

CHAPTER II

THEORETICAL FRAMEWORK

This thesis concerns with the theme description of *Lady Windermere's Fan*. As explained in the previous chapter, the writer uses the objective theory in her analysis. She will also apply formalistic, thematic, and intrinsic approach to analyze this drama. Due to the approaches she uses, the writer will focus on the intrinsic elements of the drama; plot, setting, characters, and conflicts.

2.1. Objective Theory

In this thesis, the writer will use the objective theory of *M.H.Abrams* in his *The Mirror and The Lamp* since she will focus the analysis only on the work itself. She just regards this drama in isolation from all external aspects.

"Objective orientation which on principle regards the work of art in isolation from all external points of preference, analyze it as self-sufficient entity constituted by its parts in their internal relations sets out solely by criteria intrinsic to its own mode of being." (1955:26)

Objective theory has been elaborated by the New Critics which concentrates their thought about the work

itself. They also regard the literary work as an object having independent existence and capable of allowing and supporting inquiry without reference to its origin, its mimetic capacity or its affective possibility.

2.2. Formalistic and Intrinsic Approach

In this thesis, the writer will divide the analysis based on its form and its content. Therefore, she uses *formalistic approach* which regards that form and content are inseparable (Newton, 1989:45). Form is the expression of content and content is the motivation of form.

Both the analysis on the form and on the content consist of the discussion of the intrinsic elements of this drama - plot, setting, character and conflict. Therefore, the writer also use *intrinsic approach* in her analysis.

Since this thesis deals with theme description, the writer will use thematic approach. *Thematics criticism* or *thematics* refers to the critical approach based on reading for theme. This term is first used by the Russian Formalist, *Boris Tomashevskii*, in an essay called *Thematics* (Makaryk, 1951:644). This approach is used here dealing with the topic of this thesis, that is, theme description. It can lead and show us the way how to get the theme of literary work, in this case is drama. As stated by *Sequel*:

"Theme must be determined by closely analyzing the character's conflict." (Richard.C, 1980:77)

Based on that statement, it can be seen clearly that

one of the ways to describe theme is through the analysis of the character's conflict. Therefore, the writer wants to apply this way to get a brief description of theme of this drama.

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2.2.1. Plot

Plot refers to the arrangement of events to achieve an intended affects. Therefore, it is different with a story line which shows the order of events as they occur, arranged in their time sequence. Plot concerned with causes, with the 'why' of events."

"...a plot is different with a story because it invites and answer the question as to why one event follow another." (Gill,1985:121)

As a series of carefully devised interrelated actions that progresses through a struggle af opposing forces, plot consists of five elements : exposition (introduction to the situation), conflict, suspense, climax and resolution.

Exposition is the presentation of the information necessary for the plot to get underway, regarded as the laying out, the putting forth of the materials in the work (Jacob,1989:101). It tells the introduction to the characters, their relationship with one another, their background in which they found themselves, their characteristic, basic assumption about life, goals, limitations, potentials and so on. In short, it presents everything that is going to be important in the pattern of action. It



usually appear at the beginning of the work but it may also be found anywhere. Good exposition are brief, yet long enough to stimulate curiosity. However, it should set up situation in which there is conflict and from which suspense arises.

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).

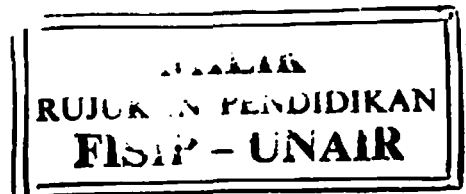
Suspense arises from the reader's growing concern about which force will win and how (Little,1966:91). Because they concern and wondering, the reader will read on.

Climax is the major crisis or the turning point in the whole action of plot. It is the point at which the fatal step is taken, the essential decision made which results in action concluding one way or the other. It is high point in action, in which the conflict and the consequent tension are brought out to the fullest extent.

Resolution is the set of actions bringing the story to its conclusion (Jacob,1986:102). It is the rounding-off of the action, the conclusion one way or the other of the conflict. The resolution in comedy, according to Graham

Little, is often referred to the catastrophe (1966:81), that is the ruin of the fortunes of the heroes. In comedy, mysteries story or other kind of plot, it is often called the denouement, refer to the 'unravelling', or 'untangling' of the complication of the plot.

2.2.2. Setting



Setting refers to the natural and artificial scenery or environment in which characters in literature live and move, together with the things they use (Little, 1966:229). It can have a great effect upon the personalities, actions, and the way of thinking of the characters. In short, the setting of a work is the total references to physical and temporal objects.

Setting can be divided into two types. They are physical setting (place and time) and spiritual one (atmosphere). Physical setting deals with place and everything in certain environment where the readers can catch the meaning from its appearance. The psychological or the spiritual setting is the one that has symbolic level or symbolic value. Between physical setting and psychological one can not be separated because the meaning of the psychological setting implied by the physical one.

"...As the physical setting becomes more specific and more vividly rendered, so does the spiritual setting. By the spiritual setting, then, we mean the values embodied in physical setting." (Kerney, 1966:39)

Atmosphere is the emotional tone or mood of a work (Little, 1966:96). It arises partly from background character, and plot. Skillful writers control the mood of a piece, and make great use of devices to build up an atmosphere of dread, gaiety, melancholy, calm, subtly controlling the mood or spirit in which the reader approaches the work.

Furthermore, setting as the place where the events occur and the time or age of the action, should fulfill certain criteria, they are, it should establish the atmosphere which helps creating the mood, reveal fictional characters in a story, and the detail of setting should be able to reveal their personality traits, their personal habits, their social status, and their interest (1980:68).

2.2.3. Character

Character in literature generally, and in fiction specifically is an extended verbal representation of human being, the inner self that determines thought, speech, and behavior. The authors capture some of the interaction of character and circumstances through dialogue, action and commentary. Character is one of the most important part of analysis of story because it builds certain impression of story. It is presumable an imagined person who inhabits and enlivens a story. Besides, it also make a special effect that affect the reader.

Moreover, character also must be considered as a part

of the story's internal structure (Kerney, 1966:42)>. Therefore, we may refer character to the real human being who inhabits that world. Essentially, we refer the fictional characters to ourselves. Because of that reason, character should be real, believable, based on possible variation of human nature.

Character can be divided into two types. The first one is major character that have an important function in a story, such establishing plot, and usually discussed at considerable length. As stated by Reaske that :

"A major character is important and we take a long hard look at him in order to understand an author's meaning." (1970:169)

The second one is minor character that has less important function than the major or the main one. It is based on the reason that their function is just to support the major character.

2.3.4. Conflicts

Conflicts means a clash of actions, ideas, desires, or wills (Perrine, 1970:137). Conflicts happen when there are two opposing forces. When the opposition takes place, the plot of the story is rising. Therefore, it can be concluded that conflicts constitute the part of plot.

The writer of this thesis will analyze conflicts since by analyzing them we will get a brief description of the theme of this drama. It 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).

