

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Rebellion is a refusal of obedience or order. It may, therefore, be seen as encompassing a range of behaviors aimed at destroying or taking over the position of an established authority such as a government, governor, president, political leader, financial institution, or person in charge. On the one hand the forms of behaviour can include non-violent methods such as the (overlapping but not quite identical) phenomena of civil disobedience, civil resistance and nonviolent resistance. On the other hand it may encompass violent campaigns. Those who participate in rebellions, especially if they are armed rebellions, are known as "rebels" (Lalor, 1884: 632).

In a larger conflict the rebels may be recognised as belligerents without their government being recognised by the established government, in which case the conflict becomes a civil war (Kermit, 2001).

Teenage rebellion deals with the way the teenagers search to be accepted in the society, and to show the society that they are not children anymore. Teenagers are learning how to be adults, because they already know how life as children. They think adults have a lot more freedom than children do. "The major reason for rebellion in teenagers is for them to find their place in the adult world, to find where they belong in the greater scheme of things"

(Quartly, [http://tntn.essortment.com/teenagerebell\\_rdgq.htm](http://tntn.essortment.com/teenagerebell_rdgq.htm)). Teenagers have to do many things in life in to be accepted in the society, such as they must get education in order to get a job in the future. Parents always push the teenagers to be a good person. They teach them many kinds of knowledge and forced them to be better than their parents. At last, parents always suggest them to marry one person in the right way, so that, there is no slander or calumny comes to them when they stay together in one home and have children. However, for the teenagers those things are bothering them too much. For the reason that they want to be free, they need more space in society to do what they want to do. Sometimes they feel that their body is a prison for themselves, it forces them to think that being something different will be more enjoyable.

The rebelliousness of teenagers has become a topic of parental concern and worries, a recurrent movie theme, and the focus of pop culture capitalists. While it is true that some rebellious acts may involve delinquency, many also may not. In fact, rebellious teenagers often see themselves as deviant, but not delinquent (Friesen, 1990) delineation of rebellion came from Merton's (1968) typology of modes of individual deviant adaptation. According to Merton, whenever individuals are faced with anomie they will develop adaptations to deal with their inability to achieve culturally approved goals through institutionalized means. Rebellion is one form of adaptation which represents

a transitional response in which individuals seek from a deviant subculture both new goals and new means for achieving these goals.

Literary work has the same significance in meaning as understanding human's existence with this mental and inner-self problem. Since literature is the exposition of human mental life, it can be said that literary works has relationship to psychology. According to Sigmund Freud known as the first man, he introduces the theory of psychoanalytic theory in 1856 :

The most influential theories in the field was of personality has been Sigmund Freud (1856-1939). He conceived the first comprehensive theory of personality and after nearly a century, his theory remains the most detailed and original yet formulated. (Bootzin, 1986: 454)

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. It is from this perspective we view his contribution to theatrical history. His realistic contemporary drama was a continuation of the European tradition of tragic plays. In these works he portrays people from the middle class of his

day. These are people whose routines are suddenly upset as they are confronted with a deep crisis in their lives. They have been blindly following a way of life leading to the troubles and are themselves responsible for the crisis. Looking back on their lives, they are forced to confront themselves. However, Ibsen created another type of drama as well. In fact, he had been writing for 25 years before him, in 1877, created his first contemporary drama, "*Pillars of Society*" (Hammer, 2006).

*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. Oswald 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 Oswald 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 Oswald has succumbed to the last stage of his illness (Ibsen: 1881).

There are four reasons why the writer is interested in studying this play. The first is *Ghosts* has an interesting story. The story tells about internal and external conflict of the woman named Helene Alving and her family. The second reason is the writer is interested in studying play. Play is one of literary works that tells story, characteristics, sequence of events of human life. Play also gives emotional feeling to the reader and everyone who watches it. 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 be conveyed in this story. The message that is conveyed is not only about the deep affection, but also about the struggle and sacrifice.

From the explanation above, the researcher is really interested in analyzing the contribution of the rebellion development in *Ghosts* drama. The study will be analyzed by using developmental psychoanalytic theory. So, the researcher entitles this research “Rebellion of Oswald Alving in Henrik Ibsen’s *Ghosts* Drama (1881): Psychoanalytic Approach”.

## B. LITERATURE REVIEW

Actually, *Ghost* belongs one of the best play written by Henrik Ibsen. 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 Englishs Iba 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, Menckonian concepts of gender and sexuality, Northam’s viewpoint on Mrs. Alving’s inner struggle, and Francis Ferguson’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 their 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 is 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 the study conducted by Tompkins, Joanne (BRISBANE (Qld.): 2013), the article is 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) 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) 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 is entitled "Ibsen's *Ghosts* And Sophocles'

Oedipus Rex ” The essay is about the comparison between Ghosts and classical tragedy, in particular Oedipus Rex.

In this research, the writer employs the similar data source which is *Ghosts* drama, but applies different approach called Psychoanalytic Approach focusing on the rebellion of Oswald Alving in *Ghosts* drama.

### **C. PROBLEM STATEMENT**

Based on the background of the research, the writer purposes a single problem statement. The problem of the research is “How is the rebellion reflected at Henrik Ibsen’s *ghosts* drama?”

### **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 will focus on the structural analysis of the play and the rebellion of Oswald Alving at the play.

### **E. OBJECTIVES**

The objectives of the study are as follows:

1. To analyze *ghosts* drama based on Structural analysis.
2. To analyze *ghosts* drama based on Psychoanalytic Approach.

## **F. BENEFITS 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 *Ghosts* drama Henrik Ibsen. Particular psychoanalytic study on literature about the rebellion of Oswald Alving reflected at the play.

### 2. Practical Benefit

It gives deeper understanding in literary field as references to other researchers in analyzing play especially based on Psychoanalytic Approach.

## **G. Research Method**

In this research, the writer analyzes Henrik Ibsen's *Ghosts* play (1881). 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 a research which results 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 *Ghosts* drama by Henrik Ibsen which is published in 1881. It is analyzed by using psychoanalytic 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 *Ghosts* drama 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 script play.
- 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. Analyzing the structural elements of the play. Focus will be paid on the structural analysis of the drama.
- b. Trying to decide the Psychoanalytic analysis of the literary work. Focus will be paid on the meaning of rebellion.
- c. Making discussion of the finding.

d. 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 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 individual psychological approach, basic concept of psychoanalytic, notion of rebellion, structural elements of play, and theoretical application.

Chapter III is structural analysis, it covers (1) the structural elements of *Ghosts* drama, it consists of character and characterization, setting, plot, theme, and style (2) Discussion.

Chapter IV is humanistic psychological analysis of *Ghosts* drama. The writer will present psychoanalytic analysis which relates *Id*, *Ego*, and *Superego*, *Anxiety* ; and discussion.

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