

CHAPTER II

THEORETICAL BACKGROUND

A literary work does not only mean anything written in verse or in prose that is created to be enjoyed, used, and understood by the society, but it means rather a complex organization as Rene Wellek and Austin Warren stated that a literary work of art is not a simple object but rather a highly complex organization of a stratified character with multiple meanings and relationships (1956:27). The complex organization consists of some complex elements. It means that a literary work of art is greater than its interpreters.

Dealing with the objective of the study in analyzing *The Cherry Orchard*, the writer of this thesis would like to use objective theory, as the basic principles to analyze the play.

II.1. Objective theory

By using the objective theory the writer of this thesis will be interpreting and analyzing a work of art especially *The Cherry Orchard* through its internal structures without reference from the external aspects or circumstances in which the play is produced, as stated by Abrams (1953:26):

... 'The objective orientation' which on principle regards the works of art in isolation from all these external points as reference, analyze 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.

II.2. Literary Approach

The above objective theory is the frame of thought that limits the scope of analysis. Considering the objective theory, the writer wants to focus her attention first in how the internal structures of the play contribute to the subject matter that she will find. The internal structure here means the element of the play itself. For that reason she uses literary approach as her means to analyze the internal structure of the play as a literary work, those are plot, character, and setting.

Literary approach considers every work of art as a unity. The writer uses literary approach as the means to get into the analyzes, those are by analyzes through the intrinsic elements: plot, character, and setting.

II.2.1. Plot

Plot is the sequence of incidents or events of which a story is composed. When recounted by itself, it bears about the same relationship to a story that a map

does to a journey. Just as a map may be drawn on a finer or grosser scale, so a plot may be recounted with lesser or greater detail. It may include what a character says or thinks, as well as what he does. But it leaves out description and analysis and concentrates ordinarily on major happenings.

Conceivable a plot might consist merely of sequence of related actions. The most significant element, the essence, of plot is conflict -- a dash of action, ideas, desires, or wills. In conflict human responses are brought out their highest degree. In its most elemental form, a conflict is the opposition of two people. They may fight, argue, enlist help against each other, and otherwise carry on their literature, conflict between individuals are more identifiable and therefore more interesting. Conflict may also exist between individual and larger forces, such as natural objects, ideas, modes of behavior, public opinion, and the like. The existence of difficult choices that a character must make may also be presented as a conflict or dilemma. In addition, the conflict may occur not necessarily as direct opposition, but rather as contrasting ideas or values, (Barnett, 1963: 43-44).

The central character in the conflict, whether he is be a sympathetic or an unsympathetic person, is referred to as the protagonist; the forces arrayed against him, whether person, things, conventions of society, or traits of his own character, are the antagonist. In some stories the conflict is single, clear-cut. and easily identifiable. In others it is multiple, various, and subtle. A person may be in conflict with other

persons, with society or nature, and with himself, all the same time, and sometimes he may be involved in conflict without being aware of it.

In *The Cherry Orchard* there is unsympathetic characters. At the end of the play, all the characters depart with the exception of Fiers; and this avoids that sense of contrast and unresolved opposition between outsiders and residents, between sympathetic and unsympathetic characters.

The conflict in the plot will reach the climax, the major turning point in the whole action of the plot. The conflict's climax is reached when the character makes an essential decision which will result in the action concluding the conflict one way or another.

Suspense continues from the point of climax to end of the plot. The resolution is the rounding off the action, the conclusion of the conflict, (Little, 1966:83).

In analyzing the plot of the play, the writer is trying to find the process of how the cherry orchard is sold, move from one hand to another hand, and the effect of this changed.

II.2.2. Characterization

According to Paul Perish, characterization is particularly important in a drama so the playwrights exploit a number of techniques to reveal the concerns and values of their characters. The audience may know about the character by what he says and

does, or by what others say about him. He adds that sometimes a character is revealed by an implication contrast to another character in drama, (Perish, 1972:494-495).

Based on *Handbook of Literary Terms*, characterization is the method of author uses to create a fictional person, in other words, how he conveys to the reader what sort of person he is and how he makes the reader get to understand him. An author may develop a character through describing the character's physical appearance, speech, action, and inner thoughts or through revealing attitudes and reactions of other characters, (Farrel, 1979:572).

While according to Edgar V. Roberts and Henry E. Jacobs in *Literature: And Introduction to Reading and Writing*, character in literature generally is an extended verbal representation of a human being, the inner self that determines thought, speech, and behavior. Through dialogue, action, and commentary, authors capture some of the interaction of character and circumstance, (Robert, 1989:143).

All fictional characters may be classified as static and developing. The static character is the same sort of person at the end of the story as he was at the beginning. The developing (or dynamic) character undergoes a permanent change in some aspect of his character, personality, or outlook. The change may be a large or a small one, it may be for better or for worse; but it is something important and basic: it is more than a change in condition or a minor change in opinion.

According to E.M. Fosters, there are two types of characters, those are 'round' and 'flat', (Robert, 1989:145). A round character is one of the major figures in the work who profits from experience and undergoes a change of some sort. Round characters have many realistic traits and are relatively fully developed. Many major characters acted as the protagonist -- the center of attention -- moved against the antagonist, and usually exhibits the human attributes expected of round character.

A round character with its many individuals and unpredictable human traits, also because of the changes or growth they undergo as he results of their experiences, therefore can be considered dynamic character. Round characters are just as complex and as difficult to understand as living people and therefore totally identifiable within the class, occupation or circumstances of which he or she is a part.

As contrasted with the round character, the flat character is indistinguishable from the persons in a particular group or class. Therefore, the flat character is not individual, but representative and usually minor characters. Flat characters do not change or grow, and therefore they are static and not dynamic like round character.

In this play, Ranevskaya and Lopakhin are round, dynamic characters. The analysis on their characters will be based on how Ranevskaya's and Lopakhin's life's change, together with the sold of the cherry orchard, from Ranevskaya's rich life of aristocracy to be a common people and Lopakhin's life from a son of serf to be the new owner of the cherry orchard.

II.2.3. Setting

In *Literature: An Introduction to Writing and Reading*, Edgar V. Robert and Henry E. Jacob's stated that setting refers to the natural and artificial scenery or environment in which character in literature live and move, together with the things they use. "Times of day, condition of sun and clouds, weather, hill and valleys, trees and animals, sounds both outside and inside, and smell - all these may go into setting of a work. Setting may also include artifacts like walking sticks, paper windmills, dueling pistols, birdcalls, breadknives, necklaces, furpieces, park benches, hair ribbons, and may other items. The setting of a work may also extend to references to clothing, description of physical appearance, and spatial relationship," (1989:229)

The setting in fiction is the place where the events occur and the time or age of the action. But more than that, the setting establish the atmosphere which helps create the mood. It may reveal to the readers something about the fiction characters in a story. The details of the setting can reveal their personality traits, their personal habits, their social status, and their interests. The philosophical nature of the story symbolized by the setting. Setting, then, may be simply where the story takes place, or the setting may relate to the characters, plot, or the ideas on symbolic levels.

Setting can be divided into two kinds, as physical setting and psychological setting. Physical setting deals with place and everything in certain environment where

the readers can catch the meaning from its appearance. Meanwhile, the psychological or spiritual is the physical setting that has symbolic levels or symbolic values. It means that physical and psychological setting cannot be separated because the meaning of psychological setting implied by physical one.

Setting plays an important part in the sale of the orchard. The estate with the beautiful orchard as the center of this setting has many meanings for everybody. And it also create moods for every characters. There are many symbols and atmospheres emerging from this estate and its environment that influence characters. It is continued when the orchard and the estate is sold, and change to be a summer villas.

II.2.4. Symbolism

Symbol is used in the play because some ideas are expressible in words, while others may not. The letter is called into mind by symbol. Since symbol has many possible meanings, it can be used to describe any mode of expression. By using symbol, the author can talk of all kind of things, sensations, modes, ideas, and complicated combinations of feelings for which there are no precise words. That is why, symbol really an important part in story, even many good stories are symbols. Jack Carpenter, in *Element of Fiction : Introduction to the Short Story*, says, "stories are concretization of ideas beyond themselves, and symbolism makes them warth reading because the precise meaning cannot be said in any other way," (1974:115)

The original meaning of the word “symbol” is the act of connection (Chadwick, 1971:6). Thus, a symbol is a process of connection of two elements, such as physical condition, an object (animate or inanimate), or an event, suggests an abstract meaning. The abstract is the author’s idea that cannot be expressed in words.

There are many definitions of symbols. According to Carpenter, symbol is “a word that suggest much more than they mean on the surface and are necessary to help us express complex ideas (1974:112). While Charles Chadwick says that symbolism can therefore be defined as the art of expressing ideas and emotions not by describing them directly, nor by defining them through overt comparisons with concrete images, but by suggesting what these ideas and emotions are, by recreating them in the mind of the reader through the use of unexplained symbols (1971:2). By any large, symbol can be understood as a word standing for a larger idea through the medium of something else.

However, Carpenter classifies symbols into three categories: natural symbols, conventional symbols, private symbols. Natural symbols are words that suggest their larger meaning to the reader without the reader having to be informed in those meanings. Readers every where will probably offer similar interpretations of natural symbol. For example, it seems right that a person’s life should be symbolized by a journey.

Second, a conventional symbol is “an image that has by tradition and by certain people in the course of time and in a limited place, been assigned a meaning beyond itself” (1974:113). “The cross”, “The God sheperd” and so on are conventional symbols which are widely known. They are use by the Jews in Israel in the past time, but now every Christian uses them as symbol of salvation and Jesus Christ.

Next, a private symbol is one that is used by an author or a small group of writers as his own conventional symbol. In *The Cherry Orchard*, the orchard itself is a symbol. It is a symbol of prosperity of the Aristocrats when the orchard produce many harvest, and it earns income for the aristocrats. This certain meaning of the cherry orchard is specific significance to this play only, nothing else since it is such a private symbol for this one author in this one play, this sets a more difficult problem in interpretation. In this case, a person must research into the lives and works of the author in order to understand the symbol well (114).

In common sense, the power of symbol is to arouse the reader’s deep emotion through the comprehension of the story. As Charles Wallant mentions:

The complexity of meaning that a poet can evoke with a rich symbol a little short of miraculous; and even more remarkable than the complexity is the clearness and precision of communication through symbols ... the challenge to the reader is to penetrate these symbols, to

feel and think one's way into them, and so to participate in the artist's perception and creation, (1960:42).

II.3. Related Studies

According to Stanislavsky, *The Cherry Orchard* is not a comedy, but a farce: it is a tragedy. The passing of the old order, he felt, was presented by Chekhov in the most deeply moving terms, and any production of the play must bring out the extreme pathos of the situation. But Chekhov had describe *The Cherry Orchard* as 'a comedy' and was insistent about this (Pitcher,1973:162).

Meanwhile, Yermilov, The Soviet critic, argues that far from bidding the past a fond farewell, Chekhov in *The Cherry Orchard* was quite clearly satirizing the old regime - laughing it out of existence - and that the play looks forward optimistically to a brighter future. "A parody of tragedy": this is how Yermilov describes *The Cherry Orchard*. Everything about Ranevskaya and Gayev is absurd, their suffering are trivial. He expects a tragedy but what happens is that the central characters are not merely perfectly reconciled to the appealing catastrophe, but are actually pleased with the misfortune that has overtaken them (Pitcher,1973:163).

According to Harvey Pitcher in his book, *The Chekhov Play: A New Interpretation*, the theme of time passing and sweeping aside the frail defenses that are placed in its path, is very fully brought out in *The Cherry Orchard*. There might

seem to be more continuity in the life of a family than in the life of an individual : a family with its traditions and memories (of an occasion forty-five years ago, for example, when you sat on a window-sill and watched your father walk across the fields to church on Trinity Sunday), a family with its historic home, spanning the generations, and an orchard that is 'even mentioned in the encyclopedia'; but no, all this can be swept into oblivion in the brief moment of an auction sale. And indeed, no perception of human life would be complete unless it conveyed an awareness that time passes and that death lies ahead; for such an awareness is an essential emotional ingredient of life itself (Pitcher,1973:212).

CHAPTER III

ANALYSIS