CHAPTER I

INTRODUCTION

A. Background of the Study

According to Purwanto (2010; 141), Ellis define that attitude involve some knowledge of situation. However, the essential aspect of the attitude is found in the fact that some characteristic feeling or emotion is experienced, and as we would accordingly expect, some define tendency to action is associated. G.W. Allport a psychologists in Purwanto (2010;141), said that traits are dynamic and flexible dispositions, resulting, at least in part, from the integration of specific habits, expressing characteristic modes of adaption to one’s surroundings.

Literary work has a close relationship with human life. One of literary works is play. In reading a play, the obvious features can be easily spotted by the theme, characters, plot, and any others of structural elements that greatly influence how the play is perceived by the reader. Literature shows the feelings and opinion to the public. Literature also one of main avenue and quantity of material that give information about human life in all time period, region, classes and races.

A psychologist expert, Hilgard (1962: 498) says that frustrating event is one in which goal directed activity is blocked, slowed up, or otherwise interfered with. Frustration is also analyzed in Sigmund Freud’s psychoanalytic theory. According to Freud in Lundin (1969:18), frustration is anything that prevented a painful or uncomfortable excitation within the personality from being relieved pleasure principle, the goal of the id, is denied. According Freud in Newman (1983: 385) described three components of personality; the id, the ego, and the superego. These systems are interacted each other in order to organize human behavior.

Henrik Ibsen was born on March 20, 1828 in the small port town of Skien, Norway. He was the child of a merchant family and suffered hardships
in his youth when his father had to give up the family business. At the age of 15, Ibsen left home to become the apprentice to a pharmacist and began writing plays the first of which, *Catiline*, was published under the pseudonym Brynjolf Bjarme. *Catiline* was soon followed by *The Burial Mound*, Ibsen’s first play to be produced.

Henrik Johan Ibsen (1828-1906) was the Norwegian dramatist and social critic who fought fearlessly for women’s rights. He is the father of modern drama. He is the one who rightly introduced Realism in the world of literature. He did care a lot about individuality and individual rights. Lyons describes him as “the realist, the iconoclast, the successful or failed idealist, the poet, the psychologist, the romantic, the antiromantic.” (Quoted in Suleiman, 2011: 5)

In 1851, Ibsen moved to Bergen, Norway to become an assistant at the Norske Teater, where he wrote and directed plays for the theatre. In 1857, Ibsen became artistic director of The Norwegian Theatre in Christiania (now Oslo), Norway. He subsequently married Suzannah Thoreson, and they had one son named Sigurd. However, The Norwegian Theatre’s bankruptcy in 1862, a series of disappointments with Norwegian politics and an unsuccessful writing career led Ibsen to move his entire family to Italy. He continued to write plays with environments that were much more like Norway’s wet climate than the sunny Mediterranean Italy.

In 1865, he published what is considered his first major work, *Brand*. This play was a great Norwegian success and earned him a state stipend and financial stability. His success continued with *Peer Gynt*, a fantastical verse drama featuring music composed by Edvard Grieg.

In 1868, Ibsen and his family moved to Germany, where they lived for many years while Ibsen wrote the bulk of his major works. Ibsen was greatly influenced by his mother-in-law, Magdalene Thoreson, who was a leader of the feminist movement in Norway. Many of his plays contain criticisms of marriage, portraying dominant, complex female characters who are trapped by the constraints of strict Victorian traditions. Plays in this vein
include *A Doll’s House* (1879), *Ghosts* (1881) and *Hedda Gabler* (1890.) His plays were often controversial, covering taboo subjects in overt or less explicit ways. *Ghosts* stirred considerable public outcry for its depiction of syphilis. In 1882, Ibsen wrote *An Enemy of the People*, partly in response to the public outcry against *A Doll’s House* and *Ghosts*.

Ibsen’s later plays represented a transition from his realistic social dramas to more symbolic and psychological dramas. These plays include *The Wild Duck* (1884), *Rosmersholm* (1886) and *The Lady from the Sea* (1888). As Ibsen’s successful dramatic career continued, he became a celebrated figure in Europe. A long black coat and white muttonchops became Ibsen’s signature and a frequent subject of caricatures. In 1900, Ibsen suffered his first stroke, which ended his writing career. After his death in 1906, a large funeral procession was mounted in his honor at the expense of the Norwegian government.

Ibsen is known as the “Father of Modern Drama.” His plays pioneered realistic dialogue and characters with psychological depth on the stage, and gave birth to the modern movement in drama. Ibsen is also heralded as the greatest Norwegian author of all time, and he is considered to be the most frequently performed dramatist in the world after Shakespeare.

*Ghosts* is a realist drama written in 19th century Norway. The social context of this time meant his play was seen as a radical piece and theaters often refused to play it. This is due to the boundaries of class and gender which are constantly challenged throughout this play, in both a historical and modern context. In respect to class, this is achieved primarily through the use of characterization and a fundamental theme of deceit, especially, the juxtaposition between different classes. Pennington and Unwin (2004: 39) have the following opinion on Ibsen’s *Ghosts* “the action of the play is a slow unveiling of the truth. If the central theme of Ibsen’s work is how to be true to yourself, in *Ghosts* he shows the pain of that pursuit”.
*Ghosts* tells the story of Mrs. Alving and her son, Oswald. Mrs. Helene Alving is the widow of Captain Alving, late Court Chamberlain, of Rosenvold – a man of high esteem in the community. The marriage was an unhappy one for Mrs. Alving, but she did everything in her power to conceal the fact that her husband was an alcoholic who lived a depraved life at the manor. Mrs. Alving sent her son, Oswald, away at age seven to protect him from the polluting influence of his father, who also had an illegitimate daughter by a servant. This daughter, Regina, was brought up by the carpenter Engstrand and now works in Mrs. Alving's house. Manders, a clergyman in charge of the financing of the home, has also come for the opening. When young, Mrs. Alving was in love with Manders and wanted to leave her husband for him, but Manders rejected her and sent her home.

The night before the ceremony the home in memory of Captain Alving burns down. Manders has insisted that the home should not be insured, and now he is afraid for his reputation as a clergyman and financial manager. He comes to a secret agreement with Engstrand, by which the latter takes the blame for the fire and in return funds for running the home are to be invested in Engstrand's projected "sailors' home" in the town. Osvald tells his mother that he is suffering from syphilis, which he thinks he has contracted as a result of his bohemian life in Paris. He is afraid of becoming a helpless invalid, and hopes that Regine will be willing to help him to take an over-dose of morphine in the last stage of his illness. But when Regine realizes that he is ill, and in fact is her step-brother, she leaves Rosenlund to make her own way in the town. Mrs. Alving tells Osvald of his father's true nature, and that he has inherited the disease from his father. It is now up to her to decide whether she is willing to help her son by giving him the over-dose of morphine. The play ends as the sun rises and Osvald has succumbed to the last stage of his illness.

From the explanation above, the researcher is really interested in analyzing the personality of Osvald in *Ghosts* play. The study will be
analyzed by using psychoanalytic theory. So, the researcher entitles this research:

A STUDY ON PERSONALITY OF OSVALD ALVING REFLECTED AT HENRIK IBSEN’S *GHOSTS* PLAY (1881):

A PSYCHOANALYTIC PERSPECTIVE.
B. Literature Review

_Ghosts_ is a realist drama written in 19th century Norway. The social context of this time meant his play was seen as a radial piece and theaters often refused to play it. This is due to the boundaries of class and gender which are constantly challenged throughout this play, in both a historical and modern context. In respect to class, this is achieved primarily through the use of characterization and a fundamental theme of deceit, especially, the juxtaposition between different classes.

The first previous research related to the study was conducted by Mr. Md. Amir Hossain, Amir, M.A (Department of Englings Ibais University Dhaka, Bangladesh: 2014) in his research paper entitled “Power and Sexuality in Henrik Ibsen’s Ghosts”. The paper aims to examine Henrik Ibsen’s Ghosts in the light of his attitude towards the hollowness of traditional Bourgeois marriage and family life. It looks at brutality, falsehood, deception, irrationality, and above all, matriarchal sexual subjugation, and oppression through the patriarchal power and domination between individuals of the 19th century Scandinavian Bourgeois society. This paper is explained by expressing the assumptions of Foucauldian and Belseyian theory of power and sexuality, and Women in Power in the Early Modern Drama by Jankowski and Freudian theory of sex and venereal disease syphilis, Menckenian concepts of gender and sexuality, Northam’s viewpoint on Mrs. Alving’s inner struggle, and FrancisFerguson’s criticism on the personality of Pastor Manders and Engstrand.

The second is study conducted by Noorbakhsh Hooti and Amin Davoodi (Canada Social Science: 2011) in they essay entitled “A Postmodernist Reading of Henrik Ibsen _Ghosts_” they research about character at the play and creative process of the play.

The third is study conducted by Vardoulakis, Dimitris (University of Western Sydney: 2009). The essay entitled “Spectres of Duty Silence in Ibsen’s _Ghosts_” the essay considers Ibsen’s Ghosts through the figure of
duty. The two main characters embody different notions of duty. Pastor Manders’s position is a religious one and Mrs Alving’s a political one, but neither can stand on its own. They both infringe upon, and contaminate, each other. This process of self-contamination, which silence sets in motion, leads to an alternative understanding of duty as well as of the political.

The fourth is study conducted by Mortensen, Ellen (Professor of Comparative Literature and Director, Center for Women's and Gender Research (SKOK), University of Bergen, Norway: 2007) the essay entitled “Ibsen And The Scandaluos: Ghosts And Hedda Gabler” The essay discusses the scandalous adjectives used by Henrik Ibsen in his dramas "Ghosts" and "Hedda Gabler.” The author expresses that the dramas were written when Ibsen was preoccupied with social problems. Ibsen was criticized as immoral because his plays are associated with sexual transgression with gender figurations. It is believed that the plays have offended audience raised in an idealist aesthetic tradition.

The fifth is study conducted by Tompkins, Joanne (BRISBANE (Qld.): 2013) the article entitled “Performing Ghosts in Australia: Ibsen and an example of Australian Cultural Translation” The article examines the Australian cultural translation of the play "Ghosts" by Norwegian playwright Henrik Ibsen performed by the Queensland Theatre Co. (QTC) in Brisbane, Queensland in 1989. It notes that any cultural translation may produce new interpretations of cultural understanding whether on Australian social history and theatre. It states that Australian production of the play shows a specific cultural reformulation on the nature of scandal 100 years after the staging of syphilis.

The sixth is study conducted by Fischer-Lichte, Erika (GERMANY: 2007) the essay entitled “Ibsen's Ghosts - A Play for All Theatre Concepts?” The essay focuses significance of Henry Ibsen's work "Ghosts" in theater concepts in Germany. It states that "Ghosts" was premiered in 1886 in
Augsburg but it was not allowed to play in a normal run because of censorship. Moreover, in May 1894, the prohibition against performances of "Ghosts" in Berlin was finally lifted and finally the play was staged at many theaters nationwide. It notes that the production of the play established a full new concept and naturalistic theater in the country.

The seventh is study conducted by Machiraju, A. F (Royal Holloway and Bedford New College, London: 1992) the essay entitled “Ideals And Victims: Ibsen's Concerns In Ghosts And The Wild Duck” This article examines the parallels between the Henrik Ibsen's plays Ghosts and The Wild Duck, the puzzling features of each and Ibsen's concerns in writing them. A major cause of confusion in The Wild Duck is that Gregers Werle is readily accepted as both an idealist and a seeker after truth. Ibsen saw ideals as artificial and invented, often in the sense of conventions, and, far from leading to the truth, as a primary source of delusion. In both Ghosts and The Wild Duck, one can find idealists, people who cannot grasp the truth, attacking the survival strategies of others, strategies which are themselves built on untruth. The idealist prosecuting counsel in Ghosts is the character Pastor Manders, and the succession of speeches in Act I, indeed, feels not unlike a trial. The resemblance between Manders and Gregers Werle is underlined by their common incompetence in all practical matters, a measure of the extent to which their fixed ideals preclude them from seeing the world adequately. The defects in Gregers's grasp of truth are patent, whether or not they are wilful, and Ibsen is remorseless in showing that delusions never lose their pernicious effects by being sincerely held. Another evidence that the main concerns in Ghosts and The Wild Duck are the same is that both end with the loss of the child. It is significant that the play separating Ghosts and The Wild Duck was An Enemy of the People, in which Ibsen relieved his feelings about the storm of criticism he had suffered, by satirizing both himself and his critics.
The eighth is study conducted by Bert Cardullo (University of Richmond: 1989). The essay entitled “Ibsen’s Ghosts And sophocles’ Oedipus Rex ” The essay about the comparison between Ghosts and classical tragedy, in particular Oedipus Rex.

From the literature review above, the researcher assumes that there is no other researcher who analyzes A Study On Personality Of Osvald Alving Reflected In Henrik Ibsen’s Ghosts Play (1881): A Psychoanalalityc Perspective.

C. Problem Statement

Based on the background of the research, the researcher purposes a single problem statement. The problem of the research is “How is the the personality of Osvald Alving reflected in Henrik Ibsen’s Ghosts play?”

D. Objectives of the Study

The objectives of the study are as follows:
1. To analyze Ghosts based on Structural analysis.
2. To analyze Ghosts play based on Psychoanalytic perspective.

E. Benefit of the Study

The result of this research is expected to give some benefits as follows:

1. Theoretical Benefit

This study will be beneficial for contributing to the large body of knowledge, particularly literary study on play Henrik Ibsen. Particular Psychology study on Ghosts literature about the personality of Osvald Alving.

2. Practical Benefit

It gives deeper understanding in literary field as references to other researchers in analyzing play especially based on Psychoanalytic perspective.
F. Research Method

The methods of the research are as follows:

1. Type of the Study

   The type of this research is descriptive qualitative. Descriptive qualitative is a type of research which result the descriptive data in the form of written or oral words from the observed object.

2. Object of the Study

   The object of the study is A Study On Personality Of Osvald Alving Reflected In Henrik Ibsen’s Ghosts play (1881). It is analyzed by using a psychoanalytic perspective.

3. Type of the Data and the Data Source

   There are two types of data namely primary data and secondary data that are needed to do this research.
   a. Primary Data

      The primary data source of this study are Ghost (1881) play written by Henrik Ibsen. The data involve dialogues, characters, action, and the whole narration, which are relevant to the subject matter of this research.
   b. Secondary Data Source

      Secondary data is the supporting data taken from other sources such as essay, articles, biography of Henrik Ibsen, Internet and other relevant information.

4. Technique of the Data Collection

   The technique of collecting data are reading novel and note taking, the steps are as follows:
   a. Reading the original novel Ghosts several times.
   b. Determining the characters of novel.
   c. Taking notes of important things for both of primary and secondary data source.
   d. Classifying data by determining the relevant data.
5. **Technique of the Data Analysis**

The technique used in analyzing the data is descriptive analysis. It relates with structural elements of A Study On Personality Of Osvald Alving Reflected In Henrik Ibsen’s *Ghosts* play (1881).

**G. Paper Organization**

The research paper organization is divided into five chapter: Chapter I is introduction consisting of background of the study, previous study, limitation of the study, problem statements, objective of the study, benefit of the study, theoretical approach, research method, and paper organization. Chapter II is the underlying theory that contains the notion of Psychology theory and structural elements of the novel, which is closely related to the topic discussed. Chapter III covers the structural elements of the play that includes characters and characterization, setting, plot, point of view, style and theme. Chapter IV is Psychology toward the play. Chapter V consists of conclusion and suggestion of the study.