

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

A child is a gift from God that must be cared for, protected, educated in order to become a human resource asset quality and character. Millions of children have no access to education, work long hours under hazardous conditions, are forced to serve as soldiers in armed conflict, or languish in institutions or detention centers where they endure inhumane conditions and assaults on their dignity. Young and immature, they are often easily exploited. In many cases, they are abused by the very individuals responsible for their care.

According to Convention on the Rights of the Child (1989: Article 1) a child means every human being below the age of eighteen years unless under the law applicable to the child, majority is attained earlier. In Oxford Advanced Learner's Dictionary (2010), the child can be defined as a young human who is not yet an adult. Convention on the rights of the child state that children's rights are human rights. They protect the child as a human being. As human rights, children's rights are constituted by fundamental guarantees and essential human rights.

Literary work has a close relationship with human life. One of literary works is the 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 the 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 among Ibsen's finest works, written at a time in his career when he seemed incapable of writing anything other than masterpieces. It features at its center one of the finest and most demanding roles ever written for an actress. And yet, while actresses queue up to play Nora in *A Doll's House*, or the title role in *Hedda Gabler*, *The Lady from the Sea* is comparatively little-known, and rarely performed. I have been, for several years now, trying to catch on stage as many Ibsen plays as I can, but I only caught up with *The Lady From the Sea* on stage a few weeks ago – in a quite excellent production at the Rose Theatre in Kingston-on-Thames, with Joely Richardson in the central role, and superbly directed with characteristic clarity (Unwin, 1922:2)

*The Lady from the Sea* plays 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 are set outdoors and the dialogue has a conversation, 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 real 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* may lack the stature of Ibsen’s major plays, both in the level of its craftsmanship and in the depth of its perceptions, but it remains a pivotal play in his development and also offers one of the author’s most fascinating female characters (Fanshawe, 2008:6).

*The Lady from the Sea* has eight characters, they are Ellida Wangel, Dr. Wangel, Boletta, Hilde, Arnholm, Lyngstrand, Ballested, and a Stranger. Ellida Wangel, a woman dominated by the sea. She feels stifled in her new home after she marries and goes away from the sea to live in the mountains. She feels strangely drawn to a sailor who had known and loved her years earlier. When he appears again, she feels his hold over her, as well as feeling the conflicting hold of her husband. Left to her own choice, she stays with her husband. She feels that she has retained her sanity by being able to make a choice for herself. Dr. Wangel, Ellida’s husband, a physician. He tries to understand the strains on

his wife's mind and gives her a verbal release from her vows so that she can decide for herself weather. Boletta and Hilda Wangel, Dr. Wangel's daughters by his first wife. They find their stepmother a difficult person with whom to make friends. Arnholm, Boletta's former tutor and another early sweetheart of Ellida. She refused in the past to marry Arnholm because, she said, she already was betrothed. The stranger, a sailor who has a powerful psychological hold over Ellida because he makes her think she has been betrothed to him in a strange ceremony by the sea. He has murdered a man and is a fugitive from justice. Ellida finally decides to stay with her husband and breaks Lyngstrand, a traveling sculptor who stops at the Wangels' house. His story of a sailor and his wife reawakens in Ellida's mind memory of the sailor who had betrothed himself to her years earlier (Fanshawe, 2008:4).

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 puts 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 (Ibsen: 1888) Ten years earlier Ellida had been engaged to a seaman. After murdering a captain he had to escape, but asked her to wait for him to come back and fetch her. She tried in vain to break the engagement. This stranger has

great, compelling power over her, and when he returns after all these years to take her away with him, Dr. Wangel realizes that he must give Ellida the freedom to choose between staying with him or going away with the stranger. She chooses to stay with her husband, and the play ends with the stranger leaving, while Ellida and Dr. Wangel take up their life together again (Ibsen: 1888).

There are four reasons why the writer is interested in studying this play. The first is *The Lady from the Sea* has an interesting story. The story tells about the girl named Ellida and her new family with Dr Wangel and her step daughters Boletta and Hilde wangel.

The second reason is the writer is interested in studying Play. Play is one of literary that tells story, characteristics, sequence of events of human life. The play also gives emotional feeling to the reader and everyone who sees.

The third reason is because this play is one of the Henrik Ibsen realist plays. He is a talented writer, he has written three plays and all three of his plays became phenomenal plays. This plays also can make the readers cry because this drama really touches the heart and feelings.

The last reason is about moral conflicts in this play. Not a few moral messages conveyed in this story. The message that is conveyed is not only about the deep affection, but also about the struggle and sacrifice to face a hard life.

From the explanation above, the researcher is really interested in analyzing the contribution of the child rights development in *The Lady from the Sea* play. The study will be analyzed by using developmental humanistic theory. So, the researcher entitles this

research “Child’s Right Reflected in Henrik Ibsen’s *The Lady From The Sea* Play (1888): Humanistic Approach”.

## **B. Literature Review**

Actually, *The Lady From The Sea* belongs to one of the best play written by Henrik Ibsen. The first previous research related to the study was conducted by Cynthia Paula Dan (University of Oslo: Spring 2007) in her thesis entitled “The Faces of Feminine Devotion in Ibsen’s Theatre”. This study describes about the rediscovery of fidelity by through the medium of the free arbitrator: Ellida from *The Lady from the Sea*.

The second is a study conducted by Bernard M. Padres in his research entitled “*The Lady of the sea: A Dilemma on Freedom Vs. Security*”. This study describes about character in the play and creative process of the play reflected on freedom and security.

The third study conducted by Christina Kelley Forshey (Liberty University: Fall 2008) in her thesis entitled “Ibsen’s Female Characters in Captivity: An Exploration of Literature and Performance”. This study describes about *Captivity to mental illusions*, the theme of captivity as a literary tool in the development of the female protagonist is evident in the development of the character Ellida Wangel in *The Lady from the Sea* and *Climax of captivity*, The theme of captivity reaches a climax in an Ellida’s decision between the Stranger and Wangel.

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 conducted by Christophe Den Tand (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 study conducted 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 light-house.

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. This study describes 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 eighth study was conducted by Quentin Letts for MailOnline (Rose Theatre, Kingston) in her 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 "Adaptation, 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 older traditions in order to keep 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 to arise, instead, from the conflict between her romantic-modernist ideology and Ibsen's counter-romantic and realist drama. By paring down Ibsen's dense world in favor 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 madness of sexual and emotional obsession.

From the literature review above, the writer assumes that there is no other researcher who analyzes Childs Right Reflected in Henrik Ibsen *The Lady From The Sea* Play (1888) through Humanistic Approach.

### **C. Problem Statement**

Based on the background of the research, the writer proposes a single problem statement. The problem of the research is “How is the child rights reflected at Henrik Ibsen's *the lady from the sea* play?”

### **D. Limitation of the Study**

Based on the research, this paper has a limit action to make the research easy and clear of what will be analyzed. This paper focuses on the structural analysis of the play and the child rights at the play used Humanistic Approach.

### **E. Objectives of the Study**

The objectives of the study are as follows:

1. To analyze Childs Right Reflected in Henrik Ibsen *The Lady From The Sea* Play (1888) based on Humanistic Approach.
2. The reveal Childs Right of the major character in Henrik Ibsen's *The Lady from the Sea* play (1888): Humanistic Approach.

### **F. Benefit of the Study**

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

#### **1. Theoretical Benefit**

The writer wishes this study gives a contribution to the larger body of knowledge, particularly literary study on Henrik Ibsen's play entitled *The Lady From The Sea*.

#### **2. Practical Benefit**

It gives deeper understanding in the literary field as references to other researchers study on *The Lady from the Sea play (1888)* based on Humanistic 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) affirms that qualitative research is a research which results in the

descriptive data in the form of observation people or behaviors. Then, the steps of conducting this qualitative study are:

- a. Determining the object of the study.
- b. Determining the source of the data.
- c. Determining the method of data collection.
- d. Determining the techniques 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 humanistic psychological approach.

## 3. Type of the Data and Data Source

They are two types of data, namely primary data and secondary data that needed to do this research.

### a. Primary Data

The primary data are the main data obtained from all the words, dialogues, phrases and sentences in the play. The primary data sources of the study is *The Lady From The Sea* play by Henrik Ibsen.

### b. Secondary Data

Secondary data are the supporting data taken from literary books, criticism, and some articles related to the play. The secondary data of the study are taken from any information related to the play.

#### 4. Technique of the Data Collection

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

- a. Watching the play repeatedly and read the play script.
- b. Taking notes of important part in the both of primary and secondary data.
- c. Underlying the important dialogues which are related to the study.
- d. Arranging the data into several parts 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. Read through the play script many times.
- b. Makes summary with underlying the important dialogues which are related to the study.
- c. Analyzing the structural element of the play.
- d. Classify the data with arranging the data several parts based on its classification.
- e. Making discussion of the findings.
- f. Making conclusion.

## H. Paper Organization

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

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

Chapter II is underlying theory, it describes the notion of the individual psychological approach, the basic concept of humanistic psychology, the notion of child rights, structural elements of play, and theoretical application.

Chapter III is structural analysis, it covers (1) the structural elements of *The Lady From The Sea* play, it consists of character and characterization, setting, plot, theme, and style (2) Discussion.

Chapter IV is humanistic psychological analysis of *The Lady From The Sea* play. The writer will present humanistic psychological analysis which relates physiological needs, safety and security needs, belongingness and love needs, self-esteem needs, self-actualization needs; and discussion.

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