

## **CHAPTER II**

### **LITERATURE REVIEW**

In line with the scope and limitation of this study which is to present an interpretation with objective orientation from the work itself, the writer uses intrinsic approach as the theoretical framework. And for further consideration of carrying out the main character's struggle in the story, the writer uses socio-cultural approach as means to analyze the subject matter.

#### **II.1 INTRINSIC APPROACH**

It is Important to point out that in conducting this study, the reason of using intrinsic approach is because the subject matter that will be analyzed has close relation with intrinsic approach.

Looking back at the statement of the problem in chapter I, the subject matter of this study is the struggle of the main character: Jing-Mei Woo. Here the writer exposes that the subject matter is composed by three elements. They are characterization, plot, and setting, which are belong to the intrinsic aspects of literature as stated by Little( 1966:82 ).

The second reason of using the intrinsic approach is because this approach has several advantages. The

first advantage is that intrinsic approach gives the chance to conduct an analysis deeper and more detail. While the second advantage is that this approach sees the literature work only through its own elements. And the last advantage is related to the statement of Semi, ".....analisa objektif memberikan dampak pada penulis, hal ini akan membuatnya menulis lebih hati-hati dan waspada...(1993:70 ), which means that since objective analysis provides impact for the writer, it will enhance the writer to write more careful and aware.

### **II.1.1 Characterization**

Characterization simply means the creation of character who gives a sense of life's qualities and possibilities( Little, 1966:89 ). Analysis on characterization is very important since Semi determines characterization as "...penokohan adalah mesin untuk mengembangkan tema dan sekaligus pembuat alur cerita..."( Semi, 1993:69 ), which means characterization is determined as the engine to develop the theme and also the plot's creator.

This characterization analysis is also very useful to determine the value of a literary work, as stated by Little that in order to be of interest and value in literature, characterization must be to some degree realistic (1966:92). It means that good literary work must have a characterization which is truth to life no matter how good or how bad it is.

In order to fulfill the requirement of being "truth to life" or realistic, characterization must represent behavior and action like a real human being. The characterization must fit the story with its predicate. If the characterization surprisingly shows behavior and action extremely different from it is used to, it must not happen just like that. But there must be an explanation in relation with the story.

To identify the state of being "truth to life" or realistic, the writer finds it is important to understand the kinds of characterization. This category is based on the difference of its view point and its discussion.

#### **a. Flat Character and Round Character**

Based on the complexity of the characterization, there are flat character and round character (Forster,

1970:75 ). Flat character, in its original form, is a character which has only one certain individual quality. It does not have behavior or action that can surprise the reader. Here the possibilities on his or her lives are not explored, and his or her characteristics are shown flat and monotonous.

While in round character the possibilities on his or her lives are explored well, including his or her personalities and vision. Compared with the flat character, round character is regarded closer to the characterization of real human beings, it is because it has unpredictable changing of behavior or action (Abrams, 1981:20-1).

#### **b. Static Character and Developing Character**

These two types of characterization are determined based on the development of the characterization on a literary work. According to Nurgiyantoro, static character is described as "tokoh yang tidak memiliki perubahan dan perkembangan penokohan sejalan dengan kejadian yang dialami dalam cerita" (Nurgiyantoro, 2000:188 ), which means a character

which essentially does not have any changing or development in characterization in line with the events experienced in the story.

On the other hand, developing character has the changing and developing characterization in line with the telling of the story. It means that this character interacts actively with its environment which further will influence his or her feelings, behavior and actions. Jing-Mei Woo, is regarded has this type of characterization. The changing that happens surrounds her and the influence of the social relations have increased her sensitivity and as the result, she occurs a changing and developing vision in her life.

### **c. Typical Character and Neutral Character**

Based on the reflection of a characterization to certain individual or society on the real life, there are two types of characterizations which are described as typical character and neutral character.

Typical character represents less individual state but it shows much ethnic quality or anything else which is reflected in real life (Altenbernd and Lewis, 1966:60 ). This means that typical character is the reflection of an

individual or society which belong to a certain institution in this real life.

Neutral character is more unique than the previous characterization. Neutral character is the character which exists by the shake of the story itself. It is only an imaginary character that lives in fiction. Its existence does not represent something outside itself which happens in the real life. Nurgiyantoro stated, "setidaknya membuat pembaca kesulitan mengasosiasikannya dengan cerminan dalam kehidupan nyata..."(2000:191), which means at least it will bring the reader difficulties in associating it with the reflection in real life.

### **II.1.2 Plot**

According to Forster (1970:93), plot is described as the chronological structure of events which points out the causal relation. The organization of these events will be clearly understood by looking at the stages of plot which is stated by Little (1966:83) as the elements of plot.

Plot is composed by exposition, conflict, suspense, climax, and resolution (Little, 1966:83).

### **1) Exposition**

In exposition an author introduces the characters, their relationships with one another, and the physical background where they live. The purpose of exposition is to provide the stepping stone for the next stage.

### **2) Conflict**

Problems and events that set up the conflict are described in this stage "...masalah-masalah dan kejadian-kejadian yang membentuk konflik diceritakan dalam tahap ini..." (Nurgiyantoro, 2000:149). It means that this is the early stage where the conflict appears and later will be developed in the next stage.

In addition, the conflict may be one of man against nature, man against man, or, in the mind of main character, man against himself (Little, 1966:83).

### **3) Suspense**

The conflict that appears in the previous stage is developed. It sets up at least two opposing forces and arises reader's growing concern about which force will win, and how (Little, 1966:84). Here the conflict

should not be solved yet in order to increase the suspense.

#### **4) Climax**

Nurgiyantoro (2000:50) states that "klimaks cerita terjadi ketika konflik mencapai titik intensitas tertingginya..."(2000:50), it means the climax of a story happens when the conflict reaches the highest point of intensity.

It is because the essential decision is made in this stage that will result in the action concluding one way or the other (Little, 1966:84).

#### **5) Resolution**

This element of plot is also known as "The Denouement", in which Nurgiyantoro states "konflik yang mencapai klimaks telah mendapatkan jawaban..."(2000:150), which means the conflict that reaching the climax has its' answer. It means that resolution is the final outcome of the sequences of events. Little also adds that this final outcome is available in happy or unhappy endings, as long as the



plot ends and the story gives a feeling of completeness for the readers (1966:85).

### **II.1.3 Setting**

Setting refers to the general historical time, particular physical location, and social environment in which the story takes place (Abrams, 1981:175). This means that in general, setting can be categorized into three aspects. The descriptions of each aspects are as follows:

#### **a. Setting of Place**

Setting of place simply means the particular physical location where the story takes place. Good setting of place is determined by "...deskripsi yang tepat, kegunaan yang tepat, dan keselarasannya dengan aspek latar yang lain..."(Nurgiyantoro, 2000:230), which means it is determined by the appropriate description, purpose, and its harmony with the other setting aspects.

#### **b. Setting of Time**

Setting of time deals with the moment where the story is told. Nurgiyantoro stated that the purpose of this setting of time is "...untuk memberi kesan kepada pembaca agar cerita seakan benar-benar

terjadi..."(2000:230), which means to impress the reader as if the story were really happened.

### **c. Setting of Social Life**

It refers to the social life of the society in a particular place in the story. This social life includes way of life, tradition, religion, vision of life, and other social aspects. The writer also finds an important description about the setting of social life, as stated by Nurgiyantoro, where this setting of social life also deals with the social stratification of particular character such as lower class, middle class, or upper class (2000:234).

## **II.2 SOCIO-CULTURAL APPROACH**

As the discussion on literature review deals with sociological approach, the writer finds that it is important to describe the relationship between literature and sociology first.

According to Wellek, literature is a social institution, using as its medium language, a social creation (1977:94). It means that literature represents life, and life itself consists of social reality, even though literature imitates the subjective world of the individual. This close relation between literature and social life is also supported by the fact of its importance. Semi (1993:76) states

that "...sastra adalah produk budaya yang sangat diperlukan masyarakat...", in translation literature is regarded as cultural creation which is very needed by the society (Semi, 1993:76).

This is because literature is the medium of communication that capable to record society's need.

Sociological approach, in relation with the intrinsic analysis emphasizes the discussion only on the content of the work itself (Wellek, 1977:96). In addition, Semi (1993:76) also states that "...pendekatan sosiologis pada analisa intrinsik mengacu pada analisa penokohan tokoh utama...", which means sociological approach on intrinsic analysis refers to the analysis on the characterization of the main character.

The using of sociological approach on intrinsic analysis also has a special advantage. From the analysis on its characterization, one will be able to determine the value of a literature work, where high appreciation is given to the character which is formed by the society and comes from society's life.

Looking back at the objective of this study which is to find out the meaning of Jing-Mei's struggle in overcoming difficult situations of cultural and generational gaps, the writer finds that sociological approach is proper to be used in answering the

statement of the problem in this analysis. This is because culture and generation are the phenomenon that belong to the social life. Macionis states that as the foundation of society, culture means the beliefs, values, behavior, and material objects shared by a particular people (1991:60). While generation, refers to the single stage or step in the smallest social institution descent (Macionis, 1991:397).

### **II.2.1 CULTURAL GAP**

Cultural gap in sociology refers to the inconsistencies within a cultural system resulting from the unequal rates at which different cultural elements change (Macionis, 1991:75). These inconsistencies are influenced by the process of assimilation on the migrating society.

In other words, cultural gap happens from a long process that started by a group of society that moves to a foreign country. As immigrants, this society gradually adopts patterns of the dominant culture where this process is called assimilation. Here in this process, there are difficulties in adjusting the dominant with the minor cultural patterns which leads to some inconsistencies called cultural gap.

### **II.2.3 GENERATIONAL GAP**

This phenomenon simply means the differences in views or ideas within a single stage in family descent (Macionis, 1991:397). It happens because of the difficulties in tracing the cultural heritage over generations. These difficulties exist by the influence of cultural gap which is stated above.

Before analyzing Jing-Mei's struggle to maintain cultural and generational gaps, it is important to observe the kinds of struggle itself. According to Karl Jaspers (Harry, 1985: ), struggle is a limit situation that depends on human being and is committed by human being. This most extreme form of human experience is divided into some level, they are:

- a) General struggle for life, committed by any living things to survive.
- b) Harder and competitive struggle, committed by human beings in war, or in social class struggle, tends to compete in rivalry.
- c) Struggle against themselves, this is an unphysical struggle. It demands more complex

mental activities, e.g. effort to maintain his or her cultural and generational gaps.

**CHAPTER III**  
**ANALYSIS ON CULTURAL**  
**AND GENERATIONAL GAPS**