

CHAPTER I

INTRODUCTION

I.1 Background of The Study

It is widely known that children are introduced to reading through stories. They comprehend such texts easier than the other kinds of texts. In comparison with expository texts, children read stories faster and remembered better (Taylor and Taylor, 1983:311). Therefore, stories should be made to attract children to like reading, early from their very young age. Reading is “the magic key that unlocks the door to the wonderland of stories and information” (Taylor and Taylor, 1983:397).

When the writer was a child, her father used to read her bedtime stories. And ever since the writer could read, stories become one of her favourites, even the most. The writer believes that reading, especially stories, is enjoyable. Indirectly, the writer likes reading because of stories. While reading stories, however, there is always a certain pattern implied. That stories must have beginnings, characters, ends, etc.

Not until recently, the writer finds out that stories such as Cinderella, Snow White, etc. are the works of the Grimm Brothers. Those stories are familiar to the writer. And now that the writer has learned Discourse Analysis, it is what so called story grammars which explains her curiosity of such pattern.

People need to explain the world to their primitive minds, so they created stories. It was storytellers' jobs to tell those same tales repeatedly. Their

children told them, their children's children told them, until the stories were as 'smooth and published as the roundest stories in the stream' (Huck, 1987:251). So, human created their folktales, legends, epics, myths.

Discourse Analysis is the study of language in use. According to McCarthy, 1991, discourse analysts are concerned with the study of language in use which include written texts of all kinds. He also stated "Discourse Analysis is a discipline which finds its unity in the description of language above the sentence and an interest in the contexts and cultural influences which affect language in use" (McCarthy 1991:7).

Many discussions in the area of discourse studies are dealing with the process in comprehending the text's content. Text is the representation of discourse (Brown and Yule, 1983). There are various definitions on text. Fowler defined it as "constructed out of sequences of sentences." He emphasized on the similarity found in both text and sentence. He added that the categories of structure in analyzing individual sentences could be applied to the analysis of much larger structures in text (Fowler 1977:5). He analyzed one of the literary texts, a novel, from the linguistics point of view.

Brown and Yule proposed another definition of text. They suggested "text as a technical term", they added, "...to refer to the verbal record of a communicate act" (Brown and Yule, 1983:6). The act involves both the author and the reader. Both the reader and the author play major role in such act of interpretation. McCarthy pointed out, "Interpretation depends as much on what readers bring to a text as what the author puts it" (McCarthy, 1991:27).

In reading a text, readers are trying to make sense of it. McCarthy also stated that background knowledge takes part in trying to make sense of a text. In addition, he said that knowledge is not only about the world, but also about the text. In a sense that readers also have the knowledge about the typical structure and organization of texts (McCarthy, 1993:168). Such knowledge is called schema. Taylor & Taylor stated schema as “organized body of knowledge” (Taylor & Taylor, 1993:322).

Texts are of five kinds, they are narration, description, comparison/contrast, causal and evaluation (Hatch 1992:164). In connection with the tradition of story telling, Hatch defined narrative as follows, “narrative is thought to be the most universal genre, because all cultures have story telling tradition. Story telling episodes have been collected in many languages, and, based on such data, researches claim that there is some basic universal template for the narrative” (Hatch, 1992:165). Such template refers to schemata (plural form of schema) for stories.

Schemata defined as “the organised background knowledge which leads us to expect or predict aspects in our interpretation of discourse” (Brown and Yule, 1983:248). Actually, schemata first introduced in the field of psychological research. Until recently, schemata theories used in reading research as well as discourse study.

One kind of schemata proposed by reading researchers as formal schemata or textual schemata is known as ‘story-grammars’. As mentioned previously, in the area of Discourse studies, the experts seek for the

“representation of the text-content”. Some of them, known as story grammarians, suggested ‘story grammars’. Among them are Rumelhart, Thorndyke, Mandler and Johnson, Stein and Glenn (Brown and Yule, 1990:119; Taylor and Taylor, 1983:313).

One way to build our schemata is the awareness of the structural pattern of the text. The story grammars is capable of helping us to comprehend a story or narrative text better (Carrell,1984; Mc. Neil,1991). Other term for story grammars is “metalevel schemata for stories” (Mc. Neil, 1991:152). Mc. Neil looked at reading comprehension as a process in which one construes a text using his schemata to interpret meaning (Mc. Neil,1991:16-19). Students’ concepts of stories or their schemata for stories may determine whether they comprehend the text better. He suggested readers to use story-grammars to develop their schemata for reading narrative texts (McNeil, 1990:153). That is to enhance their comprehension. He proposed similar concepts of story-grammars with other story grammarian. The most important thing to comprehend a narrative text is “a sense of plot, theme, characters, events, and how they relate”. He also added, “story structure is the explicit grammar, or pattern, by which stories are constructed.”

In criticizing literary work, generally, the work regarded as the representation of the author. “The critic of literary work as the product of an author’s way of thinking about the world, in which the writer’s personal history were crucial factors in arriving at an interpretation” (Crystal, 1987:78). But some critics change their attention into the language of the work. Within such approach,

textual analysis on literary texts could be explained more systematically which is provided by Discourse Analysis.

This study is designed to analyze the story grammars of some stories written by Grimm Brothers, Famous Germany writers. They are widely known for their work in folktales. Their works have been translated in other languages. Some of them are even being filmed such as Cinderella, Snow White and the Seven Dwarf, and many others. Hurrman described the language they use in the tales as simple; even the tales were written in the most simple, original form, more or less as they had heard them. The tales were retelling in a new form concerning the children (Norton, 1983).

According to Crystal, only simple stories are appropriate to be analysed using story-grammars. He believed that when complex narratives are studied in such a way, it is difficult to devise more detailed categories that are capable of generalization. In addition, he contended that story grammars, can be found only in simple stories , and the analysis becomes “increasingly arbitrary” for the more complex ones (Crystal, 1987:119).

Folktales are also of special interest to scholars of narrative theory. Because of the way the tales are honeyed by many generations of telling, only the most important elements of the story survive. Researchers have used simplified folktales structures to develop models of children’s story comprehension, that is the schemata for stories. As folktales seem to follow certain structural rules (Huck,1987:252)

I.2 Statement of The Problem

Concerning with the background of the study, the writer would like to state the problems,

1. How is story grammars applied in some folktales written by the Grimm Brothers?

I.3 Objective of The Study

The purpose of this study is to give a description of the stories taken from the Grimms' works based on the rules of story grammars.

I.4 Significance of The Study

This research is expected to give a significant contribution to the study of linguistics, especially in Discourse Analysis. This descriptive study is hoped to enrich the researches in Discourse Analysis, in order to make readers understand that Discourse Analysis is an interdisciplinary study that makes them possible to study literary works from linguistics view.

In addition, this study is also expected to give contribution to the research of teaching reading. Particularly, it will be applicable also in further research of Teaching Reading.

Hopefully, it will be useful for students of English Department, particularly, to develop further research of the same ground.

I.5 Scope and Limitation

This study is limited only to four translated folktales originally written by the Grimm Brothers. The research is done based on Thorndyke's theory of story – grammars. The study analyses the story grammars of some folktales using Discourse Analysis approach.

I.6 Theoretical Framework of The Study

This research is based on the contribution of schema theory to our understanding of the comprehension process. The study uses discourse analysis approach in analyzing story-grammars of narrative texts. The primary theories for analyzing the text are of Thorndyke (1977); Taylor and Taylor (1983).

The attempts have been made to analyze narrative story into “schematic outlines” (Crystal,1987:119). It is the work of story – grammarians, they seek for the representation of the elements in a story that readers remember and result in the notion of “story – grammars”. It is an unusual broad meaning of the term grammar, the sense used is different from the one we accustomed to (Taylor & Taylor,1993;Crystal, 1987:119).

There are “many-faceted schemata” (Taylor & Taylor, 1993:322). Taylor & Taylor stated schema as “organized body of knowledge”. According to them, story grammars includes some parts of the story as one group regarding to their relation. In their book, they analyze some folktales based on the Thorndyke and Stein and Glenn rules.

Taylor & Taylor stated schema as “organized body of knowledge” (Taylor & Taylor, 1993:322). Schemata defined as “the organised background knowledge which leads us to expect or predict aspects in our interpretation of discourse” (Brown and Yule, 1983:248).

Mc. Neil also suggested different terms for schemata; ‘domain’ (similar to content schemata in the sense of the knowledge of the specific topic of the subject matter), ‘general world knowledge’, and ‘knowledge of rhetorical structure’ or ‘metalevel schemata’ which has the same reference with formal schemata that is the knowledge of textual pattern (Mc.Neil 1992:20). For example, he proposed the term ‘metalevel schemata’ for stories for story grammars. Story – grammars is “ the explicit grammar, or pattern, by which stories are constructed” (Mc.Neil, 1991 :152).

According to Thorndyke, simple narratives are analyzed into four components: setting, theme, plot, and resolution. The setting has three components: the characters, a location and a time. The theme consists of an event and a goal. The plot consists of various episodes, each with its own goal and outcome (in Crystal, 1987:119). The rule of Thorndyke’s story grammars is as follows :

1. Story → Setting + Theme + Plot + Resolution
A story consists of four elements: Setting, Theme, Plot and Resolution
2. Setting → Characters + Location + Time
Setting, in turn, consists of lower level elements, which are Characters, Location, and Time
3. Theme → (Event)* + Goal
Theme is the Goal of a main character, with series of (optional) Events that initiated it.

4. Plot → Episode*

A Plot is a series of episodes

5. Episodes → Subgoal + Attempt* + Outcome

Episode consists of a Subgoal, repeated Attempts and an Outcome.

6. Attempt $\left[\begin{array}{c} \text{Event} \\ \text{Episode} \end{array} \right]$

Attempt is a series of Events or Episodes.

→ = is rewritten as, or decomposed into

* = repeatable

() = optional

{ } = choose one or the other

In order to explain further, Thorndyke also has made some reservations. He confirmed that Outcome and Resolution can be Events (actions, happening) or States (state of mind, condition of the world). However, Goal, Subgoal, Character, Location, and Time descriptions must be States. An Episode itself can contain an Episode and an Event can contain an Event. This is called 'recursive rules' (Taylor and Taylor, 1983:313-314).

According to Brown and Yule, the story grammars proposed by Thorndyke and Rumelhart are not only related to the content of the narrative texts being analyzed, but also to "the existence of a story schema which readers employ in the comprehension and resulting memory-representation of narrative texts" (Brown and Yule, 1990:120). They emphasize on the schema that the reader use to make sense of the story.

I.7 Methods of The Study

This study uses descriptive method in analyzing the problem. Using descriptive approach, the research conducted is merely based on the fact or empirical phenomenon so that the result would be a simple description (Sudaryanto, 1988:62)

I.7.1 . Key Terms

- ☞ *Schemata* is the background knowledge that already exist in our mind
- ☞ *Formal schemata* is one type of schemata relating with a structure of a text
- ☞ *Content schemata* is one type of schemata relating with a topic of a text
- ☞ *Story* is one type of text usually contains moral value that contains four essential elements, character, plot, theme and setting
- ☞ *Folktales* are stories which are told from one generation to the next generation
- ☞ *Story-grammar* is story structure that specifies a set of story's elements and their relation
- ☞ *Story's element* is equal with node or category that build the story grammars, such as setting, character, goal, attempt, etc.
- ☞ *Story-grammarians* is the expert who generate story grammars
- ☞ *Text* is representation of discourse

- ☞ *Character* is the doer in the story, it is so important that a story is sometimes named after him or her.
- ☞ *Plot* is a chart by which a story is navigated
- ☞ *Theme* is rarely stated but always implied, it must be extracted by the reader, it sums up the whole story.
- ☞ *Setting* is the natural or artificial environment in which characters live and act

I.7.2 Technique of Data Collection

In gathering the data, the writer took several steps. First, the writer collected folktales written by the Grimm Brothers. Those stories were found in several compilation books. The writer used library research in collecting the data.

The next step was selecting all the stories only into the intended ones the writer took only four simple stories. Because Thorndyke's theory can be applied only in such stories. In brief, the steps taken in collecting the data are :

- Collecting some folktales written by the Grimm Brothers

This study used library research in collecting data.

- Selecting the intended stories.

Thorndyke's theory is applicable only for simple stories. Therefore, the stories selected are the simple ones.

I.7.3 Technique of Data Analysis

In analyzing the data, the writer uses discourse analysis approach. The first step was reading the stories chosen. Then, the writer looked for the story grammar. Afterward, the writer classified each story's elements according to Setting, Plot, Resolution and Theme. The last step was analysing all the stories which were already categorized based on the theory of story grammar. Briefly.

The steps taken in analysing the data are :

- Observing / reading the stories to seek for the story grammars
- Classifying the data according to the nodes, i.e characters, plot, outcome,etc.
- Analyzing stories based on Thorndyke's story grammars.

CHAPTER II

GENERAL DESCRIPTION OF THE OBJECT OF THE STUDY

