chapter two

THEORETICAL FRAMEWORK

This thesis deals with the searching for the theme of D.H. Lawrence's *The Rocking-Horse Winner*. As explained in the previous chapter, the writer uses the objective theory in analyzing this short story. He will also apply intrinsic approach due to the fact that he will focus on the intrinsic elements of the short story; plot, setting, characters, and conflicts.

2.1. Objective Theory

Because of the reason that the writer will focus the discussion only on the work itself, disregarding any extrinsic aspect of the story, he will use the objective theory which regards the work in isolation from all external aspect of the short story.

> "... 'objective orientation', which on principle regards the work in isolation from all these external points of reference, analyzes it as a self-sufficient entity constituted by its parts in their internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of being." (Abrams, 1953:26)

Based on the statement said by M.H. Abrams in his *The Mirror and the Lamp* quoted above, we can see clearly that objective theory regards the literary work as an object

that has an independent existence. Therefore, in analyzing the theme of this short story, the writer will disregard any external aspects such as the background of the author, during what period the work was written, etcetera; but the writer will focus the analysis on the work itself.

2.2. Intrinsic Approach

In this thesis, the writer will use intrinsic approach because it is obviously suitable with the way he takes in analyzing the work, *The Rocking Horse Winner*. The writer analyzes this short story based on some intrinsic elements of the story. plot, setting, and characters, in order to make this study more specified and directed to the theme of the short story.

This has been identified that a theme emerges in and through the dialogue, development of character, setting, and plot (Gill, 1985;131). One way of saying what makes up the theme of a story is to say that theme is the significance of all those elements mentioned above. Therefore, in analyzing the short-story, the writer makes an approach to the plot, setting, and characters in order to find the theme of the story.

2.3. Plot

According to *Dictionary of Literary Term* plot refers to a series of carefully devised and interrelated actions that progresses through a struggle of opposing forces

(conflict) to a climax and a denoument (Shaw, 1972:289). There are four elements of plot, they are: exposition or introduction to the situation, conflict, climax and suspense.

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, and potentials (Jacobs, 1989:101).

Conflict, in a plot, refers to the material from which a plot is regarded. There are, at least, three kinds of conflicts: physical conflict (man against nature), social conflict (man against man), and inner conflict (man against himself, or conflict that happens in the mind of a character).

Climax is the high point in the action. It is the point when all the rest of the action becomes firmly set - the point of inevitability and no return (Jacobs, 1989:101). Climax happens in which the conflict and the consequent tension are brought out to the fullest extent.

Finally, resolution. It is the set of actions bringing the story to its conclusion. It also refers to the rounding-off of the action in a story, the conclusion one way or the other of the conflict.

2.4. Setting

According to Jacob in his *An Introduction to Reading and Writing*, setting is defined as the total of references

to physical and temporal objects and artifacts (1989:72).

The setting of a story can be a physical one, that deals with place and everything in certain environment where the readers can catch the meaning. from its appearance; and a spiritual one, that has symbolic level or symbolic value. In short, physical setting is related to the place and time, and spiritual setting is related to the atmosphere which arises partly from background, character, and plot. Both of them can be separated because the meaning of the spiritual or psychological setting is implied by the physical one (Kerney, 1966:39).

2.5. Characters

Characterization is important in fiction because it is an essential part of plot and plot results from characterization (Shaw, 1972:71). In characterization, an author gives certain characteristics to his characters so that those fictitional persons may become so credible that they exist for the readers like the real people.

Character, as an extended verbal representation of human being, the inner self that determines thought, speech, and behaviour (Jacobs, 1989:143), must be considered as the most important part of the story. It is based on the reason that characters can build a certain impression of the story itself.

Authors often use four distinct ways to present information about characters: first, what the characters

themselves say (and think, if the author expresses their thought); second, what the characters do; third, what other characters say about them; and finally the fourth one, what the author says about them, speaking as a story-teller or an observer.

However, we can divide characters into two types, they are: major characters, that we take a long, hard look at them in order to understand an author's meaning; and minor characters, that have less important role or function.

2.6. Conflicts

Conflict is a simple struggle between opposing forces that can be a clash of actions, ideas, desires, or values. In a plot, it may be termed the material from which a plot is regarded (Shaw. 1972;91). Therefore, it is regarded as the essence of all stories. It may be one of man against nature (elemental or physical conflict), man against man (social conflict), or in the mind of the chief character, man against himself (inner conflict).

In this thesis, the writer will analyze conflicts experienced by Paul, the main character. The writer will see two kinds of conflicts happening to Paul. The first one is the inner conflict, that is a clash that happened in Paul himself. The second one is the social conflicts, that is clash between Paul and any other characters.

By analyzing Paul's conflicts, we will get a brief

description of the theme of this short story. It is based on the reason that we will understand the problem happening in that work, as stated by Graham Little that in identifying the theme, we should propose question with what conflicts this work deals (1966;13).