

CHAPTER II

THEORETICAL FRAMEWORK

In analyzing the story, the writer of the thesis makes a grand boundary to maintain the direction of the analysis. In this case, Theoretical Framework gives clearer limitation by the theory and approaches applied.

Intrinsic Approach offers clarification upon internal elements of the novel. Because this thesis will have regard with the psychological development of someone (Lucy Snowe), the elements needed are character and characterization, setting and plot.

Character and Characterization will illuminate Lucy's natural characteristic and this is modified by some aspects in society. As explained in Scope and Limitation in Chapter I, the analysis of this thesis is limited on the main character's problems. Although some aspects of the other characters are found in the analysis, they are only as forms of supporting material to illuminate Lucy Snowe's. Setting plays important role in showing the differences of two places (England and Belgium) places and times in which the characters, especially the main one, change. Thus, plot is needed to give any details in each significant event, such as conflicts, climax, or suspense, which might reveal minute change of behavior and attitude, undergone by characters.

The theory used to illuminate the topic from external aspects of the novel is Expressive Theory and will be asserted with two approaches i.e. Psychological

and Sociological Approach. They all together will emphasize the important role of the author in constructing the story.

A. Intrinsic Approach

A. 1. Character and Characterization

Character is one of the important elements in a prose. Without character a story will be very confusing even it won't come to a story. Although in the story it is only a teller of a situation, character will be the completion of a literary work

Character in a prose, the writer specifies in novel, is a created creature. A created creature is that an author of the story on purpose makes the character to adapt her/his story. An author will not use a real character to fill into her/his story except in an *autobiographical* work.

In some cases, a character presented by the author is easily understood by the readers, but most readers have to work hard to comprehend the character in other stories. The ease in the first statement may relate to the fullness, depth and richness of the author's presentation. The second represents the opposite of the first statement namely the lack of the author's description about her/his characters pushes the readers in understanding the characterization. Moreover, the readers sometime prefer making their own perception to understanding the authors' intention.

A. 2. Setting

Setting recalls the readers' remembrance about how the situation supports the unity of the story i.e. the atmosphere, mood or feel of the story. Richard Gill says that setting is a broad word. It covers the places in which characters are presented, such as their families, friends, and class; the customs, beliefs and rules of behaviour of their society; the scenes that are the background or the situation for the events of the novel (Gill, 87). So, the total atmosphere, mood and feel of the novel are built by all these factors.

From Richard Gill's opinion about setting, the writer derives two kinds of setting i.e. physical and psychological settings. Physical setting refers to places or times that function as backgrounds of certain happenings in a novel. Psychological setting refers to the atmosphere of certain happenings that have relations with the characters' mood.

In a case, setting can reveal the personality of the characters. Setting represents symbols explaining the mood of the characters. For example, the cloudy sky symbolizes the sadness of the characters; the flower blossom describes character's positive mood, etc.

A. 3. Plot

We must never forget that the enjoyment of a good story is one of the basic-pleasure of literature. Each story has its style. The ways certain authors

guide the readers throughout the story event by event charm the readers much.

Talking about events in a story will come to a nature of plot. Plot is the sequence of events of which a story is composed. It leaves out description and analysis and concentrates ordinarily on major happenings. An underlying fact about plot is that it is different from a story because it invites and answers the questions as to why one event follows another. The correlation between cause and result is analyzed in plot.

Conceivably, a plot might consist merely of a sequence of related actions. Ordinarily the excitement gained by the readers arise out of some sort of CONFLICT- a clash of actions, ideas, desires, or will. The conflicts will tell the readers with whom /which the main character is opposed. He/She may be in conflict with some external force – physical nature, society, or “fate” (man against environment); or he/she may in conflict with some elements of his/her own nature (man against himself). The conflict could be physical, mental, emotional or moral. Something that should be noticed in Charlotte Bronte’s *Villette* is that a person may be in conflict with other persons, with society or nature, and with him/herself, all at the same time, and sometimes he/she may be involved in conflicts without being aware of it.

CLIMAX is the quality in a story that makes the readers ask “What’s going to happen next?” or “How will this story turn out?” Climax is well-qualified

when the readers' curiosity is combined with anxiety about the fate of some sympathetic characters.

Last but not least, as the writer experiences, the readers will ask whether the story has a happy-ending or an unhappy-ending. To conclude the standard of happiness and unhappiness in an ending will direct to a solution of the characters. In happy ending, the protagonist must solve his/her problems. Somehow, unhappy ending is noticed when the protagonist meets her/his misery at the end of the story. Thus, the point of a story does not rely on the quality of its ending but in the quality of which the story depicts a real life or in the way the writer describes humdrum life episode to make the story vividly-presented.

B. Extrinsic Approach

B. 1. Expressive Theory

In literary field, expressive theory is one of four theories concluded by M. H. Abrams. In expressive theory, the author becomes the major element of the story. The work is defined in terms of imaginative process which modifies and synthesizes the images, thoughts, and feelings of the author. 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 author's perceptions, thoughts, interpretation, and feeling.

Here, literary man and literary work should not be separated. Literary man as the source of the idea of the story will still inspire the writer of the thesis in analyzing the work.

Particularly to the perception of the writer of the thesis, a work of art in expressive theory is scrutinized as the process of subjectivism or in the other terminology *subjectivication*. What the writer means by subjectivication is the external phenomena that is created by a man affected by her/his particular state of mind or by her/his feeling or temperament of subject, not just rigidly transcribing or reflecting reality. Furthermore, Charlotte Bronte has been noticed as a subjective novelist so that the writer becomes more and more sure to apply Expressive Theory.

A. 2. Psychological Approach

In analyzing Charlotte Bronte's *Villette*, the writer of the thesis borrows one famous psychological theory of Abraham Maslow i.e. the hierarchy of needs and the motivations. This theory is used because Charlotte Bronte's *Villette* main character, Lucy Snowe, is a person who is described as being fulfilling her necessity with certain motivations.

Maslow believed that people are motivated to seek personal goals that make their lives rewarding and meaningful. He proposed that all human needs are all 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 ; (3) belongingness and love ; (4) self-esteem; and (5) self-actualization. Maslow acknowledged that there might be exceptions to this hierarchical arrangement of motives. He recognized that some creative people have pursued the development and expression of their special talents despite serious hardships and social ridicule. There are also people whose values and ideals are so strong that they are willing to suffer hunger or thirst or even die rather than renounce them. People may place a higher priority on their self-esteem needs than on their love and belongingness needs. Such people are more concerned about their prestige and career advancement than their intimate relationships or family.

What happens to Lucy Snowe in Charlotte Bronte's *Villette* is a normal one. She steps from the lowest to the highest. However, there is a peculiar thing the writer finds in this case. Apparently, Lucy Snowe doesn't know that she is undergoing self-actualization. It is Paul Emanuel, her lover, who touches the urgency of self-actualization needs of his lover. In the story Paul Emanuel presents a private school to Lucy to be managed. And, it seems to the writer that it is the hope of Charlotte Bronte's to gain her self-actualization in managing her failed private school in her imagination.

One thing special in Lucy Snowe's case is that her needs overlap and she is motivated by more than one needs level at any one time.

A key notion in Maslow's need hierarchy is that needs are not gratified in an all-or-none manner. Maslow speculated that the

average person has his or her needs met to this level: 85 percent physiological, 70 percent safety and security, 50 percent love and belongingness, 40 percent self-esteem, and 10 percent self-actualization. Furthermore, the needs appearing in the hierarchy emerge gradually. (Fieldman, 449)

The first case is when she is left by the Bretton family. She is confused in seeking new environment because she needs food and shelter; she is afraid concerning her long-term survival. By that situation means Lucy Snowe is motivated by physiological needs and safety-security needs. After deciding to go to Brussels (Villette) she is actually still motivated by those first two motivations. However, after living in Madame Beck's Pensionat, she begins to realize that she also needs people taking care about her feeling not only taking care of her salary.

Love and belongingness needs play a significant role in man's life. That is what Lucy says to herself. She is a religious person who trusts in her God's love but she is also a realistic one who needs other human beings to share her love. To reveal what love Lucy needs, the writer gives a little feature of Maslow's theory about love.

Maslow identified two kinds of adult love: Deficiency or *D-Love* and Being or *B-Love*. *D-Love* is based on a deficit need-it is love out of a need of something we lack, such as self-esteem, sex or some one to keep us from being lonely. For instance, a relationship may

satisfy our need for comfort and security-whether it be going steady, living with another, or marriage. Thus, it is a selfish love, concerned with taking not giving. *B-Love*, by contrast, is based on valuing the other person as a person, as an end in himself or herself, without any desire to change or to use that individual in any way. Maslow expressed this as a loving the being of the other despite his or her imperfections... Rather, he contended that mature love involves a healthy, loving relationship between two people, which includes mutual respect, admiration and trust. Being loved and accepted is instrumental to healthy feeling of worth. Not being loved generates futility, emptiness and hostility. (Feldman, 452)

What Lucy Snowe has is *B-Love* and she feels necessary to share it. Her love to the Brettons, the Homes and also Paul Emanuel is the manifestation of her acknowledgement of religious love in reality. As Lucy Snowe's love, Charlotte Bronte's was *B-Love* for she longed for parental love. Love-and-belongingness-need dominates the atmosphere of this novel.

The need for self-esteem comes after. It consists of two types: self-respect and respect from others. First type self-esteem need is a person's need to know that she/he is worthwhile - capable of mastering tasks and challenges in life. Respect from others entails such concerns as desire for prestige, recognition, reputation, status, appreciation, and acceptance. In this case, a

person needs to know that what he/she does is recognized and valued by other people. Self-esteem need is the second dominant need of Lucy Snowe after love-and-belongingness one.

The last motivation according to Maslow's theory is self-actualization. To self-actualize is to become a kind of person we are capable of becoming -- to reach the peak of our potential. Yet only a few, usually the gifted, ever achieved it (less than 1 percent of the entire population, Maslow estimated). It is because of the blindness of people upon their potential.

B. 3. Sociological Approach

The writer uses sociological approach to support the analysis upon *Villette* by means of the Extrinsic Approach. It will help the writer clarify the analysis of Charlotte Brontë's *Villette*.

By this approach, the product of analysis will give more features about the influence of outer world of the author toward her inner world, which gives much impact upon her creative process.

The writer approves that literature can be said as a social institution by using language as its medium (Welck, 8) . Furthermore, literature represents life, in large measure it presents a social reality. Hence literature and society has a closed relationship, since literature reflects the society in which the author lives.

The author as a part of the society can not be separated from her environment, because the author's environment will influence the author's life and also her thought.

Since every writer is a member of society, he can be studied as a social being. Though his biography is the main source, such a study can easily widen into one of the whole milieu from which he came and which he lived. It will be possible to accumulate information about the social provenance, the family background, the economic position of the writer. (Wellek, 9)

Since Charlotte Bronte, the author of *Villette*, was a member of the middle class society, then the analysis would be focused on the life of the middle class in Victorian times especially the women life. According to Joan Perkin, there are three classes in women side. They are the upper, the middle, and the working class. As Lucy Snowe is a created character by Charlotte Bronte, she follows the feature of her creator. Lucy is also a middle class Victorian woman. However, she is viewed by some women from the same class (the middle), further explanation will be in another chapter, as working class woman because her orphanage condition influences much to her physical appearance. The view of inferiority toward Lucy comes from the upper, the middle and from few men surrounding her. How does it happen?

The answer of the question above can be seen by the emphasis on physical, intellectual, emotional and functional differences between men and

women at that time. Jean Jacques Rousseau's *Emile* (1762) was only the most dazzlingly successful statement of this kind of highly polarized treatment of the sexes.

Woman was born to obey. Less clever and physical weaker, she was an essentially relative creature, more dependent on her menfolk than they were on her yet... The confines of the home were the boundaries of her kingdom. (Gordon, 69)

Common idea at that time stated that even a woman possesses talents, any pretension on her part would degrade her. Her dignity depends on something unknown (because there was not certain standard of dignity for woman existence). Wives and particularly daughters should conduct their social encounters under the shelter of the patriarchal roof.

Coming to the idea of religion, women in Victorian Age faced more uncomfortable perception. Through Christianity point of view, and it was the commonly used to legitimate such opinion at that period, woman was the subordination of man for she was created from the rib of man.

However, a woman was and is not as stupid as Rousseau stated. She was and is also the creature of The Creator of this universe who had and still has right to fight for her right. Among the crowd of women-inferiority, some women were aware of balance, harmony, and proportion between man and woman.

Lucy Snowe was created by Charlotte Bronte to depict the small move of woman fight through literary way. Actually Victorian women did it not only through literature but also politically, culturally, economically. Here the writer will underlie the early phenomenon of woman fight to get her right of freedom in life and how far the phenomenon form a standard of freedom according to her assumption.

CHAPTER III

A BRIEF APPROACH TO CHARLOTTE BRONTE, LUCY SNOWE'S CREATOR