

Chapter II

Theoretical Framework

This study is an effort to analyze Genji's affairs related to his will to power as a representation of Japanese court members' life in the Heian Age. To analyze this subject, the writer will use intrinsic approach, which means that the writer will interpret the literary work from the literary work itself. To have a better understanding about the socio - cultural life in Japanese court in the Heian Age, the writer will also use the socio – cultural approach. In this case, the writer will concentrate on the socio cultural life in Japanese court that influences Genji's behavior.

A. Intrinsic Approach

In doing the analysis, the writer will use Lady Murasaki Shikibu's *The Tale of Genji* itself. The intrinsic approach is applied here since it is the most appropriate approach. Wellek and Warren in *Theory of Literature* stated that the natural and sensible starting point at work in literary scholarship is the interpretation and analysis of the work of literature themselves (139). Thus, the intrinsic approach will be used to analyze this novel since it analyzes the literary work based on its internal points.



1. Plot

In literary work, plot is a carefully thought-out plan in which all the events; all the actions and reactions of the character contribute toward movement of the story. According to Roberts, “a plot is a plan or groundwork of human motivations, with the actions resulting from believable and realistic human responses,” (98). A plot can also have a meaning as the arrangement of the action in a story (Bain 22). We can find the beginning, the middle, and the end of the story in a plot. The beginning of a story is the opening time when the author introduced the main characters. Sometimes it also tells the readers what the story is talking about before the story is opened; or provides any other background information that we need in order to understand and keep our attention about the events in the story.

In the middle of the story, we can find some conflicts. The suspense will keep our attention of the story, in our wondering how it all happened. The movement of high tension in the story is called the climax of the story. This climax is followed by the denouement of the story.

Murasaki Shikibu wrote her story in a past event style, and this style shape the plot into the past one. In this novel, we can read the story in a narrative style, since Lady Shikibu wrote the story from the beginning into the end. Even though this study focuses on the main character of the story, the writer also needs to explain the plot of the story especially the main character’s behavior since it helps the writer in understanding the Japanese court members’ behavior. Therefore, the plot and the characterization are also inter

twined. It means that if we are interested in the character; we cannot ignore the plot of the story. The plot here is used to show Genji's affairs during his life, which reflects the life of Japanese court members during the Heian Age.

2. Character

Character in literature generally, in fiction specifically, is an extended verbal representation of a human being, the inner self that determines thought, speech and behavior (Robert 143). Character also can be interpreted as: "1) fictional personages; 2) a combination of a person's qualities, especially moral qualities," (Bain 44).

There are several ways that the author can give the readers the details for concluding the characters. The readers can see the personality of the character from the description of the character's appearance, the speech, the opinion of other characters, etc. These indications can be used as a measure to have different point of views of the main character.

In the study of the character, the writer focuses on the behavior of the character since this is representative enough to recognize the Japanese court members' life during the Heian Age.

3. Setting

Setting covers "the places in which characters are presented; the social context of the characters, such as their families, friends, and class; the customs, beliefs, and rules of behavior of their society, the scenes that are the

background or the situation for the events of the novel; and the total atmosphere, mood or feel that is created by these,” (Gill 106). Setting also refers to “the natural and artificial society scenery or environment in which characters in literary work live and move, together with the things they use,” (Roberts 229). In a novel, the setting is divided into natural and manufactured setting according to the story. *The Tale of Genji* is a novel that has a manufactured setting, since most of the setting is taken place in the court. This ensembles with Roberts’ opinion, “manufactured things refer to a building or a room tells about the people who built it and lived in it, and ultimately about the social and political order to maintain it,” (230).

In analyzing this novel, we pay attention on the setting, since it gives attention to the story. It reveals the mood and the emotions of the characters, the situation, and the personality of the characters. Beside those, setting also has a relationship with the event of the story.

The writer also needs to analyze the setting since in Lady Shikibu’s novel, it has a great influence upon Genji’s behavior and way of thinking.

B. Michel Foucault's *History of Sexuality and Power*

To come to the complete understanding about Genji's will to power related to his affairs as a representation of Japanese court members' life, the writer use the sociocultural background of the main character. According to Wellek and Warren in *Theory of Literature*:

Literature is a social institution, using as its medium language, a social creation. Such traditional literary devices as symbolism and metre are social in their very nature. They are conventions and norms that could have arisen only in society. However, furthermore, literature 'represents' 'life'; and 'life' is, in large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also been object the literary 'imitation.' (94)

Based on the statement above, the writer sees that socio - cultural approach can be used to interpret and evaluate a literary work. This point of view exists since the writer realizes that the main character can be judged based on his social and cultural background. Situations and plots of the story also have a role to show the behavior of the main character.

In order to get a brief explanation about Genji's will to power, the writer uses Michel Foucault's *Sexuality and Power Theory*. Foucault states that power is a pleasurable thing, since sex and power can come along. It is also something that is spread and a very complicated strategy.

Even though the writer uses sociocultural background of the main character, it does not mean that this analysis comes to another study, especially in sociological study. This background is only used to support the analysis of Genji's will to power related to his affairs as a representation of Japanese court members' life in the Heian Age.

Power is not only gained from repression, violence, or coup d'état. It can also be gained from the 'peaceful' way, that is the sexuality way. According to Foucault, "There is an unique relation between power, discourse, and sex," (Adian 43). He believes that sex can influence the power in a country. Foucault interests to observe the sexuality history, which is caused by three things: "(1) the development of science (French = *savoir*) or the knowledge of sexuality; (2) the power systems which control sexual activities; (3) and the activities that obligates a person to observe himself as a sexual subject," (Kebung 38). From the statement above, it is clear that the description of the repressive power is not always right.

As a matter of fact, most of the power in this world is gained through sex, or we often call it as affairs. These affairs happen when two people have an affair not only because they love each other, but they have also another reason of having their affair, gaining the power. This pattern is often met mostly in an imperial country, where some women would like to be the King's ladies to get a better position in the society. When two people have an affair, besides their affection of each other, they always have their will to power. This will to power control their way to treat the partner, which means

they want to get something from the other partner. There is no real truth in this desire, since one who holds the biggest power between him and her controls the truth.

The relation between sexuality and power make power becomes “innovative and plural” (Adian 47). In the power relationship, sexuality is not the main element, but it is the most practical element, which is used as the basic, the fusion of many kinds of strategy (Foucault 129). With the mobility of sexuality in the power scope, the shape of power will always change according to the people’s opinion about sexuality itself. However, it gives power another color, which makes it innovative.

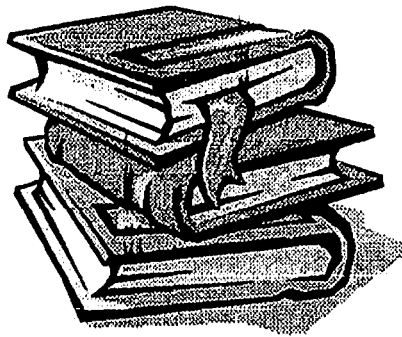
Foucault thought that power is pleasurable (French = *jouissance*) and a complicated strategy. It is pleasurable since the way to get the power is not always repressive, but it can be gained through pleasure. In an affair, someone will always compromise his / her will to power to the partner, and finds a solution how to gain the desire. Therefore, they arrange the strategy to gain the power they want, which is often complicated. The complicated strategy is caused by the compromise to each other, the confession of the affair to the public, and the acceptance of the public toward their way to gain their power.

In their relationship between sexuality and power, sexuality is revealed into the surface. Foucault mentioned it as the *scientia sexualis*, which means that when people tell the truth about their sexual activities, they need to develop the procedure of the power-science (Foucault 70). These activities

make people tend to tell the truth about their sexual activities without any guilty feelings. In Japanese court society, this activity has existed for thousand of years. They have their ladies to show their pride of their social rank in the society. In this case, the Japanese court members never hide their affairs; they even show these affairs in public.

The demonstration of their affairs with their ladies is a way to gain their power, since the ladies in Japanese society is a symbol of one's social rank. When they said to the public that they have ladies, they also wanted to tell the public about their authority in the society. Here, Foucault's theory about the *scientica sexualis* can be applied. The revealing of the sexual activities to gain the power makes the competition of gaining power becomes more innovative. It means the power is not always repressive and full of violence.

By having sexual intercourse with someone who has high social rank in the society, one can gain the power smoothly than if she / he does it in a crude way. Foucault's theory of Sexuality and Power gives us another point of view about power, how we can gain it in different ways. Even though it also has its own risk, the risk is not as big as if we gain power by using violence.



CHAPTER III