

CHAPTER II

THEORETICAL FRAMEWORK

At this chapter the writer of the thesis would like to describe the theories and approaches applied in this analysis. They are Mimetic theory, Intrinsic approach and naturally the intrinsic elements theories are included. The last is Socio-cultural approach which is due to support the Mimetic theory.

II.1. Mimetic Theory

A work of art is believed to have four basic elements that constitute the work itself. As stated by Abrams in his book "The Mirror and the Lamp", the first element is the work, the artistic product itself. And since this is a human product, an artifact, the second common element is the artificier, the artist. Third, "the work is taken to have a subject which, directly or deviously, is derived from existing things - to be about, or signify, or reflects something which either is, or bears some relation to, an objective state of affairs." This third element, whether held to consist of people on actions, ideas and feelings, material things and events, or super-sensible essences, has frequently been denoted by that word-of-all work, nature or universe. For the final element we have the audience: the listeners, spectator, or readers to whom the

work is addressed, or to whose attention, at any rate, it becomes available.

One element that is prominently related to the analysis is the third element, that is the universe. The universe is something reflected in the work of literature that the author, consciously or unconsciously, imitate and bring it to their works. One aspect of the universe, in its broad sense, frequently imitated by authors is the aspect of social life for it seems to be the closest and the most familiar aspect to every people, including the authors.

Literary work is not born in a state of social vacuum. Eventhough literary work is believed as a work of imagination (fiction), one's imagination is influenced, directly or indirectly, by human experience in their life. The author is irresistably interested toward the society in their social environment, such as their problems, conditions, behaviour in the place where they live. All these experiences influence the author to produce such literary work that accordingly contains the information about the society. This information sometimes seem to be real since the characters in the story are described with the possible actions as if they really exist in a real society.

And accordingly all those above reasons and, as stated in the preceeding chapter, convince the writer to use Mimetic theory as a valid and appropriate theory to analyze

the problems found in the story of "Daisy Miller" and to be discussed in this thesis. Further, the quotation below describes the Mimetic Theory applied in the analysis as stated by M.H. Abrams in his book entitled *The Mirror and The Lamp* (p.10).

"The historical genesis of art is traced to the natural human instinct for imitating, and to the natural tendency to find pleasure in seeing imitations. Even the unity essential to any work of art is mimetically grounded ... and the 'form' of a work, the presiding principle determining the choice and order and internal adjustments of all parts, is derived from the form of the object that is imitated ... "

II.2. Intrinsic approach

On the account of supporting the Mimetic theory, accordingly the analysis would be done intrinsically and extrinsically for both aspects are believed as the elements that build the story. The intrinsic elements are to be discussed in order to give clearer and deeper understanding about the story itself. While the extrinsic are applied to see the reality that is being portrayed and its influences to the story.

In order to analyze the story intrinsically then the Intrinsic approach is then used. Rene Wellek and Austin Warren in *Theory of Literature* have stated about the importance of understanding the work itself :

"The natural and sensible starting point for work in literary scholarship is the interpretation and analysis of the work of literature themselves ... The study of literature should, first and foremost concentrate on the actual works of art themselves ... (139)

The Intrinsic approach here means that the analysis is to include the intrinsic elements in consideration to be discussed and analyzed further in order to achieve the expected results regarding the object of the study. And accordingly there are literary intrinsic theories about Theme, Plot, Character and Setting that is aimed to support the Mimetic theory in analyzing the story intrinsically.

II.2.1. Theme

The first element of fiction to be discussed is the theme of the story. Theme as one of the intrinsic aspect should be placed first for its importance in understanding the whole story; it is also the first aspect that the author has to decide before he goes on with his works. As said by Graham Little in his book *Approach to Literature*,

"The theme of a work is the key at once to its total meaning or message and to its plan or structure. In no discussions of literature should it be forgotten" (p.27)

Without understanding the theme first it would be difficult to analyze the other aspect of intrinsic elements

and even to understand what the story is about.

According to X.J. Kennedy in his book *Literature: An Introduction to Fiction, Poetry and Drama*, A theme in literature is:

"The theme of the story is whatever general idea or insight the entire story reveals. In literary fiction, a theme is seldom so obvious. That is, a theme need not be a moral or message; it may be what the happenings add up to, what the story is about". (p.103)

Furthermore, the writer would like to use Graham Little's theory in analyzing the theme. It is about how to identify theme as written in his *Approach to Literature*:

"There are plain kinds of writing that clearly take up one main issue, and maintain one simple attitude towards it. After a first reading of such a work, one may be aware of many issues and attitude, and yet have a feeling that the work was coherent, and about something important. The problem is how to proceed from this point to explore the nature of this unity. The basic issues are posed by the questions:

1. With what problem(s) or conflict(s) does this work deal?
2. What attitude is taken to such issues? "(p.13)

Accordingly, the analysis about theme would be related to the first question in order to find the answer which is then continued to the second question.

II.2.2. Character

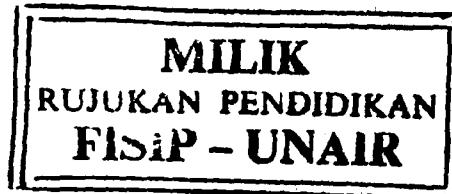
Characterization is another element of fiction that is important to be discussed for its great support in

developing the story. Without their existence a story would be difficult to grow further into conflicts, and it becomes a more interesting story to read since characters are representation of people in real life. On the other hand in fiction we may expect characters from every area of life. And because we all share the same human capacities for concern, involvement, sympathy, happiness, sorrow and dissatisfaction, we should be able to become interested in the plights of characters and in how they try to handle the world around them. In short, we can learn something valuable and widen our sense of humanity by acknowledging characters in a story for they are portraits of human life.

The theory of characters that is used in the analysis is taken from Richard C. Guches from his *Sequel: A Handbook For The Critical Analysis of Literature* :

"Characters are of course the people of fiction, the authors cast. However there are several ways that a writer may reveal his characters to readers and understanding the techniques of revelation can show you not only how to look at characters but how the authors intended for you to see them. Some characters are revealed through the same techniques that people are revealed in life. First, we come to know characters by what others think of them. Second, we make judgements 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. We also learn about characters based upon what they themselves think". (p.69)

The analysis of characters in *Daisy Miller*,



would be divided into two types, those are Round and Flat characters as found by E.M. Forster :

1. Round (Complex) character

A Round character presents us with more facets. That is, their authors portray them in greater depth and in more generous detail. The basic requirement of a round character usually one of the mayor figures in the work, is that he or she profits from experience and undergoes a change of some sort. They have many realistic brain and are relatively fully developed. They may be considered dynamic.

2. Flat (Simple) character

A flat character is usually one outstanding trait or feature or at most a few distinguishing marks. They tend to stay the same throughout the story. The flat character is undistinguishable from other person in a particular group or class. Therefore the flat character is not individual, but representative.

In analyzing the characters in *Daisy Miller*, the writer would like to use the theory of Edgar V. Roberts about how to disclose the characters in fiction. Edgar says that authors use four distinct ways to present information about characters.

1. What characters themselves say (and think, if the author expresses their thought).
2. What the characters do.
3. What other characters say about them.
4. What the author say about them.

By answering the four questions hopefully we will be able to reveal the characters in *Daisy Miller*, especially Daisy Miller herself for she is the main

character in the story and also the central idea in the story.

II.2.3. Plot

Plot is another element of fiction included in the analysis. It functions to provide the conflicts that is found in "Daisy Miller" that becomes the main issue to be analyzed. As believed by Richard C. Guches in his book *A Handbook of the critical Analysis of Literature* it seems that the plot of the story can not be left out in the analysis for its importance in building the story clearly.

"On the other hand, analyzing plot is a good place with which to begin understanding any fictional work. On its simplest level, plot may be only a sequence of action that embodies some sort of conflict, one force opposing another. The plot's action is composed of the changing balance of forces in the story's events." (p.63)

A plot is a plan or groundwork of human motivations, with the actions resulting from believable and realistic human responses. In a well-plotted work, nothing is irrelevant, everything is related. Stories and plays take place in time or chronological order. Time is important not because one thing happens after another, but because one thing happens because of another. It is response, interaction, causation and conflict that make a plot out of a simple series of actions.

While plot describes the conflicts, structure concerns the way in which the work is built up and given form and shape to bring out the conflict. Structure describes the arrangement and placement of materials within a narrative or drama. And in analyzing the structure of *Daisy Miller*, the writer uses the following five elements described by Edgar V. Roberts that present and form the backbone, the skeleton or pattern of development in the story :

1. Exposition

Exposition is the laying out, the putting forth, of the materials in the work; the main characters, their backgrounds, characteristics, basic assumption about life, goals, limitations and potentials. It presents everything that is going to be important in the pattern of action. Exposition may appear at the beginning of the work, where it is most expected, but it may be found anywhere. Thus, there may be intricacies, twists, turns, false leads, blind alleys, surprises and other quirks introduced in order to perplex, intrigue, please and otherwise interest readers. Whenever something new arises, to the degree that it is new it is a part of exposition.

2. Complication

The complication marks the onset of the major conflict in the story - the onset of the plot. The participants are the protagonist and the antagonist, together with whatever ideas and values they represent, such as good and evil, individualism and collectivism, knowledge and ignorance, freedom and slavery, desire and resistance, and the like.

3. C r i s i s

The crisis is the turning point, the separation between what has gone before and what will come after. In practice, the crisis is usually a decision or action undertaken to resolve the conflict. It is important to stress, however, that the crisis, through a result of operating forces and decisions, may not produce the intended results. That aspect is the next part of the formal structure, the climax.

4. Climax

The climax is the high point in the action, in which the conflict and the consequent tension are brought out to the fullest extent. Another way to think of climax is as the point when all the rest of the action becomes firmly set - the point of inevitability and no return.

5. Resolution

The resolution is the set of actions bringing the story to its conclusion. Once the mayor conflicts are resolved, in other words, a brief action of this sort underscores the note of finality. (p.101,102)

II.2.4. Setting

The scenes in the story makes great contribution to the conflicts of the society toward Daisy Miller's social deviation. It needs a certain place and time to fit the problem to be exposed, and since it is about a society and its social boundaries then the setting must represent these supporting conditions.

Meanwhile according to Richard Guches, setting in fiction is :



The setting in fiction is the place where the events occur and the time or age of the action. But more than that, the setting establishes the atmosphere which helps create the mood. (p.68)

Setting may also reveal to the 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. Setting, then, may be simply where a story takes place, or the setting may relate to the characters, plot, or ideas on symbolic levels.

II.3. Socio-Cultural Approach

The socio cultural aspects of both American and European would be the extrinsic analysis to be studied for it seems to be the most prominent thing that is portrayed in the story.

For this reason the socio cultural approach is used to support the mimetic theory to explore further and deeper about both American and European cultures. By so doing we can see and understand better the story of Daisy Miller and the reality being portrayed by the Author.

Here, a quotation of a statement from *Mac Millan's Encyclopedia* (p.543) about cultural relativism that would be appropriate for the basic theory to approach the socio cultural aspect found in Daisy Miller :

"Cultural relativism may be described as the method whereby social and cultural phenomena are perceived and described in terms of scientific detachment or, ideally, from the perspective of participants in or adherents of a given culture. Further, cultural phenomena are evaluated in terms of their significance in a given cultural and social context".

Based on this theory, accordingly, the analysis of socio cultural aspect of Daisy Miller would be approached from two different angles. Since there are two "given cultures" being portrayed in the story, then objectively, the socio cultural phenomena would be seen from the perspective of the participants or in adherents of both given cultures, American and European.

The first angle is from the point of view of Daisy Miller and her family as the representation of American Culture. Daisy's character would be analyzed considering the reasons of her violation to the European rules of socialization and her American point of view toward the local European customs. But however, Daisy's attitude is not merely on the account of her being American. There is still another aspect that should be considered instead of jumping into conclusion that it is only for her American cultural background that she is trapped in the middle of social conflict and is then rejected by the Europeans. Another aspect that should be put in consideration is quoted below (p.545) :

Edward Westermarck (1932) maintains that moral evaluations are expression of individual emotions and have no objective basis in fact. His argument, like that of the philosopher David Hume and some modern logical positivist, rests on the assumptions of the subjective origin of value judgments, which renders all value judgments relative to the emotional preferences of the individual".

Therefore the analysis of Daisy Miller's social violation in the European society also includes Daisy's personality. This is so in consideration to see her point of view and inner feeling toward the local European customs and how she appreciates it. And this would be seen in the discussion of the character.

The second angle is seen from the point of view of the local native European society to make a balance analysis. The way they regard Daisy's violation to their social custom that they highly respect becomes the consideration of the analysis too. The quotation below shows us the descriptions of norms and rules, the social elements being violated by Daisy, and the possible results of Daisy's violation.

"A normative order, it has been indicated, consists of two related, but discrete, variables: norms and rules. Norms prescribe the occurrence of behaviour; proscriptive norms prescribe avoidance behaviour. Rules regulate or govern behaviour once it occurs. Norms and rules ensure the uniformity, and hence the predictability, of

behaviour. Norms also ensure the performances of activities that are, or are deemed to be, socially desirable, if not necessary. In terms of the moral order, deviation from norms is viewed as an offense to the social order. The limits that norms impose on behavioral variability are intended to ensure the occurrence of culturally normative behaviour, as well as to regulate the performance of socially normative behaviour ... For the existence of these norms implies that the motivational systems of the actors are either indifferent to, or opposed to the prescriptive or proscriptive behaviour. If the latter is the case, the frustration of the proscribed motive has important consequences for cultural stability and change." (Mac Millan's Encyclopedia, p.552).

However, the using of socio cultural approach to this analysis is merely aimed to support the mimetic theory. The purpose is to make a clearer and deeper understanding about the aspects related with the story extrinsically.