acquire the notion of the characters' traits, motives, behaviours, and personalities. While the labyrinth, Erik's sanctuary, depicts the character's agony.

2. Characters

When we go to the theatre, or read a play-text, the chances are that a significant part of this experience will be made up of our forming judgements about its characters (Bennison 1998). In *Literature: An Introduction to Reading and Writing*, Roberts and Jacobs say that character is an extended verbal representation of a human being, the soul that determines, thought, speech, and behavior (143). More specifically in other chapter of this book, they state that characters in a play are persons created by 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 can act according to their beliefs. Thus, it would be inhuman of us not to respond to their humanity (76-77). About the degree of a character's veracity, William Downes, as quoted in Neil Bennisson's essay "*Accessing Character Through Conversation*," argues that a real person is a theoretical entity for his interpreters, to which they assign those intentions that make sense of what he does. A character in drama is an analogy of a person and is interpreted in the same way. He also suggests that characterization involves the manifestation of inner states, desires, motives, intentions, beliefs through action, including speech acts. Graham Little adds about characterization 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 imaginary world. Dramatic and theatrical necessities determine the personality of characters, as much as, biological, psychological, and social condition affect the behavior of real person (74).

Even so, a character can still be analysed by applying a particular psychological theory for a character is a person in an imaginary world of a play. The most instant way to understand a character is to analyse in detail everything he says. The way and content of his verbal communication will fill 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 to very formal or

informal way, or talk too much about simple things (Gill 172-173). From his unique way of speech, it can be concluded what kind of 'person' he is.

The way a character 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 character 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). Richard Guches proposes five effective ways to analyse a character:

First we come to know characters by what others think of them. Second, we make judgement about them based upon what they look like. Third, we learn about them by how they speak in the dialogue and fourth, we learn a good deal about them based upon what they do or what they do not do. Finally, we also learn about characters based upon what they themselves think. (69)

As mentioned above, in studying a character, it is significant to judge the character to be psychologically true. Thus, to understand a character, a deep study is required and to accomplish a thorough understanding, the character must be considered as a real person. In this case, a psychological approach is essential.

B. Psychological Approach

The comprehension about the term “Psychological Literature” can be understood as the psychological study of the writer, as a type and as an individual or the study of the psychological types and laws present within the works of literature, or finally the effects of literature upon its readers (audience psychology) (Wellek and Warren 81). From this brief definition, the psychological approach seems to be strongly knitted with the psychology discipline.

Literature “holds the mirror up to man.” Since it covers every aspect of life, analysing a work of literature often requires understanding of other disciplines especially Psychology. Richard Kalish in *The Psychology of Human Behavior* illustrates the relationship between Literature and Psychology, a good novelist can communicate the feelings of his fictional character and make them seem more lifelike than the real people whose behavior the psychological attempts to describe. Plays and films can produce the same result. Writer can use the understanding provided by psychologists to enrich their stories, and psychologists can gain in their understanding of human behavior by drawing from the deep sensitivity of good authors (8).

Based on the aforementioned reasons, this study employs a psychology theory namely Individual Psychology developed by Alfred Adler. The writer settles on this theory as a foundation to elaborate the objective of the study.

1. Alfred Adler’s Individual Psychology

Harold T. Stein and Martha Edwards in their essay “*Classical Adlerian Theory and Practice*” convey that the core of Adler's integrated complex of

philosophy, theory, and practice is a vigorously optimistic, humanistic view of life. He offers a value-oriented psychology that envisioned human beings as capable of profound cooperation in living together and striving for self-improvement, self-fulfillment, and contribution to the common welfare. Indeed, Adler predicts that if we do not learn to cooperate, we will run the risk of eventually annihilating each other. Thus, if we were to distill his view of the human condition into one main idea, it would be the concept of the Social Human, inextricably interconnected with others and all of nature. The central problem that humans face is how to live on this planet together, appreciating what others have contributed in the past, and making life better for present and future generations.

Furthermore, Adler sees the connections among living beings in many different spheres and on many different levels. An individual can feel connected with another, with family, friends, community, and so on, in ever widening circles. This connectedness can encompass animals, plants, even inanimate objects until, in the largest sense, the person feels connected with the entire cosmos (Müller 138). If people truly understood and felt this connectedness, then many of the self-created problems of life such as war, prejudice, persecution, discrimination might cease to exist. The feeling of interconnectedness among people is essential not only for living together in society, but also for the development of each individual person (Stein and Edwards).

The title that Adler gave to his system, "Individual Psychology," does not immediately suggest its social foundation. It does not mean a psychology of individuals. On the contrary, Adler's psychology is very much a social psychology

in which the individual is seen and understood within his social context (Stein and Edwards).

In German, the term *Individualpsychologie* means the psychology of the unique, indivisible, and undivided person (Davidson 6). What Adler meant by this is that, first, Individual Psychology is an idiographic science. How an individual develops is unique, creative, and dependent on the subjective interpretations the person gives to life. Second, Adler meant to convey that an individual behaves as a unit in which the thoughts, feelings, actions, dreams, memories, and even physiology all lead in the same direction. Thus, to understand a person, we must look at the whole person, not at the parts, isolated from one another (Stein and Edwards).

Salvatore Maddi in his book *Personality Theories: A Comparative Analysis* conveys that the core tendency of personality can be simply stated for Adler. It is the striving toward superiority or perfection (102). When one thinks of striving toward superiority, he is inevitably led to remember his past dissatisfaction of his capabilities. The goal of the striving toward perfection is not social distinction, or a position of power. Rather it is the full idealization of the ideal life (103). In describing the striving toward perfection, Adler in his essay "*Individual Psychology*," as quoted in Maddi's *Personality Theories: A Comparative Analysis* conveys:

I began to see clearly in every psychological phenomenon the striving for superiority. It runs parallel to physical growth and is an intrinsic necessity of life itself. It lies at the root of all solutions of life's problems and is manifested in the way in which we meet

these problems. All our functions follow its direction. They strive for conquest, security, increase, either in the right or wrong direction. The impetus from minus to plus never ends. The urge from below to above never ceases. Whatever premises all our philosophers and psychologists dream of—self-preservation, pleasure principle, equalization—all theses are but vague representations, attempts to express the great upward drive. (103)

Achieving perfection is not a matter of expressing potentialities so much as a matter of achieving completion as it is in Abraham Maslow's "Self Actualization" theory. Adler's emphasis is clearly seen in his concept of *fictional finalism*, which expresses the goal of the core tendency. The word finalism merely refers to reaching of an end or goal state, and the tendency to go in that direction. The word fictional is crucial in that it indicates that what the person is striving to reach is an ideal, or fiction. Ideals are not potentialities, rooted in the genetic blueprint. The most abstract and general ideal is that of perfection, which is the core characteristic associated with the core tendency (Maddi 103).

The motivation of striving toward the fictional finalism comes from the overcoming of feelings of inferiority. The feelings of inferiority can arise from "physical handicaps or from subjectively felt psychological and social disabilities. (Maddi 105)."

In dealing with inferiority feelings and developing the final goal, the influences of the family (both parents and siblings) as well as external social influences may be critical. Adler considered the connection with and influence of the mother as the primary factor in the early development of the feeling of

community. In our current social structure, fathers and caregivers are also recognized as important influences. With this positive foundation, children are likely to grow up to handle what Adler called the three tasks of life, work, community, and love, in a satisfactory way. As a result, they are likely to develop the courage and ability to continue their growth and make a contribution to life. If, however, children do not receive the proper encouragement and support and, as a result, their feelings of inferiority become exaggerated, they are likely to be discouraged. They may adopt a final goal that is equally exaggerated to compensate for their deeply felt inferiority. Instead of developing themselves and overcoming difficulties, they pursue a goal of imagined superiority and consequently must avoid real tests of themselves. Their final goal would then be an egocentric one, on the useless side of life, rather than a goal of cooperation with others and a feeling of community (Stein and Edwards). In healthy persons, this dealing with the tasks of life is relatively flexible. They can find many ways of solving problems and, when one way is blocked, they can choose another. This is not so for the disturbed individuals who usually insist on one way or no way.

Adults whose inferiority feelings seem so overwhelming and in whom the feeling of community is so underdeveloped that they retreat to protect their fragile yet inflated sense of self. They employ what Adler called safeguarding devices to do this (Ansbacher and Ansbacher 263-280). Individuals can use safeguarding devices in attempts both to excuse themselves from failure and depreciate others. Safeguarding devices include symptoms, depreciation, accusations, self-accusations, guilt, and various forms of distancing. Symptoms such as anxiety, phobias, and depression, can all be used as excuses for avoiding the tasks of life

and transferring responsibility to others. In this way, individuals can use their symptoms to shield themselves from potential or actual failure in these tasks. Of course, individuals may be able to do well in one or two of the tasks of life and have difficulties in only one, e.g., in work, community, or love. Depreciation can be used to deflate the value of others, thereby achieving a sense of relative superiority through aggressive criticism or subtle solicitude. Accusations attribute the responsibility for a difficulty or failure to others in an attempt to relieve an individual of the responsibility and to blame others for the failure. Self-accusations can stave off criticisms from others or even elicit comforting protestations of value from them. Guilt may create a feeling of pious superiority over others and clear the way for continuing harmful actions rather than correcting them. Distancing from tasks and people can be done in many ways including procrastination, avoiding commitments, abuse of alcohol and/or drugs, or suicide (Stein and Edwards).

People who do not feel connected to others and have not developed the ability to cooperate will develop a private logic that becomes increasingly more skewed from common sense. Disturbed individuals because of their heightened feelings of insecurity, remain at the more primitive level of an antithetical scheme of apperception. They may, for example, see only the antithetical extremes of absolute stupidity or total brilliance. Thus, if others do not recognize their brilliance, they assume that others think they are stupid. If they are not adored by all, they may feel neglected or humiliated. If they are not totally powerful, then they must be totally powerless (Stein and Edwards).

Discouraged individuals may function relatively well for some time. Their functioning, however, is based on a pretense of value or significance that emerges from their private ideas that do not hold up in reality. Eventually, their private views clash with reality and lead to a shock - e.g., difficulties in work, friendships, love relationships, or family - which may lead to the development of symptoms. These symptoms, however, are not the main focus of an Adlerian understanding of psychological difficulties. What is important is how individuals use their symptoms. Symptoms are actually the smoke covering the fire of inferiority feelings. The symptoms create a detour around and distance from the threatening tasks of life, protecting the pretense. Three factors distinguish mild psychological disorders from severe disorders: the depth of the inferiority feelings, the lack of the feeling of community, and the height of the final goal (Stein and Edwards).

CHAPTER III
THE REALISATION OF ERIK'S
FICTIONAL FINALISM