

CHAPTER II

THEORETICAL FRAMEWORK

II.1. Related Theories

A literary work does not only mean anything written in verse or in the 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: p. 27). The complex organization consists of some complex elements. It means that a literary work of art is greater than its interpreters.

Because of the complexity of elements in literary work, so there are number of theories and approaches to analyze literary work. Abrams separates into four points : mimetic theory, pragmatic theory, expressive theory and objective theory. (Abrams, *The Mirror and The Lamp*, 1976: p. 8 - 29). The differences in viewing literature lie on the distinction of orientation or positions in literary works.

Dealing with the statement of the problem in analyzing Joads' survival in The Grapes of Wrath the writer would like to use the objective theory as the limitation of the scope of her analysis and literary

approach as the basic principle to analyze the novel. She uses literary approach by using the elements of a novel to explain how difficult Joads struggle physically and spiritually in The Grapes of Wrath.

II.1.1. Objective Theory

The objective theory views the nature of literary work in relation with its form or intrinsic aspects of literature.

"The work of art in isolation from all these external points of references, analyze it as a self sufficient entity constituted by its parts in their internal relation, and sets out to judge it solely by criteria to its own mode of being". (Abrams, 1976: p. 26).

Based on that theory, if one wants to catch the meaning of literary work, one is not necessary to look at the outside factors of the work. The meaning of literary work is able to be traced through the structure of its form.

II.1.2. Literary Approach

The above objective theory is the frame of thought that limits the scope of analysis. Based on the objective theory, the writer wants to focus her attention first in how the internal structures of the novel contribute to the subject matter that she will find. The internal structures here means the elements of the novel itself. However, she doesn't take all those intrinsic elements of her analysis, she takes plot, setting and characterization to explain Joads'

survival in this novel, how difficult Joads struggle physically and spiritually. For that reason she uses literary approach as her means to analyze the internal structure of the novel as literary work.

II.1.2.1.Elements of the Novel

A novel is a lengthy fictitious prose narrative portraying characters and presenting an organized series of events and settings (Harry Shaw, 1972: p. 257). Every novel has its elements such as, characterization, plot, setting, point of view, subject matter and theme. These elements are included in intrinsic aspect of novel. In this thesis the writer takes plot, setting, and characterization to explain Joads' survival in The Grapes of Wrath.

II.1.2.1.1. P l o t

Plot is a carefully thought-out plan in which all the events, all the actions and reaction of the characters contribute toward movement of the story (Little, 1966: p. 82). Plot is obviously a cause and effect relationship of main events. Nevertheless plot can not be separated from the sequences of events. Actually any plot of novel is composed of a series of incidents which embodies some sort of conflict, one force opposing another. It has a relationship with character. In the plot the events appear to be a direct result of development of character. What plot

does, then, is the result of character's motivation. It also involves the conflict that may be one of man against nature, man against man, or in the mind of the chief character, man against himself (Little, 1966: p. 83). Analyzing plot is good place with which to begin understanding any fictional work (Guches, 1980: p. 63).

As stated by Graham Little in his Approach to Literature that the elements of a plot are : exposition (introduction to the situation), conflict, suspense, climax, and resolution (or conclusion). These elements must be arranged into some kind of effective structure (1966: p. 83).

Exposition is the introduction to the characters, their relationships with one another, the physical background in which they find themselves, and so on. It is to stimulate curiosity and interest in what happened before the story opened and provides any other background information that we need to understand and care about the events to follow. In this novel the author have not yet introduced particular people such as Joads, but he provides the picture of men and women come together in their houses. It established a situation and atmosphere in which the ruin of the drought to the land affected the people and their lives.

The conflict is situation in which have two opposing forces. The conflict may be one of man against nature, man against man, or in the mind of the chief character, man against himself. In this novel the type of conflict is the third, man against nature. In this case a problem deals with the choices of action open to characters involved or to society at large. And then suspense arises from the reader's growing concern about which conflict will win, and how (1966: p. 84). It lightens our attention to the story, inheres in our wondering how it will all turn out. For the novel to be successful, the action must develop through several crises, in which the conflict is almost solved.

A climax is a major crisis or turning point in the whole action of a plot (1966: p. 84). It is the point at which the essential decision made results in the action concluding one way or the other.

The resolution is the rounding-off of the action; the conclusion, one way or the other, of the conflict (1966: p. 85). The resolution needs to be a satisfying ending, one that gives a feeling of completeness. Whether the ending is happy or unhappy, one feels that a good plot is well rounded off.

II.1.2.1.2. S e t t i n g

The setting in fiction is the place where the

events occur and the time or age of the action (Guches, 1980: p. 68). Setting may also reveal 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. A novel will present us with a clear picture of its times, and lead us to feel that we know its setting as if we have lived in it ourselves.

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, 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 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 caharacters.

II.1.2.1.3. Characterization

Characterization is the creation of images of imaginary persons in drama, narrative poetry, the novel, and the short story (Shaw, 1972: p. 71). It is difficult to identify with a character whom one does not know or understand. The reader wants to be able to visualize him to see him act and hear him talk. Every reader is interested in people, or should be, because people are the most important single factor in individual lives. Without characterization, no plot and no setting can develop interest for a reader or cause him to care what happens, or does not happen, to whom and why.

As stated by Graham Little in his Approach to Literature that there are basic means of characterization, how to study a character (1966: p. 93). A character is revealed by :

1. Basic characteristics.

- physical (age, physical oddities, etc.).
- social relationships (personal relationships with other characters in the work; wider social relationships such as social class, occupation).
- mental qualities (typical ways of thinking, feeling and acting).

2. Appearance from various points of view.

- How the character sees himself.

- How various other characters see him.
- How he develops, or fails to develop, during the course of the story.

3. Place in the work

- Treatment by the author. (Sketched or fully rounded Portrayed descriptively or dramatically ? Treated sympathetically or unsympathetically ?)
- Place in the story. (A leading character or a minor one ?)
- Relationships to the theme. Does the character exemplify or embody something important that the author has to say ?

In this thesis the writer only takes the first and the second point because she thinks that the third point (place in the work) is not necessary to be analyzed, and it does not support the analysis.

II.2. Related Studies About This Work

In this thesis the writer wants to present related studies that are coming from some authors or literary journalists. They give some comments or criticisms about this novel, especially on the characterizations of the Joads and the other migrants in the novel.

The first comment is coming from Joseph Warren Beach, a journalist, who declares (1941) that : "The Grapes of Wrath is probably the finest example produced

in the United States of what in the thirties was called the proletarian novel". (Newsweek, 1941: p.3).

Beach suggests that social problems in this novel are effectively dramatized in individual situations and characters. Based on his comment he tries to reveal that The Grapes of Wrath is the best picture of condition of the United States in the thirties with many social problems. He agrees with what Steinbeck wrote in this novel.

The second criticism is from Professor O. B. Duncan, Head of the Department of Sociology at A. M. College. In an interview widely printed in Oklahoma newspapers, Prof. Duncan discussed the economic and social problems which were involved in this novel. According to him the farm migrant as described in Steinbeck's The Grapes of Wrath was the logical consequence of privation, insecurity, low income, inadequate standards of living, impoverishment in matters of education and cultural opportunities and a lack of spiritual satisfaction. He proves that the general impression given by Steinbeck's book is substantially reliable.

Those criticisms, however, are useful to support the writer in writing this thesis. They give her contribution to understand what is going on in The Grapes of Wrath.

CHAPTER III

ANALYSIS