

CHAPTER II

THEORETICAL FRAMEWORK

This chapter deals with the objective of the study in analysing Strange Interlude. The writer would like to use the objective theory and the intrinsic approach as the basic means to analyze the play. To make deeper analysis, especially in analyzing the main character, the writer considers that the using of another theory is really needed, in this case, the writer uses the psychological theory. The writer will use psychological theory of David Cox's egoism which closed to her subject matter.

II.1. Objective Theory

By using the objective theory, the writer will be interpreting and analysing the play Strange Interlude through its internal structures. As Abrams said about it in his The Mirror and The Lamp :

The objective orientation which in principle regards the work of art in isolation from all these external points of reference, analyze it as self-sufficient entity constituted by its parts in their internal relation, and set out to judge it solely by criteria intrinsic to its own words of being (1953 ; 26).

From the quotation, the writer can conclude that if someone wants to understand the meaning of literary work, someone is able to trace it through the intrinsic aspect. In short, the writer uses the objective theory to determine the intrinsic analysis based on the intrinsic elements of the play in this thesis.

II.1.1. Intrinsic Approach

In order to maintain the objectivity of the analysis, the writer limits the scope of the study to the data provided within the important elements of the play. The approach used is structural approach as it only involves the literary point of view. There is no interference of any supporting point of view of other branches of knowledge. Because the structural approach emphasizes on the structure of the wholeness, which is constructed by the relationship of the elements of the work.

Moreover, Graham Little in his Approach To Literature confirms that literary works intrinsically consist of elements : plot, setting, character, theme, etc. In this thesis, the analysis is limited on plot, setting and character of the play. So it is necessary to describe what a play or drama is and its elements.

II. 1.1.1. P l a y

Play is one of the literary work written to be acted on the stage or to be read. A play or drama is a work of literature or a composition which delineates life and human activity by means of presenting various action of-dialogues between - a group of characters. It is designed for theatrical presentation (Russell, 1965; 5). While, Graham Little defines drama as 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(1966 ; 112). In this case, the writer treats the play as literary work, so, here, she will be delineating the elements of the play as a literary work.

The elements of literary works, especially play consist of form and content. The form of a play consists of plot, characters, setting, background and language. While the content of a play consist of theme. And in this thesis, the writer will be delineating plot, characters and setting in isolation. It is purposed to make an easy analysis in finding her subject matter of her thesis.

II.1.1.1.a. P l o t

Plot is the sequence of incidents or events of which a story is composed (Laurence ; 43). It can be judge as the way of the author presents his idea in his work. It is

about telling of events in sequence about-what happened and what happened next. According to Harry Shaw in Dictionary of Literary Terms :

Plot refers to arrangement of events to achieve an intended effect. A plot is a series of carefully devised and interrelated actions that progresses through a struggle of opposing forces (conflict) to a climax and denouement (1972 ; 289).

It means that when we talk about plot, we are talking about the sequences of events or actions that happen in cause and effect relationship.

There are some elements that build a plot of a play, namely exposition or introduction, conflict, climax, falling action and resolution or conclusion.

Exposition is the introduction to the situation and to the characters, their relationship with one another, the physical background in which they find themselves and so on. Conflict is the essence of all stories. It may be conflict between one of man against nature, man against man or man against himself. There are two kinds of conflict; the external conflict is the conflict between one character with another one, and the internal conflict is the the conflict between two different desires in the mind of the chief character. Climax is a major crisis in the whole action of a play. It is the point at which the fatal step is taken, the

essentials decision made which result in action concluding one way or the other (Little, 1966 ; 84). After climax, the play reaches the falling action in which the hero of the play is slowly overpowered and becomes increasingly helpness. The last element of a plot is resolution or conclusion. It is the conclusion of the conflicts at which the all characters have reached the end and of the sequences of events whether they can solve the problem or fail to solve it.

II.1.1.1.b. Character And Characterization

Character has several other specific meaning in literary terms. A character is presumelly an imagined person who inhabits a story. According to Harry Shaw, there are several meanings of character in literature, notably that of a person represented in a story, novel, play, etc. (1972 ; 71). And through the character's personality, conflict and motivation that the author wants to convey his ideas and messages to the readers.

Basically, there are many types of character in fiction work. They can be major character and minor character, round and flat characters. Based on the role's importance, characters are divided into two kinds, as major character and as minor character. Major characters are characters involved in most of the play's action, they have

an important function in the play. While minor characters have less important function than major characters, they tend to exhibit only a few dominant traits, or usually lightly, sketched without much detail. Based on the complexity of its traits and feature, characters may be categorized into two kinds, round characters and flat characters.

Really round character, usually one of the major figures in the work, have many individual and unpredictable human traits. Flat characters are usually minor; contrasted with the round characters.

Furthermore, the way how an author presents his or characters in a story called characterization. In other words, characterization can be understood as the creation of image of imaginary person in drama, narrative poetry, the novel, and the short story (Harry Shaw, 1972 ; 71).

Characters may be presented mainly through description and discussion, or by the author's simply reporting the character's speech and action. There is an easier technique to look at the characters as given by Guches below :

First, we come to know characters by what other think of them. Second, we make judgement about them based upon what they look like. Third, we learn about them by how they speak in the dialogue, and fourth, we learn a good deal about them based upon what they do or what they do not

do. Finally, we also learn about characters based upon what they themselves think (1980 ; 69).

Based upon the quotation, if we want to study a character of a play, we must look at all aspects of the characters such as what the other characters thinks about him, from what he says or thinks about himself, from his action, and also we must learn about the characters themselves by involving to the characters.

II.1.1.1.c. S e t t i n g

Setting of a play refers to the place and the time where or when the play takes place. More than that, sometimes setting establishes the atmosphere which helps create the mood, reveals to readers about characters and is related to the plot, as Guches said :

Setting may be simply where a story takes place, or the setting may relate to the characters, plot, or the ideas symbolic levels (1980 ; 68).

The setting of a play can be divided into two kinds, physical setting and psychological setting. The physical setting deals with place and everything in certain environment where the readers of literary work can catch the meaning from its appearance only. The psychological setting has deep meaning besides its appearance meaning on symbolic

level. Holman and Harmon emphasized setting or background has certain elements which will make it up as a whole.

The elements making up setting are : (1) The actual geographical location, its topography, scenery, and such physical arrangements as the location of the window and doors in a room; (2) The occupation and daily manner of living of the characters; (3) The time or period in which the action takes place, for example, epoch in history or season of the year; (4) The general environment of the characters, for example, religious, mental, moral, social, and emotional condition through which the people in the narrative move (1986 ; 465).

Between physical setting and psychological setting can not be separated because the meaning of the psychological setting implied by the physical setting. William Kenney wrote in How To Analyze Fiction

The physical setting becomes specific and more vividly rendered, so does the spiritual setting. By the spiritual setting, then, we mean the values embodied in or implied by the physical setting.

II.2. Psychological Theory

To support the analysis, the following theory that the writer uses in this thesis is psychological theory. According to Rene Welleck and Austin Warren there are four significance of psychology in literature :

By 'psychology of literature' we may mean the psychological study of the writer, as type and as

individual, or the study of creative process, or the study of the psychological types and laws present within works of literature, or finally, the effects of literature upon its readers (1956 ; 81).

In this thesis, the writer will use significance of the study of the psychological types and laws presented within works of literature, especially psychological ideas to judge the motives of characters of the play.

Actually, psychology and literature are two different science and different faces, but they are together touching the human problems. They have the same ideas, so they can not be separated and they need help each other. So, that, psychology can be used to study or explain the attitude of characters in literary works. As Danziger stated that psychology, the science of mental processes and behaviour, has been related to literature and to criticism, since many writers have consciously drawn upon various theories of human motivation (1965 ; 136).

As supporting theory, psychological theory is needed to look for the answer upon Nina Leeds's reasons for being an egoistic woman. Concerning to the applied theory, the writer has stated David Cox's theory in his book Modern Psychology that the ego may give up the attempt to control life in the real world and retire into a world of dream, from time to time by some other force (forces) which takes

control for a greatest or longer period (1968 ; 48). It is a sense of uncompleteness in any aspect of life that can give rise to egoism. When a person has egoistic, he or she might not want to try to control his or her attitude to anybody.

II.2.1. Environment Approach.p13

In analysing the leading character of Strange Inter-
luse, particularly relate to her egoism, the writer uses the environment as its approach. Because, being an egoist character is not purely come from the individual, but the enviroment can build someone up to be an egoistic . So the environment approach is applied for helping the writer to make decision over the above problem of the leading character.

