CHAPTER II

THEORETICAL FRAMEWORK

Literary work is a form of structural signs which have a meaning. Then, to analyze its sense of meaning and significance which occur in the literary work, she will use semiotic theory; since the story in general is considered the system of structures of norms which still have to be looked through as being a system of signs. Since semiotic itself cannot be separated with structuralism then structural analysis also included in this discussion.

Besides, the writer will also use psychological approach to make a further analysis about the split personality of the main character. In this discussion the writer will see the factors that cause the split of personality through analytical psychology.

A. Semiotic Theory

Semiotic is the systematic study of signs. As what K.M Newton argues in *Twentieth-Century Literary Theories* that (171):

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"Semiotic investigates the various systems of
signs that create the shared meanings that
constitute any culture. Language being the
fundamental sign system for human beings,
non-verbal signs such as gestures, forms of
dress, numerous conventionalized social
practices like eating, can be seen as akin to
language in that they are constituted by
signs which take on meaning and communicate
by virtue of the relations between signs."
Thus, the basis of semiotic is the sign; that is, any
configuration to which there is a conventionalized
response.

It is an obligatory that each sign is to be seen
as being made up of a 'signifier' (a sound-image, or
its graphic equivalent), and a 'signified' (the concept
of meaning). The relation between signifier and
signified is an arbitrary one (Eagleton 96-97).

In talking about sign and its correspondence
between signifier and signified, it can be
distinguished into three basic kinds of sign, as stated
by C.S Pierce, and American founder of semiotics, in
Eagleton's *Literary Theory* (101). There is the 'iconic'

where the sign somehow resembles what is stood for, or it is accounted for relation of similarity, for example: a photograph of a person is the signifier referring to a given person, the signified. Second is 'indexical', in which the sign is somehow associated with what it is a sign of, or it denotes to a causal relation. For example, smoke is associated with fire. The last category is 'symbolic' where the sign is only arbitrarily or conventionally linked with its referents. For example, "mother" is a symbol of which meaning is conventionalized by this arbitrary relation and approved as "a woman who bears us" by English. In Days Without End can be found several symbols that refer to the 'indexical' kind of sign. In which John and Loving as a symbol of virtue and evil since those characters show the good and bad side of human being. Besides, we can still found another kind of symbols, such as church, the Cross, etc.

The structuralist assumption of the primacy of language as a semiotic structure and of its role in cultural activity of all sorts accomplishes the harmonizing function accorded to literature by New Criticism. If language is the first-order system of

signification, all others can be treated as second-order systems, and unified under the sign of language itself (Buchbinder 38-39).

The structural analysis is the first priority before the others, without the wholeness of intrinsic meanings that only can be found from the work itself cannot be captured (Pradopo 141). The meaning of literary work's elements can be understood from the understanding of place and function of those elements in the unity of literary works. That is why semiotic analysis and structural analysis cannot be separated.

B. Psychological Approach

To clarify the discussion of the topic in this thesis, the writer employs psychological approach. First, the application of psychological knowledge to art provides a more precise language with which discuss creative process. A second application goes back to study the lives of authors as a means of understanding their art. And the third, psychology can be used to explain fictitious characters. Besides, that approach can be used to understand not only the

personal problems of the writer, but also the underlying patterns of writings (Scott 71-72).

Psychology is the science of behavior and mental process. Based on the application of psychology as an approach in literature, it can be used to analyze the characters, their behavior and mental. One goal of psychology is to discover and understand the scientific laws of behavior and mental processes. That is, psychologist aim to make statements about their subject matter that they believe to be true on the basis of evidence gained through scientific methods. A second related goal is to apply that understanding in real-world settings (Gerrow 31). This statement shows the relationships that exist among behaviors and mental processes, and allows making predictions about them.

Psychology has many approaches; one of them that the writer will use to analyze the character in the play is psychoanalysis. Psychoanalysis is associated with Freud and his followers, asserts the one's behaviors and mental processes are often under the influence of basic instincts and unconscious forces. In this discussion the writer will use psychoanalytic

theory that is developed by Carl Jung, one of the Freud followers, known as the Neo-Freudian.

B.1. Carl Jung's Theory of Analytic Psychology

According to Jung's system of personality known as analytical psychology, intrapsychic forces motivate human beings and images derived from their shared evolutionary history (Hjelle and Zieger 169). The most prominent and distinctive feature of Jung's view of humans is that it combines teleology with causality. Human behavior is conditioned not only by individual and racial history (causality) but also by aims and aspirations (teleology). Both the past as actuality and the future as potentially guide one's present behavior. For Jung, there is constant and often creative development, the search for wholeness and completion, and the yearning for rebirth (Hall 116). Jung was one of the first to recognize the positive implications of religious, spiritual, and even transcendental experiences for personal growth.

The total personality or psyche consists of a number of differentiated but interacting systems. First, the ego is conscious mind. It is made up of

conscious perceptions, memories, thoughts, and feelings. The personal unconscious is a region adjoining the ego. It consists of experiences that were once conscious but which have been repressed, suppressed, forgotten, and ignored, and of experiences that were too weak in the first place to make a conscious impression upon the person. The collective unconscious is the storehouse of latent memory traces inherited from one's ancestral past, a past that includes not only the racial history of human as a separate species but their prehuman or animal ancestry as well.

The collective unconscious does have an enormous influence of behavior, and does effect consciousness indirectly (Maddi 61). The structural components of the collective unconscious are called archetypes. An archetype is a universal form, or predisposition to characteristic thoughts and feelings. Although the archetype is by its nature unconscious and cannot ever become conscious, it tends to create images or visions that correspond to aspects of conscious experience (Maddi 65). The number of archetypes in the collective unconscious maybe limitless. However, those that are

given prominent attention in Jung's system include the persona, the anima and animus, the shadow, and the self.

The writer will see some of the archetypes from Jung's theory that can answer the personality problem of the character. The self is the mid-point of personality, around which all of the other systems are constellated. The self is life's goal, a goal that people constantly strive for but rarely reach. Like all archetypes, it motivates human behavior and causes one to search for wholeness especially through the avenues provided by religion. Before a self can emerge it is necessary for the various components of the personality to become fully developed and individuated (Hall 114).

The shadow archetype consists of the animal instincts that humans inherited in their evolution from lower forms of life (Hall 113). The shadow contains that unconscious part of ourselves which is essentially negative, or to continue the metaphor, the dark side of our personalities (Burger 86). The shadow archetype is also responsible for the appearance in consciousness and behavior of unpleasant and socially reprehensible thoughts, feelings, and actions. The shadow is located

partly in the personal unconscious, as part of repressed negative feelings, and partly in the collective unconscious, as an inherited evil side of humankind (Burger, 86). The shadow is also responsible for man's conception of original sin, and when it is projected outward becomes the devil or even some concrete enemy (Maddi 68). Jung believes that it is the function of the ego to channel the forces of the shadow, to curb the evil side of our nature enough so that we can live in harmony with others.

The initial development task, according to Jung, dominates the first half of life and follows upon the acquisition and maturation of personal consciousness, or ego, during childhood and early adolescence (Tageson 154). Jung has offered a conceptualization of personality types. The main distinction he makes is between the attitudes of introversion and extroversion. Extroverted person is concerned with the external world of things and people, whereas the introverted person is concerned with the internal world of his own ruminations (Maddi 413). The personality is composed of intrinsically opposed elements. As the person grows to adulthood, one of the attitudes comes to be dominant,

so that observationally he is either introverted or extroverted. Once an attitude becomes dominant, the person seems to be rather ruled by it. This does not mean, however, that the opposing attitude has no effect on him at all. The nondominant attitude does not evaporate, but becomes unconscious instead (413). As part of the personal unconscious, the nondominant attitude exerts a subtle effect; expressed in unexpected inconsistencies of behavior and vague longings to be other than one seems to be.

CHAPTER III

ANALYSIS