

CHAPTER II

THEORETICAL FRAMEWORK

The analysis will be focused on the causes of obsessions and the development of Mizoguchi's character that lead to his last desperate, destructive act. Mizoguchi is the main character in *The Temple of the Golden Pavilion*. The writer uses intrinsic approach by exploring and interpreting the literary work through the literary work itself. Hopefully this will give more understanding to the reader about the story.

Moreover, the writer will also use psychological approach. Psychological approach will be used to analyze the main character's obsession and its development, his responses toward the situation, and the detail portrayal of the steps that led to his last destructive act.

Since the work is meant to study on literature, the writer will limit the usage of the theory, to keep the work on the right tract.

A. Intrinsic Approach

To analyze a novel as a pure fictional story requires a good understanding toward the internal elements that build up the story. The aim of using the intrinsic approach is to give access to the internal elements of the story. These are used to discover what a story expresses from the important and valuable information that can be derived from the story itself. Thus, as what Rene Wellek stated that studying a literary work should be based on the interpretation and analysis of that

literary work itself. The first and the most prominent concentration of the study should be directed toward the work (139). This study is made possible by applying intrinsic approach; the approach that is used to analyzes and interprets a literary work through its intrinsic element. The discussion will cover the analysis of the character only. The sequence of events and the setting is intended to reveal the conflicts the character must deal.

1. Character and Characterization

Character is the element of fiction, which concerns with people. When we talk about characters in a piece of literary work, we should remember that they are not real life people. The statement must certainly be applied in novel as well.

Characters in novel have been specially created by author. 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 an ordinary person but a fictional character that only exist in he words of the novel (Gill 90).

Robert states that character in the generally, and in fiction specifically, is an extended verbal representation of human being. The inner self determines thought, speech, and behavior. Through dialogues, action, commentaries, the author captures some of the interactions of the character and circumstances (143). There are several ways applied by the author to enable the readers to obtain details for valid conclusion. The readers may find out the personality of the character

through the character's speech, the opinions of the other characters toward the character, and so on.

In his book *Literature: An Introduction to Reading and Writing*, Robert states that in studying a literary character, it is expected to determine the character's major traits. A trait is a typical or habitual mode of behavior (144). Robert also confirms that it is necessary to not only regard physical description but also to be sure to relate the physical to psychological or mental, when the characters reaction, thought, and manner toward various situation and events.

Characterization is very important in fiction because by creating a convincing imaginary character in the novel, it will help the readers to understand the story better. According to Harry Shaw in *Dictionary of Literary Term*, without characterization no plot and no setting can develop the genuine interest for a reader or cause him to care for what happens or does not happen, to whom and why it happens (71). So, one of the principle function of characterization is to give encouragement to the readers in order to increase their empathy and sympathy so that they will experience the reality of the functional world for themselves (Dietrich 75).

The author puts character or such a characterization to make the audiences, the readers understand the story and to get the idea(s). By analyzing characters, hopefully closer understanding of the character Mizoguchi will be reached. It is possible to study his words, feeling, thoughts, and actions by focusing our attention to the characterization of Mizoguchi.

An important feature of deep characterization is the representation of development and change, and there are two type of character, which E.M Foster calls "round" and "flat". Round characters are one major figure in the work that profit from experience and undergoes change of some sort. A round character usually has many realistic traits and is relatively fully developed. A round character with it many individual and unpredictable human traits they may be considered as dynamic; that is, they demonstrate their capacity to change or to grow. Contrasted with the round characters, flat characters are essentially undistinguishable from their group on class. Therefore they are not individual, but representative. They are usually minor characters, although not all minor characters are flat. They are mostly useful and structural in the stories. Usually they stay the same; they are static (Robert 135-136).

The analysis of character in *The Temple of the Golden Pavilion* is vital because it is the closest element of fiction to the main concern of the analysis. In fact, the topic of the analysis is included in the character field itself. In this case since Mizoguchi is the character the analysis wants to focus on, so Mizoguchi's character exploration is the only character analysis to be done then. The completeness of Mizoguchi's character examination will be presented, and the depiction of the obsession phenomena together with the development of Mizoguchi's thought to set fire the temple he love, the writer of the thesis will make an exclusive analysis.

2. Plot

Plot is essential to support the analysis of the main character. By including plot in the analysis, the portrayal of Mizoguchi's obsession condition will be complete since character alone will not be enough to give a thorough description of Mizoguchi's condition.

Plot is carefully thought out of plan in which all events, actions and reactions of the characters altogether contribute toward movement of the story. In a story the characters must go through series of actions or incidents, in which everything makes up the story. The interrelationship of incidents and characters within a total design is the plot of the story (Robert 57).

In a plot, time is important not because one thing happens after another, but one thing happens because of another. One source mentions that it is response, interaction, causation, and conflict that make a plot out of a simple series of actions (Robert 98).

Conflicts are the elements that build up the plot of a story. According to Pickering, conflict is the basic opposition, or tension, that sets the plot of the story in motion; it engages the reader, builds the suspense or mystery of the work, and arouses expectation for the event that are to follow (178). The reason that conflict is the major ingredient in plot is that once two forces are in opposition, they may be doubt about the outcome. The doubt, if the reader become interested and engaged with the characters, produces curiosity and tension.

Conflict may be internal or external. Internal conflict is the opposition within one's personality, for instances the problem that Mizoguchi faced when he

live inside the Golden Temple, where he was doubt with the temple existence, whether he possessed the Golden Temple or he was possessed by it. External conflict is the opposition between a character and another one, or his or her surrounding such as nature and society. For example, when the environment (physical and social) influences his obsessions until it leads him to his last desperate and destructive act.

3. Setting

Setting is also an important supported element in the analysis. By knowing the setting, the description of place, time, and condition, which surrounds the major character, will be completely depicted. Besides, setting exploration can help us know the influences or supports of the setting on the occurrence of Mizoguchi's obsessions and the development of his character.

Setting refers to the natural and artificial scenery or environment in which characters in literature live and move, together with the things they use (Robert 229). In a novel setting may related to character when it is used as the means to emphasize the importance of place, circumstances and time upon human growth and change. Besides, mood of characters and situation of characters can also be found out through setting analysis because there is connection between setting and the two items. Setting may reveal a great deal about the feeling of the characters and it may also show how a character is situated (Gill 107-109).

There is another function of setting in a novel. A source mentions that setting affects the atmosphere or mood of stories (Robert 232). In a story

atmosphere can be created by the representation of a particular place whether the atmosphere is happy or gloomy. In a great extent, it may give a worthy contribution to the actions and the mood of characters in the story.

The part of setting which influence the main character's conflicts is the Golden Temple itself as the source of Mizoguchi's conflict. Beside, the society around him(his father, mother, and his friends) and the condition when Mizoguchi lives inside the temple. That conditions are the war and the phenomenon of nature, in this matter is typhoon.

B. Psychological Approach

Since some of literary works, especially a novel, depict life in an imaginary world as complex as in a real life; the psychological approach is applied to analyze the intrinsic aspect of a literary work, especially the character. The presence of Psychological approach is regarded necessary because the character's conflict, which becomes the major concern of the analysis included in one of psychological phenomena. In this part the theory of needs by Abraham Maslow, the concept of obsession, and the concept of stress will be used.

1. Maslow's Theory of Needs

Maslow believed that people are motivated to seek personal goals that make their lives rewarding and meaningful. Maslow depicted the human being as a "wanting organism" who rarely reaches a state of complete and total satisfaction. When a person satisfies the one, still another clamors for satisfaction.

It is characteristic of human life that people almost always desire something (Hjelle 448).

Maslow proposed that all human needs are *innate* or *instinctoid* and that they are systematically arranged in an ascending hierarchy of priority or prepotency. The needs are, in order of their priority: (1) physiological needs; (2) safety and security needs; (3) belongingness and love needs; (4) self-esteem needs; and (5) self-actualization needs, or the need for personal fulfillment. One general type of need must be satisfied fairly well before another higher-order need emerges and becomes operative (Hjelle 448-449).

A key notion in Maslow's need hierarchy is that needs are not gratified in an all-or-none manner. Instead, needs overlap and a person may be motivated by two or more need levels at any one time. Furthermore, the needs appearing in the hierarchy emerge gradually. No matter how far up the need hierarchy a person has advanced, if a lower level need is frustrated the person will return to the unsatisfied level and remain there until that need is reasonably satisfied (Hjelle 449).

From the five of Maslow's hierarchy of needs, the safety needs and love needs that represent Mizoguchi's needs. The writer uses that aspect to analyze the characterization of Mizoguchi as the main character in the novel. Mizoguchi is motivated by the two of needs at one time before the beauty of the Golden Temple obsesses him.

Once the physiological needs are fairly well satisfied, the person becomes concerned with a new set, often called the *safety and security needs*. Included here

are the needs for structure, stability, law and order, predictability, and freedom from threatening forces as illness, fear, and chaos. Thus, these needs reflect concern about long-term survival. Other expressions of the needs for safety and security occur when people are confronted with real emergencies (such as war, floods, earthquakes, riots, societal disorganizations, and similar conditions). Maslow further suggested that certain types of neurotic adults (especially obsessive-compulsive types) are predominantly motivated by the search for safety. The neurotic's safety needs often find specific expression in a search for a protector, or a stronger person or system, on whom he may depend (Hjelle 450-451).

The third level in Maslow's pyramid is comprised of *belongingness and love needs*. The person operating at this level longs for affectionate relationships with others, for a place in his or her family and/or reference groups. Accordingly, a person will feel keenly the pangs of loneliness, social ostracism, friendlessness, and rejection, especially when induced by the absence of friends and loved ones. Love and belongingness needs play a significant role throughout our lives. The child longs for a loving and caring atmosphere, one in which all his or her needs are provided for, coupled with a great deal of physical affection (Hjelle 451).

2. The Concept of Obsessions

There is some information about *obsessions* cited from Ronald J. Comer's Abnormal Psychology that can be used as scientific base in the analysis. Obsessions are persistent thoughts, ideas, impulses, or images that seem to invade

a person's consciousness. Minor obsessions and compulsions are familiar to almost everyone. We may find ourselves preoccupied with thoughts about an upcoming concert, date, examination, or vacation; worry that we forget to turn off the stove or lock the door; or be haunted for days by the same song, melody, or poem (212).

Obsessions are not the same as excessive worries about real problems. They are thoughts that feel both intrusive and foreign to the people who experience them. People with obsessions are usually quite aware that their cognitions are excessive, inappropriate, and in fact products of their own mind, and many experience them as repugnant and torturous (Comer 213).

There are various kinds of obsessions, although a single person may have several kinds that overlap and complement one another. They are: obsessive thoughts, obsessive wishes, obsessive impulses or urges to carry out certain acts, obsessive images, obsessive ideas, and obsessive doubts (Comer 214). The kinds of those obsessions that are appropriate to Mizoguchi in this discussion are obsessive thoughts, obsessive wishes, and obsessive image. Obsessive image occurred in Mizoguchi's mind before he lives in the temple, and the two other emerged in his mind since he lives in the Golden Temple.

Obsessive thought and wishes are seemingly endless chains of thoughts, usually focusing on future events (Neale 151). For example, Mizoguchi's thought that he will do something that has great educational value if he burns down the Golden Temple. *Obsessive Image*, persisting image of some recently seen or imagined event (Neale 151). For example, Mizoguchi saw the Golden Temple in

front of him when he is together with woman. Moreover, *Obsessive Wishes*, for example, Mizoguchi has a wish that the golden Temple will be destroyed by the typhoon or by an air raid.

3. The Concept of Stress

There are three broad categories approaches to study about stress. The first approach defines stress as a *response*. Stress is identified as the patterns of psychological and physiological responses that occur in difficult situations. Another approach focuses on the *stimulus*, conceptualizing stress in environmental terms as an event or a set of circumstances that requires an unusual response. There are catastrophic events such as tornadoes, earthquakes, or fire, as well as more chronic stressful circumstances such as imprisonment or crowding. A third approach is a *transaction*—or relationship—between the person and the environment that taxes or exceeds the person's resources. Responses to stressful situations, even physiological responses to painful stimuli, can be powerfully influenced by psychological factors. So to understand stress, people need to know how the individual appraises a situation in terms of his or her particular (1) motives and needs and (2) resources for coping (Atkinson 459-460).

Countless events create stress. Although it has become popular to focus on environmental stressors, the source of stress is often within the individual in the form of a *conflict* between opposing motives (Atkinson 468). Stressful situations produce emotional reactions ranging from exhilaration (when the event is

appraised as a demanding but manageable challenge) to the more common emotions of anxiety, anger, discouragement, and depression (Atkinson 464).

The primary response to a situation appraised as threatening is *anxiety*. By anxiety, we mean the unpleasant emotion characterized by such terms as “worry,” “apprehension,” “tension,” and “fear” that we all experience at times in varying degrees. Another common reaction to a stressful situation is *anger*, which may lead to *aggression*. People often become angry and exhibit aggressive behavior when they experience *frustration*. The *frustration-aggression hypothesis* assumes that whenever a person’s effort to reach a goal is blocked, an aggressive drive is induced that motivates behavior to injure the object—or person—causing the frustration. While research has shown that aggression is not an inevitable response to frustration (Atkinson 464).

Direct aggression toward the source of frustration is not always possible or wise. Sometimes the source is vague and intangible. The person does not know what to attack but feels angry and seeks an object on which to vent these feeling. Sometimes the individual responsible for the frustration is so powerful that an attack would be dangerous. When circumstances block direct attack on the cause of frustration, aggression may be *displaced*: the aggressive action may be directed toward an innocent person or object rather than toward the actual cause of the frustration (Atkinson 465-466).

CHAPTER III

ANALYSIS