

## CHAPTER TWO

### THEORETICAL BACKGROUND

#### **A. Related Theory**

This analysis applies intrinsic approach and sociological approach. Since the story deals with middle class in the society, sociological approach which is used in this analysis is the subject of social stratification. The combination of both approach is used to answer the problem statement.

#### **A.1 Intrinsic Approach**

In analyzing a literary work, however it can not be separated from the intrinsic elements, since they build the story itself. Applying the intrinsic approach means that a process of analyzing the intrinsic element should be based on internal elements of the work. Because the natural starting point for work in literary scholarship is the interpretation analysis of the works of literature themselves. In this context, the emphasize of literary works is

on the analysis of the intrinsic elements such as plot, setting and character.

A study of literary work should have been based on the interpretation and analysing of the literary work itself. The first and the most prominent concentration on this study should be directed toward the work itself. (Wellek and Warren : 157-158)

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

In analyzing Babbitt, the intrinsic element which is used is plot, character, and setting. Those three elements had very much contribution in supporting the analysis. Plot analysis gives all of the events which happens in the story including all conflicts which is faced by the character. Character analysis depicts the character's appearance and his category as round or flat character. Setting analysis gives information about the background

of the story, e.g when and where the story happens, to get better understanding about the story.

#### A.1.1 Plot

A plot is a basis for every story because without plot we will not have any stories at all. A Plot is a plan or ground work for human motivations, with the actions resulting from believable and realistic human responses. (Roberts:99)

According to Forster, Plot is the sequence of incidents or events that embodies sort of conflict - a clash of action, ideas, wills, or desires of which a story is composed.(43).

It is one and the most significant element, the essence of plot is the essence of all stories. The conflict may be physical, mental, emotional, or moral. A person maybe in conflict with another person or group of persons (man against man), he may be in conflict with some external force physical nature, society, or "fate" (man against environment), or he may be in conflict with some elements in his own nature (man against himself). ( Forster:44 )

The conflict in a plot will reach the climax, the major turning point in the whole action of the plot. The conflict climax is reached when the character makes an essential decision which will result in the action concluding the conflict one way or another. The continuation from the point of climax to the end of the plot is suspense. The form of suspense range from crude to subtle and may concern not only actions but psychological consideration and moral issues. (forster:45)

#### A.1.2 Character

In literature, all the actions, interactions, speeches, and observation are arranged to give us the details we need for conclusions about the character. Character is an extended verbal representation of human being, the inner self that determines thought, speech and behaviour. (Roberts:143)

Character can be divided into 'flat' and 'round'. The 'flat' character is less than representation of human personality than the embodiment of a single attitude or obsession in

a character. Forster calls this kind of character 'flat', because we see only one side of him, characterization by one or two traits. It includes all the familiar types or stereotypes of fiction. Besides, the 'flat' character is undistinguishable from other persons in a particular group or class. Therefore, a flat character is not individual, but representative and usually minor character. Flat character does not change or grow, and therefore they are static and not dynamic like round character.

Whereas round character is obviously more live like than the flat. It is complex and we can see all sides of him. Forster says that the 'round' character is complex and many sided, has many realistic traits and are relatively fully developed.

According to Roberts, The round character can be considered dynamic character because the changes or growth they undergo as the result of their experiences. (145).

Furthermore, all fictional characters may be classified as 'static' and 'developing'. Static character is the same sort of person at the end of the story as he was at the beginning.

Developing character performs some changes in his character at the end of the story.

### A.1.3 Setting

Setting is very important in a story, if we study fiction, we should pay attention to the setting, because it can make a contribution to the story. Setting refers to the natural and artificial scenery or environment in which character life and move, together with the things they use. Nevertheless, setting means more than just that, because it establishes the atmosphere which help create the mood.

(Guches, 1980:68).

Setting is the place where events occur and the time or age of actions. It also refers to the natural and artificial scenery or environment in which characters live and move, together with the things they use. Gill says that setting is a broad word. it covers the places in which characters are presented; the social context of character, such as their families, friends and class; the customs, beliefs and rules of behaviour of their society; The scenes that are

the background or the situation for the events of the novel; and total atmosphere mood or feel that is created by these.

Setting refers not only to place but also to time and everything that time implies. In short, the setting of a work is the sumtotal of references to physical and temporal objects and artifacts. Although they may be several setting in a work, the term setting refers generally to all the places mentioned.

## A.2. Sociological approach

The sociological approach is applied to support this analysis due to the fact that the novel deals with social reality aspect, that is the American society, especially the middle class level.

Sociological approach is a kind of approach applied to analyse a literary work by using sociological theories, or an approach that considers the importance of relationship between literature and society.

( Sapardi Djoko Damono:vii)

The difference is that sociology commits an

objective scientific analysis while literature penetrates though the surface of social life and shows the ways human being deeply understand the society and its feeling.

A literary approach considering sociological aspects is called literary sociology or sociological approach, or sociocultural approach. It pays attention to literature as a social institution, that is created by the man of letters, the members of society.

According to Wellek and Warren, Literature is a social institution using language as media. It present a portrait of life, while life it self is a social reality.(187)

Sociological approach is from the assumption that literature is the reflection of life. Through literature, an author describes the problem of life in which he involves.

Literature receives the influence from society as well as gives to the society. Even the society adjusts the value of literature in a certain period. Meanwhile, author who are the member of society can not avoid the influence from the environment that raises as well as shapes him. (M.Semi Atar:73)



The background of the author determines the content of this work reflecting the condition of its time because social condition effects the creation of literary works.

One subject in sociology is the study of social classes, or of social stratification. It has long been a major focus of sociological investigation. The sociologists certainly discover that the society is divided vertically by social classes.

Social stratification affects each of people personally, each of member of social class. It influences people behaviour and people lifestyle for its existence allows a class consciousness or the awareness of one's membership in a particular social class.

social class is simply the outcome of the various factors that contribute to the development of a particular lifestyle.

(Norman W. Storer, 1980:131)

Sociologists recognize social classes as categories of people that are distinguished in terms of the relative desirability of their member's life style. The determinants of social

class thus lie in the nature of whatever it is that enables people to live what people believe to be happy, satisfying live. We refer to them today as wealth, power, and prestige.

Max Weber (1947) identified the three basic determinants of social stratification as "class, party, and status".

American society is probably less class conscious than the members of most other societies in the world, although obvious differences exist among people in terms of wealth, power, and prestige and in the lifestyles associated with these differences. This means that Americans are less certain about the characteristics of different classes, about where the boundaries between them lie, and even about the number of classes that exists in this society. However, it is possible to describe at least the major outlines of the American Class structure into upper, middle and lower social classes.

Sociologists have found that Americans usually have a vaguely defined idea that they are divided among three or perhaps

four social classes : upper, middle , and lower , with working often inseted some where between the middle and lower classes.

(Norman W. Storer, 1980:143)

Among the three classes, the biggest part in society is The middle class.

Recent national studies, in fact, have shown that about three quarters of the American population will identify themselves as "middle class" if offered a choice among only upper, middle, and lower class. ( Rossides, 1979:250 )

The middle class is based partly on the point of view and partly on income. This class does not monopolize political nor economical power, but it determines the cultural configuration. Ivan Reid wrote in his book, that middle class has better life then the working class. They have enjoyed a greater material prosperity and also enjoyed increased benefit. They had gained far more from provisions of the Welfare state.

## B. RELATED STUDIES

The success of Babbitt has invited the critics to give their comments. However, Mark Schorer wrote in his collection of critical essay:

Generally speaking, the writing of Sinclair Lewis have almost never been the subject of serious criticism. Most of our best critics, when they have not ignored his work entirely, have assailed it for certain philistine attitudes that infected it, but either they did not analyze it as art, or they have treated him as " a publicist in fiction " whose work cannot sustain that kind of analysis.

Rebecca West said on her comment, To write satire is to perform a miracle. One must hate the world so much that one's hatred strikes sparks, but one must hate it only because it dissappoints one's invincible love of it; one must write in denunciation of ugliness and put the thing down in unmistakable black and white, yet keep this, as all written things, within the sphere of beauty . But Mr. Lewis has been equal to these things. He writes of vulgar Zenith City, and its Vulgar Children, Yet never writes a vulgar line.

The critics also note that Babbitt follows the previous Novel, "The Main Street" as Lewis Mumford Wrote:

Becoming more confident of his purposes, Mr Lewis broadened the caricature of Babbitt and became even more savage in his attacks upon the dominant American idols. Babbitt the realtor, was a recognizable type: he was a man caught in a civilization he believes is too heartily, who had never done a single thing that corresponded to his inner go: a willing victim to the blather and buncombe of American bussines life, but nevertheles a victim. Zenith, Bab-bitt's town, was main Street, energized and aggressive, but at bottom equally futile; Bab-bitt was Dr. Kennicott, lacking the saving touch of heroism and poetry that goes into the doc-tor's operation upon an injured man on a lonely farm.

His two key book, Main Street and Babbitt, were remarkably toned-lingering, even loving satire that none the less gave the intelectual unease and despair of the twenties one essential mythology. Lewis success come from his full,

intimate knowledge of the world he wrote about. He populated it, amassed its details, reproduced its material decor, its institution, its operative sociology. So that the reader could take from his books about the imaginary Western State of Winnemac both a loving recreation and an angle of critical distance. His technique is neo documentary or sociological: Lewis works like a researcher in displaying the institution and rites, the goods and chattels, the ideologists and sexual mores. Sociology was one of the main exploratory instruments of the twenties, one of the ways of encompassing the deep sense of change that came in the decade. Lewis had the sociologist's capacity to identify, document, and recognize the weight and function of contemporary American Kitsch, to penetrate an entire cultural process and iconography. The approach let him show Main street not just as a place but a state of mind, Babbitt not just as an individual but as a fundamental American type, an instance of 'babbittry'. At the same time Lewis possessed a novelist's satirical distance, a tone that mock and deflates, if not quite totally. His satire never quite

poised, reveals his as materialists with romantic longings, a man with one foot still firmly in the world he satirizes. His books have the power often possessed by middle art, that of recreating without entirely interpreting a fundamental cultural situation.

(Bradbury, 1992: 67-68)

## CHAPTER III

### ANALYSIS