CHAPTER I

INTRODUCTION

I.1 Background of the Study

In his *Foundations of the Theory of Signs* Charles Morris wrote:

'Human civilization is dependent upon signs and systems of signs, and the human mind is inseparable from the functioning of signs – if indeed mentality is not to be identified with such functioning. Later on he went on to say: "Indeed, it does not seem fantastic to believe that the concept of sign may prove as fundamental to the sciences of man as the concept of atom has been for the physical sciences or the concept of cell for the biological sciences" (Innis, 1985:vii).

Some questions may occur when people talk about sign. What is a sign? Why are there signs? Where do signs come from? How many types and kinds of signs are there? What is the basis for their classification? What are their respective powers? How do they stand to one another? What are the various uses to which they can be put? (Innis, 1985:vii). These are kinds of questions which may arise. The discipline that tries to answer these questions in a systematic and comprehensive way is semiotics, the doctrine or general theory of signs. To put it bluntly, it deals with meanings and messages in all their forms and in all their contexts (Innis, 1985:vii).

Semiotics, the study of signs, is often employed in the analysis of texts. It should be noted that a 'text' can exist in any medium and may be verbal, non-verbal, or both. Text, according to International Encyclopedia of Linguistics Volume III, is a piece of naturally occurring spoken, written, or signed discourse identified for purposes of analysis or description; often established as a language

unit with a definable communicative function (e.g. a conversation, a poster, a road sign) (p. 343).

Research on semiotics through linguistics is rarely done. Researchers are still emphasizing on communication sciences or literary while doing the research. When discussing about semiotics and linguistics, we should not exclude society and culture matters from the conversation. On his Semiotics and Fieldwork, Peter K. Manning states that ... Semiotics is a formal mode of analysis that seeks principles and rules that account for a known pattern. It also is a form of cultural analysis. All human behavior, once interpreted, is conduct. Semiotics looks at rules that govern conduct... (p.29). The writer always gets interested in everything concerning culture or language. That is why she decides to explore semiotics more and more.

The writer takes a literary work, a novel, because she believes that a novel that has literary values is interesting enough to be explored. Another reason is that she wants to give more attention on literary works – something that is rarely done by English Department students who take linguistics as their major. It is written in Cambridge Encyclopedia of Language that since the 18th century, the novel has become the major genre of literature in most literate societies. It has attracted a vast range of literary criticism, but few large-scale linguistic investigations (p. 77).

Roger Fowler in his *Linguistics and the Novel* states: There are a number of recent developments in and around linguistics which deserve to be better known to literary critics, for they point to original ways of reading and analysis;

and literary criticism, as a discipline, has always welcomed innovation (p. ix). The most important thing of that is a linguistic theory of the narrative text. Contemporary linguistics is moving to a realization that it must extend its scope beyond the traditional domain of the sentence to take in the structure of whole text (Fowler, 1979:x).

The writer uses syntagmatic semiotic analysis because this is a kind of narrative analysis that is based on formalism, structuralism and semiotics. This analysis is a kind of a narrative analysis that looks at a text as a sequence of events that finally forms some kind of a narrative. There are some theses that deal with narrative analysis. Two of them are: *An Analysis of the Narrative Structure of "These Happy Golden Years" Laura Ingalls Wilder (A Discourse Analysis Approach)* by Desideria Lumongga Dwihadiah and *A Study of Story Grammar in Some of Grimms' Folk Tales (A Discourse Analysis Approach)* by Diyah Puspitaningsih. Based on the fact, the writer decides to use syntagmatic semiotic analysis in analyzing a novel - *Child of All Nations*. *Child of All Nations* is interesting enough to be viewed by using a syntagmatic semiotic analysis. Functions or the essential narrative units of *Child of All Nations* develop the story into a good one.

Pramoedya Ananta Toer's novel is chosen, instead of others', because he is Indonesia's foremost writer whose works have been translated into twenty-four languages. He has written rich stories that are laced with complex themes of historical and social appeal. His works reflect what a literary work should, humanism. He is recognized in Asia with the 1995 Magsaysay award and has won

several international awards. Furthermore, he has been nominated for the Nobel Prize for Literature.

I.2 Statement of the Problem

Which of Propp's functions can be applied to *Child of All Nations*?

I.3 Object of the Study

Finding out which of Propp's functions can be applied to *Child of All Nations.*

I.4 Significance of the Study

Since semiotics is still new for English Department students of Airlangga University, the writer hopes that this study will give a better understanding about semiotics, especially syntagmatic semiotic analysis, and its application on linguistics field. She expects this research can trigger further research by the English Department students who are interested in analyzing the same subject matter.

I.5 Scope and Limitation

The writer uses the work of Vladimir Propp in analyzing the object of the research. She will find some of Propp's functions that are used in the story by using sequence of events in it. In this paper she will use sequences of events that have important roles on the growth of the main character's way of thinking and influence the main character's action.

I.6 Theoretical Framework of the Study

I.6.1 Theory of Semiotics

Semiotics is the study of signs and their use, focusing on communicative mechanisms, and on the nature of knowledge and the pathways through which it is acquired (Urban, 1992:406). The term itself, derived from the Greek 'seemeiootikee', was first used in the modern sense on *An Essay Concerning Human Understanding* written by John Locke (1696), an English philosopher. In a semiotic sense, signs include words, images, sounds, gestures and objects. Such signs are studied not in isolation but as part of semiotic 'sign systems' (such as a medium or genre).

Semioticians study how meanings are made - they are concerned not only with communication but also with the construction and maintenance of reality. Semiotics represents a range of studies in art, literature, anthropology and the mass media rather than an independent academic discipline. Modern semiotics is associated with two major theoretical traditions; one stems from the work of Mongin-Ferdinand de Saussure (the Saussurean tradition) while the other derives from Charles Sanders Peirce (the Peircean tradition).

I.6.1.1 The Saussurean Tradition

Mongin-Ferdinand de Saussure (1857-1913), a Swiss linguist, is a founder not only of linguistics but also of semiotics. He is the one who has the concept of synchronic linguistics. He died before publishing his concept to the public. His students collected his works and made a book – *Cours de Linguistique Generale*

(1916)- of that works. Saussure, as a structuralist, is interested in language as a system or structure. His ideas apply to any language and to anything we can call a signifying system.

Saussurean tradition is more familiar to linguist. In this tradition, the sign is viewed as a dyadic relationship between a signifier (sign vehicle) and a signified (meaning); the relationship itself is termed signification. The important contribution of Saussure to semiotics is that signification is not the product of a positive or motivated relation between signifier and signified but it is the product of the contrasts between signs or value, out of which signification precipitates.

I.6.1.2 The Peircean Tradition

The other tradition of semiotics is grounded in American pragmatist theory. The founder of this tradition is Charles Sanders Peirce (1839-1914), an American philosopher and the founder of pragmatism. In the Peircean tradition, the sign is viewed not as dyadic, but rather as triadic, involving always the relationship among a representamen (sign vehicle), an object, and an interpretant. Here, the interpretant is another sign which represents to an interpreter the relationship between representamen and object. (Urban, 1992:406).

I.6.2 The Syntagmatic Semiotic Analysis

The linguistic sign is a union of a concept and a sound image. Signs and relations are two of the essential notions of semiotic analysis. "Concepts are purely differential and defined not by their positive content but negatively by their

relations with the other terms of the system" (Saussure, 1956:177). It is not 'content' that determines meaning, but 'relations' in some kind of a system.

Saussure stated that a syntagmatic relation is the most important kind of relation between units in a signifying system. This means, basically, a linear relation. Language is linear. It forms a chain in which one unit is linked to the other. Combinations or relations formed by position within a chain (like where a word is in a sentence) are called syntagms. Examples of syntagms can be any phrase or sentence that makes a linear relation between two or more units. Syntagmatic relations, the products of linguistic structure, are most crucial in written and spoken language, in discourse, where the ideas of time, linearity and syntactical meaning are important. There are other kinds of relations that exist outside of discourse.

A syntagmatic semiotic analysis is a kind of analysis that looks at a text as a sequence of events that forms some kind of a narrative. Vladimir Propp is a Russian folklorist who worked in this field. His work can be categorized as narratology, a systematic approach to an analysis of narrative developed by theorists associated with structuralism and semiotics. He analyzed more than one hundred Russian folk tales in order to describe the format of those folk tales. The content of the folk tales was not important to him, but the structure of them was. He found out that all of the folk tales seem to have nearly the same form. He wrote his theory in his *Morphology of the Folk Tale.* It is derived from linguistic study of morphology of words - how words are broken down into component morphemes or sound units.

I.6.2.1 The Vladimir Propp's Theory

Vladimir Propp's theory is based on Russian Formalist approach to narratology (the study of narrative structure). The Russian Formalists considered literature to be a special use of language. Formalism, which began near the turn of the 20th century, considered textual work as a complex unity of component parts. The parts were analyzed in relation to each other. In this approach, sentence structures had been broken down into analyzable elements - morphemes. Propp used this method by analogy to analyze folk tales. He broke down a large number of Russian folk tales into their smallest narrative units or narratemes and arrived at a typology of narrative structures.

His idea can be adapted to films, television stories, comics and all kinds of other narratives. His concepts of functions can be applied to all kinds of texts with interesting results. Several important things can be learned from this kind of analysis.

> First, narratives, regardless of kind or genre, are composed of certain functions (or elements) that are essential for the creation of a story. Propp leads us, then, to understanding the nature of formulas. Second, the order in which events take place in a narrative is of great importance. There is a logic to narrative text and the arrangement of elements in a story greatly affects our perception of what anything 'means' (Berger, 1982: 30).

In his research, Vladimir Propp worked with classifications of both verbs and nouns. His nouns, **dramatis personae** as he called them, are types of characters of the Russian folk tales. There are seven dramatis personae. Those seven dramatis personae are listed below. The description of the dramatis personae is written in I.7.1 Definition of Key Terms.

1. Villain

2. Donor

3. Helper

4. Princess and her father

5. Dispatcher

6. Hero

7. False hero

Propp's research showed that appearance of characters tend to be fixed. Villain appears two times, donor, accidentally, appears once, helper appears once, and princess appears twice. Dispatcher, hero, false hero and princess show up in initial situation. One character can be involved in some courses of action. A single course of action can be distributed among several characters.

The verbs, for the Russian tales, are **functions** of the dramatis personae or kinds of actions of the characters. There are thirty-one functions according to Propp. Those thirty-one functions are listed below. The description of these functions is written in I.7.1 Definition of Key Terms.

1. Absentation

2. Interdiction

3. Interdiction Violated (Violation)

4. Villain - Reconnaissance

5. Villain Gets Info (Delivery)

6. Villain Attempts to Deceive (Trickery)

7. Victim Submits (Complicity)

8. a. Villain Causes Harm or Injury (Villainy)

    b. Family Member Lacks Something

9. Lack Made Known

10. Counteraction

11. Departure (Hero leaves home)

12. Hero Tested

13. Hero Reacts

14. Hero Receives Agent/Object (Hero Receives Magical Agent)

15. Spatial Transference (Transfer to Whereabouts of Object of Search/Lack)

16. Struggle (Combat with Villain)

17. Branding (Hero Branded)

18. Victory (Villain Defeated)

19. Lack Liquidated (Liquidation)

20. Hero Returns

21. Hero Pursued (Pursuit)

22. Rescue of Hero from Pursuit

23. Unrecognized Arrival

24. Unfounded claims

25. Difficult Task Set

26. Task Resolved (Solution)

27. Hero Recognized (Recognition)

28. False Hero Exposed (Exposure)

29. Transfiguration

30. Villain Punished (Punishment)

31. Marriage and Rule of Kingdom (Wedding)

After the observation, Propp found out that not· all of those thirty-one functions were used in each folk tale. The only function that must be present is the 'lack'. Terminal function which usually appears are reward, gain, liquidation, escape from pursuit, or marriage. Propp did not only find the structure of the folk tale but also the universal pattern of narrative.

I.6.3 Related Studies about the Research

I.6.3.1. The Application of Vladimir Propp's Functions on *Genesis 32: 22-32*

Roland Barthes, a linguist, analyzed a pericope of the Bible, *The Struggle with the Angel: Textual Analysis of Genesis 32: 22-32*, by using sequential analysis and structural analysis approach. In the research, he used two kinds of structural analyses that are Greimas's theory and Vladimir Propp's. Through Propp's theory of functions, Barthes found out that there are similarities between folk tale and the pericope. Functions, which are used by the folk tale, are also used by the pericope. For example:

1. the 15th function - *transfer to whereabouts of object of search or lack* - is shown as the journey of Jacob from the North to his father's house,

2. the 16th function - *combat between the hero and the villain* - is presented by the struggle between Jacob and the Angel,

3. the 17th function - *hero branded* - is presented by the angel's strucking on Jacob's hip, etc.

Through the research, Barthes concluded that *The Struggle with the Angel* is a real folk tale since it has the structure that a folk tale should have.

I.6.3.2 The Application of Vladimir Propp's Functions on *The Prisoner*

Arthur Asa Berger, a communication specialist, applied Propp's functions to an episode of a television program *The Prisoner*. It is a television series which first broadcasted a number of years ago. Although *The Prisoner* is not a folk tale, it also contains many elements of a folk tale. For example:

1. the 14th function - *hero receives agent, object* - is represented by a scene showing the main character, prisoner Number Six, accepted a watch with special devices from a woman,

2. the 15th function - *transfer to whereabouts of object of search or lack* - is represented by a scene showing the prisoner Number Six is sent to a village hospital, etc.

I.7   Method of the Study

The method used here, in the analysis, is descriptive analysis method that is based on the library research. The writer chooses this kind of analysis based on the fact that some linguists agree that qualitative research has something important to offer to semiotic theory.

I.7.1 Definition of Key Terms

1. **Absentation** : function shows one of the members of a family absents himself from home or leaves home (and the hero is introduced).

2. **Branding (Hero Branded)** : function shows that the hero is branded (wounded/marked, receives ring or scarf).

3. **Counteraction** : function shows hero agrees to decide on counteraction.

4. **Departure (Hero Leaves Home)** : function shows the departure of the hero.

5. **Difficult Task Set** : function shows a difficult task is proposed to the hero. The difficult task can be trial by ordeal, riddles, test of strength/endurance and other tasks.

6. **Dispatcher** : the character who sends hero on his mission (as connective function between sphere of action).

7. **Donor** : the character who prepares transmission of magical agent and provides hero with magical agent. This character can be a nice poor old man, a nice old lady, animal, dwarf, giant, object or even pool of blood. Donor is classified into willing donor and hostile donor.

8. **Dramatis Personae** : types of characters of a narrative text.

9. **False hero** : the character who claims to be hero.

10. **False Hero Exposed (Exposure)** : function shows that the false hero or villain is exposed.

11. **Family Member Lacks Something** : function shows family member lacks something or wants/desires something (magical potion, etc.).

12. **Function** : an act of a character, defined from the point of view of its significance for the course of the action.

13. **Helper** : the character who aids hero in solving difficult tasks, gives spatial transference of hero, liquidates misfortune or lack, or rescues hero from pursuit. This character can be transformation of hero and can be human or not.

14. **Hero** : the character who searches for something (reaction to demands of donor, wedding) and fights with villain.

15. **Hero Pursued (Pursuit)** : function shows pursuer tries to kill, eat and undermine the hero.

16. **Hero Reacts** : function shows hero reacts to actions of the future donor (withstands/fails the test, frees captive, reconciles disputants, performs service, uses adversary's powers against them).

17. **Hero Receives Agent/Object (Hero Receives Magical Agent)** : function shows hero acquires the use of magical agent. Magical agent can be help offered by other characters or something that is directly transferred, located, purchased, or prepared. It is also something that spontaneously appears or is eaten/drunk.

18. **Hero Recognized (Recognition)** : function shows that the hero is recognized by mark, brand, or thing given to him/her.

19. **Hero Returns** : function shows that the hero returns to house.

20. **Hero Tested** : function shows that the hero is tested, interrogated, attacked, etc. This is a moment for preparing the way for his/her receiving magical agent or helper (donor). This function is also known as First Function of Donor.

21. **Interdiction** : function shows an interdiction is addressed to the hero ('don't go there', 'go to this place').

22. **Interdiction Violated (Violation)** : function shows an interdiction is violated (villain may enters the tale).

23. **Lack Liquidated (Liquidation)** : function shows that initial misfortune or lack is liquidated. Object of research distributed, spell broken, slain person revived, or captive freed can be considered as Liquidation.

24. **Lack Made Known** : function shows misfortune or lack is made known (hero hears call for help, is dispatched, is sent away, is freed from imprisonment).

25. **Marriage and Rule of Kingdom (Wedding)** : function shows the hero is married and ascends the throne. Otherwise, the hero is rewarded/promoted.

26. **Princess and her father** : the character who assigns difficult tasks such as branding, exposure, recognition, punishment of second villain and marriage.

27. **Rescue of Hero from Pursuit** : function shows that hero is rescued from pursuit, obstacles delay pursuer, hero hides or is hidden, hero transforms unrecognizably, hero saved from attempt on his/her life. This function may end the story. The story can be continued by the emerging of new villainy.

28. **Semiotics** : the study of signs and their use, focusing on communicative mechanisms, and on the nature of knowledge and the pathways through which it is acquired.

29. **Spatial Transference (Transfer to Whereabouts of Object of Search/Lack)** : function shows that the hero is transferred, delivered, or led to whereabouts of an object of the research.

30. **Struggle (Combat with Villain)** : function shows that the hero and villain join in direct combat.

31. **Syntagmatic Semiotic Analysis** : analysis that looks at a text as a sequence of events that finally forms some kind of a narrative.

32. **Task Resolved (Solution)** : function shows that the task proposed to the hero is resolved.

33. **Text** : a piece of naturally occurring spoken, written, or signed discourse identified for purposes of analysis or description.

34. **Transfiguration** : function shows the hero is given a new appearance; accepting new garments, being handsome, etc.

35. **Unfounded Claims** : function shows false hero presents claims.

36. **Unrecognized Arrival** : function shows the hero, unrecognized, arrives home or in another country.

37. **Villain** : the character who fights with hero and pursuits hero.

38. **Villain Attempts to Deceive (Trickery)** : function shows the villain attempts to deceive the victim to take possession of victim or victim's belongings .

39. **Villain Causes Harm or Injury (Villainy)** : function shows the villain carries off victim hero, carries off desired object which must be found. The villain may cause harm or injury to a member of a family (by abduction, theft of magical agent, spoiling crops, plunder in other forms, cause a disappearance, expel someone, cast spell on someone, substitute child etc., commit murder, imprison/detain someone, threaten forced marriage, provide nightly torments).

40. **Villain Gets Info (Delivery)** : function shows the villain receives / gains information about his victim.

41. **Villain Punished (Punishment)** : function shows that the villain is punished.

42. **Villain - Reconnaissance** : function shows the villain makes an attempt at reconnaissance (either villain tries to find the children/jewels, etc., or intended victim questions the villain).

43. **Victim Submits (Complicity)** : function shows the victim submits to deception, unwittingly helps his enemy.

44. **Victory (Villain Defeated)** : function shows that villain is defeated (killed in combat, defeated in contest, killed while asleep, banished).

I.7.2 Technique of Data Collection

In collecting the data, the writer does the following:

1. Observing/reading the novel to seek for the events of the novel.

2. Searching the characters of the novel.

3. Classifying the characters based on the Vladimir Propp's theory.

4. Searching the actions of the characters in the events.

5. Classifying the actions based on the Vladimir Propp's theory.

I.7.3 Technique of Data Analysis

In short, the method in analyzing the data:

1. Isolating and analyzing the important signs in the novel.

This step is important since syntagmatic semiotic analysis is a narrative analysis based on formalism, structuralism and semiotics. In semiotics, sign plays the important role.

a. Finding out the important signifiers of the novel and what the signifiers signify.

Such signifiers may appear and can be considered to be important since those signifiers signify something that is essential in the development of the story.

b. Stating ideological and sociological matters that are involved.

Some ideological and sociological matters can be categorized as signs. Those matters help the writer in analyzing which event is important to the development of the story.

2. Analyzing the syntagmatic structure of the text by:

a. Identifying Propp's functions that can be applied to the text.

Before the writer analyzes the syntagmatic structure of the novel, she classifies characters of the novel based on Vladimir Propp's categorization, dramatis personae. Then, the writer classifies those characters' actions into Vladimir Propp's functions.

b. Looking at the way the functions develop the text.

The writer makes a description of the development of the novel through its functions.

I.8 Organization of the Paper

This paper is arranged orderly and systematically into four chapters. The first chapter gives illustration of the study. It is started by the brief explanation about semiotics since it is a new research in this field and about Propp's functions, related with syntagmatic semiotic analysis. It also contains some connected studies concerning this research. The objective of the study is to find out what kind of Propp's functions can be applied to Pramoedya Ananta Toer's *Child of All Nations*. There is also definition of key terms describing important words those spread over in the paper from the beginning to the end.

The second chapter contains general description of the object of the study. It also contains the synopsis of *Child of All Nations*, the brief description of *The Buru Quartet* and Pramoedya Ananta Toer's biography.

The third chapter is the core of the paper. In this part the writer mentions all events that built up the story into narrative one. The events are chosen based on a consideration that those events have important roles on the growth of the main character's way of thinking and influence the main character's action. Then, the writer categorizes the sequence of events using the Propp's functions and find out kinds of functions that are used in the story. After that, the functions are analyzed globally so that the writer can describe the way the functions develop the story.

The last part of this paper is conclusion. The result of the analysis is written shortly and clearly. There are also some suggestions for students who want to study the subject further.

CHAPTER II

GENERAL DESCRIPTION OF THE OBJECT OF THE STUDY