CHAPTER II

THEORETICAL FRAMEWORK

This study is meant to find out the image of woman as portrayed in *The Professor.* Considering the reason above, the writer needs to analyze the intrinsic element by analyzing the woman major character. Then she will come to the extrinsic elements of fiction by using an expressive theory, in which she will see how the author presents the woman as a reflection of her thought and feeling. She will also use the sociological approach in order to see how far the social environment influenced the author's thought.

A. Intrinsic Approach

Intinsic approach deals with the interpretation and analysis which is based on the nature of the work of literature itself. What is meant by the nature of literature is the purity of the work of literature. This conception of purity is one of analyzing elements which started with an analysis of how the organization and the

function of the elements, however these elements are considered as the integral parts, as material, like plot, character, setting, theme, etc. Each has its function and interrelationship [Wellek,1978:139-141].

A.1. The Major Character

The major character is the central character of the story, meaning that all events in the story will be about the major character's life, problems and her traits toward life. The major character in fiction can be more than one, they may be a protagonist or an antagonist, and they can be a man or a woman, a child or an adult, etc.

The major character usually used as the medium for the author to express her idea about something. Therefore, the study of the major character will be important for an understanding of what the author tries to say.

There are two types of character in literature, which E.M. Forster (In Aspects of the Novel) calls 'round' and 'flat'. The basic requirement for a round character, usually one of the major figures in the work,

is that he or she profits from experience and undergoes a change of some sort. Round characters have many realistic traits and are relatively fully developed. For this reason they are often given the names hero or heroine. Because many major characters are anything but heroic, however, it is probably best to use the more neutral word protagonist, which implies only that a character is a center of attention, not a moral or physical giant.

As contrasted with the round character, the flat character is undistinguishable from other persons in a particular group or class. Therefore the flat character is not individual, but representative. Flat characters are usually minor, although not all minor characters are flat. They usually someone who has a relationship with the major character, they may walk along a street and greet a major character, may be contrasted in some way with a major character, and may provide a service for a major character. The reader learn little if anything about their traits and their lives, and they are in truth peripheral to the main plot. Because they do not

change or grow, they are static, not dynamic like round characters [Roberts, 1989: 145).

B. Extrinsic Approach

Extrinsic approach deals with the external causes which build the literary work. Since then, the reader are allowed to interprete the literary work based on the external aspects outside the elements which build the literary work, such as biography, society, psychology, philosophy, history, etc [Wellek, 1978: 73].

B.1. Expressive Theory

Expressive theory of art emphasizes that art is an expressive form created for our perception through sense or imagination and what it expresses is human's feeling. The word feeling means everything that can be felt, from the physical sensation, pain and comfort, excitement and repose, to the most complex emotions, intellectual tension or the steady feeling tones of a conscious human life [Eastmen,1984:1012-1013].

A relationship between art and artists was the characteristics tendency of the modern literary

criticism and it becomes the majority of critics today. The starting point of an expressive theory in literature begun from Wordsworth's announcement in his preface to *The Lyrical Ballads* of 1800 in which he said that poetry is the spontaneous powerful of feeling. Poetry is the overflow, utterance, or projection of the thought and feeling of the poet, poetry is also defined as the imaginative process which modifies and synthesizes the poet's thought, feeling and image. Wordsworth thought well of this formulation as his ground idea in finding his theory of the proper subjects, language, effects, and value of poetry. Hence this preface signalized the displacement of the mimetic and pragmatic by an expressive view of art in English criticism.

This way of thinking is said as the expressive theory of art, in which an artist himself becomes the major element generating both the artistic product and the criteria by which it is to be judged. In general term the central tendency of the expressive theory may be summarized as :

> A work of art is essentially the internal made external, resulting from a creative process operating under the impulse of feeling, and embodying the combined product of

the poet's perceptions, thoughts, and feelings. The primary source and subject matter of a poem, therefore, are the attributes and actions of the poet's own mind; or if aspects of the external world, then these only as they are converted from fact to poetry by the feelings and operation of the poet's mind [Abrams,1971:22].

This theory can be applied also in prose which includes novel as its part. Novel as a world specially made in words by the author contains author's experience and his thought which is arranged into some events. So through the novel, the reader can grasp the author's feeling, thought, or image about something. Therefore there is always a relationship between the author and his work since author's work is a reflection of his feeling, his thought and image [p21-26].

B.2. Sociological Approach

Literature can be said as a social institution by using language as its medium. Furthermore literature represents life, in large measure it presents a social reality. Hence literature and society has a close relationship, since literature reflects the society in which the author lives.

The author as a part of the society can not be separated from her environment, because the author's environment will influence the author's life and also her thought.

> Since every writer is a member of society, he can be studied as a social being. Though his biography is the main source, such a study can easily widen into one of the whole milieu from which he came and which he lived. It will be possible to accumulate information about the social provenance, the family background, the economic position of writers [Wellek,1978:96],

Since the author was a member of the middle class society, then the analysis would be focused on the life of the middle class women in Victorian times. .

According to Joan Perkin, in her book *Victorian Women*, there were three social classes in Victorian times. They were the upper, the middle and the working class. In all classes women have unfairly been regarded as inferior to men. This myth was perpetuated from the biological and also the religious arguments. Alexander Walker, a noted physiologist, asserted in 1840:

> It is evident that the men, possesing reasoning faculties, muscular power, and courage to employ it, is qualified for being a protector: the woman, being little capable of reasoning, feeble, and timid, requires

> protection. Under such circumstances, the man naturally governs: the woman naturally obeys [Perkin,1993:1].

Christian teaching also implied that women were inferior in the story of the creation of Eve from the rib of Adam. Based on this teaching, some people believed that males and females belonged to two different species, their character operating on different principles. For example, the influential educationist Elizabeth Sewell wrote in 1865 :

> Boys are to be sent out into the world to buffet with its temptations, to mingle with bad and good, to govern and direct ……………Girls are to dwell in quiet homes, amongst a few friends; to exercise a noiseless influence, to be submissive and retiring [Perkin,1993:2].

The two arguments lived and developed in Victorian society, therefore the society treated women as men's inferior. This happenned from they were girls, grew up and got married.

Women's sole future was to be a good wife, however there were two different middle class ideals of 'the perfect wife' or 'true womanhood'. One was held by men, the other by women, and they were incompatible. Yet both ideals continued side by side down the century, most women pretending to be as men wished them to be, but at

the same time developing their own identities. Men's idea was a decoratively idle, sexually passive woman, pure of heart, religious, self sacrificing . The most popular image was of 'an angel in the house', an ivy - like wife who was also a doting and self abnegating mother, clinging to her husband on whom she was totally dependent.

Meanwhile, in 1915 Clementina Black, President of the Women's Industrial Council, identified four separate group of wives:

- those who worked to supplement the family income, because of their husbands' low pay, irregular work or sickness, thereby staying just above the poverty line
- those with similar needs, who could not or would not work, and so sank into abject poverty
- those who had no economic need to work, and stayed home as full time housekeepers
- those, although also without economic need, who chose to work for independence and a sense of self identity.

The fourth group was really admired by Victorian women, most of them were proud of women with an independent mind and women who had self identity, as reflected in the successful of career and also family life [Perkin,1993:198].

CHAPTER III

BIOGRAFICAL SKETCH
OF THE AUTHOR