

CHAPTER II

THEORETICAL FRAMEWORK

II.1. Related Theories

II.1.1. The Objective Theory

This study focuses to analyze Amanda Wingfield's character and her illusion in The Glass Menagerie by searching the factors of her illusion and its effects. The analysis is limited on the intrinsic elements of the play such as plot, setting, characterization and so on. To analyze this study the writer uses the objective theory since the study based on the work itself without regarding the extrinsic elements.

The objective orientation which in principle regards the work of art in isolation from all these external points of reference, analyze it as a self - sufficient entity constituted by its parts in their internal relations, and sets out to judge it solely by criteria intrinsic to its own words of being (Abram, 26).

The objective theory views literature in relation to its form. In order to get the meaning of a literary work we need not to look at the outside elements of the work. We can get an understanding of the meaning of a literary work by focusing our attention only on the signal and structures of the internal aspects. Based on the objective theory we can drive the really important or valuable information only from the text of the work itself, without any other references to the work.

Since the analysis is limited on the intrinsic elements such as plot, setting and characterization, so the writer uses the structural approach as the knife of the analysis. The structural approach analyzes the work based on the data or signals from the work itself without any other references. Since the object of the study here is a play, so it is important to explain about the play and its elements.

II.1.1.1. The Play

The play is one of the literary work written to be acted on the stage or to be read. A play or drama is a work of literature or a composition which delineates life and human activity by means of presenting various action of dialogues between a group of characters. It is designed for theatrical presentation (Russel, 1966 ; 5).

That is we must never forget that drama is designed to be acted on the stage, though we speak a drama as a literary work or a composition. The unique of drama is even when we read a drama we have no real grasp of what the play is like unless we at least attempt to imagine how actors on the stage will present the material. Drama is more than the representation of human life and characters through dialogues and actions, it is also an entertainment and it is one of the ostensible objectives of a drama.

II.1.1.1.1. The Elements of a Play

II.1.1.1.1.1. Plot

Plot is the sequence of events that are connected to each other. It can be judged as the way the author of a work presents his idea in his work. It is about to tell ing of events in sequence - about what happened and what happened next.

Plot refers to arrangement of events to achieve an intended effect. A plot is a series of carefully devised an interrelated actions that progresses through a struggle of opposing forces (conflicts) to a climax and a denouement (Shaw ; 1972 ; 289).

Every story has a plot that consisted of several incidents that are connected to each other. No plot can exist with only one incident and it will not build a story then.

There are some elements that build a plot of a play. namely . exposition or introduction, conflict, cli max and resolution.

Exposition is the presentation of the information for the plot to get underway. It is the introduction of the characters, their relationship with one - another, the background in which they find themselves and so on.

Conflict is the essence of the play, it can be man against man, man against nature or man against himself. There are two kinds of conflict ; the external con flict and the internal one. The external conflict is the conflict between one character with another one, and the

internal one is the conflict between a character with his mind to make a decision when he has to face two different cases that he has to choose one of them.

Climax is the major crisis in the whole action of a play. It is the point at which the fatal step is taken and the decision made that results in the action concluding one way or another .

The last element of a plot is resolution. It is the conclusion of the conflicts at which the all characters has reached the end of the sequences of events whether they can solve the problem or fail to solve it.

II.1.1.1.2. Characterization

Characterization is the way the author of a literary work presents his characters in a literary work. And the character is a person presented by the author in a literary work whether it is a novel, a narrative poetry or a play.

The way in which or the way how an author presents his or her characters in a story is called characterization. In other words characterization can be understood as the creation of image of imagerie persons in drama, narrative poetry, the novel and short story (Shaw ; 71).

There are two methods of characterization - descriptive and dramatic methods. In a play there is no description about a character, instead all the characterization presented through dialogues between the characters ; they speak about each other and about themselves.

A character is formed by what the other characters say about him and by the personality of the person who is speaking, so we have to see what the character says and what the others say through the actions and dialogues they do. To judge a character of literary work we have to see what they think, what they look like, how they speak and what they do or not to do.

First, we come to know character by what the other think of them, Second we make judgement about them based upon what they look like. Third, we learn about them by how they speak in the dialogues, and fourth we learn a good deal about them based upon what they do or what they do not do. We also learn about characters based upon what they themselves think (Guches, R ; 69).

Based upon the quotation above we can study a character of a play based on what the other characters think about him and from what he says or thinks about himself.

Based upon the function of characters in a story, characterization is divided into two kinds; the major and minor characters. The Glass Menagerie has five characters namely Amanda, Laura, Tom, Jim and Mr Wingfield who never appears in the play except presented in the photograph. The major characters of this play are Amanda and Laura, and the others are considered as the minor ones. The writer analyzes all the four characters since each character has the important role in the play, but the analysis focusses on the character of Amanda Wingfield.

II.1.1.1.1. . . Setting

Setting of a play refers to the place or the time where or when the play takes place. The setting of a play can be a physical setting and social setting. The physical setting is the place where it happens. The social one refers to the social condition in which the story takes place. A setting can be the character himself when he has an internal conflict about an idea.

Setting may also refer to readers something a bout the fictional characters in a story. The details of setting can reveal their personality traits, their personal habits, their social status, and their interests. This subtle development of characters through the setting is especially effective because the traits and interests are implied rather than explicit. This makes the characters seem all the more real, since in life we gain opinions about people and their habits through impressions. The philosophical nature of the story is symbolized by setting. Setting then may be simply where a story takes place, or the setting may relate to the characters, plot, or the ideas or symbolic words (Guches, R, 1980 ;68).

The quotation above shows us that setting can reveal the characters of a play, so we can study characters from the setting by analysing their personality traits, habit, social status and their interests. Setting can also symbolize the philosophical nature of the story. There are some symbols using as setting to back up the story. In this study the writer tries to analyze the physical setting and the symbolic one.

II.1.2. Psychological Theories

A human personality is a complex of traits and qualities of character, many motives and desires. Human personality will never be separated from his psyche. All his actions, motives, desires, conflicts and his way of thinking are influenced by his psyche. To study the human psyche we need the help of psychology.

Psychology and literature are two different faces, but with the same heart and together touching the human problems. They need the help of each other. They are not able to be separated. Psychology can be used to study or explain the fictitious character in a literary work. Jung stated that since psychology studies the process of human psyche, so we can use psychology in literary study, because human psyche is the source of all sciences and art (Jung in Sukada, 1987 ; 104).

Psychology in literary study includes four aspects namely the psychological study of the writer, as type and individual, or the study of the creative process or the study of the psychological types and laws present within work of literature, or, finally, the effects of literature upon its readers (Wellek and Warren, 1962; 89)

This psychological approach is used to find the psychological background of the character's action, motives, the factors of the actions and its effects. In this case the psychological approach is used to explain the

illusion of the character - Amanda Wingfield - and its effects upon her life and her children.

To analyze the illusion of Amanda Wingfield, we must have an understanding upon the illusion itself. Klauber gives a definition on illusion as ;

a false belief accompanied by uncertainty as to whether it should be given credence. An illusion is produced by the breakthrough of unconscious emotion without consciousness surrendering to it completely. An illusion is a waking dream but somewhat less convincing (Klauber, 1987 ; 6).

We come to understand that an illusion is caused by unconscious emotion. Someone who has an illusion has a false belief or a false perception accompanied by uncertainty about his life, his future and his idea. He sees something as different from the reality, something that does not really exist.

Further, Klauber states that illusion is not simply a false belief or a false perception, but the manifestation of the experiences in the past and in the present.

The transference illusion is not simply a false belief or a false perception, but the manifestation of the similarity experiences aroused by an event in the past and in the present. The illusion represents a new piece of understanding, expressing itself not in the language of logic and thought, but in that of artistic creativity (ibid 7).

Somebody's illusion is the manifestation of his experience aroused by an event in the past or in the present. He will make a comparison between his past experience and his pre-

sent one, and expresses not in a rational way, but in unrealistic way that is he refuses to acknowledge the reality that is different from his dream.

His refusal to acknowledge the reality is caused by his inability in determining the reality from his dreams. The ability to determine the reality from the dreams is very important, that someone has to possess, because by possessing this ability we will be more real to face our problems and the reality.

Human being has to determine the world of dream from the world of reality to fulfill his need. To be able to determine those two worlds, one has to learn to compare and determine what in his mind from what really exists in reality (Freud in Suryasubrata, 156).

There are some conditions that lead someone not be able to determine his dream from the reality he faces, that are the fears and worries to face the reality. From the feeling of fears and worries there is a forming of reaction to reduce or replace those feeling rationally or unrealistically.

From the feeling of fears and worries, there is a forming of reaction to reduce the feeling that causes his fears and worries, the real feeling is covered by the others that can reduce or replace it. When he cannot overcome those feeling realistically then he faces it unrealistically (Ibid;162).

The quotation above suggests that everybody always tries to reduce or cover his feeling of fears and worries in many ways. He will try to find a rational one to overcome.

But when he cannot find it he will face it unrealistically whether he will be frustrated or live in his own world by retreating or escaping from the outside world. This condition has been undergone by Amanda in The Glass Menagerie that she cannot face the bitter reality and rather lives in her world of illusion.

II.2. Related Studies

Tennessee Williams was one of the best American playwrights. His plays are still controversial. There are so many critics call him sensational and shocking, but his plays have attracted the widest audience and he is established as American most important dramatist. It is no wonder that his plays have been read and discussed by many critics.

It has been stated in the previous chapter that the study illustrates the character of Amanda and her illusion. It also analyzes the conditions that lead her to be in illusion and the effects upon her children. To analyze the study the writer needs some supporting materials from some books as the related studies.

The common characters of Tennessee Williams' plays are the southern gentlewomen complete with their characteristic. They are ill equipped to survive in the practical world of present reality. All of his characters are crippled in one sense or another, and out of that imperfection there comes a need to fill their world in which they live

in their own world of illusion and ignore the present reality.

These female characters are superior to the domesticated housewife and gossips who correspond to the average and acceptable women. They are all out of touch with the world around them and they live in worlds of their own making ; one of soft sentimental dreams about their own charm, or one about their own past and successes with man (Falk, 1985 ; 71).

Most of Tennessee Williams' plays are about human life and his characters are mostly crippled in one sense or another who ignore the reality and live in their world of illusion. Among those characters is Amanda Wingfield : in The Glass Menagerie, a mother of a crippled daughter who cannot face the reality and lives in her world of illusion. She recalls her time when she was young, pretty and lived among the gentlemen callers.

Wrapped up in delusions of her girlhood conquests, she is often unaware of the realities of the world around her. She ignores the present reality ; she refuses to admit Laura's shyness and her crippled leg. She insists that Laura not refer to herself as a crippled, that she speaks only of a little physical defect (Falk, 1985 ; 72).

It is not only Falk who states that Amanda lives in her own world of illusion, Bigsby in his book A Critical Introduction to Twentieth Century American Drama states that Amanda had dignified the relative squalor of her life with memories, real or invented, of the time when she was persuaded by " gentlemen callers " (Bigsby, 1984 ; 40).

CHAPTER III

TENNESSEE WILLIAM AND HIS WORKS