

CHAPTER 1

INTRODUCTION

A. Background of the Study

Every person needs independence. There are four essential human independences such as: the first is independence of speech and expression, the second is independence of every person to worship God in his own way, the third is independence from want, the fourth is independence from fear, (Franklin Delano Roosevelt in his State of the Union Address delivered on January 6, 1941). Besides that, Human right consists of some independences, such as independence of speech, independence of religion, independence of thought, and independence of expression. Human rights are not of a legal nature, but a moral nature: the enforcement of human rights is needed and should be universal so that the human race can continue to advance and flourish. (Darraj 2010:24).

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 is also one of main avenue and quantity of material that gives information about human life in all time period, region, classes and races. One of the most well known humanistic psychologists is Abraham Maslow. His theory is called Hierarchy of Needs. Maslow formulated a theory of human motivation in which the human's being many varying needs are seen as arising in a hierarchical fashion. That is, certain basic needs, such as hunger and thirst, must be satisfied before other needs. Maslow (in Hjelle, 1992:448).

proposed that all human needs are innate 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 needs; (3) belongingness and love needs; (4) self-esteem needs; and (5) self-actualization needs, or the needs for personal fulfillment. To fulfill those needs human being must be motivated to work hard and struggle in order they can get everything what they need. These realities often occur and can be found around us.

The Lady from the Sea is play by Norwegian author Henrik Ibsen. *The Lady from the Sea* (1888) takes place over a few days towards the end of a long summer. Most of the action – in essence, three counterpointed love stories – is set outdoors and the dialogue has a conversational, almost Chekhovian quality to it. What's more, the play has a positive ending. In the last phase of his career, Henrik Ibsen turned from the realistic social plays of his middle period toward a more psychological and, eventually, symbolic drama. He also shifted his emphasis from characters who are “normal,” if extreme, to those more obviously “abnormal.” He became fascinated by what he called the “trolls” or “demons” present in the back of the mind—that is, the irrational, subconscious side of the human personality that could erupt and dominate the actions of the most apparently stable individuals.

Although there are important aspects of this transition in some of Ibsen's earlier plays, such as *Vildanden* (pb. 1884; *The Wild Duck*, 1891) and *Rosmersholm* (pb. 1886; English translation, 1889), it was in *The Lady from the Sea* that he first overtly dramatized this new preoccupation with the “demonic.” *The Lady from the Sea* encompasses all those familiar Ibsen themes: duty, responsibility, the position of women and how the past encroaches on the future. But it is about something more slippery and moist, too: Ellida is not suffering from nerves as her husband believes, she is in the grip of the madness of sexual and emotional obsession (Fanshawe, 2008:6).

The Lady from the Sea have eight characters, they are Ellida Wangel, Dr. Wangel, Bolette, Hilde, Arnholm, Lyngstrand, Ballested, and a Stranger (*The Oxford Ibsen*, Volume VII, Oxford University Press 1966). Doctor Wangel is a doctor in a small town on the west coast of Norway. He has two daughters by his first marriage, Bolette and Hilde. After the death of his first wife, he married Ellida, who is much younger than he is. She is the daughter of a lighthouse-keeper, and has grown up where the fjord meets the open sea. Ellida and Wangel had a son who died as a baby. This put an end to their marital relations, and Doctor Wangel fears for his wife's mental health. He has written to Bolette's former tutor, Arnholm, and invited him to come and visit them, in the hope that this will be beneficial to Ellida. But Arnholm misunderstands, thinking Bolette is waiting for him, and proposes to her. Reluctantly, Bolette agrees to marry her former teacher, seeing it as her only possibility of getting out into the world. Some years earlier Ellida was deeply in love and engaged to a sailor, but because he murdered his captain he had to escape. Nevertheless, he asked her to wait for him to come and fetch her. She tried to break the engagement but he had too great a hold over her. The sailor then returns all these years later to claim her. However she then has to choose between her love or her husband. Dr Wangel finally recognizes her independence to choose since he understands that he has no other options. This goes in his favour as she then chooses him. The play ends with the sailor leaving and Ellida and Wangel taking up their lives together again (Fanshawe, 2008:6)

Henrik Ibsen was also a major poet, and he published a collection of poems in 1871. However, drama was the focus of his real lyrical spirit. For a period of many hard years, he faced bitter opposition. But he finally triumphed over the conservatism and aesthetic prejudices of the contemporary critics and audiences. More than anyone, he gave theatrical art a new vitality by bringing into European bourgeois drama an ethical gravity, a psychological depth, and a social significance which the theater had lacked since the days of

Shakespeare. In this manner, Ibsen strongly contributed to giving European drama a vitality and artistic quality comparable to the ancient Greek tragedies.(Hammer: 2006).

Ibsen's biography is lacking in grand and momentous episodes. His life as an artist can be seen as a singularly long and hard struggle leading to victory and fame - a hard road from poverty to international success. He spent all of 27 years abroad, in Italy and Germany. He left his land of birth at the age of 36 in 1864. It was not until he was 63 that he moved home again, to Kristiania (now Oslo), where he would die in 1906 at the age of 78. In Ibsen's last drama, "*When We Dead Awaken*", he describes the life of an artist that in many ways reflects on his own. The world renowned sculptor, Professor Rubek, has returned to Norway after many years abroad, and in spite of his fame and success, he feels no happiness.

In the central work of his life, he has modeled a self-portrait titled "*Remorse for a ruined life*". During the play he is forced to admit that he has taken the pleasure out of his own life as well as spoiling others'. Everything has been sacrificed for his art - he has forsaken the love of his youth and his earlier idealism as well. It follows that he has actually betrayed his art by relinquishing these essentials. It is the tragic life feeling itself that gives Ibsen's drama its special character, the experience of missing out on life and plodding along in a state of living death. The alternative is pictured as a utopian existence in freedom, truth and love - in short - a happy life. In Ibsen's world the main character strives toward a goal, but this struggle leads out into the cold, to loneliness.(Hammer: 2006).

There are two reasons why the writer is interested in studying this play. The first is *The Lady from the Sea* has an interesting story, because the story tells about love that is complicated between Ellida and Wangel, then Ellida and Stranger. Besides that, the story also tells about the life of Ellida with the new family. The second reason is because this play is one of the

Henrik Ibsen realist plays. He is the Father of Modern Drama. He is very famous writer. His work is extraordinary.

Relating to all the descriptions above, the writer uses feminist approach. The feminist perspective is the promotion of the female gender by doing away with inequality through the examination of women's social roles and lived practice. In simpler terms, it means to see things from the point-of-view of a woman. According to Lisa Tuttle, she has defined feminist theory as asking "new questions of old texts." She cites the goals of feminist criticism as: (1) To develop and uncover a female tradition of writing, (2) to interpret symbolism of women's writing so that it will not be lost or ignored by the male point of view, (3) to rediscover old texts, (4) to analyze women writers and their writings from a female perspective, (5) to resist sexism in literature, and (6) to increase awareness of the sexual politics of language and style.

From the explanation above, the researcher is really interested in analyzing the Women's Independence reflected at *The Lady from the Sea* play (1888). The study will be analyzed by using Feminism Approach. So, the researcher entitles this research" **WOMEN'S INDEPENDENCE IN HENRIK IBSEN'S *THE LADY FROM THE SEA* PLAY (1888). A FEMINIST APPROACH.**

B. Literature Review

This study which has relevance with the research that was conducted by Christina Kelley Forshey (Liberty University:2008) entitled "Ibsen's Female Characters in Captivity: An Exploration of Literature and Performance". She concludes In Henrik Ibsen's plays, *A Doll's House*, *The Wild Duck*, *The Lady from the Sea*, and *Hedda Gabler*, the theme of captivity is demonstrated in the female protagonists Nora, Hedvig, Ellida, and Hedda. The theme of captivity also serves as a performance guide for the portrayal of these characters. Ibsen's female protagonists are in bondage to an object or person that

manipulates the character's mental and emotional senses. The character's inner captivity reaches a climax where a decision must be made to abolish the chains of captivity or forever remain enslaved. Since the nineteenth century, the actor has greatly benefitted from Ibsen's electrifying work that established the new acting style of Realism. In Ibsen's plays, the female characters often encounter the issues of incest, hopelessness, unjust laws, unrequited love, and suicide.

The second study which has relevance with the research was conducted by Bernard M. Paderes Litt 506 (Literature and Psychology) in his research entitled “ *The Lady from the sea: A Dilemma on Freedom Vs. Security*”. This study describes about character at the play and creative process of the play reflected on freedom and security.

The third study which has relevance with the research was conducted by Cynthia Paula Dan (University of Oslo: Spring 2007) in her thesis entitled "The Faces of Feminine Devotion in Ibsen's Theatre". Her research is about the rediscovery of fidelity by through the medium of the free arbitrator: Ellida from *The Lady from the Sea*.

The fourth study conducted by Yaw Lee (2012) in her essay entitled “Ibsen's "*The Lady From The Sea*": A Symbolic Discourse” this study describes about the presence of a mythical structure in realistic fiction usually poses a technical problem, in the plausibility of the work. Thus, a device is presented to solve this problem – displacement.

The fifth study is conducted by Christophe Den Tandt (Universe Libre de Bruxelles 1997) in his essay entitled “Oceanic Discourse, Empowerment and Social Accommodation in Kate Chopin's *The Awakening* and Henrik Ibsen's *The Lady from the Sea*”. This study describes about the act of free choice requires the possibility of negotiation that Ibsen associates with the land community; conversely, taking Ellida back to the ocean means returning her to a universe of irresistible hypnotic coercion, where free choice has no meaning; the oceanic “life that terrifies and attracts,” Ellida says, is one “that [she] can't give up—not of [her] own free will”.

The sixth by Jennette Lee (1910) in her article entitled "The Ibsen Secret: A Key to the Prose Drama of Henrik Ibsen". This study describes about the prior plot is gathered from the conversation of the characters as the plot upon the stage moves swiftly to its denouement. Ellida, the Lady from the Sea, had fallen in love with the mate of a vessel that had anchored at the lighthouse.

The seventh study was conducted by Otto Heller (1912) in his article entitled "*The lady from the sea: An analysis of the play by Henrik Ibsen*" that reprinted from *Henrik Ibsen: Plays and Problems*, he research about the central idea of *The Lady from the Sea* is transparent enough, yet the clarity of this psychologically so interesting work is somewhat impaired by the spirit of abstraction that trespasses on the concrete premises of the drama, a further complication being caused by the commixture of heterogeneous symbolical assumptions. The symbolism is thereby rendered too intricate and too wavering in its logic, and a phantasmagoric tone is given to the veriest realities. The trouble lies in the poet's willful play with his fancies, or, perhaps better, in his surrender to their caprices. It has been pointed out that not only is the symbolical meaning of events and ideas differently understood by the various persons involved in the action, but even one and the same person comprehends the same symbols quite differently on different occasions. These discrepancies lead to confusion, since, in order to grasp all the ideas of the play, we should first have to puzzle them out.

The eight study was conducted by Quentin Letts for mailonline (Rose theatre, Kingston) in his article entitled "*The lady from the sea: Claustrophobic tale of a woman denied her freedom*". This study describes about the experienced actress simply prey, elegant Miss Richardson's Ellida is a cold fish. Almost literally. Ibsen took the character from a Norwegian fable about a mermaid. Ellida is obsessed with the sea. She swims in it and has tidal moods. One of her stepdaughters claims to feel like a carp in a pond - such are the limitations of life in a small village. But the sea is a wilder image and Ibsen

uses it to catch the unpredictable nature of this woman denied her freedom in a 19th-century northern European marriage.

The ninth study was conducted by Olivia Noble Gunn (spring 2015) in her article entitled “Adaption, Fidelity, and the “Reek” of Aesthetic Ideology: Susan Sontag’s *lady from the sea*”. This study describes about the considers Susan Sontag’s adaptation of Henrik Ibsen’s *The lady from the sea* (1888). Both Ibsen and Sontag break faith with amended and contemporary versions of aesthetic truth. Sontag considered Ibsen’s play to be deeply flawed, but I argue that the flaws Sontag perceived arose, instead, from the conflict between her romantic-modernist ideology and realist drama. By pairing down Ibsen’s dense world in favour of symbolism, her play expresses a starker critique of bourgeois marriage; her mermaid is a symbol for a poetics of sexual difference that resists the possibility of woman’s happy adjustment to a patriarchal world. Ibsen, on the other hand, uses his mermaid to acknowledge the simultaneous power and hollowness of romantic symbols, indicating how they can overshadow other aesthetic interests-including the complex and neurotic, late-nineteenth-century bourgeois housewife.

The tenth study was conducted by Lyn Gardner (3 June 2014) in her article entitled “sexual and emotional madness....Neve McIntosh as Ellida in *the lady from the sea*”. This study describes about *The lady from the sea* encompasses all those familiar Ibsen themes: duty, responsibility, the position of women and how the past encroaches on the future. But it is about something more slippery and moist, too: Ellida is not suffering from nerves as her husband believes, she is in the grip of the mendacity of sexual and emotional obsession.

From the literature review above, the writer assumes that there is Independence in Henrik Ibsen’s *The lady from the sea play* (1888); Feminist Approach.

C. Problem Statement

The problem statement of this research is " how is Women’s Independence in Henrik Ibsen's *The Lady from the sea play* (1888) ?

D. Objectives of the Study

The objectives of the study are mentioned as follows:

1. To analyze the Women's Independence in Henrik Ibsen's *The Lady from the Sea* play (1888) based on the Feminist Approach.
2. To reveal Women's Independence of the major character in Henrik Ibsen's *The Lady from the Sea* play (1888). A Feminist Approach.

E. Limitation of the Study

The writer focuses this independence of the major character Independence in Henrik Ibsen's *The Lady from the Sea* play (1888) based on the Feminist Approach.

F. Benefit of the Study

The study is expected to give benefits as follows:

1. Theoretical Benefit

The writer wishes this study can impact a new contribution and information to the larger body of knowledge, especially the literary study on *The Lady from the Sea* play (1888).

2. Practical Benefit

It gives deeper understanding and enrich both knowledge and experience especially for the writer, generally for other students of Muhammadiyah University of Surakarta and also can be used as reference by other university students who are interested in literary study on *The Lady from the Sea* play (1888) based on the Feminist Approach.

G. Research Method

In this research, the writer analyzes Henrik Ibsen's *The lady from the sea* play (1888). There are five elements that should be taken into account in this research, they are:

1. Type of Research

In writing this study, the writer employs the descriptive qualitative research. Moleong (1983:3) affirms that qualitative research is research

which result in the descriptive data in the form observed people or behaviors. Then, the steps of conducting this qualitative study are (1) determining the object of the study, (2) determining the source of the data, (3) determining the method of the data collection, and (4) determining the technique of data analysis.

2. Object of the Study

The object of the study is *The Lady from the Sea play* by Henrik Ibsen which is published in 1888. It is analyzed by using a feminism approach.

3. Type of the Data and 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 *The Lady From The Seaplay* (1888) 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, literary books, Internet and any information related to this research.

4. Technique of the Data Collection

In conducting the study, the writer uses the techniques in collecting the data as follows:

- a. Reading the manuscript "*The Lady from the Sea play*" repeatedly.
- b. Taking notes of important part in both primary and secondary data.
- c. Underlying the important word, phrases and sentences which are related to the study.
- d. Arranging the data into several part based on its classification.
- e. Selecting the data by rejecting the irrelevant information which does not support the topic of the study.

- f. Drawing the conclusion of the analysis that has already done in the former chapter and formulating its pedagogical suggestion.
5. Technique of the Data Analysis
- In analyzing data, the writer employs descriptive qualitative analysis of content. The steps of technique of the data analysis are compiled as follows:
- a. Analyzing the structural elements of the play.
 - b. Trying to decide the feminism analysis of the literary work.
 - c. Making discussion of the finding.
 - d. Making conclusion.

H. Paper Organization

The organization of this study is explained in order to the reader can understand the content of the paper easier. The organizations are as follows:

Chapter I is introduction, which contains background of the study, literary review, problem statements, objectives, benefit/advantages, research method, and paper organization.

Chapter II is underlying theory that contains the notion of independence, feminism theory, and structural elements of the play, which is closely related to the topic discussed.

Chapter III is social historical background of Norway in nineteenth century.

Chapter IV is structural analysis, it covers the structural elements of the play that includes characters and characterization, setting, plot, point of view, style and theme.

Chapter V is feminism analysis toward *the lady from the sea* play (1888) written by Henrik Ibsen.

Chapter VI is the last chapter of this research paper that consist of conclusion, pedagogical implication and suggestion.