

## CHAPTER II

### THEORETICAL FRAMEWORK

Saadawi's Memoirs of A Woman Doctor mostly talks about the psychological conflicts of its main character, a woman doctor whose life, in the writer's mind, is rather confusing. She hates woman femininity, she doesn't like to be a woman, wants everybody to ask for her help, or in short she wishes, before finding who actually she is, an absolute freedom in her life. The writer wants to look into the attitudes and behaviours of this woman doctor which according to his opinion are more or less extraordinary. He also wants to describe the hard struggle of the doctor in searching her identity as a woman by which she has to face many complicated problems. In addition, reading critically and completely the novel the writer finds some inappropriate steps of human life which the main character takes. Finally, he will try to contribute his own conceptions in viewing the problems and cases appearing in the work. It is hoped that this study may be the beneficial one for everyone reading it and for those who want to enlarge their knowledge, especially about the life of human being. More specifically, the life of a woman.

Regarding the consideration above, the writer wants to apply the psychological approach to reveal the psychological conflicts faced by the main character of the work. It is necessary to realize however, that those psychological conflicts take place in a literary work, not in real life. Therefore, the writer will also make use the structural approach to analyze the elements of the work. In this case, the writer will only analyze the major character as the focus of the analysis. Firstly the writer has stated that he wants to share his own assumptions and conceptions in viewing the problems faced by the main character of the novel. Therefore, he uses the deconstruction theory to realize this wish.

#### II.1.1 Theory of Deconstruction

Deconstruction is a philosophical rather than a literary work approach to texts. Developed mainly in France, it is generally associated with the work of Jaques Derrida who may be said to have pioneered it as a method of reading texts. (Buchbinder 1993, 57)

Deconstruction is a theory aimed less at producing interpretations of particular texts (though many applications of deconstructive theory to text have resulted in new, ingenious and sometimes startling interpretations) than at examining how readers read these

texts, and how the texts themselves apparently offer *preferred readings*. (Buchbinder 1993, 57) With this theory one may read and give commentary on the text based on his or her preference.

Deconstruction postulates as a first premiss that the reading of any text is the identification of a particular discourse in it. The process by which we, as readers, arrive at such identification includes our abilities with linguistic codes with which we manipulate the meaning of the text; and because such codes are tied to cultural structures and values, the assumptions and ideologies we bring to the text whether these are our own and contemporary, or what we believe to have been the assumptions and ideologies of the culture which produced the text (Buchbinder 1993, 57) The object of deconstructing the text is to examine the *process of its production* -- not the private experience of the individual author, but the mode of production, the materials and their arrangement in the text (Belsey 1982, : 104). Through deconstructive theory a reader may bring his or her assumption in responding what is found in the text. In other words, he or she has more freedom in viewing the text.

## II.2 Psychological Approach

The study of literature is not limited to its artistic value only but covers other fields of science because literature is a portrait of human life. Consequently, to understand a literary work one needs to apply more than just one certain science of which is psychology.

In literature, there is a term in connection to psychology called psychology of literature. Psychology of literature comprises four understandings. First, the psychological study of the writer as type and as individual. Second, the study of creative process. Third, the study of psychological types and laws present within the works of literature. And the last, the study of the effects of literature upon its readers (audience psychology) (Wellek 1978, 81). In this analysis, psychology means the third one, the study of types and laws of psychology present in the literary work. The writer bases the psychological approach on Freud's theory on id, ego and superego and Winter's theory of motivation.

### II.2.1 Freud's Theory on Id, Ego, and Superego

Freud stated that psyche is organized into three zones: id, ego and superego. The id is totally submerged

in the unconscious, and its function is to fulfill what is called primordial life principle- or as Freud referred to it, the *pleasure principle*. Contained in this id is the *libido* from which comes the individual's psyche energy. He described id as totally lacking in the laws of logic since mutually contradictory impulses may exist simultaneously without cancelling each other. Consequently, the id knows no ethics or values; it knows no good or evil; it encompasses no morality. Then, the id is the source of human aggression and all desires. For the id is both amoral and lawless, it demands gratification without regard for any religious or legal ethics, social conventions, or moral constraints. Concerned solely with instinctual, pleasurable gratification the id would drive the individual to any lengths for pleasure, even to self-destruction for self-preservation is not an id impulse (Guches 1980, 115)

The ego is usually thought of as the conscious mind; however, a portion of it resides in the unconscious. Referred to as *the reality principle*, the ego's function is to govern the id and channel the id's drives into socially acceptable outlets. Since the id's pleasure demands are often not immediately obtainable, the ego postpones or even alters the demands into drives that

are realistically obtainable. The ego's function is, then, to determine when, where, and how the id's demands might best be gratified in ways that are acceptable for the well-being of the individual. In a normal, well-balanced person the ego and the id work harmoniously together, when the two are in conflict, repression and neurosis result (Guches 1980, 115-116)

While id is the source of drive for pleasure and ego is reality the superego is the source of ethics. As a moral, censoring agency, the superego is the home of the conscience and of pride. If a society regards a particular id impulse toward pleasure as socially unacceptable and the ego cannot divert the impulse, then the superego blocks its fulfillment by forcing it back into the unconscious, that is repressing it (Guches 1980, : 116).

## II. 2.2 Winter's Theory of Motivation

One of motivations is the need for power. The need for power, D.G Winter, a psychologist, stated, is a tendency to seek impact, control, or influence over others, and to be seen as a powerful individual. This kind of need represents an additional type of motivation (Feldman 1994 : 318). People with the strong need for

power are more apt to belong to organizations and seek office than those low in the need for power. They are also apt to be in professions in which their power needs may be fulfilled. In addition, they try to show the trappings of power (Feldman 1994, 318). The main character of Saadawi's *Memoirs of A Woman Doctor* shows such condition through her choice of faculty of medicine to be powerful.

### II.3 Structural Approach

This approach limitates itself on discussing literary works in isolation regardless both the author and the reader. Studying literary works should have been based on the interpretation and analysis of the literary works themselves. The first and the most prominent concentration of the study should be directed toward those works (Wellek 1978, 139) In this approach, critics view a literary work as a complete meaning as the result of content unity with the language as the media. In other words, this approach views and studies literary works from their intrinsic elements of a literary work namely theme, plot, setting, character, and figure of speech. In this analysis, the writer will only study the characters (major and minor) of the work focusing on the

major character. He assumes this element may represent the message of the author of the work.

### II...3.1 Character

Character in literature generally, and in fiction specifically, is extended verbal representation of human being, the inner self that determines thought, speech, and behaviour (Roberts 1989, 143) A character is presumably an imagined person who inhabits a story (Kennedy 1983, 45) In literature, it has several meanings, notably that of a person represented in a story, novel, play etc. (Shaw 1972, 71) Characters of literary works are, hence, fictitious, not real people.

Characters in novels have been specifically created by authors. When authors create characters, they select some aspects of ordinary people, develop some of those aspects whilst playing down others and put them together as they please. The result is not ordinary person but a fictional character who only exists in the words of the novels (Gill 1985, 90)

Some characters are revealed through the same techniques that people are revealed in life. First, we come to know characters by what others think of them. Second, we make judgments about them based upon what they



look like. We learn about them by how they speak in dialogue, and fourth, we learn a good deal about them based upon what they do and what they do not do (Guches : 68).

### II. .3.1 Types of Characters : Round and Flat

According to E.M. Forster in *Aspects of the Novel* there are two types of characters, round and flat. The basic requirement of a round character, usually one of the major figures in the work, is he or she profits from experience and undergoes a change of some sort. Round characters have many realistic traits (a typical or habitual mode of behaviour such as acting first and thinking afterwards, looking directly into one's eyes or avoiding eye contact completely (Roberts, 144) ) and relatively fully developed then socalled hero or heroine. This kind of character is also called protagonist which implies that a character is a center of attention, not a moral or physical giant (Roberts 1989, 145) In addition, it is called major character. In *Memoirs of A Woman Doctor* this character is represented by the woman doctor herself.

The flat character is undistinguishable from other persons in a particular group or class. Therefore the

flat character is not individual, but representative. They are usually minor characters. They may be the parent or the brother or sister of the major character, may be contrasted in some way with a major character, and may provide a service for the major character, and perform the other important tasks in the development of a story. We learn little of their traits and lives. Because they do not change or grow, they are static, not dynamic like the round characters. In the novel I am analyzing, these are represented by the woman doctor's parents, cousin, her brother, her husband, one of her patients and her close friend, an artist.

Of the characters in the novel, the writer will only choose the major one as the central object of the analysis considering its dominating appearance in the novel and its leading role in making the work meaningful. However, he does not leave behind the minor ones in the analysis because they may give help in understanding the major character.

## **CHAPTER III**

### **THE STRUGGLE OF A WOMAN IN FINDING SELF-IDENTITY IN NAWAL EL-SAADAWI'S MEMOIRS OF A WOMAN DOCTOR**

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