

CHAPTER II

THEORETICAL BACKGROUND

As previously mentioned, this thesis concerns its discussion on the setting analysis to correlate with the story's theme and morals. It intends to explore the necessary elements within the story in relation to the topic proposed. Thus the writer is in need to use the appropriate theory, namely the objective theory of Abrams, in order to present a scientific analysis.

A. OBJECTIVE THEORY

In this analysis the writer uses the objective theory of Abrams, since she deals exclusively with internal aspects of the novel, to be in accordance with the previously mentioned topic. This objective theory is used here to find out the theme or idea as to get first judgement on what is the story about. As the first step before determining a more delicate task, that is to underscore the theme and to reveal the morals of the story based on the author's use of setting, this theme analysis is considered important to figure out the author's idea which functions as guidance in establishing his work. Afterwards, the thorough study of theme will lead the way to disclose morals by setting analysis. The writer believes that the theme analysis is the best way to deliver the author's thoughts.

Concerning this matter, the writer quotes Abram's words in his book The Mirror and the Lamps: "The objective orientation, which on principal regards the work of art in isolation from all these external points or reference, analyze it as self-sufficient entity constituted by its part in their internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of being" (1971 : 26).

Concerning the analysis on intrinsic aspects, Wellek has argued in his book Theory of Literature, that "The natural and sensible starting point for work in literary scholarship is the interpretation and analysis of the work of literature themselves (1978 : 139). After all, only the works themselves justify our interest in the life of an author, in his social environment and the whole process of literature (*ibid.* : 139).

Consequently, departing from Abrams and Wellek's compatible points above, the writer wants to explore the main problems of thesis analysis from the viewpoint of intrinsic concerns of The Water Babies.

B. INTRINSIC APPROACH

This intrinsic approach is necessarily applied as to help the writer compose a scientific explanation. There are two approaches

to be elaborated here, namely the explanation of theme and setting, for both of them are the main aspects to discuss in this thesis

B.1 THEME IN FICTION

In dealing with theme analysis, the writer is in need to have a careful understanding about what is theme or idea itself and how to identify it within literary works. Hence these statements by Edgar V. Roberts in his book Literature: An Introduction to Reading and Writing below are essentially noticed : "The word idea is connected to actions of seeing and knowing; indeed, the words view and wit [in the sense of knowledge] are close relatives of idea. Originally, the word was applied to mental images that, once seen, could be remembered and therefore known. Because of this mental activity, an idea was considered as a conceptual form as opposed to external reality. The word is now commonly understood to refer to a concept, thought, opinion, or belief" (1989 : 163).

When a writer creates a story, he or she usually has a unifying idea or theme in mind, or point to illustrate [but not always consciously or deliberately]. This idea may be judged by how closely characters, actions, statements, settings, morals in the story relate to the idea or theme. Thus in Charles Kingsley's The Water Babies, the writer will draw the necessary details needed which are related to the idea presented within the story.

Roberts proposed these following common methods by which authors convey ideas. However, he added, that the classifications are neither exhaustive nor restrictive; rather, they are for convenience and reference. In practice, an author may employ all the following methods [and more] at the same time.

1. Direct Statements by the Author's Unnamed Speaker

Often the unnamed speaker, who may or may not represent the author's exact views, states ideas directly, by way of commentary, to guide us or deepen understanding. These ideas may be successful in helping our reading, but they might also disrupt our understanding of the story.

2. Direct Statements by the Persona

Often the first-person narrators or speakers state their own ideas. It is possible that these may be identical with ideas held by the author or authorial speaker for the author may use the speaker as a direct mouth-piece for ideas.

3. Dramatic Statements Made by Characters

In many works, different characters state ideas that are in conflict. However, authors may provide you with guides for your interpretations. For instance, they may create an admirable character whose ideas may be the ones they admire. The reverse is true for a bad character.

4. Figurative Language

Authors often use figurative language to express or reinforce their ideas.

5. Characters Who Stand for Ideas

Although characters are busy in the action of their respective works, they may also stand symbolically for ideas or values. The statements and actions of characters may be constructed independently not only as narrative event and dramatic dialogue, but also as idea.

6. The Work Itself as It Represents Ideas

One of the most important ways in which authors express ideas is to render them as an inseparable part of the total impression of the work. All the events and characters may add up to an idea that is made forceful by the impact of the work itself. Thus although an idea may not be directly stated in so many works, it will be clear after we have finished reading.

From all these those methods, the writer's formulation of theme in The Water Babies will refer on the last point, although it is possible also to use reference no.3 and no.5 considering the idea or theme here is to be traced as action, speech, and character in the story.

B.2 SETTING IN FICTION

Setting, according to Roberts, refers to the natural and artificial scenery or environment in which characters in literature live and move, together with the things they use. Setting may also include artifacts like walking sticks, birdcages, and many other items. The setting of a work may also extend to references to clothing, descriptions of physical appearance, and spatial relationships. In short, the setting of a work is the total of references to physical and temporal objects and artifacts (ibid. 1989 : 229).

Setting can also constitute the social background of the character and all the consequences emerge from it, as conceptualized by Richard Gill in his book Mastering English Literature: "Setting is not only about the time and the place, but also the social context of characters, such as their families, friends, class; the custom, beliefs, and rules of behaviors of their societies, the scenes that are the background or the situation for events of the novel; and total atmosphere, mood or feel that is created by these (1985 : 106).

It is true that setting is a part in the story that renders the theme and morals be convincingly expressed. In fact, the function of setting according to Baker in his book The Novel in English and American Literature: Its Nature Origin and Various Genres is, "to

provide the reader with valuable information. Setting represents the scene of the story. But there is more. The circumstances of the hero's life depicted in the setting often influence his development to the good or to the bad. The function of the setting then is to throw the drama in relief. At its best, setting functions as a vital force that influences the outcome of the story" (1979 : 10).

In studying the setting, Roberts stated, the first concern should be to discover all the details that form a part of setting, and then to determine how the author has used them. Following are six possible approaches to essays about setting. However, although each approach outlines a major emphasis for an essay, details can be brought in from one of the other if they seem important. The point is, keep in mind to emphasize the connection between setting and whatever aspect or aspects about the story.

1. Setting and Credibility

One of the major purpose of setting is to lend realism or verisimilitude. As the description of setting is made more particular and detailed, the events of the work become more believable.

2. Setting and Statement

Setting may be a kind of pictorial language, a means by which the author makes statements much as a painter uses certain images as ideas in a painting.

3. *Setting and Character*

In the same vein, setting may intersect with character as a mean by which authors underscore the importance of place, circumstances, and time upon human growth and change.

4. *Setting and Organization*

Authors might also use setting as a means of organization. They name the organizational application of place, time, and object the *framing or enclosing method*, in which an author frames a story by opening with a description of a setting, and then returning to the same setting at the end, to emphasize certain perception about the story.

5. *Setting and Atmosphere*

Setting also affects the atmosphere or mood of stories. For example, descriptions of "warm" colors (red, orange, yellow) may contribute to a mood of happiness.

6. *Setting and Irony*

Just as setting is present as an element of agreement, reinforcement, and strengthening of character and theme, so may it work ironically -as an environment that is the opposite of what actually occurs in the work.

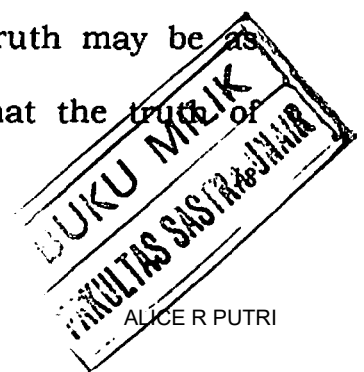
In this paper, the setting analysis to correlate with theme and moral will be based on the approaches no.1, 2, and 4, as it will be explained in the analysis section.

C. PHILOSOPHICAL APPROACH

To analyze setting to correlate with the theme and morals of the story, the writer will need philosophical approach as an endorsement. This philosophical approach concerns mainly on the view upon human's life and relation with others. Since the theme and morals of the story are generally about man and the meaning of life, the writer is in need to quote some of James Royce's philosophies of life which will be explained in the analysis section.

D. RELATED STUDIES ON NATURAL SETTING IN THE WATER BABIES

Since the evidence that setting of nature is presented heavily in the novel, many critical studies had focused on the study of its significance. One of which was done by Naomi Wood in her essay "A (Sea) Green Victorian: Charles Kingsley and The Water Babies." There she stated: "The Water Babies presents Nature as 'a blooming, buzzing confusion' of unbelievable yet true diversity. The book's exposition adds to the confusion: while teaching readers about the natural world, the narrator contends that the story is merely a fairy tale, continually baiting the reader with assertions that can't be proved and demonstrating how difficult it is to be certain about anything. It avers that Nature's truth may be as outlandish as any fairy tale, and conversely, that the truth of



'common sense' and utilitarianism may be only a phantom. Furthermore, Nature is inextricably intertwined with moral and spiritual issues" (p.1).

Another study on the use of nature as setting has also been proposed by Haggard in his essay "Notion about Critical Thinking in the Context of Past and Present Attitudes and Values about Environment", in which asserted his view on the use of natural setting:

"Kingsley's life was suffused with notions about nature. . .
The Water Babies, is a parable of notional values for children growing up in an overcrowded world. Within the general message of 'be kind to eft', he expressed the moral of his story as a notional expression of the ecology of aquatic ecosystems threatened by unthinking people" (p.7).

Kingsley's prophetic vision on nature has inevitably rendered Haggard to praise him as one of the first people to offer an overview of world development that took account of applied science, its detrimental social and environmental impacts, and the need to consider the spiritual dimensions of 'place' and 'change'. According to Haggard, Kingsley's novels are "imaginative and popular interpretations of his ideas presented on various stages. . . His messages were the same: to urge government to action, and to calm social strife through the 'eternal goodness' of religion" (p.19).