CHAPTER II

THEORETICAL FRAMEWORK

Lucien Goldman proposed that Genetic Structuralism sets out from the hypothesis that human behavior is an attempt to give a meaningful response to a particular situation and tends(Goldman 1964 : 156). This is the only approach which is able to reconstruct the world vision of the author. The Structuralism is still maintained in order to understand the internal aspects of the work. However, it is also necessary to understand the genetic of a literary work by knowing its author, and its history at the time literary work the was created.

Human realities, according to Goldman, are presented as "two sided processes" which are *destructuration* of old structuration and *structuration* of new totalities capable of satisfying the new demands of the social groups that are elaborating them (Goldman 1964: 156). From this point of view, the study of human facts, whether economic, social, and political or cultural should be conducted by uncovering all the old value and the relevant value.

Human facts according to Hartoko through *Pengantar Ilmu Sastra*, "are all human activities and behaviors: verbal or physical that are studied by science" (Hartoko 12). Those facts can be in the form of social activities, political activities or cultural creation. Human facts are divided into individual facts and social facts. The first facts are the result of human's libido, while the second are connected with history. The

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subjects, in this case, are divided into individual subject and collective subject. Individual subject is the individual fact while collective subject is the collective fact. Great cultural work as a social-historical fact is created by trans-individual. It is not a collection of independent individuals, but merely a unity, a *collectivity*.

> "The collectivity as real subject, without forgetting however that this collectivity is no more than a complex net work of inter-individual relations and that it is important always to specify the structure of this network and the particular place that the individual occupy within it......" (Goldman 1964: 157)

Goldman specifies the collective subject as social group or social class in the Marxist comprehension. It is because this group has proved himself to be the group, which had created a complete vision of life and had influenced most people in history.

The structure of literary works and the structure of society are homologous. Both are the result of the same structuration activity : "... The structures of the world of work are homologous with the mental structure of certain social groups or is intelligible relation with them" (Goldman 1964 :159).

Goldman says that the relation between the creative group and the work generally appears according to the following model: The group constitutes a process of structuration that elaborates in the consciousness of its members affective, intellectual and practical tendencies towards a coherent response to the problems presented by

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their relations with nature and their inter human relations (Goldman 1964 : 159). The structure of the work and society's structure are mediated by the world vision or ideology.

A world vision is defined as a significant global structure; a total comprehension of the world which attempts to grasp its meaning in all its complexity and wholeness. It is not an immediate empirical fact, but rather a structure of ideas, aspirations, and feelings, whish serves to unite a social group with other social group. World vision are not facts.. They have no objective existence of their own, but merely exists as theoretical expressions of the real conditions and interests of determinate social strata. It is a form of collective group consciousness, which function as a kind of cement, binding individuals together as a group, giving them collective identity.

Literary works have a coherent structure. In his book entitled *The Epistemology of Sociology* (1981 : 55-74) Goldman conveyed two opinions on literary works. First, literary work is an imaginary expression of the world vision. Second, on their efforts to express their vision, authors create an imaginary world, characters, objects and their imaginary relations. Based on this statement, Goldman focuses his prime attention on the relations between characters and characters, and characters with their objects.

Influenced by Lukacs and Girard, Goldman said that a novel is a story of a degraded search: a search for authentic values in a world itself degraded, but at an otherwise advanced level according to a different mode (Goldman 1964 : 1). This search is done by a problematic hero who has been disconnected with the world.

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"The demoniacal hero of the novel is a madman or a criminal, in any case, as I have said, a problematic character whose degraded and therefore in authentic search for authentic values in a world of conformity and convention constitute the content of this new literary genre known as the novel that writers created in an individualist society". (Goldman 1977 : 2)

Since literary works have their structure, they must be coherent. Since they have meaning, literary works relates to human efforts in solving their problems in the social life. In order to clarify this knowledge, Goldman developed *dialectical method*, which pays great intention on the structure coherency.

Human facts will always be abstract unless they are totally concretized and integrated. Therefore, dialectical method develops a concept of comprehensive and explanatory with the whole and partial concept. Every facts or ideas have meaning only if they are put on the whole. On the other hands, the whole can only be comprehended through partial facts, which build the whole structure.

"The advance of knowledge is thus to be considered as a perpetual movement to and fro; from the whole to the parts and from the parts back to the whole again, a movement in the course of which the whole and the parts thrown light upon one another"

(Goldman 1977: 5).

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Comprehensive is an effort to describe the structure of object being learned; while the explanatory is an effort to unite it into a complex structure. In other word, comprehensive is an effort to understand partial identity, and explanatory is an effort to understand the meaning of the parts and put them into a more complex structure.

According to Shaw (1972:70-71), Character means the aggregate of traits and features that form the nature of some person or animal. Any discussion of character in fiction, then must attend to the relationships between character and the story as a whole. That is, character must be considered as part of the story's internal structure.

Richard Gill in his book *Mastering English Literature* (1985:90), stated that characters in novel have been specially created by authors. When Authors create characters, they select some aspects whilst playing down others, and put them together as they please. Therefore, the result is not an ordinary person but a fictional character who only exists in the words of the novel.

Plot according to Shaw (1972:289), refers to the arrangement of events to achieve an intended effect. A plot is a series of carefully interrelated actions. Plot makes us aware of events not merely as elements in a temporal series but also as an intricate pattern of cause and effect. A plot that fits the description must inevitably have unity. In other words, plot is the single most importance device making for unity in a particular story and it organizes events into beginning, middle and end. Besides, the function of plot is to serve the revelation or development of characters .

Richard Gill in His *Mastering English Literature* (1985:106) states that

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Setting is a broad word. It covers the places in which characters are presented; the social context of characters, such as their families, friends and class: the customs, beliefs, and rules of behavior of their society: the scenes that are the background or the situation for the events of the novel: and the total atmosphere, mood or feel that is created by these. Thus, we may find ourselves having to talk about, for instance the social setting of a novel, or the way in which landscape is used as a setting within the book.

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CHAPTER III

SYNOPSIS OF "FORREST GUMP" AND BIOGRAPHY OF THE AUTHOR