

CHAPTER II

THEORETICAL FRAMEWORK

I.1. The Objective Theory

Since the analysis of this paper is going to deal only with the intrinsic elements, therefore, as stated in the previous chapter, the analysis will be based on the Objective Theory.

"The 'objective orientation,' which on principle regards the work of art in isolation from all these external points of reference, analyzes it as 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, 1976:26)

As stated by Abrams above, objective theory or an objective orientation, is a theory that considers a work of art in isolation from the external points of reference, and concentrates only on its intrinsic elements and the relation of these intrinsic elements for the analysis.

In the Objective Theory, the readers of literary work is given the freedom of interpretation, it is since there is no external references that may influence the readers' interpretation. From this theory, it can be expected that there will be more than one interpretation about a work of literature, since there is no one will have exactly the same interpretation about something. The differences in understanding a work of literature may also emerge some fresh ideas which are expected can enlarge the readers' knowledge.

II.2. Intrinsic Approach

On the account of supporting the Objective Theory and since the Objective Theory based on the intrinsic elements of a work of art, the Intrinsic Approach is the most reasonable approach that is needed to support the analysis.

"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.... (Wellek, 1979: 139)

The Intrinsic Approach, as stated above, is the way to approach a literary work by interpreting and analyzing the intrinsic elements of the work itself. It means to interpret a work of literature a reader has to analyze the elements which are included in the work itself.

The readers of a literary work may have different interpretations about a story. But, actually, they can not leave the elements which are included in the work itself. It means, even though it is the freedom of the reader to interpret a story as he likes, but he always needs reasons for his interpretation. Since the Objective Theory does not allow the external references to influence the analysis, so, the intrinsic elements are needed to support the analysis.

II.2.1. Character

Character is one of the elements fiction that is very essential for a literary form that tell a story. It seems so

impossible to annoy the characters when we analyze a story, since the characters are the people of fiction. Character is the creation of people who gives the sense of life's quality and possibilities.

Analyzing the characters of a story does not only help the reader to understand the characters themselves, But it also helps the reader to catch what the author intended for the readers to see them. It is stated by Richard D. Guches in his book *Sequel: A Handbook to Literary Criticism*.

"Characters are of course the people of fiction, the author's 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 to the same techniques that people are revealed in life. First, we come to characters by what others think of them. Second, we make judgments 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)

In the above quotation, Richard D. Guches also tells that some characters are revealed to the same techniques that people are revealed in life. Characters can be revealed by what the others think about them, what they look like, how they speak, what they do and what they do not do, and what they think about themselves. By understanding the techniques in revealing characters of a story, we may assume that characters are the image of people in the real life.

II.2.2. Plot

Considering the study of this thesis, is about a fictional work, in this case a novel, which in the literature is a kind of literary form that tells a story, plot plays a very important role, without a plot we do not have a story. Edgar V. Roberts in his book *Literature, An Introduction to Reading and Writing* assert the significance of a plot.

"A plot is a plan or groundwork of human motivations, with the action resulting from believable and realistic human responses. In a well-plotted work, nothing is irrelevant; everything is related"(p.98)

From the quotation above, we may understand a plot as the basis of a story, which also functioned as a vehicle that carries the logical and realistic actions of the people of a story. In other words a plot is the sequential events which occur along story, and these event are related one to another.

Analyzing the plot of a story is very helpful for a reader when he wants to understand a story clearly, as stated by Richard D. Guches in his book *Sequel Handbook to Literary Criticism*.

"...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 action is composed of the changing balance of forces in the story's events."(p.63)

The most significance element, the essence, of plot is conflict. In the plot of a fictional work, we can find the people, or the characters, do their actions in the sequential events. During these actions, arise conflicts among the characters. In conflict, human responses are brought out to their highest degree.

Structure describes the arrangement and placement of materials within a narrative. While plot describes the conflict or conflicts, structure concerns the way in which the work is laid out and given form or shape to bring out the conflict. There are five elements that can be found in any story, and form the pattern of development, they are :

1. **Exposition.** Exposition is the laying out, the putting forth, of the materials in the work: the main characters, their background, characteristics, basic assumption about life, goals limitation and potentials. It presents everything that is going to be important in the pattern of actions.
2. **Complication.** The complication mark the onset of the major conflict in the story---the onset of the plot.
3. **Crisis.** 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.
4. **Climax.** The climax (a Greek word meaning "ladder") 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, or Denouement.** The resolution (releasing, untying) or denouement (untying) is the set of actions bringing the story to its conclusion.

