

CHAPTER II

THEORETICAL FRAMEWORK AND RELATED STUDY

In the study the writer tries to analyze the effect of family background and the responses of Jane Ogden, the main character in *The Unlit Lamp*. To analyze, the writer would use intrinsic approach, which is 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 would also use extrinsic approaches, which are sociological and psychological approach. Sociological approach is meant to give the description about the environment the main character lives in, the people around her, and the relationship she makes with them. Psychological approach will be used to analyze the main character's responses toward the situation she faces.

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, so that it would not turn out into a conclusion of another subject of the study.

A. Intrinsic Approach

In making the analysis more adequate, the writer would try to focus on the novel itself. Therefore, intrinsic approach will be needed. It was mentioned in Wellek's Theory of Literature that

"the study of literature should, first and foremost, concentrate on the actual works of art themselves." (1978:139)

It means that to make an observation about a work of art, the intrinsic elements are very important. Through setting, plot and character, the understanding about a work of art will be achieved.

A.1 Character

When the topic talks about character, it is important to remember that characters in a novel are not real life people. They are especially created by the author. In Gill's Mastering English Literature, it is said that:

"When authors create characters, they select some aspects of ordinary people, develop some of these aspects whilst playing down others, and put them together as they please. The result is not an ordinary people but a fictional character who only exists in the words of novel". (1985:90)

There are some ways to study about character. Some are appropriate to be used in the analysis. Characters can be observed from the way they act, their appearance

and their social standing. These points are representative enough to analyze the main character in the novel.

A.2 Plot

Welek also mentioned that:

“The plot (narrative structure) is itself composed of smaller narrative structures (episodes, incidents). The larger and more inclusive literary structures have developed, historically, from earlier, rudimentary forms like the joke, the saying, the anecdote, the letter, and the plot of a play as novel in a structure of structures” (1978:217)

In a story, there would be series of events from the beginning, the middle and the end. The beginning is important, because this is where the main character is introduced. From this, the reader would obtain a clear picture of the background of the story which deals with the main character. The middle of the story will tell about the conflicts in the story. This is where the conflicts start to appear. The highest level will deliver the climax of the story. The end of the story will take the reader to the conclusion, which contains about how the problems are resolved.

The usage of plot is very important because it helps to examine the problems. By observing this part, the writer would be able to trace back on how the conflicts happened, to find the answers of the main character's motives in making up her mind in the story.

According to Robert and Jacobs, human responses are brought out to their highest degree. Simply, conflict is the opposition of two people. They might fight,

argue, or carry on their oppositions. The conflict can also happen between the larger groups and the opposing forces, between smaller groups such as between individuals, or between an individual and the larger forces like natural objects, ideas, norms and public opinion. Conflict may be carried out whenever human beings spend their lives in open nature, communities, houses, etc. The conflict might also appear internally within the mind of a person. There would be difficult choices that a character must make, doubt, tension and also interest. (1989: 99)

A.3 Setting

Setting is important to be involved in the analysis. Through setting, many aspects can be revealed. The mood and the emotions, the situation, the personality of the characters, even the theme of the book. In Gil's *Mastering English Literature*, it is said that setting:

“covers the places in which the characters are presented; the social context of the characters, such as their families, friends and class; the customs, beliefs and rules of behavior of their society, the scenes that are the background or the situation for the events of the novel; and the total atmosphere, mood or feel that is created by these.” (1985:106)

Setting is closely related to the events in the story, which have an enormous influence toward the personalities, actions and ways of thinking of the characters. These are the motives of including setting in the analysis.

B. Extrinsic Approach

Besides using intrinsic approach, the extrinsic approach is also important to be used in the analysis. It looks at the literary work from the influence outside the work. Wellek and Warren viewed that it is understandable that the external causes are proved to determine the evaluation of the work of art since in the constitutional life of man there are determining factors of literary creation such as social and political condition. According to Wellek and Warren:

“Though the extrinsic study may merely attempt to interpret literature in the light of its social context and its antecedents, in most cases it becomes a ‘causal’ explanation, professing to account for literature, to explain it, and finally to reduce it to its origin.” (1978:73)

It means that the extrinsic aspects of novel are necessary to use to give a broader insight. The writer intends to use some extrinsic elements which are: psychological approach and sociological approach.

B.1 Psychological Approach

From the extrinsic aspects, there are some approaches to use to analyze the character. Psychological approach is included. In Wellek's Theory of Literature, it is mentioned that:

By ‘psychology of literature’, we may mean the psychological study of the writer, as type and as individual, as the study of the creative process, or

the study of the psychological types and laws present within works of literature, as, finally, the effects of literature upon its readers. (1978:81)

In studying a character, it is important to judge the character to be psychologically true. To understand a character, a deep study is needed, and to achieve a complete understanding, the character must be considered as a real person. From this, the psychological approach is needed to make closer move to study about the character.

In this part the writer intends to use Abraham H. Maslow's humanistic psychology. The most important concept of humanistic theory is that of *becoming*. A person is never static; she is always in the process of becoming a new person. For that reason, the person has a responsibility as a free agent to realize as many potentialities as possible, because this is the only way for the person to actualize, so that they can live in a truly authentic life. (p.444)

According to Maslow's humanistic psychology, the most important concept is *becoming*, which is about the fact of human being actualizing oneself. The responsibility of actualizing is to deliver to a truly authentic life. In the existential-humanistic view, an authentic existence requires more than fulfilling biological needs or sexual and aggressive urges. On the contrary, those who refused to become have also refused to grow. They let the full possibilities of human existence. It is a mistake for people to refuse making the most of every moment of their existence, and for fulfilling the existence to the best of their ability. Those who refuse to accept the challenge of creating a meaningful and authentic life reflect what the existensialists call bad faith. They fail to struggle with the ultimate issues concerning their

existence. Instead, they assert the meaning of their lives through blind conventionality to society's expectations and they are living an inauthentic life.(1992:444) The writer thinks that this theory is appropriate in the analysis about the main character that will be discussed.

B.2 Sociological Approach

Talking about life, people could hardly avoid the society. Literary work is the imitation of the real life. There must be some social aspects to be found and must be considered in the analysis. Wellek and Warren state that:

“Literature is a social institution, using as its medium language, a social creation...literature represents life and life is, in large measure, a social reality...literature has usually arisen in close connection with particular social institutions...Literature has also a social function, or ‘use’, which cannot be purely individual.” (1978:94)

The usage of sociological approach in the analysis will include the Influence of the society in which the main character lives. The writer will use George H. Mead's theory of the self. This is a sociological approach that the writer intends to apply because it sees people's ability in forming and guiding their own conduct.

George Herbert Mead (1863-1931) is reckoned as one among few American thinkers who have helped to shape the character of modern social science. He published a number of articles and some books. The most famous, *Mind, Self and Society*, is one of the chief sources as the basic components of Mead's theory (p. 241)

To Mead, the self is far more than 'internalization of components of social structure and culture.' It is a *social process*, a process of self-interaction in which a human actor indicates to himself matters that confront him in the situations in which he acts, and organizes his action through his interpretation of such matters. (1991:242) Mead stresses people's ability through the mechanism of self-interaction to form and guide their own manner. The 'internal conversations' one has with oneself are the essential part of the Meadian perspective, because they are the means by which human beings take things into account and organize themselves for action. (1991:246)

The meaning of symbol is derived from Mead's definition of gesture, which is not merely the first element of an act, but also a sign of the whole act. As Mead puts it, "Gestures thus internalized are significant symbols because they have the same meaning for all individual members of a given society or social group, i.e.". Mead defines symbol as a "the stimulus whose response is given in advance." (1991:249) Symbolic interactionism avoids a deterministic stance by refusing to treat *the self* as something that is undifferentiated. The deterministic stance itself refers to the idea that the self is seen as one or something independent. In the other side, the concept of Mead sees the self as a subject and also an object which in this case is influenced by the individual and the society. Therefore this will deliver to the concepts that later will be proposed by Mead.

Mead viewed society as a constructed phenomenon that arises out of the adjustive interactions among individuals; as such, society can be altered or reconstructed through the processes denoted by the concepts of mind and self. Mead

uses two concepts first developed by William James, the "I" and the "me". (1978:320)

The first phase is the "I", which allows for certain degree of innovation and creativity as well as a degree of freedom from control by others. For Mead, the "I" points to the impulsive tendencies of individuals. Mead sees the "I" as the unorganized response of the organism to the attitudes of others, the spontaneous disposition or impulse to act. The second phase is "me" which guides the behavior of a socialized person, and it brings the influence of others into the individual's consciousness. (1991:244) The "me" represents the self-image of the behavior in question after it has been emitted. The "me" is a set of organized attitudes of others that the individual himself assumes in turn, that is, those perspectives on oneself that the individual has learned from others. With the concepts Mead emphasized that the "I" or the impulsive behavior cannot be predicted. The individual can only "know in experience" (the "me") what has actually transpired and the consequences of the "I" for the interaction are to be. (1978: 320)

C. Related Study about Radclyffe Hall's *The Unlit Lamp*

According to Zoe Fairbairns, the author traces the development of the octopus in Mary Ogden. Her husband is something of a caricature but makes the point, he is brutal and demanding and disgusts his wife sexually and personally. Mary's revenge is by taking much time for housekeeping, and giving bad service on him, and consolation in snobbery and the love of her beloved daughter, Joan.

The Unlit Lamp is a novel about mother-love, albeit a parody of the ideal. If the readers defend Joan's right of autonomy, there would be question about what would happen to Mary; a commitment to women's rights presumably includes her. Without patriarchal marriages and tyrannical husbands maybe there would not be Mary Ogdens. Mary is pitiful and sly but cannot be entirely assumed as wicked, incredible or inhuman. *The Unlit Lamp* cannot be seen as an early plea for the sort of welfare state that would set Joan free by putting Mary into a sheltered house or giving her a home help. She needs to be loved and looked after, as she has loved and looked after others. Joan in her turn has needs that only her mother can fulfil. Elizabeth is not solely motivated by love and altruism. The power struggle of passion, possession and dependency only bring a tragic outcome, but it is not possible for the characters to act in any other way.

Radclyffe Hall wrote *The Unlit Lamp* because she was moved by a glimpse of a human predicament, and in it she was not setting out to make a statement, but the statement is powerfully made. She is remembered mainly for *The Well of Loneliness*, because of the sensation it caused. *The Unlit Lamp* as a contribution to the same cause of sexual understanding...it is also a haunting, moving, provocative novel (1981: 5)

CHAPTER III

ANALYSIS OF JOAN OGDEN