

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Theoretical Framework

This study will apply theory, approach, as well as related studies in the effort of supplying reliable information concerning with the core of the analysis. The aim of this chapter is to explain further about the theory and approach used as the tools in analyzing *A Patch of Earth*, a drama written by Kitty Felde. As a deeper analysis about the aspects of the work in detail conducted by the writer; it is appropriate to use the intrinsic approach which is based on the theory of New Criticism as the main tool.

The writer is going to apply the New Criticism to analyze the drama. New Criticism which concerns only with the work itself is used as the basis of this analysis. It is because this theory considers that a literary work does not influenced by the time or background of the author. It means that although everything around us changes but the literary text stays the same, so when we analyze a text we do not have to analyze biography of the author and social context at the time. Since the theory focuses on the intrinsic elements of the story, it is hoped to give a significant support to the analysis of Erdemovic's struggle in this drama.

#### 2.1.1 Intrinsic Approach

“The text itself” is the most important thing of the New Critical effort to focus our attention on the literary work as the main source of evidence for

interpreting it. It is because the life and times of the author and the spirit of the age in which he or she lived are certainly of interest to the literary historian, but they do not provide the literary critic with information that can be used to analyze the text itself. Sometimes a literary work is even more meaningful, rich, and complex than the author realized and sometimes the text's meaning is simply different from the meaning the author wanted it to have (Tyson 136).

Based on the *Theory of Literature* by Rene Wellek and Austin Warren, the natural and the sensible starting point for working in literary study is the interpretation and the analysis of the works of literature themselves. Only the works themselves justify all our interest and the life of an author, in his social environment and the whole process of literature (157). The statement is also supported by M.H Abrams in *The Mirror and The Lamp: Romantic Theory and The Critical Tradition* who stated that objective orientation which on principle regards it as a self-sufficient entity constituted by its parts in their internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of being (26). It means that all types of the theory in its practical applications are always related to the work of art itself. The basic thing in a literary work is the analysis of the intrinsic elements.

Wellek and Warren proposed five elements of intrinsic to be analyzed. They include character, setting, plot, tone, and point of view (280). According to Tyson in his book titled *Critical theory Today* formal elements consist of images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, theme, and so fort (Tyson 137). However, to analyze the drama the writer used

only two elements that is plot and symbol which is important to use in analyzing *A Patch of Earth*. In this analysis plot is not necessary to be analyzed further because there is more important element of it. Within the plot itself, there is conflict. Conflict is a part of plot that presents description of character's problems. The application of intrinsic elements of conflicts is more appropriate rather than on the wider part of plot because *A Patch of Earth* gives deep impression about the main character's conflicts.

The analysis will be based on Drazen Erdemovic as the main character. It will be supported by the conflicts between Erdemovic and his father, wife, fellow soldiers and himself in reveal his crimes, analyze the symbol of ghosts, and then describe the way Erdemovic's struggle to overcome his conflicts.

#### **2.1.1.1 Plot**

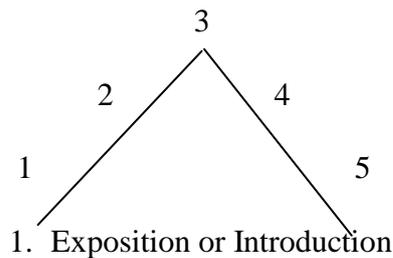
Plot is the central aspect of all drama because it is primarily concerned with what happens and causes. A drama composed of series of incidents or episodes which follow after one another according to some plan of the playwright; every incident is connected to incidents which follow. Cohen stated that action is the stuff plot is made of. Plot is an organizational principle; it's the way actions build upon the actions before them and lead to the actions after them (26). It means that when we discuss about plot, we are committed to discussing everything that happens in the drama. It invites and answers the question as to why one event follows another (Gill 119).

In the chapter *Plot and Story*, Gill explained about *Plot and Past Events*. The arrangements of this kind of plot focuses on what the pasts have done to

somebody's future. In this type of plot, someone's pasts will affect his or her future, as what Hardy shows in his novel *The Mayor of Casterbridge* when the character Henchard "suffers disappointment and failure, usually as a consequence of his foolish deed [in the past]-the selling of his wife" (Gill 122).

In most plays there is a five-stage plot structure; exposition, complication, crisis or climax, catastrophe and resolution. The pattern visualized by the German novelist and critic Gustav Freytag (1816-1895) as a pyramid in the nineteenth century (Roberts and Jacobs 822).

### The Freytag Pyramid



2. Complication and Development

3. Crisis or Climax

4. Falling Action

5. Denouement, Resolution, or Catastrophe

In the first stage, exposition or introduction is used to introduce the background, characters, situations, and conflicts. Although exposition is occasionally presented through direct statements to the audience, the better method is to render it dramatically. In the second stage, complication and development also called the rising action. In this stage, the conflict grows heated and the plot becomes more involved. Complication develops as the characters try

to learn answers to some of the following perplexing questions and leads into crisis or climax (Roberts and Jacobs 823).

The uncertainty and anxiety of the complication lead to the third stage, the crisis (turning point) or climax (high point). In this stage, the hero or heroine often faces a crucial decision or chooses a course of action that determines the outcome of the drama. The pyramid begins its downward slope in stage four, the falling action or the catastrophe. The falling action follows the climax and usually presents the ways in which the main character is slowly overpowered and becomes increasingly helpless. It also contains complicating elements deferring the drama's conclusion (Roberts and Jacobs 823).

The final stage is denouement (unraveling) or resolution (untying), also called the catastrophe (overturning), in which all tragic protagonists undergo suffering or death. All mysteries are explained, all conflicts are resolved, all mistakes are corrected, and the drama ends. In short, the function of the denouement is to end complications and conflicts (Roberts and Jacobs 823).

Fictional characters experience a series of life like actions or incidents, which make up the story. All the actions or incidents, speeches, thoughts, and observation are linked together to make up an entirety called organic unity. The essence of this unity is the development and resolution of a conflict in which interaction between the protagonist and antagonist are engaged. The interaction of cause and effect develop chronologically make up the story's plot. Sometimes plot has been compared to a story's map, scheme, or blueprint. In the plot, there are conflicts which directed the protagonist against another character and

opposing groups, forces, ideas, and choices. The conflict may also take place internally, within the mind of the protagonist (Roberts and Jacobs 54).

Conflict is important part in literature because it provides the first encountered and the fundamental element of fiction, necessary because in literature, only trouble is interesting (Burroway 39). In other words, without conflict a literary work will not interesting. Conflict may be central to the author's view of life or the point he or she is trying to make. Gill also stated that people must never forget that the pleasure of a good story is one basic pleasures of literature. A good story is a story that invites and answers the question as to why one event follows another (121). Gill adds that when we read of characters who aim to do things, it is easy to see that what they hope to achieve will be a cause of the plot. No matter how different literary works are in setting and tone, many of them share the common factor of a central character who attempts to achieve something (123).

According to Wellek and Warren Conflict is 'dramatic', suggests action and counteraction (285). It means that a good story is a story that contains complex events, which are called conflicts, and those conflicts can reveal some actions by the characters. Burroway also stated that a conflict makes the readers keep on reading a story until the end, they are curious knowing what will happen to the characters afterwards. It could be said that conflict is a major part to attract the reader's attention, interest and suspense. She further divides conflict into several basic categories: man against man, man against nature, man against society, man against machine, man against God, man against himself (41). From

these categories, the writer assumed that the man against himself is included internal conflict while the others are external conflict. The internal conflict is a struggle of man against himself. It is a struggle within the individual's mind.

In a drama, the playwright often captures our attention in the opening scene with a representative incident, related to and closely preceding the event which precipitates the central situation or conflict (Abrams 226). Conflict is the major problem that makes plot rising into the crisis or climax. The uncertainty and anxiety of the conflict lead to the crisis (turning point) or climax (high point). In this stage, all the center circumstances compel the main character to recognize what needs to be done to resolve the play's major conflict. The crisis or climax considered as the point in the play when uncertainty ends and inevitability begins. After the stage of crisis or climax, the next stage is falling action and resolution in which all conflicts are resolved (Roberts and Jacobs 823).

#### **2.1.1.2 Symbol**

In literary work symbol always give significance meaning in a story. A word which function as symbol stands for, or points to, a reality beyond itself. They often share in the reality for which they stand. For instance sunrise, not only stands for a new beginning, it is also the new beginning of a day; and a handshake is not just a symbol of welcome, it is part of the act of welcoming (Gill 21). Symbol can be a specific object, scene, character, or action, as it represents ideas, values, persons, or ways of life. Here, a symbol is a substitute for the elements being signified, for example, the flag stands for the ideas of the nation (Robert and Jacobs 318). It is clear that a symbol is important in literary works to lead the

reader to the central idea of the story and help us to understand what literary works tell us about.

According to M.H Abrams in *A Glossary of Literary Terms* stated that symbol is anything which signifies something; in this sense all words are symbols. The term “symbol” is applied only to a word or phrase that signifies and objects or event which in its turn signifies something, or has a range of reference, beyond itself. Abrams also explained that some symbols are conventional or public. There are terms that refer to symbolic objects of which the further significance is determinate within a particular culture, for example “the Red, White, and Blue,” and “the Good Shepherd.” Poets use such conventional symbols; many poets also use “private” or “personal symbols.” They often exploiting widely shared associations between an object or event or action and a particular concept; for example, the general association of a peacock with pride and of an eagle with heroic endeavor, or the rising sun with birth and the setting sun with death (311).

A symbol is an image that has both literal and figurative meaning, a concrete universal. If an image occurs repeatedly in a text, it probably has symbolic significance. Public symbols are usually easy to spot. For example, spring is usually a symbol of life or of a journey. A symbol also has properties similar to those of the abstract idea it stands for. For instance, a river can symbolize life because both a river and life are fluid and forward moving; both have a source and an endpoint. Some symbols are private, or meaningful only to the author, and therefore more difficult to figure out. We will have to figure out what symbolic significance is by studying how the symbol operates within the

overall meaning of the text. Besides, the context provided by the text also helps us figure out a symbol's meaning. The most important is the symbol supports what we claim is the text's theme (Tyson 142). From the statements, it is obvious that a symbol in a literary works helps us to see something important in a story, for example, the symbol of ghost.

## 2.2 Review of Related Studies

Since the writer doing her thesis, she cannot find any of related studies discussing about Kitty Felde's drama, *A Patch of Earth*. Yet, the writer found few writings that have similar issues that are found in the drama. It is an undergraduate thesis written by Yuli Mistiawanti entitled "*The Struggle of A Single Father in Chris Garddner's Movie The Pursuit of Happtyness: Intrinsic Approach*" focuses on character, conflict and theme. In her thesis the main character attempt to get better life, from rags to rich which is his struggle known as the embodiment of the American Dream.

While Ruchi Awan Sari in her writing entitled "*An Analysis on Ram Mohammad Thomas' Struggle and Motivation in Vikas Swarup's novel Q & A*" focuses on characterization, setting conflict, and motivation of the main character. The essay is telling about Ram Mohammad Thomas who described as the man a life full of struggle. His motivation to struggle is to survive from various problems. He wants to overcome every problem in his life as a mature man. He can prove that a person's maturity cannot be judged merely from his age, but more because of his real actions toward many different people.

Yuli Mistiawanti and Ruchi Awan Sari are viewing the same elements; character or characterization and conflict, but different objects. While in this thesis, the writer used the intrinsic approach which is has similarities with both of the people above; conflict, but the writer also using symbol in the analysis and certainly using different object from the both people.

Besides that, there is an undergraduate thesis which also is using plot element written by Prisca Primasari entitled *The Strategies Used in J.K. Rowling's Harry Potter Series to Deliver Professor Severus Snape's Complex Character*. In this thesis, Prisca using few elements of literature; plot, characterization, setting and tone. The result of this study is that Snape's complex character is developed by the mood of the language that is used in the series and mostly delivered by the use of mystery-based plot and the plot based on past events.