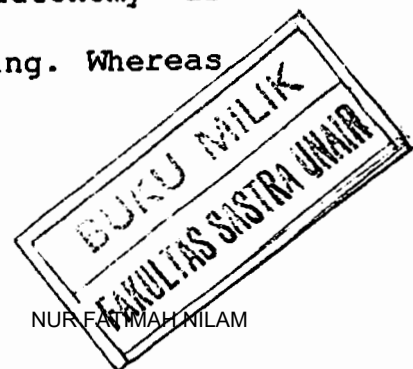


## CHAPTER II

### THEORETICAL FRAMEWORK

This study is meant to trace out the achievement of autonomy of the main character in *A Portrait of the Artist as a Young Man*. In regarding this the writer uses an intrinsic approach to analyze the intrinsic elements of the novel which includes characters, setting, as well as conflicts and structure that the main character undergoes in order to achieve his autonomy.

It is important to note that *A Portrait of the Artist as a Young Man* is an autobiographical novel of its author James Joyce. In this novel, James Joyce does not only express his thoughts and feelings as a young artist, but also makes use of his real surroundings as the setting in the novel. Therefore, in order to make a profound argument about the novel, it is necessary also to study the extrinsic elements of the novel by applying an expressive theory, the writer will study how the author presents Stephen's achievement of autonomy as reflection of the author's own idea and feeling. Whereas



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through the mimetic theory, the writer will study setting in the novel as the imitation of the real environment in the author's life. Thus in the analysis, in addition to exploring the intrinsic elements of fiction, the writer will also look up a biographical sketch of the author to find conformity between the major character's life and the life of the author.

Beside biography, the writer will also use a psychological approach to explain Stephen's achievement of autonomy as a psychological phenomenon. And the autonomy that Stephen tries to attain will be explained in a concept of autonomy suggested by humanistic concept of freedom. By carrying out both the intrinsic and extrinsic approaches, a well-rounded comprehension of Stephen's achievement of autonomy from the nature of the novel itself, from its interrelationship with its author's life, as well as from humanistic and psychological concepts, can be attained in this study.

#### **A. Intrinsic Approach.**

Intrinsic approach deals with the interpretation and analysis that is based on the nature of the work of

literature itself. The nature of literary work means the purity of the literary work itself, the concern of which is the internal aspects of the work, as said in *Theory of Literature*

The natural and sensible starting point for work in literary scholarship is the interpreting and analysis of the works of literature themselves. After all, only the works themselves justify all our interest in the life of an author, in his social environment and the whole process of literature (Wellek & Warren: 139).

Applying this intrinsic approach means that a process of analyzing and interpreting a literary work should be based on the internal elements of the work itself. It started with an analysis of the organization and the function of the elements of the literary work itself which is considered as an integral parts. The elements referred here are materials like plot, character, setting, theme, etc. Each has its function and interrelationship. In this study, the internal elements

that will be analyzed are characters, setting, and plot in connection with the main objective of this study.

### **A.1. Character.**

Characterization is an important element of fiction to be discussed for its great contribution in developing the story. Without their existence a story would be difficult to grow further into conflicts. A story can also be very interesting since characters are the representation of real people in real life. Edgar V. Roberts in *Fiction, An Introduction to Reading and Writing* says that character is a verbal representation of human being, the inner self that determines thought, speech, and behavior (84). So because we all share the same human capacities for concern, involvement, sympathy, happiness, sorrow, and disappointment, we should be able to learn something valuable by acknowledging characters in a story for they are portraits of human life.

The analysis of character in the novel that the writer will discuss will be focused on the major character.

The analysis of character in the novel that the writer will discuss will be focused on the major character which becomes the central idea of the author and plays crucial role in developing the storyline. As mentioned in the former chapter, the major character in a bildungsroman undergoes a spiritual development. The major character in a bildungsroman undergoes a spiritual development. The major character in the novel the writer will analyze undergoes development beginning from his childhood up to his adolescence. In this regarding, the writer will use E.M. Forster's concept of "round" and "flat" characters.

The basic requirement for a round character, usually one of the major figure in the work, is that profits from experience and undergoes changes of some sort. A round character usually has many individual and unpredictable human traits, also because of the changes and growth they undergo as the result of their experiences, therefore can be considered dynamic character. Round characters are just as complex and difficult as living people and therefore totally identifiable within the class, occupation or circumstances of which he or she is a part.

## A.2. Setting.

Setting covers the places in which the characters are presented. In *Mastering English Literature*, Richard Gill (1985) mentions that setting includes

the social context of characters, such as their families, friends, and class; the customs, beliefs, and rules of behaviour of their society; the scenes that are background or the situation for the events of the novel; and the total atmosphere, mood or feel that is created by these (106).

The setting of the novel that the writer will discuss here makes a meaningful contribution in revealing the personality of the major character. In this sense, the setting may intersect with character as a means by which the author underscore the importance of place, circumstances, and time upon human's growth and change. It helps the reader to create an idea about characters in it. Gill said that setting could be said to reflect, represent, echo, picture or reveal character; it is used

by writing of how the setting is a mental landscape, an image or symbol in relation to character.

### A.3. Plot.

Plot is the interrelationship of incidents and character within a total design. It is a plan or groundwork of human motivations, with the actions resulting from believable and realistic human responses (Roberts; 98). The analysis of plot in this study functions to find conflicts undergone by the major character. As believed by Richard C. Guches in his book *A Handbook of Critical Analysis of Literature* it seems that conflicts in the plot of a story cannot be left out in the analysis for its importance in building the story clearly.

On the other hand, analyzing plot is a good place with which to begin understanding any fictional work. On its simple level, plot may be only sequence of action that embodies some sort of conflict, one force opposing another. The plot's action is composed of the changing balance of forces in the story's events .(63)



In the development and resolution of conflict in this novel, the major character confronts larger forces of tradition in his family, friends, religion, and country. The major character's ideas are contrasted to the ideas of his environments; and therefore, he must fight in order to stand on his own ideas and principles as an artist, and in order to provide himself an autonomy.

In addition to plot, a narrative may have a structure. Structure describes the arrangement and placement of materials within a narrative. While plot describes the conflict or conflicts, structure concerns the way in which the work is laid out and given form or shape to bring out the conflict. through structure, a story may be divided into parts, or it might develop according to a pattern of movement.

The analysis of structure in this study will try to describe the process of Stephen's achievement of autonomy. It will point out the movement of Stephen spiritual development from the phase in which he is still trying to know his nature and potentialities, until the phase when he decides to fight for his autonomy and begins his life which is dedicated to art.

## B. Expressive Theory.

Expressive theory regards a work of literature as an expressive form created for our perception through sense or imagination; what every work 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 emotion, intellectual tension or steady feeling tones of a conscious life (Langer: 473).

Expressive theory was first announced by William Wordsworth in his essay *A Preface to Lyrical Ballad of 1800*, in which he said that poetry is the overflow, utterances, or projection of the thought and feelings of the poet; or else (in the chief variant formulation) poetry is defined in terms of the imaginative process which modifies and synthesizes the images, thoughts, feelings of the poet. In this way of thinking, a poet is the major element of a literary work. A poet's thought and feelings, or even a poet's life has a close relationship with his or her artistic product. Therefore, a knowledge on the poet's life can contribute a lot in understanding his or her work.

In *The Mirror of the Lamp*, MH Abrams summarizes the central tendency of the Expressive Theory this way:

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 operations of the poet's mind.

(22)

Expressive theory can also be applied 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 thoughts which is arranged into some events. In an autobiographical novel, the relationship between author and his work is more obvious. As mentioned in the opening of this chapter, the author of the novel the

writer will discuss expresses not only his thoughts and feelings in his novel, but also makes use of his real environment as the setting in the novel. Thereby, the writer will include a biographical sketch of the author in this study, and use it to see that novel as an expressive form of the author's perceptions, thought, and feelings.

### **C. Mimetic Theory.**

Mimetic orientation is an explanation of art as essentially an imitation of aspects of the universe. This theory has established since the time of Greek philosophers, Plato and Aristotle.

Plato describes that there are one imitable idea and two imitations in the universe. The first is the only imitable idea that belongs to God, which is eternal and unchanging. The second reflecting the first, is the world of sense, natural or artificial; natural means purely by nature, created by God, while artificial means creation or made by man. The third, in turn reflecting the second, comprising such things as shadows, images in waters and mirrors, and the fine arts. Art, in which literature is

included, imitates the world of appearance and not of the Essence, it follows that works of art have a lowly status in the order of existing things, including human beings, and their lives.

Aristotle in the Poetics further defines that the mimetic concept is the reference of a work of art to the subject matter which it imitates. The subject matter here is the objects in the universe. According to Aristotle, the principal objects in the universe that art, primarily literature, should imitate are human character, thought, or even inanimate things. The story, as an imitation of object, must represent one object or as Aristotle called it, action, a complete whole. It means that the choice and order and internal adjustments of all the parts in the literary work is derived from the form of the object that is imitated.

Applying mimetic theory in this study, the writer makes use of biographical sketch of the author and tries to find in it, an explanation of the subject matter, i.e. the major character's achievement of autonomy, particularly in the analysis of setting. By that means, the writer will trace out the conformity of the work the

the author's life; or the conformity of the imitation to the imitable.

#### **D. Psychological Approach.**

Psychology has long been recognized as having certain important values to writers and critics of literature. Although characters in the literary work are after all fictional individuals, it must be noticed that these character's behavior is human behavior who has in it certain forces, drives, or needs that are significant motivators of human nature (Guches, 144).

In pror, this study deals with the nature of the major character. Even if the writer uses psychological approaches, it is in order to support the revealing of Stephen's achievement of autonomy. A psychological conflict may occur when a character experiences opposing forces within himself, or confronts the larger forces from outside himself. In this study, a psychological approach clarifies in what way the major character recognizes his own inner nature, his potentialities and capacities, his talents, his latent resources, his creative impulses. It will also explain the description

of his achievement of autonomy, explain what the autonomy means to the major character as a young artist. In short, the psychological approach will show how Stephen's character development is drawn into psychological phenomena.

In relation to this, the writer is seeking help and support from some concepts of a human's being as an individual creature with consciousness and rationality, as well as peculiar nature.

There are three concepts clarifying self-development as equally as Stephen Dedalus has been through.

#### **D.1. The Ideal of Authenticity.**

In Jung's explanation quoted by William Taveson, each person has process of integration and individuation that makes a person become the only one who knows best about his own unique world, which might conceivably lead an individual to reject some of the standards that society attempts to impose upon him or her, and to oppose them (Taveson: 146, 155).

The major character of the novel the writer will discuss at his initial realization process through long-introspective contemplation and identification of himself and his environment, starts to recognize who he is compared to his common surroundings, what he can or cannot do, in the later stage, what ideals he wants to achieve despite the unfavorable condition of his environment. Basically, every individual is unique, and so is Stephen as a young artist.

#### **D.2. Self-determinism.**

It emphasizes that one should have free decisions and choices to deal with her or his own life in spite of the influence from physiological processes and environmental factors, prior learning, and socialization in childhood (Tageson, 123).

Having a confirmed faith in self autonomy and in his own chosen principles, Stephen chooses to become a person of his own mode of life. His own mode of life is to enroll his consciousness and capacity to think as a guide in his life, rather than the restrictive values from



eternal environments; and to embrace life with all its imperfections.

### **D.3. Actualizing Tendency.**

It emphasizes that living organism does the best it can to actualize the potentialities inherent within it by fulfilling its need and drive impulse. It means that actualizing process of an organism is natural, and in doing it, the organism has realized its inner natures and bring them up to their best as well as use them as the most crucial element of its personality (Tageson, 105-107).

### **E. Humanistic Concept of Autonomy**

The concept of autonomy is derived from the fact that human being is a conscious creature that has the capacity to think. Consciousness presents human with many alternatives, many doorways to the future. The choice, within certain limits, belongs to human; the goals not rigidly pre-determined, human can still control his life. In *Humanistic Psychology: A Synthesis*, it is said that humans will choose a better course and a more satisfying

outcome if they listen to their inner guide as it evaluates the ongoing experiences they encounter and as they begin to set a destination for themselves in accordance with its voice (Tageson, 121)

In dealing with choices and drive for actualization, humans make use of their capacity to think, to work with their consciousness. When someone begins to realize the social and cultural conditioning of his environment, he will activate his reasoning to decide and guide what he should do so that he can get what is good for him and become an actualized person with his own meaning of life. In regarding this, human is called a decision maker.

Stanley I. Benn in *A Theory of Freedom* says that a person, as a maker of projects, is also in measure the maker of himself. Whether or not he explicitly entertains some future self as the goal of his present self, what he actually becomes, depends, if only in part, on what he sets out to do with the world and on his own understanding and appraisal of his achievement. Not that he could be the sole cause of his future nature, but whatever storms he encounters, there is always a decision to make. Some people are better than others at making

such decisions. The autonomous person is the one who makes the choice of his own life and, by a process of reasoned internal criticism, creates for himself coherent principles and standards by which he regulates it (1989,10).

## **CHAPTER III**

### **BIOGRAPHICAL SKETCH OF THE AUTHOR**