

**CHAPTER 1**  
**INTRODUCTION**

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## INTRODUCTION

### 1.1 Background of the Study

Widya Mandala Catholic University especially English Department has its main purpose that is producing potential English teachers. To be good teachers, the students are not only equipped with teaching techniques including the four skills that English has (writing, speaking, reading, and listening) but also literary subjects (prose, drama, poetry, fiction, and short stories).

Studying literature gives the readers more knowledge. According to Scholes (1978) “literature enriches the readers’ life because it increases their capacities for understanding and communication. It also helps them to find the meaning in their world more than just express it and share the experience to others.” In fact, some people find that literature is not interesting. The pages are thick, it has less picture and only lines. Actually the more they develop themselves to literature, the more enjoyable this activity is. Kennedy (1983: vii) says that “being an art of words, literature can help them become more sensitive to language- their own and other people’s.”

Moreover Kennedy (1983: vi) adds “Literature helps people to understand the readers jobs and the people who the readers work with.” Literature offers an experience to leap outside the walls of the readers and to see through another person’s eyes. By studying literature, the readers are able to understand that every person has different point of view and different way of thinking.

Graham Little (1963:1) says that the literary work contains the record of the peoples' values, their thoughts, their problems and conflict-in short, their way of life. In contrary, some people thought that reading literary work does not give any advantage and not too interesting. While actually, each literary work there is a conflict that makes the story interesting.

Considering the allocation of time that the students have to understand the story is so limited, the students do not have enough time to read and practice their technical ability in analyzing and enjoying literary works. As a result, the students' lack knowledge in understanding and appreciating literary works. Peden (1971: 50) points out "The more one knows the technical aspects of the creation of the story, the greater his understanding and pleasure in the work will be." Sometimes the students only read literary works to kill the time/ they do not know how valuable literary works for them.

By studying literary works students would not only get enjoyment but also knowledge about human characters, life and human's issue as a lesson for them in living in the society. Moreover the students would not only improve their vocabulary and grammar, but also learn about another culture and ways of life. They also can interpret how valuable literary works for them are. As Little (1966: 2) states in his book Approach to literature that literature broaden and stimulates the readers' minds, makes them people of wider human sympathy, and enhances their enjoyment of life.

There are many kinds of literary form, such as: poem, short story, and novel. One of them is drama. According to Picozzi (1970: 2) "Drama is an art form used by man to interpret his world." It means that drama is not just an activity for entertainment; but rather a vivid, living document of people's constant search for meaning and purpose. By

reading plays, the readers can gain whole new idea, not only about literature, and the theater, but also about life.

Drama is also one of the literature forms that has a unique specialization, it can be read, and to be performed on stage as an entertainment to the audiences. Through drama, the playwrights give their thought, feeling, and consideration to the audiences concerning human issues and as the reader or the audience, we can except it or refuse it. It is more like giving education to the reader or the audience without being aware.

Moreover, drama is a part of human everyday life. Drama presents human characters, human values, and conflicts that often happen in our daily life as if we are looking at ourselves through the mirror. Sam Looke in Hendarta (1997: 3) states, “Drama is the art of creating illusion of reality through the medium of speech written to the uttered in the theater which engage the mind and emotion of the beholder so that he may participate in the unfolding action.”

Drama is a kind of entertainment, which invites the readers into a deeper understanding about the work itself. It invites them to imagine the setting, the character, and the plot behind the play. It builds the readers’ imagination that can vary from one person to others. Brooks, JR (1946: 513) states that ‘a drama is then a dialogue spoken by the characters, with directions from the author telling what the characters do and perhaps how they speak their lines, and with directions (usually fairly brief) describing the background against which they perform their action.’”

Kennedy (1983: 813) claims “some readers, when silently reading a play to them, try to visualize a stage, imagining the characters in costume and under lights.” The imagination will be different if the reader is an actor. He will imagine it in a very detail

from the make up until the sound effects. Widowson (1999: 12) states that “literary treatment of a subject requires creative use of the imagination: something is constructed which is related to ‘real’ experience but is not of the same order.”

The writer chooses drama as the subject of her research because it is different from poems, novel and other literary works. According to Little (1966: 108) “There is probably no form of literature more popular than drama.” Its appeal is undoubted to the facts that drama presents a story and causes it to be acted out before the readers’ eyes, making an extremely strong and clear impression. He adds, “Drama is a peculiar literary form, in that it may be treated as literature to be read privately, or as theatre, to be seen in public performance.”

The writer takes Henrik Ibsen as the author of the drama because Henrik Ibsen is the most important theatrical figure of his generation, whose plays completely changed the main current of European dramatic literature. He was almost entirely self- inspired, a rare genius who required no outside influence for his work. Ibsen has produced a lot of major drama and some poems during his lifetime.

Henrik Ibsen is one of the Norwegian national poets that came from a poor family, but he was able to produce good literary works in his unfortunate condition of life. Ibsen is also considered the greatest dramatist since Shakespeare. Parandello said in Hendarta (1997: 4) “After Shakespeare, without hesitation, I put Ibsen first.” In accordance with Parandello, Chekov admitted, “ Ibsen is my favorite author.” (Goodman 1971: 24)

According to Hendarta (1997) Henrik Ibsen is also considered as the father of modern drama. He helped to bring revolutionary change in the play writing in the last

quarter of the nineteenth century. Previously, plays had been romantic and artificial, with little resemblance to life, as people knew it. With Ibsen, the drama became a serious and realistic presentation of the psychological and social problems of ordinary people and the effect of their environment had on them. With power and insight, Ibsen attacked the hypocrisy of social conventions and the selfishness and complacency of people.

During his life Ibsen has produced many literary works. With his consummate skill as a technician, Ibsen is carefully brought his drama into a logical construction where characters are clearly delineated and interrelated and where events have a symbolic as well as actual significance (Sturman, 1969:69). Beside that, the writer also likes his literary works, which often contain of social messages and the struggle of man to find himself in society.

Although Ibsen has succeeded and the honor bestowed upon him in old age, it did not bring him happiness. Instead, his technical and artistic innovation won scores of disciples among critics, playwrights, and the directors. It has had a lasting effect upon modern drama. Those following reasons make the writer interests to use Henrik Ibsen literary work as the writer's subject.

Professor Francis Bull, a commentator in "The American Theater" (1967) stated "Ibsen was more than ordinary people who is a great genius and a shy." On the other hand, George Bernard Shaw in "A critical Anthology" (1965: 106) has a different opinion about Henrik Ibsen: "Ibsen was a true artist, struggling with every real problem. He was always in combat for himself and for the rest of mankind. He gave us not only ourselves, but ourselves in our situations."

Sturman (1965: 5) tells, "A study of Ibsen's work gives the readers a special insight into contemporary writings because Ibsenite drama has become part of the history of the theatre." Ibsen was first inspired by the modern "theatre of the absurd," which express a personal alienation from society.

Next, in accordance with Sturman's statement, the writer chooses Henrik Ibsen's play entitled *Ghost* published in 1881. The main idea of this play is not only the symbols of ghost, which vary from one person to another, but also the symbols of light and darkness that cover the play as the symbol of life. For some people, *Ghost* was sought as a new drama and recognized as a play that exactly suited to the readers' hopes. The writer selects *Ghost* to be raised because everyone is always haunted by his or her past life. "They believed that *Ghost* dealt with realistic manner with a genuine problem, and it cut beneath the surface to see life, as it is." (Barnet, 1957:229)

In the 1870s and 1880s, Ibsen wrote some plays the so called "problem plays" (which one of them is *Ghost*) that for the next 75 years made his name familiar to the English-speaking world. A problem play or "play of ideas" is concerned with some troublesome social institution, its author hoping to arouse the audience to do something about the problem (for example to modify the divorce law).

Sylvan (1993: 269) says that the violent reviews that *Ghost* and some of Ibsen's other plays engendered are evidence that more was at stake than aesthetic matters. Discussion of the plays inevitably became discussions of divorce, venereal disease, insect, etc. Almost a century has passed and the readers have found that Ibsen has something more to offer than thoughts on how to improve society,

Ibsen's prose dramas, which he said were written in "the straight plain language spoken in daily life," are more than realistic copies of aspects of behaviors. With Ibsen, realism becomes a form of symbolism.

Sturman (1965: 8) explains, like Captain Alving, Ibsen became a victim of that "Second-rate town which had no joys to offer- only dissipation," and spent much time in barrooms. *Ghost* was made when the theatre finally declared bankruptcy that made Ibsen's despair was complete. The play *Ghost* is the representation of Ibsen's condition that finally reappears in the character of Captain Alving.

According to the writer, Ibsen's play *Ghost* is merely a story of human life, as everyone will face in one's life. The problems that are discussed in this play sometimes appear in one's life. Based on that consideration, the writer takes *Ghost* as the subject of her analysis. As a matter of fact, Ibsen frequently uses symbols to represent his idea in a play. That is the reason for the writer to discuss the symbols of light and darkness. Both symbols become the basic thought of the play because Ibsen has mentioned it for several times in the play. That is why the writer chooses the symbols of light and darkness as the major problem to be analyzed.

Hariewatie in 1997 has analyzed the same play that was *protagonist's deceit and its effect in Henrik Ibsen's play*. Based on that research, the writer would like to analyze different problem that has not been discussed by Hariewatie. The writer's research study is aimed to find and explain the symbols of light and darkness in Henrik Ibsen's *Ghost*.



## **1.2 The Statement of the Problem**

This study is intended to analyze Henrik Ibsen's play entitled "Ghost." In other words, it is an attempt to find the quality of the work in terms of symbolism. The analysis on the symbolism will be:

1. What is symbolized by light?
2. What is symbolized by darkness?

## **1.3 Objective of the Study.**

This study is conducted to find Henrik Ibsen's play based on the statement of the problem. This study is expected to find:

1. The symbol of light.
2. The symbol of darkness.

## **1.4 Significance of the Study**

This study is expected to give some contribution to the students of the English Department of the teacher-training faculty in analyzing literary work through symbolism in Henrik Ibsen's *Ghost*.

Hence, it is expected that this study will motivate students to read literature, especially drama. It is also meant to introduce a work of play from the symbolism.

### **1.5 Limitation of the Study**

Actually there are some elements in drama, but to focus on one problem, the writer only discussed one element namely symbolism. The writer analyzed the symbols of light and darkness in Henrik Ibsen's play *Ghost*.

### **1.6 Theoretical Framework**

The theories that became the framework of this study are literature, drama, character, plot, and psychology.

According to Roberts and Jacobs (1989: 2) there are three genres of literature. (1) Prose Fiction, (2) Poetry, and (3) Drama. Each of them has different requirements.

The sense of immediacy that derives from drama is suggested by the root of the word Drama which means "action" or "deed" from the Greek "dran" means "to do." Drama is also known as play. The word play has several meanings. Sometimes it refers to one play (a stirring drama), or to the word playwright, or dramatist (Ibsen's drama) or perhaps to a body of plays written in particular time or space (Elizabethan drama)

According to Scholes (1978: 731), a play is a special fiction, which has plot, characters, and dialogues of the characters. The best known traditional emblem of drama- a pair of masks, one sorrowful (representing tragedy) and one smiling (representing comedy)- suggest that tragedy and comedy; although opposite are close relatives.

The word Psychology comes from two Greek words, Psyche which means "Soul" and Logos, which means, "Discourse." According to Mumn (1966: 7) in Hendarta (1997: 27) States "Psychology or "Mental Philosophy" is literary a study of the soul. Then

mental philosopher begins to translate Psyche as “Mind” and Psychology is defined “The study of the mind.”

## **1.7 Definition of Key Terms**

Before coming to the core of this study, it is better to know some of the key terms used throughout this study. The aim is to avoid misinterpretation that may happen when reading this study.

### **1. Ghost**

According to Sturman (1965:20), “ghost is not only what everyone has inherited from their fathers and mothers that exists again in them, but all sorts of old dead ideas and all kinds old dead beliefs and things of that kind. They are not actually alive in the people, but they are dormant all the same, and that they can never be rid of. They are ideas that haunt from one generation to generations.”

### **2. Light**

Webster (1986: 1308) defines light as “illumination, mental/ spiritual illumination/ enlightenment.

### **3. Darkness**

Webster (1986: 575) defines darkness as “obscurity, concealment (to hide, to keep secret/ to prevent/ to avoid disclosing or divulging.

### **4. Hereditary**

According to Oxford (1995:558), hereditary means” passed on from parents to children or from one generation to following generation.” Rushton (1989a, 1989b) in

Psychology by Baron (1998: 75) states that heredity means biologically determined characteristics passed from parents to their offspring.

## **5. Symbol**

Oxford (1995:1211) defines symbol as “an image, object, etc that suggests or refers to something else.” Webster defines symbol as “something that stands for something else by reason of relationship, association, convention or accidental resemblance.

## **6. Setting**

Havighurst (1986: 600) defines setting as the time and place in which the action in literary work occurs. It tells where and when the action takes place and is related to the exposition of the play. (Knickerbocker 1960: 489)

### **1.8 Organization of the Study**

The writer divides the study into five chapters. Chapter I consists of the Introduction of the study, Statement of the Problems, Objective of the Study, Significance of the Study, Limitation of the Study, Definition of Key Terms, Theoretical Framework, and Organization of the Study. Then, chapter II deals with Review of the Related Literature. Chapter III discusses about Methodology of the Study. The data analysis and the findings will be discussed in chapter IV, and finally, chapter V will discuss the writer’s suggestion and also conclusion.