

CHAPTER II

THEORETICAL FRAMEWORK

Work on the idea to show the essence of the discrepancy between faith and and fact, here, the writer considers to use philosophical approach in her analysis. As a supporting theory, she uses phenomenological theory to give her such authority in interpreting the philosophical value of the novel. But the first of all, what the writer has to do is understanding the work through its intrinsic elements using intrinsic approach.

II.1 INTRINSIC APPROACH

Since this analysis is considered as an analysis of the content (refers to the meaning) of the story that can be understood well toward the work itself and does not need other references behind the process of making a literary work, the writer concentrates the analysis on the work itself through its intrinsic elements of the story. It indicates that the writer uses Intrinsic Approach.

Rene Wellek in his book *Literary Theory* states that Studying literary work should have been based on the interpretation and analysis of the literary work itself. The first and the most prominent concentration of the study should be directed toward the work itself, (Wellek 1977:157-158).

To analyze literary work towards the work itself requires the good understanding towards the internal elements that build up the story. Intrinsic approach is focused to discover what a work expresses and what it means from the really important and valuable information can be derived from the text of the work itself.

In this context the writer will analyze the plot of the story to know the discrepancy between faith and fact that is presented in the story, and analyzes the conflict of Brother Juniper to know the way in which the facts contribute towards Brother Juniper's faith that cause the rise of his inner conflict in such paradox in His mind. Through his observation and research the writer will come to the essence of the story (the essence that can be derived from the discrepancy between faith and facts that is presented by the author). To support the analysis of the character the writer needs to know the setting that is assumed has contribution towards the development of the character.

11.1.1 Plot

Plot of a work of fiction refers to the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or short story, (Pickering, p.20).

Plot describes about what happens and what happens next. It is said that plot is the representation of characters in action. Most plots originate in some significant conflicts. Conflict as stated by Pickering in his book, *Literature*, is the basic opposition, or tension, that sets the plot of a story in motion; it engages the reader, builds the suspense or mystery of the work, and arouses expectation for the events that are to follow.

The conflicts may be internal or external. Internal conflict is the opposition within one's personality. Brother Juniper's conflict is constituted as an inner conflict. There is a discrepancy between his idealism and reality. There is an opposition between what he believes (he does) and what the church views about his work. Brother Juniper thinks that his observation is intended to his faith while church views it as a work of heresy. The external conflict is an opposition between man and nature, between man and society, and between man and man. The conflicts of Marquesa de Montemayor, Esteban and Uncle Pio are considered as man and man conflicts. Their conflicts are the conflicts between them and the ones whom they love to.

II.1.2 Setting

Setting, as stated by Pickering in his book under the title *Literature*, is the physical locale that frames the action and the time of day or year, the climatic

conditions, and the historical period during the action in the work. Setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters.

According to Pickering, setting has five functions.

- 1) Setting as background for action. It means that fiction needs a setting to place its events. Nothing can happen nowhere. There is no event without place.
- 2) Setting as antagonist. The setting that is forces of nature often function as causal agent, helping to establish conflict and to determine the outcome of events. In this case phenomena in Brother Juniper's surrounding contribute to develop his conflict.
- 3) Setting as a mean of creating appropriate atmosphere. The author uses the setting to create atmosphere. Atmosphere is psychological appearance of circumstances. For example, the use of church as a setting develops religious sense.
- 4) Setting as a mean of revealing character. Setting is used to reveal the mood and the personalities of the characters.
- 5) Setting as a mean reinforcing theme. Here, setting can reveal the author's view of the work, it can help to establish a distinctive world, and it can be the main source of interest in the book.

II.1.3 Characterization

The relationship between plot and character is a vital and necessary one. Without character, there would be no plot, hence no story. From the characters the reader will know well about the character itself. The reader will know about personalities, intellectual, moral and emotional qualities of the character.

E. M. Forster distinguishes characters of the story as flat and round. Flat characters are those who embody or represent a single characteristic, trait, or idea, or at most a very limited number of such qualities. These characters and their deeds are always predictable and never vary; for as Forster notes, they are not changed by circumstance.

The round characters are those who embody a number of quality and traits, who have the capacities to grow and change. Marquesa de Montemayor, Esteban and Uncle Pio are considered as the round character. They change their mind when they know the reaction of the people whom they love to. Brother Juniper is also considered as a round character, though in the story he begins with doubtful feeling and remains be so till the end of the story, but his behavior is influenced by his circumstances. He has big curiosity of anything happens in his surrounding and tries to make a new consciousness in his mind. It indicates that he has the capacities to grow and change.

The writer knows the character through the words that are stated (by the author) in the story, the use of names (especially in Marquesa de Montemayor that indicates her as one of the member of aristocracy), the appearance of the character and from their dialogue.

II.2 PHILOSOPHICAL APPROACH

Philosophy is a knowledge that tries to search the truth in any field of human life. It influenced Literary Criticism at the beginning of twentieth century. It was the age when people want to release themselves from the great barrier of dogma in religion that was considered as chain that prevents to growth. People are conscious about the fact and want to explain it logically. They want to get the thruth of all aspect in human life. One of those aspect is religion (the belief of God). Some of them are presented in the form of literary work. *The Bridge of San Luis Rey* is one good example. It represents the revolution of thought that tries to show the discrepancy between the truth that is provided by religion as a dogma and the truth that is provided by philosophical thought when both of them are confronted in the reality of life. This idea is presented in Brother Juniper's conflict.

The best way to work on the literary works that deals with philosophical thought is using philosophical approach. Here the writer tries to understand the

problem through universal essence that she gets from her surrounding that is controlled by the universal essence that is available from the story. What the writer needs in analysing this novel is consciousness. It means that the writer looks into the problem that is revealed by the author intentionally as if she is an observer as Brother Juniper, the writer and Brother Juniper together observe the essence of life from the life that the author makes it up in his work.

II.3 THEORY OF PHENOMENOLOGY

Around 1920 is the age of widespread ideological crisis. A German philosopher, Edmund Husserl introduces a new philosophical method that is called phenomenology. Phenomenology attempts to overcome the division between subject and object or the mental or the material by examining consciousness and the object of consciousness simultaneously. Husserl sought to create an alternative philosophical position to both idealism, which collapses the material into mental, and materialism, which collapses the mental into material.

Phenomenology seeks to provide a descriptive analysis of the objective world as it appears to the subject. It tries to describe phenomena. Its central thought is the notion that the world of appearing thing is governed, ordered and given meaning by consciousness itself. Phenomenological reduction turns our attention away from the

social, historical and cultural determinants. Phenomena are always apprehend 'as-meant'; by the subject perceiving them.

Husserl states frequently in his works that the aim of phenomenology is the examination of the necessary conditions for the possibility of absolutely certain knowledge concerning human experience. Phenomenology is the matter of how we come to a knowledge about the world as it appears to us in consciousness.

The writer assumes that what Brother Juniper has done here, is under phenomenological theory. He tries to understand the phenomena as he is perceived it from his surrounding. He wants to describe it scientifically by making such a rule for the accidents.

II.3.1 The Use of Phenomenological Theory in Literary Work

A critical application of phenomenology to literature is developed early in the 20th century by Roman Ingarden. He is a philosopher and literary theorist. He applies Huserlian phenomenology to the study of literature. The study of literary work should be concerned neither literary work as an object nor the reader as a subject. Literary work achieves its existence only toward operating reader's consciousness intentionally.

Ingarden sees that existence as having several layers: word sounds, sentences or semantic unit, represented objects and what he calls schematicised views or aspect,

that is, aspects of reality which can not be completely but only schematically depicted in a literary text. All of these layers constitute a 'schematized structure' which must be completed by the reader. For the literary work as an object to be brought into existence it must be 'concreticised' by the reader since the work will inevitably be schematic or indeterminate in many respects.

In this case, the writer views *The Bridge of San Luis Rey* is not just a novel that talks about the falling of the bridge, but behind that event, the writer can get the essence of life in it.

It is rather difficult to sum up the essence of the story since the author presents Brother Juniper's problem is not completely depicted; Brother Juniper remains in the big question about God wisdom till his death. Here Wilder stand wholly outside the main action, not commenting as omniscient narrator on the philosophical thought of the story and just gives several documents as such facts that indicate something to answer the problem. This is a homework to the writer to think about. Wilder leads the writer has her own decision in looking the facts. That is why in getting the essence of the facts, the writer needs to involve with the story. Here the writer concreticizes the action in the story to real life as though she herself experiences the problem and looks into the facts as Brother Juniper does.

Ingarden believes that certain concretisations are more adequate than others and that the work itself exerts controls so that concretisation is not completely subjective. In this context, the writer will extract the meaning of all organized phenomena by her own interpretation that is controlled by the work itself, especially Brother Juniper's point of view to make it remain in an objective orientation.

CHAPTER III

THE STORY AS SEEN THROUGH ITS INTRINSIC ELEMENTS