

CHAPTER I

INTRODUCTION

A. Background of the Study

For nearly all of us, relationships are the most important part of our lives. Early development depends on an adequate relationship with a caregiver. Subsequently, relationships with other family members, with peers, with teachers, shape the developing personality. In preadolescence, close relationships with peers, and especially with opposite-sex peers, become important, and remain so throughout life. An adequate network of personal relationships forms an important protection against psychological and physical ill health. Not surprisingly, perhaps, we all think we know about relationships. Indeed, we have been learning about relationships since we were born, and there are reasons for thinking that we are adapted to learning about relationships quickly and to using our knowledge with skill. Furthermore, every culture has its own folk psychology about which relationships are desirable and how relationships should be managed. Such folk psychology is all very well, but its beliefs can be based on wishful thinking by those who want to rationalize their own behavior or manipulate others to their own advantage. Or it can provide contradictory conclusions - for instance that similarity and difference each provides a basis for interpersonal attraction. (Ann Elisabeth Auhagen, 1996 : 7)

Human relation is the study of relationships among people and how they interact. It looks at how this knowledge can be used to improve personal, job, and career effectiveness. Broadly, it includes all types of interactions, including conflicts, collaborations, and groups. Effective human relation is a combination of knowledge, experience, skills, and attributes. Collectively these traits enable you to perform effectively. It involves cognitive skills, relationship skills, and personal capabilities. (Marie Dalton, Dawn Hoyle, and Marie Watts: 2009:3)

Human relationships are infinitely more diverse than the chemical elements, and the generalizations we reach are likely to be applicable to some but not to others. Only with an adequate descriptive base can we specify the limits of the generalizations we reach. But relationships are not relatively static entities, like chemical elements or the taxonomist's species, but dynamic, involving ongoing processes. We must therefore remember that any description we make refers to processes over a slice of time. (Ann Elisabeth Auhagen, 1996 : 8)

Henrik Johan Ibsen, born in 1828 in Skien, Norway, was the eldest of five children after the early death of his older brother. His father, Knud Ibsen, one in a long line of sea captains, had been born in Skien in 1797 and had married Marichen Cornelia Martie Altenburg, the daughter of a German merchant, in 1825. Though Ibsen later reported that Skien was a pleasant place to grow up, his childhood was not particularly happy. He was described as an unsociable child. His sense of isolation increased at the age of sixteen when his father's business had to be sold to meet the demands of his creditors. On top of this, a rumor began circulating that Henrik was the illegitimate son of another man. Although the rumor was never proven to be true, it manifested itself in the theme of illegitimate offspring that runs throughout Ibsen's later works (Michael Meyer, 1971: 807)

After Knud's business was repossessed, all that remained of the family's former estate was a dilapidated farmhouse on the outskirts of Skein. It was there that Ibsen began to attend the small, middle-class school where he cultivated a talent for painting, if nothing else. He was also taught German and Latin as well as drawing. In 1843, at the age of fifteen, Ibsen was confirmed and taken from the school. Though he had declared his interest in becoming a painter, Ibsen was apprenticed to an apothecary shortly before his sixteenth birthday (Meyer, 1971: 807).

Leaving his family, Ibsen traveled to Grimstad, a small, isolated town, to begin his apprenticeship. He maintained a strong desire to gain admission to the university to study medicine. Meanwhile, he fathered an illegitimate son

with the maid of the apothecary. Despite his unhappy lot, Ibsen began to write in earnest in Grimstad. Inspired by the European revolutions of 1848, Ibsen wrote satire and elegant poetry (Meyer, 1970: 807)

At the age of twenty-one, Ibsen left Grimstad for the capital. While in Christiania (now Oslo), Ibsen passed his exams but opted not to pursue his education, instead turning to playwriting and journalism. In Christiania he penned his first play, *Catiline* (1849), written in blank verse about the failure of Catiline's conspiracy against ancient Rome in the time of Cicero. It sold only 45 copies and was rejected by every theater to which Ibsen submitted it for performance. Ibsen also spent time analyzing and criticizing modern Norwegian literature (Meyer, 1970: 807)

Still poor, Ibsen gladly accepted a contract to write for and help manage the newly constituted National Theater in Bergen in 1851. Beginning his work untrained and largely uneducated, Ibsen soon learned much from his time at the theater, producing such works as *St. John's Night* (1852). The majority of his writings from this period were based on folksongs, folklore, and history (Meyer, 1970: 807)

In 1858, Ibsen moved back to Christiania to become the creative director of the city's Norwegian Theater. That same year, Ibsen married Suzannah Thoresen, with whom he fathered a child named Sigurd Ibsen. Though his plays suggest otherwise, Ibsen revered the state of marriage, believing that it was possible for two people to travel through life as perfect, happy equals. During this period, Ibsen also developed a daily routine from which he would not deviate until his first stroke in 1901: he would rise, consume a small breakfast, take a long walk, write for five hours, eat dinner, and finish the night with entertainment or early retirement to bed. (Meyer, 1970: 807)

Despite this routine, Ibsen found his life difficult, though he did pen several plays, including *Love's Comedy* (1862), a close relation of *A Doll's House* (1879) in its distinction between love and marriage. Luckily, in 1864, his friends generously offered him money that they had collected, allowing him to move to Italy. He felt like an exile. He would spend the next twenty-

seven years living in Italy and Germany. During this time abroad, he authored a number of successful works, including *Brand* (1866) and *Peer Gynt* (1867), both (significantly) written to be read rather than to be performed (Meyer, 1970: 807)

Ibsen moved to Dresden in 1868 and then to Munich in 1875. In Munich in 1879, Ibsen wrote his groundbreaking play, *A Doll's House*. He pursued his interest in realistic drama for the next decade, earning international acclaim; many of his works were published in translation and performed throughout Europe (Meyer, 1970: 808)

Ibsen eventually turned to a new style of writing, abandoning his interest in realism for a series of so-called symbolic dramas. He completed his last work, *Hedda Gabler*, abroad in 1890 (Meyer, 1970: 808)

After being away from Norway for twenty-seven years, Ibsen and Suzannah returned in 1891. Shortly afterwards, he finished writing *The Master Builder* (1892), after which he took a short break. In late 1893, seemingly in need of moist air to help cure her recurring gout, Suzannah left for southern Italy. While his wife was away, Ibsen found a companion in a young female pianist, Hildur Andersen, with whom he spent a great deal of time. He continued to correspond with her even after Suzannah's return. Ibsen's relationship with Andersen was characteristic of his larger interest in the younger generation; he was famous for seeking out their ideas and encouraging their writing (Meyer, 1970: 808)

Ibsen's later plays tended to meet with controversy on the occasions of their first performances: *Hedda Gabler* was reviled by critics of the published script and of the first production in 1890. It is at about this time that Ibsen's work, partly as a consequence of George Bernard Shaw's lecture *The Quintessence of Ibsenism* (1890), became extremely popular in England (Meyer, 1970: 808)

After suffering a series of strokes, Ibsen died in 1906 at the age of seventy-eight. He was unable to write for the last five years of his life, following a stroke which also left him unable to walk. Reportedly his last

words, after his nurse suggested he was doing better, were, “To the contrary!”(Meyer, 1970: 808)

Public Enemy tells about the town in which the play is set has built a huge bathing complex that is crucial to the town's economy. Dr. Stockmann has just discovered that the baths' drainage system is seriously contaminated. He alerts several members of the community, including Hovstad and Aslaksen, and receives generous support and thanks for making his discovery in time to save the town. The next morning, however, his brother, who is also the town's mayor, tells him that he must retract his statements, for the necessary repairs would be too expensive; additionally, the mayor is not convinced by Dr. Stockmann's findings. The brothers have a fierce argument, but Dr. Stockmann hopes that at least Hovstad's newspaper will support him. However, the mayor convinces Hovstad and Aslaksen to oppose Dr. Stockmann (Ibsen, 1995).

The doctor holds a town meeting to give a lecture on the baths, but Aslaksen and the mayor try to keep him from speaking. Dr. Stockmann then begins a long tirade in which he condemns the foundations of the town and the tyranny of the majority. The audience finds his speech incredibly offensive, and the next morning the doctor's home is vandalized. He and his daughter are fired. The mayor insinuates that the doctor's actions were merely a scheme to inherit more of Morten Kiil's money, and Kiil himself soon arrives to suggest just such a plan to Dr. Stockmann. However, the doctor refuses all such suggestions and decides to defy authority and remain in town. His family is supportive, and he says that the strongest man is the man who stands alone (Ibsen, 1995).

There are some reasons why the writer is interested in analyzing this drama script. Firstly, the writer was very fascinated with Dr. Stockman because he loves his family so much. Although there are many problems strike his family, but Dr. Stockman always takes care of his family and makes sure that everything will be alright. He is a responsible husband and nice father.

Secondly, Public Enemy drama script has moral story. It tells to people that pollution can happen in everything, not only in the air but also in the water. Water pollution happened from little thing, a bath. People must be careful if using the bath or it can be big problem in several years later.

Thirdly, this drama script has inspiration story. It shows how Dr. Stockman was very confident with his discovery. He never scares when people with highest position (The Mayor Peter) threatens him and rejects his discovery. His spirit must be applauded.

Relating to all the reasons above, the writer uses sociological approach. Sociology is essentially the science, objective study of man in society, the study of social institutions and of social processes; it seeks to answer the question of how society is possible, how it works, why it persists (Swingewood, 1972: 11).

Sociology is a study which deals with society. Sociology studies the real life of the human beings in relation to their social, whereas literature is created based on phenomena as social life, as Swingewood (1972:12) states: As which sociology, literature is pre-eminently concerned with man's social world, his adoption to it, and his desire to change it. Thus the novel, as the major literary genre of industrial society, can be seen as a faithful attempt to recreate the social world of man's relation with his family and other institutions, the conflict and tension between groups and social classes. Sociology concerns also with the processes whereby society changes, gradually, or cataclysmically as in revolution, from one type of society to another and effects, which these changes have on social structure (Swingewood, 1972: 12).

Based on the data above, the writer analyzes the Public Enemy drama script by using sociological approach entitled **HUMAN RELATION REFLECTED AT HENRIK IBSEN'S PUBLIC ENEMY (1882); A SOCIOLOGICAL APPROACH.**

B. Literature Review

Public Enemy is interesting drama to be performed. As far as the writer concerns, the research on the Public Enemy drama script has been conducted by some students. The first study about An Enemy of the People drama is conducted by Nurcahyani Retno Pambudi, a Muhammadiyah University of Surakarta student, in her article published on March, 2014, entitled “*Struggle for Public Welfare in An Enemy of the People Drama (1882) by Henrik Ibsen; A Sociological Approach*”. She concludes that the result based on the sociological approach, she wants to show the modernization occurred in Norway society, but she also criticizes that the society is not sensitive about the problem occurred. Because they do not have enough knowledge, so they do wrong decision when someone will help them to solve their problem. The pedagogical implication which is shown in this drama is the society does not get the education about the bath from the government. So they do not have enough knowledge to understand how the disease can contaminate the water. The other reason is the detail cause is not yet explained by Dr. Stockmann to society so they do not believe with him.

The second is study which was conducted by Mordecai Roshwald (2004). A new critical edition of novel entitled *The Alienated Moralists in An Enemy of the People*. Roshwald concludes that the doctor is a defiant and militant moralist. He believes that he is true and the people are wrong. Consequently, he suffers for his independent and unbending stand. It is not an unfamiliar phenomenon, whether in the annals of human history or in the experience of contemporary societies.

The third is study which was conducted by Candra Bagus Santoso (2008) by his research paper *Making Meaningful choices in Ibsen's An Enemy Of The People Drama (1882); An Existentialist Criticism*. He focused in how the actor makes a meaningful choice in his problem. Candra shows what actors do to finish some problems with the government in his city. He uses an existentialist criticism to analyze this drama. Based on the description, the researchers above are different with the writer because the research discuss

about Struggle for Public Welfare, The Alienated Moralist and Making Meaningful choices. The writer here wants to conduct a study about environmentalism. The third research uses an existentialist criticism while the writer uses sociological approach. The similarity of these researches is the use of Public Enemy drama (1882) as the data source.

The fourth previous study is by Terrance McConnel. The journal discusses Moral combat in An enemy of the people: Public health versus private interest, the journal discusses the Baths have been marketed as a health resort to lure visitors. Dr Stockmann alerts officials about the problem and assumes that they will close the Baths until it is corrected. He is met with fierce resistance, however. His brother, the town's mayor, favors keeping the Baths open and correcting the problem gradually.

The fifth, Joan Templeton entitled "*Making the Theater Matter*". In his journal they discuss about the life journey of the father of modern drama, Henrik Ibsen. The journal explains some things which are finished by Henrik Ibsen. Beside that Joan also proclaims establishing some social events to remind Henrik Ibsen.

Then, Martin J. Walker, MA by his journal "*Uncomfortable of Science and Enemies of the People*". In his analysis he wanted to write an account of Henrik Ibsen's play 'An Enemy of the People'; the narrative of the play uncannily replicates the situation, feeling, and social consequences of the case of Dr. Andrew Wakefield.

The seventh study is from Noorbakhsh Hooti entitled "*The Battle Between Responsibility and Manipulation in Henrik Ibsen's An Enemy of the People*". His study is an attempt to bring into picture the nature of responsibility and manipulation and their ceaseless battle, which leads to uncalled for and untoward repercussion in the play in hand.

The next literature review is from A.S.M. Anwarullah Bhuiyan, "*Quest for Administrative Ethics in An Enemy of the People*". In his study he wants to focus on some ideas such as virtue ethics, principle of duty, problem solving

model and some form of democratic model. As a case study, he has chosen a play of Henrik Ibsen's: *An Enemy of the People*.

The ninth, Fatemeh Ghafourinia by her research journal entitled "*The Individualism in Henrik Ibsen's An Enemy of the People*". The objective in her paper is to trace the struggles of the free individuals and the visionaries against tyranny of the majority through contextual analytical study of Dr. Thomas Stockmann, the individual rebel hero in *An Enemy of the People*.

The tenth research, Pameessou Walla entitled "*Political Corruption and Intellectual Activism in Henrik Ibsen's An Enemy of the People*". His article, therefore intends to explore the issue of politics and discuss the responsibility of an intellectual political activist as viewed in the play *An Enemy of the People* by the Norwegian playwright Henrik Ibsen's.

The similarity of the previous studies with the writer study is that they have same object of study that is Ibsen's *An Enemy of the People* or *Public Enemy* drama. The other author writes about the life journey of Henrik Ibsen and the other else about alienated and making meaningful choice in *An Enemy of the People* drama. Meanwhile, the writer focuses on the human relation reflected at Henrik Ibsen's *An enemy of the people*. The writer will use a sociological approach to analyze the drama. So, the title of the study that will be conducted by the writer is *Human Relation reflected at Henrik Ibsen's Public Enemy (1882) : A Sociological Approach*.

C. Problem Statement

The problem statement of this research is "How is human relation reflected at Henrik Ibsen's *Public Enemy*?"

D. Objectives of the Study

The objectives of the study are mentioned as follows:

1. To analyze Henrik Ibsen's *Public Enemy* (1882) based on the structural elements of the drama script.
2. To reveal human relation by using Sociological Approach.

E. Limitation of the Study

The writer focuses this research in analyzing human relation reflected in Henrik Ibsen's *Public Enemy* (1882) based on Sociological Approach.

F. Benefit of the Study

The study is expected to give benefits as follows:

1. Theoretical Benefit

The writer wishes that this study can impart a new contribution and information to the larger body of knowledge, especially the literary study on Henrik Ibsen's *Public Enemy* (1882).

2. Practical Benefit

This study is wished to give 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 *Public Enemy* (1882) by Henrik Ibsen, based on Sociological Approach

G. Research Method

In this research, the writer analyzes Henrik Ibsen's *Public Enemy* (1882). 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 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 data collection, and (4) determining the technique of data analysis.

2. Object of the Study

The object of the study is *Public Enemy* drama by Henrik Ibsen which is published in 1882. It is analyzed by using sociological 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 are the main data obtained from all the words, dialogues, phrases and sentences in the drama. The primary data sources of the study are *Public Enemy* drama by Henrik Ibsen.

b. Secondary Data

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

4. Technique of the Data Collection

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

- a. Reading the drama script and watch the drama film repeatedly.
- b. Watching drama directly
- c. Taking notes of important part in both primary and secondary data.
- d. Underlying the important word, phrases and sentences which are related to the study.
- e. Arranging the data into several part based on its classification.
- f. Selecting the data by rejecting the irrelevant information which does not support the topic of the study.

- g. 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 drama. Focus will be paid on the sociological analysis of the drama.
- b. Trying to decide the sociological analysis of the literary work. Focus will be paid on the meaning of human relation.
- 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 of the study, limitation of the study, the benefit of the study, research method, and paper organization.

Chapter II is underlying theory; it describes the notion of sociological approach, notion of human relations, structural elements of the drama and theoretical application.

Chapter III is social background of Norway society in nineteenth century which covers social aspect, political aspect, economic aspect, science and technology aspect, cultural aspect and religious aspect.

Chapter IV is structural analysis, it covers (1) the structural elements of *Public Enemy* drama; it consists of narrative elements

of the drama such as characteristics and characterization, setting, plot, point of view, style and theme; (2) discussion.

Chapter V is sociological analysis of *Public Enemy* drama. The writer will present sociological analysis which relates human relation fact, collective subject, world view, structure of work, dialectical conception between comprehension and explanation, and discussion.

Chapter VI is the last chapter of this research paper that consists of conclusion and suggestion.