

## **CHAPTER II**

### **THEORETICAL FRAMEWORK**

Theoretical framework, in this thesis, is important since it will determine the direction and the limitation of the discussion in order to achieve the objectives of the study. In this case, the writer uses the intrinsic theory and Existentialism. The intrinsic theory is used to discuss the way the central character constructs and tells the story of the novel. In this session of discussion, the writer does not discuss all the intrinsic elements of the novel as the discussion will focus on the character analysis. Since there are many theories of Existentialism, the writer chooses to apply Kierkegaard's Existentialism. The use of this theory is intended in helping the writer to obtain a deep analysis on the quality or the personalities of the central character who is a narrator and an author of *One Man's Bible*.

#### **A. Intrinsic Theory**

Most work of literature which is related closely to the real condition of the society even the fictionalized account and memoir of the author encourages the scholars to make a deeper study out of it. It can be seen that by studying the intrinsic elements of a certain work of literature, one can discover that literature content implies some elements of forms such as the system of signs or structure of signs that point out the aesthetic purposes of the writer as well as the social condition and political affair presented.

## **1. Plot**

**In the plot, there are always sequential events that consist of the beginning, the middle and the end of the story. The beginning of the story means the opening portion that sets the scene to introduce the main characters. In addition, it may notify the readers as well about what happens before the story opens or provides any other background information needed in order to comprehend and care about the events that follow.**

**Plot is a series of actions and events. This means that there must be characters to perform the action because an action cannot emerge without any reason. If there are not characters there will be no actions. As the characters of human being may have different ideas and philosophies which may lead to conflict. Conflict itself means the struggle which grows out of the interplay of two opposing force in a plot. It is conflict which provides the elements of the interest and suspense in any form of fiction, whether it be drama, a novel or a short story” (Thrall 105).**

**Richard Gill suggested: “If, therefore, you want to think about the plot of a novel, you must ask the question: why have these events happened? If you find that too general, you can make it more specific by building into the question the recognition that plots exist in time. The following question could then be put. Why did those things happen in the past? Why are these things happening now? What things are going to happen in the future and why will they happen? If you write about plots in then light of these questions, you will be making it clear that**

they are build upon cause. 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” (123).

## **2. Setting**

“Setting covers the places in which characters are presented; the social context of characters, such as their families, friends, and class; the customs, beliefs and rule of behaviour of their society, the scenes that are the background of the situation for the events of the novel; and the total atmosphere, mood or feel that is created by these” (Gill 106).

Setting refers to the natural and artificial scenery or environment in which characters in literary works live and move, together with the things they use. The setting may also extend to references to clothing, descriptions of physical appearances, and spatial relationship. In short, “the setting of a work is the total references to physical and temporal objects and artefacts” (Roberts 74).

A well-defined setting can explain why the characters think and act as they do. The circumstances or the setting often influence the main characters conduct, reaction and the development. “A good author always combines the natural setting and the manufactured setting” (Perrine 102). Natural settings for a great deal of literature are the outdoors and related to the nature. Nature herself is seen as force that shapes character and action. Manufactured setting is the artificial scenery that always reflects the created society. Hence, a building or a room bespeaks the characters of those who build and inhabit it, and ultimately it reveals the society and political orders that maintain the condition.

### 3. The Characters and Characterization

Character is a brief descriptive sketch of a personage who typifies some defines quality. The person is not describe as an individualized personality but as an example of some vice or virtue type (Holman 90). Characterization is important element in fiction, more important than plot or setting. By creating a convincing imaginary character in the novel, the readers would be helped to understand the story better. According to Harry Shaw in *Dictionary of Literary Term*, "Without characterization no plot and no setting can develop the genuine interest for a reader or cause him to care for what happens or doesn't happen, to whom and why it happens" (Shaw 71).

Robert C. Meredith and John D. Fitzgerald in *Structuring Your Novel: From Basic Idea To Finished Manuscript* state that the readers, at the same time, must be aware of the mental and emotional responses of the character prior to the action, because some time there is a great discrepancy between what a character thinks and feels and what he actually does (114). In *An Introduction to Short Fiction and Criticism*, Emil Hurtik and Robert Yarber point out that through the character's thought, speech, and action, the readers will be aware with his traits and qualities, with his flaws and virtues (Robert 37-38).

A character in a work of fiction may be recognized in a number of ways. He may be a flat, two dimensional figures. It means that the flat character is characterized by one or two traits, whereas the round character is complex and many sided (Perrine 68). The round character plays the most important role in the whole story and the author always describes them in concrete detail. On the other

hand, the flat character is described in a simple way since their function is two support the round one. In addition, "The flat character tends to be the same person the beginning to the end of the story" (Roberts 65-66). The narrator is considered as the flat since the novel is his memoir and meditation, which are told and developed by himself, the narrator.

A character is often used in reference to a 'person' or 'human being' or 'literary figure', but frequently it is also used to refer to the characteristics or the personal qualities of an individual (53). In literary, the word character is: "An author representation of a human being, specifically of those inner qualities that determine how an individual reacts to various conditions or attempts to shape his or her environment" (54).

Richard Gill says, "In the case of characters, there is nobody in the real world of which they are a copy. Characters, therefore, are not described but created (87). The various characters who have outward appearances and also inner qualities are the imaginary persons created by the author. There are two basic methods of characterization, namely: the dramatic and analytic methods. In dramatic method, the readers can know their characters through "what they do and say", "their environment", and "what other characters think of them". In this case, the readers must be able to interpret their characters think by using their interpretation without the author's comment. While in the analytic method, the author, directly, gives the comment on the characters and explain their "motive", "appearance" and "thought" (Emil Hurtik and Robert Yarber).

The discussion of character includes the discussion of attitude since attitude, as mentioned in *The Oxford Learner's Advanced Dictionary*, is “a way of thinking or behaving” (Hornby 21). Similar to this, in the *Encyclopedia Americana*, “attitudes can be defined as a “predisposition” to respond in a certain way to a person, object, situation, even, or idea” (Vol.2, 1970: 659). Therefore, the attitude people hold can profoundly influence the way they act in personal and larger situations. So, through the study of attitude, the thesis writer could discuss and recognize as well the attitudes of the characters in the novel.

## **B. Existentialism**

Many of themes of contemporary existentialism were expressed in the writing of Soren Kierkegaard (1813 – 1855). For Kierkegaard, the term existence was reserved for the individual human being. To exist, he said, implies being a certain kind of individual, an individual who strives, who considers alternatives, who chooses, who decides, and who above all, commits himself (Stuff. *Socrates to Sartre: A History of Philosophy* : 462).

To “think in Existence” meant for Kierkegaard to recognize that one is faced with personal choices. Men find themselves in an “existential situation.” For this reason, their thinking ought to deal with their own personal situation with a view to coming to term with the problem of alternatives and choices (462). “Existence refers to a quality of individual, namely, his conscious participation in an act. Only the conscious driver exists, and so, too, only a person who is engaged in conscious activity of will and choices can be truly said to exist” (462).

Kierkegaard saw history as “the setting in which individuals must struggle to find themselves” (Roth. *The question of Philosophy* : 267).

For Kierkegaard, in *Concluding Unscientific Postscript*, man is the synthetic between ‘the temporal’ and ‘the eternal’. The idea of ‘the eternal’ reflects on the events happened in human life that are viewed as immediate happenings and distinct each others. On the other hand, the idea of ‘the eternal’ reflects on the unity of the whole and more meaningful for man than the events within the space of time or the temporal events. Although man lives in the period of time, he or she actually has the idea of eternity. This idea makes him or her tries to make sense of the temporal events in his or her life, but in a case that skips those temporalities (Tjaya 51).

In explaining man’s situation, Kierkegaard speaks of the “stages on life’s way”. The first is the aesthetic stage in which a person behaves according to his impulses and emotions. Although he is not simply sensual at this stage, he is for most part governed by his sense. For this reason the aesthetic person knows nothing of any universal moral standards. He has no specific religious belief. His chief motivation is a desire to get the widest variety of pleasures of the sense. His life has no principle of limitation except his own taste; he resents anything that would limit his vast freedom of choices. At this stage an individual can exist inasmuch as he deliberately chooses to be an aesthetic man. But even though existence can be achieved at this level, Kierkegaard injects the element of quality into the matter of existence. Later existentialists were to speak of this quality in terms of authenticity. That is an individual on the aesthetic level is aware, not with

standing his variety of sense experiences that his life consists, or ought to consist, of more than his emotive and sense experiences (465). Living within aesthetic stage, for Kierkegaard, doesn't give the choices. A person begins to choose when he consider good and evil category in his activity. Beside that Kierkegaard also said that an aesthetic person is developed by necessity, not by freedom (Tjaya 98).

“The second level is ethical stage. Unlike the aesthetic man, who has no universal standards but only his own taste, the ethical man does recognize and accept rules of conduct that reason formulates. Moral rules give the ethical man's life the elements of form and consistency. More over the ethical man accepts the limitation upon his life that moral responsibility imposes. Kierkegaard illustrates the contrast between the aesthetic man and ethical man in their attitude toward sexual behaviour, saying that whereas the former yields to his impulses wherever there is an attraction, the ethical man accepts the obligations of marriage as an expression of reason, the universal reason of man” (465).

The third level is religious stage of which only an act of faith can assure the existing individual of his personal relation to God. The difference between faith and reason is particularly striking for Kierkegaard when man arrives at the third level, or the religious stage. Man's movement from the aesthetic to ethical level required an act of choice and commitment; it is ushered man into the presence of reason inasmuch as the moral law is an expression of the universal reason of man. But the movement of the ethical to the religious level is quite different. The leap of faith doesn't bring one into the presence of a God who can



be philosophically or rationally describe as the Absolute and Knowable Truth but into the presence of a Subject (466).

Human life that is characterized with temporality, contains the uncertainties which are difficult to be understood. These uncertainties make man feels anxious of his future (17). The animals, that do not have self-consciousness, do not have the desire of eternity so that they are not anxious upon death (52). An aesthetic person who lets himself living according to his impulse may be not aware of "the eternal" in his fate he does not reveal. He, maybe, felt having a good life and in the happiness. His life has been dominated by the desire of the sense so that he is not strong to live in the dimension of eternal. Probably, this man is also intelligent in a certain case, such as building a system of thought, but, his personality is very weak as it is developed by the dreams. He is not only unconscious of his despair, but also does not know that in his existence he feels anxious (104).

# CHAPTER III

## ANALYSIS