

CHAPTER II

THEORETICAL FRAMEWORK

In this chapter, the writer will explain about an approach and one main theory which is, later, elaborated into five smaller theories that are going to be used to analyze *Lolita*, a novel written by a Russian novelist, Vladimir Nabokov. Since the writer is closely analyzing the novel, it is important not to leave the work itself as the main source of interpreting the main character. The writer, then, decides to use the intrinsic approach as the main device of the analysis as Abrams stated that the literary work is most significant an object in itself (qtd. in Kenan 305).

The theories of psychoanalysis are used to help the writer in analyzing the work itself, especially on the main character, Humbert that brings out the story for the readers. The writer will try to analyze deeply about the main character's behaviour that seems not normal. Therefore, the writer will use Sigmund Freud's theory about personality that is commonly called Psychoanalysis theory. This theory is used to support the writer in interpreting Humbert's motives and mental states since this motives and mental states give clear description of what happens inside Humbert which then develops into external actions.

A. Intrinsic Approach

Rene Wellek and Austin Warren argue in their book that the natural and sensible starting point for work in literary scholarship is the interpretation and

analysis of the works of literature themselves (139). After all, only the work themselves justify our interest in the life of the author, in his social environment and the whole process of literature (139)

From Wellek's starting point, the writer decides to explore the main problems of thesis analysis from the standpoint of intrinsic concern of literature. Thus far, theory conceives the literary genre as a grouping of literary works based upon both outer form (specific meter or structure) and also upon inner form (attitude, tone, purpose-more crudely, subject and audience). Principally, this theory classifies literature and literary history not by time and place (period or national language) but by specifically literary types of organization or structure (Wellek and Warren 235-241).

On the other hand, M. H. Abrams describes a theory in which "its practical application gets down to deal with the work of art itself"(26). The theory principally regards the work of literature independently of all the external points of reference, and sets out to judge it solely by criteria intrinsic to its own mode of being. This theory analyze a work of literature as a unity constituted by its parts in their internal relations (Abrams 26).

Dealing with the aspects of the intrinsic study of literature, the writer should suggests the discussion of the novel organization, that is plot, including the development of the conflicts, people who bring out the conflicts (characters), and the background of place and time (setting) in *Lolita*.

According to Edgar V. Roberts in *Writing Themes About Literature*, plot is "a plan or a groundwork of human motivations, with actions resulting from believable and realistic human responses" (51). Once an author has established

a narrative or sequel order, however, a sequence must be integrated with human motivation. Sequential order is important not because one thing happens after others, but it happens because of another. It is human response, interaction, causation, and conflict that make a plot out of a series of actions (51-52).

In this thesis analysis, the writer wants to trace the beginnings of Humbert's psychological development —the process of his first five years psychosexual development—until he finally possesses pedophilic behavior and personality. This is very important since the theory that the writer will use is psychoanalysis theory that explores the past of the character and the mind activity of the person himself.

The most significant element of plot is conflict. In fact, it is the “essence of the plot” because in conflict, “human energy is brought out to the highest degree” (Roberts 52). The establishment of tension caused by conflicts thus attracts the reader's interest toward the story of the novel. Concerning to the development of suspense, conflict finally reaches a climax —a major crisis or turning point in the whole action of a plot- at which the essential decision made which results in the action including one way or the other. Thus, suspense continues from the point of climax to the end of the plot. The resolution is the rounding-off of the action, or the conclusion of the conflict” (Little 84-85).

Character in literature is “an extended verbal representation of a human being, the inner self that determines thought, speech, and behavior” (Roberts 65). Through dialogue, action and commentary, and another suggest the details

about the character's traits, thus the readers can analyze and develop conclusions about their qualities and strength.

In *Approach to Literature*, Graham Little defines "depth of characterization to the degree of richness or completeness of presentation of character"(91). A deep portrayal takes into account the complications of human mind and personality. One of the most important features of deep-character portrayal is the presentation of development and change, especially as a result of the changing personal relationship (Little 91). Furthermore, E. M. Foster defines two kinds of literary characters, that is "round" and "flat" (qtd. in Roberts 65).

A round character is one of the major figures in literature who profits from experience and undergoes a change or development. Round characters are relatively fully developed. From this reason they are considered protagonists, which are central to the actions, move against antagonist, and exhibit the sense qualities of living and adapting characters since round characters undergo change or growth, and they are both individual and unpredictable, they are dynamic. Obviously, round characters are central to serious literature, for they are the focal points of conflict and interest. They may lead no more than ordinary lives, and they may face no more than the common problems of living, but they are real human because they grow and develop as they win or lose their struggles (Roberts 66).

Contrary to the round character, the flat character does not grow, no matter what the circumstances. Flat characters are not individual, but rather

useful, and usually minor. They end where they begin, because they are static, not dynamic (Roberts 66).

B. Psychoanalysis Theory

In the lines of psychological knowledge, the writer will analyze the behavior of the main character in the novel. Since the character's behavior confirm the complex details of human mind, the writer decides to use a modern theory as a means of interpreting the work of literature.

From all theories existing in psychology that are used to study human being's personality, psychoanalysis is one of the very well known theories. This theory is developed by Sigmund Freud, a neurologist from Vienna, Austria (Burger 53). When Freud and his colleague study about a patient, he discovered that the hysteria which the patient experienced often concerned with traumatic sexual experience in early childhood that formed as memories uncovered during free association (53). This discovery, however, had made Freud decided to turn from neurologist to psychologist and continue his study to observe hysterical patients (54).

Freud stated that there are three parts of human mind. This is not the same division of human brain which is separated into physical sections; rather, the mind is but a convenient construct that generally refers to that aspect of ourselves which houses our thoughts and is the site for our thinking and other cognitive activity (54).

The three parts of a mind that Freud believed are the conscious, the preconscious, and the unconscious. The first part contains those thoughts of

which you are currently aware. The second part stores all the thoughts you could bring into consciousness fairly easy if you wanted to because it relates to memory. And the last part is the part of our mind that we cannot bring into consciousness except under certain extreme situation (55). Burger suggests that “understanding the influence of the unconscious on our behaviour, particularly what might be termed “abnormal” behaviour, is perhaps the essence of appreciating the psychoanalytic perspective” (55).

Considering to Burger’s opinion, it is a big contribution for the writer to believe that her analysis on Humbert’s “abnormal” behaviour and personality is suitable using Freud’s theory, so that the interpretation upon the work written by Vladimir Nabokov will not be too far from the essence. Through Humbert’s conscious as reflected in his attitude, the ‘abnormal’ behaviour will be clearly seen, and through his dreams (that will be interpreted by using Freud’s theory on dream interpretation), Humbert’s hidden wishes will be uncovered also.

Closely related to the analysis of Humbert’s character, the writer will also use Freud’s theory in psychosexual development. Durand and Barlow stated that Freud also theorized that during infancy and early childhood we pass through a series of what Freud called as psychosexual stages of development that have a very important and permanent effects or results in our lives. The stages (oral, anal, phallic, latency, and genital) are the portraits of our particular patterns of gratifying our essential needs and satisfying our motive for physical pleasure. If we have problems in getting the gratification of our needs in one of those stages, then the lack of gratification will lead to a certain inability that will be reflected when the person starts to enter adult life

(19). Closely related to the theory, the writer finds out that Humbert's 'abnormality' is primarily caused by his inability to get satisfaction of his love for Annabel and the fact that his energy is over-poured to his genital stage, so it makes him 'blocked' psychosexually in the stage.

Considered also as Freud's main theory in psychoanalysis, there is a theory of the structure of the mind that Freud suggested has each functions. The structure of the mind consists of the id, ego, and superego. The first part of the structure, which is named *id*, is the source of our strong sexual and aggressive feelings or energies or our innate motive. The id works based on the pleasure principle with its own purpose to get maximum satisfaction and pleasure of every need. Fortunately, the id motive has to deal with the reality that limits the motive and sometimes unable to satisfy every need. The part of our mind that works realistically dealing with the drives is called *ego*. The ego operates based on reality principle, so the cognitive thinking works by logic and reason that makes every action based on ego is stated as logical and rational. The third structure of the mind is the *superego*. This part of the mind structure might be called as conscience that represents moral principle. This moral principle is internalized in our mind through the values learning (of what is wrong and what is right) from our parents, family, society and culture (Durand and Barlow 18). We can obviously find internal conflicts happening inside the mind itself. When the id wants its motive and drives to be satisfied, the superego rejects it because related to the values and norms the wanted motive and drive are forbidden and clearly wrong. Then the ego tries to solve the problem by finding some ways so that the id gets its gratification without

offending the superego. Therefore, the ego becomes some sort of a bridge for both the id and the superego by mediating their needs.

Closely related to the id drives that Freud named it as libido, human beings also have instincts, as animals does, that in psychoanalysis, Freud called it as *eros* and *thanatos*. Eros is the life instinct that needs gratification of sex drives, life, and dominance, while thanatos (death instinct) is the opposite of eros which refers to aggressiveness, death, and destruction. Although both instincts are in opposition, they work together forming the character of human beings (Durand and Barlow: 18). So, if the eros or life instinct is greater in a composition of a person dealing with his personality, then he would be a 'lively' person. On the other hand, if thanatos or death instinct takes the dominance of a personality, then the person would be an aggressive and destructive character.

CHAPTER III
ANALYSIS ON HUBERT'S PEDOPHILIC BEHAVIOUR