

MILIK
RUJUKAN PENDIDIKAN
FISIP - UNAIR

CHAPTER II
THEORETICAL FRAMEWORK
AND DEFINITION OF CONCEPT

II.1. Theoretical Framework

Dealing with the objective of the study in analyzing All My Sons, the writer of this thesis like to use the objective theory as the limitation of the scope of analysis. The writer also uses the structural approach as the basic means to analyze the play. To make a deeper analysis, the writer considers that the using of another theory is really needed. In this case, the writer uses the economic theory.

1.1. Objective Theory

By using the objective theory, the writer of this thesis will analyze and interpret the play All My Sons through its internal structures without reference from the external aspects or circumstances in which the play is produced. M.H. Abrams mentioned about it in his The Mirror And The Lamp as follow:

"... the objective orientation which on principle regards the work of art in isolation from all these external points of reference, analyzes it as a self-sufficient entity constituted by its part in their

MILIK
RUJUKAN PENDIDIKAN
FISIP - UNAIR
SAPTA TOHARU UNAIR

internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of being." (1953: 26).

It means that the writer of this thesis wants to make the intrinsic analysis based on the intrinsic elements of the play itself.

1.1.1. Structural Approach

The objective theory functions as the frame which limits the scope of analysis. While, the structural approach here is used as the basic means to analyze the play through its intrinsic elements or internal structures. Because the structural approach emphasizes on the structure of the wholeness, which is constructed by the relationship of the elements as stated by A Teeuw:

Principle work of the structural analysis is to expose and explain the interrelatedness of all elements of literary works which convey the wholeness of meaning as accurate as possible. (1988: 135).

The special interest here is on the organization and the function of distinctively literary elements, on how meaning is conveyed rather than what meaning is conveyed.

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.

1.1.1.1. P l a y

There are many definitions about the term drama or play. One of those definition is given by Christopher R. Reaske who says that drama is a work of literature or composition which delineates life and human activity by means of presenting various action of - and dialogues between a group of characters. (1966: 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 the theatre, to be seen in public performance. (1966: 112).

Play or drama in its pure form includes usually a group of characters, and it makes use of dialogues and action. A playwright's reflection must be spoken by a character who is involved with other characters in the forward thrust of action. In other words, "a playwright automatically must present his ideas and his pictures of the characters almost entirely through dialogue and action of its characters." (Christopher R. Reaske, 1966: 13).

The play discussed here is All My Sons. This is Arthur Miller's work which is firstly opened on Broadway

in 1947. In this case, the writer analyzes the play All My Sons as a closed reading. It is divided into three acts and contains material of tragic potential that is not fully realized. This play necessarily talks of family, state, economic concern, and death. It is the death of the leading character which moves us toward an acceptance and resolution of our pity. He is defeated because of some inadequacy in himself.

1.1.1.2. P l o t

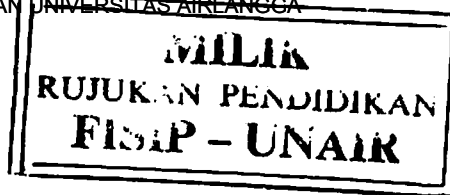
Plot is the pattern of events or incidents with emphasis falling on causality as its fundamental quality.

Concerning this matter Harry Shaw says:

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 a denouement. (1972: 289).

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

A play or drama is composed of a series of events where every event is connected to events which follow. And the way in which those events connect can be reduced to a pattern as given by Bacon and Robert in Literature as



Experience as follow:

The play begins with necessary exposition, singles out in the lives of its characters a particular conflict pointed to by this exposition, introduces implication into the conflict, reaches a moment of crisis, after which the line of action is somehow limited in the direction it may take, faces these limitations, and issues in a climax, after which the action is quickly brought to a close. (1959: 224).

That is the conventional plot which has the important elements such as: exposition (introduction to the situation), rising action (conflict), climax (turning point), falling action, and denouement (catastrophe).

Exposition is the beginning of the story that introduces characters and their relation to their environment. Conflict is the essence of all stories. It may be the conflict between one of man against nature, man against man and it is called the external conflict. While another is internal conflict. This is the conflict between two different desires in the mind of the chief character or man against himself. Really, conflict is the main point of the plot. Climax is a major crisis or turning point in the whole action of the plot. It is the point at which the fatal step is taken, the essential decision made which result in action concluding one way or the other. (Little, 1966: 84). Denouement or catastrophe is the final outcome or result of any complex sequence of events. It refers to the point at which circumstances

overcome central motives and introduces a conclusion. In drama, denouement is applied to comedies, catastrophe to tragedies.

1.1.1.3. Setting

The general meaning of setting is the environment or surroundings of anything. While, in the literary term setting refers to the time and place, to the physical and sometimes spiritual background against which the incidents or the events of a story take place. Furthermore, Guches mentioned that setting may also relate to the other important aspects of literary works, such as characters, plot, or the ideas on symbolic levels.

Setting may also reveals to readers something about the fictional characters in a story. The details of setting can reveal their personality traits, their personal habits, their social status, and their interests. This subtle development of characters through the setting is especially effective because the traits and interests are implied rather than explicit. This makes the characters seem all the more real, since in life we gain opinions about people and their habits through impressions.

.....
 The philosophical nature of the story is symbolized by the setting. Setting, then, may be simply where a story takes place, or the setting may relate to the characters, plot, or the ideas on symbolic levels. (R.C. Guches, 1980: 68).

.....
 Holman and Harmon differentiates two kinds of setting as physical and spiritual background. Physical

background means the real description of the places where the story happen. While the spiritual background denotes to the values implied by the physical background. They also emphasized that 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, sceneray, 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 conditions through which the people in the narrative move. (Hugh C. Holman and William Harmon, A Handbook To Literature, 1986: 465).

Either Guches or Holman and Harmon emphasize that setting in literary works refers to the place and time where the story happen. And setting may also relate to the general environment of the characters.

1.1.1.4. Character

In the literary terms, character has several other specific meanings, notably that a person represented in a story, novel, play, etc. (Harry Shaw, 1972: 70). And through the character's personality, conflict, and motivation that the author wants to convey his ideas and messages.

Based on the role's importance, characters may be classified into two types: major or main characters and minor characters. While, based on the complexity of its traits and feature, characters may be categorized into two types: round characters and flat characters.

Usually, the major or main characters in a work of fiction tend to be called round characters that is generally a complex personality, a fully realized individual. While minor characters tend to exhibit only a few dominant traits, or usually lightly sketched without much detail.

In the plot of any drama, the leading character is known as the protagonist. He is not only the hero of a work, but he always the principal and the central character. While antagonist is the rival of protagonist. If the opponent isn't a person, we speak of the antagonist force.

Furthermore, the way in which or the way how an author present his or her characters in a story is called characterization. In other words, characterization can be understood as the creation of image of imaginary person in drama, narrative poetry, the novel, and 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 or to reveal the characters as given

by Richard C. 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. (R.C. Guches, 1980: 69).

1.2. Economic Theory

To support the analysis, the following theory that the writer uses in this thesis is the economic theory. It is mainly dealing with the analysis of the character's self-interests and social responsibilities.

The economic theory used here is the theory of Kirzner, in his Market Theory and the Price System, which says that economic theory is abstract, selecting only the key features of an economic situation for use in subsequent reasoning.

Economic theory emerges then as a tool that can be used in understanding the external world. The tool itself is "abstract", to be judged for its truth not for its realism. A proposition of economic theory is to repeat, very much like a theorem in geometry: we prove its truth, and then we may be able to discover in the real world a situation that illustrates its truth. (1963: 9).

With this economic theory, the writer will try to investigate the structure and the operation of the business

action. Therefore, the writer constructs the theoretical framework within which the aspects of the economic theory of a business action must be set. In this case, the aspects of the economic theory include the ethics in doing business.

1.2.1. Business Ethics

In analysing the leading character of All My Sons, particularly relate to his self-interests and social responsibilities, the writer uses the business ethics as its approach. The business ethics are applied for helping the writer to make a decision or judgement over the above problem.

The business ethics which are used in this thesis consist of: A. American Marketing Association (AMA) Code of Ethics, especially point two (2) concerning the ethics in making goods and presenting services to the consumers.

(2). By pledging my efforts to assure that all presentation of goods, services and concepts be made honestly and clearly. (Glos' Baker, 1972: 56).

B. Business - Consumer Relation Code, especially point one (1) and two (2) which have almost the same ideas with AMA Code of Ethics, that is about the manufacturer's obligation to protect the safety of consumers by producing

goods in high standard of quality.

- (1). Protect the health and safety of consumers in the design and manufacture of products and the provision of consumer services. This includes action against harmful side effects on the quality of life and the environment arising from technological progress.
- (2). Utilize advancing technology to produce goods that meet high standard of quality at the lowest reasonable price. (Glos / Baker, 1972: 59).

By the consideration that the setting of All My Sons is in America, so the using of those American business ethics is convenient to analyze the problem.

II.2. Definition of Concept

Dealing with the title of this thesis, we have to know the general meaning or the concept definition of the subject matter itself. It is the study of conflict between self-interests and social responsibilities in Arthur Miller's All My Sons.

2.1. Conflict

The general meaning of conflict is a clash, competition, or mutual interference of opposing forces or qualities (as ideas, interests, wills). (Webster's Third New International Dictionary, 1986).

In the fictional works, conflict refers to the opposition of persons or clash of different forces upon which the action in a plot is constructed. The conflict here may be physical, social, or psychological conflict. Physical conflict is a struggle between man and the physical world. It presents man versus forces of nature. Then, social conflict is a struggle between man and man, such as two men trying to win the love of a girl. The physical and social conflict are the external conflicts. While, the psychological conflict or a struggle between desires within a person is an internal conflict. The conflicts in fiction are basically physical, social or psychological - or combinations of these three.

2.2. Self-Interest

The definition of self-interest according to A.F. Chalk is a concern for one's advantage and material well-being. Self-interest is regarded as the most if not the only, reliable motivating force in economic behaviour. (Webster's Third New International Dictionary, 1986).

Everyman has this kind of self-interest because it is the one thing that will give such encouragement for doing something especially in fulfillment of economic necessity.



2.3. Social Responsibility

Social responsibility is individual responsibility to the other or to the society as a whole. An individual is also a part of a society. As a member of a society he must be responsible not only to his personal interests but also, it is more important, to the society where he belongs. However, man is an individual yet social being, "he is a person with his own right and in his own right, yet responsible for and to others." (James E. Royce, 1969: 212). More than that, he belongs not only to himself and his family, but to the world beyond. Finally, he should recognize that responsibility operates out side of the immediate family group.



