

CHAPTER II

THEORETICAL FRAMEWORK

In analyzing the influence of John's social background toward his dilemma in seeking for his future the intrinsic approach will be used to explore the elements of the novel i.e., plot, characterization, and setting that will help to lead to the right analysis. However, they will not be analyzed separately in different sub chapter but will be used as a kind of interlaced union to answer the statement of the problem. While psychological and sociological approach are used to have an objective analysis of John's dilemma and the influence of his social background. They will surely be used in appropriate and adequate proportion so that the analysis will not bend to another field of study.

A. Intrinsic Approach

Wellek and Warren in Theory of English Literature say that a study of literary work should have been based on the interpretation and analysis of the literary work itself. The first and the most prominent concentration on this study should be directed toward the work itself (Rene Wellek and Austin Warren : 157)

Applying the intrinsic approach means that a process of analysing and interpreting a literary work should be based on the internal elements of the work itself. In this context the elements that will be explored during the analysis of John's socially-influenced dilemma are plot, setting, and characterization.

A.1 Plot

Fictional people or characters are derived from life, as are the things they do. These **actions or incidents**, occur in sequence, or in chronological order. Once we have established the narrative or sequential order, however, there's still more to be considered. This is plot, or the plan of development of the actions.

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. The British novelist E.M. Forster, in Aspects of The Novel, presents a memorable illustration of plot. As a bare minimum narration of actions in contrast to a story with a plot, he uses the following : "*The king died, and then the queen died.*" This sentence describes a sequence, a chronological order, but it is no more. To have a plot, a sequence must be integrated with human motivation. Thus the following sentence contains a plot : "*The king died, and then the queen died of a grief.*" There is human motivation in the second sentence that is shown by the word '*of grief.*' The queen died because of the death of the King that terminate her desire to live. 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. (Roberts : 98)

The most significant element, the essence, of plot is conflict. In conflict, human responses are brought out to their highest degree. In its most elemental form, a conflict is the opposition of two people. They may fight, argue, enlist help against each other, and otherwise carry on their opposition. Conflict may also exist between larger groups, although in imaginative literature, conflict between individuals are more identifiable and therefore more interesting. Conflict may also exist between an individual and larger forces, such as natural objects, ideas, modes of behaviour, public opinion, and the like. The existence of difficult 'choices' that a character must make may also be presented as a conflict, or dilemma.

Thus, through comprehension of the plot of the novel will help to analyze how does John's dilemma happen, what choices he should overcome, and the circumstances, forces, and influences surround him that eventually raise the conflicting situation.

A.2 Characterization

A character is presumably an imagined person who inhabits a story - although that simple definition may admit to few exceptions, such as in Richard Adams's "Watership Down" which the main characters are rabbits. But usually we recognize, in the main characters of a story, human personalities that become familiar to us. If the story seems 'true to life', we generally find that its character act in a reasonably consistent manner, and that the author has provided them with 'motivation'. Sufficient reason to behave as

they do. Should a character behave in a sudden and unexpected way, seeming to deny what we have been told about his nature or personality, we trust that he had a reason and that sooner or later we will discover it.

The English novelist E.M. Forster introduces useful terms to classify characters. They may seem flat or round, depending on whether a writer sketches or sculpares them. A flat character has only one outstanding trait or feature, or at most a few distinguishing marks. While round character presents us with more facets - that is, their author portrays them in greater depth and in more generous detail. Such a round character may appear to us only as he appears to the other characters in the story. If their views of him differ, we will see him from more than one side. In other stories, we enter character's mind and co. . to know him through his own thought, feelings, and perceptions. Flat characters tend to stay the same throughout a story, but round characters often change - learn or become enlightened, grow or deteriorate. Some critics call a fixed character static; a changing one, dynamic.

John Grimes is a round-dynamic character. Through comprehension of his character hopefully will help to analyze how John could get into a dilemma and how he finally solve the dilemma.

A.3 Setting

By the setting of a story, we mean its time and place. But often, in an effective short story, setting may figure as more than mere background or

underpinning. It can make things happen. It can prompt characters to act, bring them to realizations, or cause them to reveal their inmost natures.

According to William Flint Thrall and Addison Hibbard in their book A Handbook to Literature, the elements of setting are ;

1. The actual geographical location, its topography, scenery, and such physical environment / arrangements of a story : the location of the windows and doors in a room, a house, a street, a city, a landscape, a region. Physical place, by the way, is especially vital to a regional writer, such as Baldwin, who usually sets stories (or other work) in one geographic area. Such a writer, often a native of the place, tries to bring it alive to readers who live no matter where. As such writers show, a place can profoundly affect the character who grew up in it.
2. The occupations and daily manner of living of the characters.
3. The time or period in which the action takes place, e.g., epoch in history, season of the year, etc.
4. The general environment of the characters, e.g., religious, mental, moral, social and emotional conditions through which the people in the narrative move.

In analyzing how does John's social background forces his dilemma to happen, the understanding of general environment of John , the physical place, and also the time or period in which the action takes place will be quite helpful. It plays an important part in John's dilemma development.

B. Psychological Approach

Psychology has long been recognized as having certain important values to writers and critics of literature. Although characters in the story are after all nothing but a fictional individual, it's unavoidable that these characters' behaviour is human behaviour who has in it certain forces, drives, or needs that are significant motivators of human nature (Guches : 114)

In general, the application of psychological knowledge to art can generate three kinds of illumination ; First, the new field provides a more precise language with which to discuss the creative process. While the second application goes back to literary biography, to the study of the lives of authors as a means of understanding their art. And third, psychology can be used to explain fictitious characters (Munn : 50)

The psychological approach in this study then is applied to clarify the situation of the conflict where the main character is drawn into and what kind of consequences he has to deal with.

A psychological conflict may occur when the character is encountering choices and alternatives, and consequently the character must also encounter and deal with desirable or undesirable result (Munn : 54).

The theories of Freud and Carl Rogers will be explored to help the analysis and will be clarified below.

B.1 Freud's Theory :

Freud conceptualized the mind, or the **psyche**, as consisting of three levels of consciousness : the conscious, the preconscious, and the unconscious. that's divided into three parts : the id, the ego, and the superego.

The Id. The id is the original reservoir of psychic energy and is present from birth. Agressive, sexual, and other impulses from the id always demand immediate gratification. Thus the id is said to operate on the *pleasure principle*, continually pressing for the immediate discharge of any bodily tension. One way the id reduces tension is to create an image of what it wants. This image, which can not be distinguished from reality, is known as *wish fulfillment*, but wish-fulfilling mental themselves can not reduce tension. This failure of the id to deal with the reality opens the way for the ego to come into being.

The Ego. The ego comes into existence to deal with the objective, outside world, and to satisfy the id's wishes and instinctive demands. The ego obeys the *reality principle*, because it has to deal with the objective, real world, aims to suspend the pleasure principle until the demands is satisfied. The ego then is the executive of the personality. It controls actions and chooses outcomes.

The Superego. The superego is concerned with morality, with what is *right* and what is *wrong*. It consists of two distinct parts, the ego idea; and the conscience. The ego ideal's primary intrest pertains to what is right and virtuous. It holds up an image of ideal behaviour and perfection and says

“yes” to morally good things. Conscience, on the other hand, watches primarily over what is bad. It says “no” to wishes that are morally wrong. It attempts to censor certain impulses from the id and prevent them from entering the consciousness of the ego. (Henry L. Roediger III : 470)

To be a person who lives in poverty ever since he was born, John has a normal desire to get rid of his slum neighborhood and have a better life in the future. Unfortunately, his desire is not such an easy target to accomplish because of certain things of his background. Therefore, John has a need to reduce the tension of his deferred dream that he creates an image of future life that he wants to have as he wanders around the city in the morning of his fourteenth birthday. The image, however, cannot really satisfy John's demand of a pleasurable result of his desire. Therefore, it prompts him to be able to deal with the reality of his being by using his moral and sensible consideration.

B.2 Carl Rogers' Theory of Self

Rogers defines *self* or *self-concept* as an organized patterns of perceived characteristics, along with the values attached to these attributes. People can have positive self-concepts, in which they feel good about themselves, or negative self-concepts, in which they may actually dislike themselves. The self-concept comes in two parts : the *actual-self* and the *ideal-self*. The ideal-self is similar to Freud's ego ideal. A positive self-concept arises when close agreement exists between the actual and the ideal

selves. A large discrepancy between the two results in unhappy, dissatisfied individual. (Henry L. Roediger III : 489)

To be physically unattractive and weak person who lives in a slum neighborhood of blacks arise a negative self-concept within John. Therefore, John builds an ideal-self that allows him to be a rich prominent man inside and outside his community. However, the ideal-self seems to overcome a quite difficult impediment that forces John into a dilemma when he has to make a choice.

C. Sociological Approach

Using a social or sociological approach on a place of literary work means that the analysis will be made based on social viewpoint. It is possible to view a certain system of society or changes happened in it through literature.

John was brought up in 1930s American society when there isn't much chance for his *status* as a black American that disturb him while he has to make a choice (There's been progress nowadays but does not entirely wipe prejudice and discrimination out).

When we speak of an individual's "status" in casual conversation, the term usually conveys connotation of influence, wealth, and fame. However, sociologist use status refer to any of the full range of socially defined positions within a large group or society - from the lowest to the highest position. Within America society, a person can occupy the status of president of the U.S.A, fruit picker, son or daughter, violinist, teenager, or neighbor. Some of them are viewed as *ascribed*,

while others are categorized as *achieved*. An ascribed status is 'assigned' to a person by society without regard for the individual's unique talents or characteristics. Generally, this assignment takes place at birth; thus, an individual's racial background, gender, and age are all considered ascribed status. In most cases, there's little that people can do to change an ascribed status. They must adapt to any constraints that such statuses hold for them - although they can attempt to change the way that society views an ascribed status. An achieved status, on the other hand, is attained by an individual largely through his / her own effort. Lawyer, pianist, advertising executive, and laboratory technician are the examples of achieved statuses. One must do something to acquire an achieved status. There is a close relationship between these two types of status; ascribed status influences achieved status. The black activist, Malcolm X wrote in his autobiography (1964) that his position as a black man (= ascribed status) was an obstacle to his dream of becoming a lawyer (= achieved status). In the U.S., ascribed statuses of sex, race, and ethnicity often have an important impact on one's potential to achieve a desired professional and social status. (Harold M. Hodges, Jr. : 112-113)

And John, therefore, has to deal with the fact if he should realize his dream.

Moreover, the community in which John grew up can be considered as a racial group of minority that set apart from others by obvious physical difference. In the United States, differences in both skin color and hair color are generally quite obvious. Yet Americans learn informally that differences in skin color have a dramatic social and political meaning, while differences in hair color are not nearly as socially significant. Such a group then builds their own norms, values, and

expectations, and since they regularly and consciously interact they have a strong sense of group solidarity and belonging. William Graham Sumner, writing in 1906, noted that individuals make distinctions between members of their own group. There is a feeling of distinctiveness and superiority among members, who see themselves as better than people in the out-group. When a group is the object of long term prejudice and discrimination, the feeling of "us versus them" can and often does become extremely intense (Harold M. Hodges, Jr. : 223). Being a member of such a close-related community that considers all whites are sinners John then has to make a very careful and deep consideration while he wishes to mingle into white society.

CHAPTER III

ANALYSIS