

## **CHAPTER II**

### **THEORETICAL FRAMEWORK**

Since the analysis is in scientific purpose, the usage of the theories and approaches are quite necessary. It is meant to keep the analysis systematically and scientifically. The analysis will be focused on the creation of Toby's ambivalence in his searching for identity. Toby Redmond is the main character in *Beyond The Dreaming*. The writer applies intrinsic approach by interpreting and analyzing the literary work through the literary work itself. The intrinsic elements used in this analysis are the character, setting and plot. These intrinsic elements are not explored separately for maintaining the intended purpose. They are analyzed in elaborated exploration with the other theories and approaches.

In addition, the writer also employs the psychosocial approach. It is used to analyze Toby's formation of identity and its development. Since the story is closely related to the status of the communities as the colonizer and the colonized, then the postcolonial theory is also usable to have more comprehension in looking at the problem.

#### **A. Intrinsic Approach**

##### **1. Character**

Character in literature generally, in fiction specifically, is an extended verbal representation of human being, the inner self that determines thought, speech and

behavior (Robert 143).. Character also can be interpreted as: “1) a fictional personages; 2) a combination of a person’s qualities, especially moral qualities,” (Bain 44)

In literature, we will encounter two types of characters, which E.M. Forster calls ‘round’ and ‘flat’. Round character, usually one of the major figures in the work, is that he or she profits from experience and undergoes a change of some sort. Round characters have many individual and unpredictable human traits (Robert 145). Since they undergo change or growth as a result of their experiences, they may be considered dynamic. Round characters have many realistic traits and are relatively fully developed. A round character stands out, totally identifiable within the class, occupation, or circumstances of which she or he is a part. Therefore, round characters are just as complex and as difficult to understand as living people.

Flat character is undistinguishable from other persons in a particular group or class. The flat character is not individual, but representative. Flat characters are usually minor although not all minor characters are flat (Robert 146). Because they do not grow, they are static, not dynamic like round characters.

The main character of the story is Toby. The author describes Toby’s experiences in undergoing the two cultures. His changing behavior toward the Aboriginal community includes him to a round character. Moreover, the character of Toby as the representation of the Stolen Generation depicts the real life of them. Thus, the realistic traits of the major character are clearly described.

In literature all the actions, interactions, speeches are arranged to give details for the conclusion about the character. A speech may reflect a momentary emotional or intellectual state. Actions speak louder than words since it can be interpreted as signs of character. They can also give description of the character's major trait. If we learn a person's trait, we can develop an understanding of that person. A particular trait may be a primary characteristic of a person (Robert 143-145).

## **2. 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 and feel that is created by these" (Gill 106). Setting can be performed as a time, a place, and a culture (Bain 131). 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.

Two significant settings support the creation of the characters and their environment within the story. Ravenswood's estate brings its own characteristics of the people as a wealthy people with a lot of servants in it. It also creates the particular habitual that he will bring in his later life. The forest, as the culture of the Aboriginal people to live in camps in the forest. This natural setting represents Toby's escapism

of his problems. As Roberts argues about nature as “one of the major forces governing the circumstances of characters who experience life and try to resolve their conflicts” (230).

Setting may be a kind of pictorial language, a means by which the author makes statements (Robert 231). In telling the story, Annette Upfal uses the past sentences as the reflection of the significant historical background. She takes the time setting in the first coming of the British people enter the Australia with their convicts. It gives an idea that telling in past forms is the appropriate one to reveal the situation of the story. Therefore, setting is dominant in helping us shape our ideas of her character (232).

### 3. Plot

In literary work, plot is a careful thought-out plan in which all the events; all the actions and reaction of the character contribute toward movement of the story. According to Robert, “a plot is a plan or groundwork of human motivation, with the actions resulting from believable and realistic human responses,” (98). A plot can also have a meaning as arrangement of the action in the story (Bain 22).

A plot is structured in five main elements within the story. They are exposition, complication, crisis, climax, and the denouement or resolution. Exposition is the laying out of the materials in the work: the main characters, their background, characteristic, basic assumption about life, goals, limitation, and potentials. Exposition may appear at the beginning of the work, but it may be found anywhere.

The complication marks the onset of the major conflict in the story. The crisis is the turning point, usually a decision or action undertaken to resolve the conflicts. Yet it may not produce the intended result. The climax is the high point in the action, in which the conflicts and the consequent tension are brought out into the fullest extent. The resolution is the set of actions bringing the story to its conclusion (Robert 99).

Within the story, two plots are built which each of them brings the complete structure of a plot. Two periods in Toby's life carry different atmosphere as plot of the story. Living among the White community and the Aboriginal community portray its own problem.

The most significant element of plot is conflict. In conflict, human responses are brought out to their highest degree. Conflicts may also exist between larger groups, although in imaginative literature, conflicts between individual are more identifiable and therefore more interesting. There are many ways to bring out a conflict in fictional works. The existence of difficult choices that a character must make also be presented as a conflict (Robert 101-102).

## **B. Postcolonial Theory: Ambivalent Identification**

Since the novel is closely related to the Aboriginal people in Australia, the new statuses appear among the British people as the colonizer and the Aborigines as the colonized people. This relation will be properly analyzed from the postcolonial criticism. As Barry stated that one significant effect of postcolonial criticism is to further undermine the universalist claims once made on behalf of literature by liberal

humanist critics (191). It will reveal the real condition of the native people as the oppressed people upon their land. The coming of the colonizer into the land influences the life of the native people. Thus, the postcolonial is the suitable theory in recognizing “the colonised people in finding a voice and an identity” (192).

What is often called the black soul is a white man’s artefact (Fanon in Bhabha 44). It reveals the split representation stage the division of body and soul that enacts the artifice of identity, a division that cuts across the fragile skin—black and white—of individual and social authority (45).

According to Homi K. Bhabha in his book *The Location of Culture*, there are three conditions that underlie an understanding of process of identification. For identification, identity is a problematic process of access to an image of totality. Image, as point of identification, marks the side of ambivalence (Bhabha 51). First, to exist is to be called into being in relation to an otherness, its look or locus. It is a demand that reaches outward to an external object. As Jacqueline Rose argued that it is the relation of this demand to the place of object it claims that becomes the basis of identification (qtd. in Bhabha 44).

Second: the very place of identification, caught in the tension of demand and desire, is a space of splitting. ‘Black skin, white masks’ is not a neat division; it is a doubling, dissembling image of being in at least two places at once that makes it impossible for the devaluated to accept the colonizer’s invitation to identity. It is not the colonialist Self or the colonized Other, but the disturbing distance in-between that

constitutes the figure of colonial otherness, the white man's artifice inscribed on the black man's body (Bhabha 45).

Finally, the question of identification is never the affirmation of a pre-given identity, never a self-fulfilling prophecy—it is always the production of an image of identity and the transformation of the subject in assuming that image. The demand of identification entails the representation of the subject in the differentiating order of otherness. Identification is always the return of an image of identity that bears the mark of splitting in the Other place from which it comes (Bhabha 45).

Both colonizer and colonized are in a process of miscognition, where each point of identification is always a partial and double repetition of otherness of the self. It is around the 'and' – that conjunction of infinitive repetition – that the ambivalence of civil authority circulates as a 'colonial' signifier that is less than one and double (Bhabha 97). Partial representation is the final irony of the desire emerges as authentic. And the double vision is the result of partial recognition, which in disclosing the ambivalence of colonial discourse also disrupts its authority (88).

The disavowal of the Other always provokes the edge of identification, reveals that dangerous place where identity and aggressivity are twinned. The uncertainty hides the white-masked black man; and from such ambivalent identification, it is possible to recover the cultural confusion into a strategy of political destruction (Bhabha 62).

### **C. Psychosocial Approach: Erikson's Formation of Identity**

In order to have a detailed analysis on Toby's condition among the White community and among the Aboriginal community as the representation of Stolen Generation, the writer needs to use the psychological approach. The approach applied in this study is Erik Erikson's theory about the formation of identity.

According to Erikson adolescence is regarded as highly significant in the person's psychosocial development. The crisis of identity emerges in the adolescence age. He no longer a child but yet an adult. The adolescent is confronted with various social demands and role changes that are essential for meeting the challenges of adulthood. (Hjelle and Ziegler 197)

The development of personal identity is affected by the social group with which they identify. Erik Erikson reveals three elements of the formation of an identity. First, young people must perceive themselves as having inner 'sameness and continuity' over time. In this case, the person must form a self-image that is fused with the past and linked with the future. Second, significant others must also perceive a 'sameness and continuity' in the person. The adolescents need confidence that the inner unity that they have developed earlier will be recognized in other perception. Finally, young people must have 'accrued confidence' in the correspondence between the internal and external lines of continuity. Their self-perceptions must be validated by appropriate feedback from their interpersonal experiences (Hjelle and Ziegler 198). The search of identity may be harder for certain group of people than for others.

Since *Beyond of Dreaming* reveals the story of the Stolen Generation, the search of identity for the main character becomes the major problem. Moreover, Toby experiences his crisis of identity at his young age. The social background and the supporting environment lead to a harder way to find Toby's identity rather than the other teenagers. The formation of Toby's character will help to reveal the crisis of identity in step. Having experience in two different cultures makes Toby can not identify him self as a complete personal in each of them.

## **B. Related Studies**

There are several related studies in constructing this thesis. First is the previous thesis entitled *Transformation of Values: From Indigenous Into Colonial in V.S. Naipaul's A House for Mr. Biswas* (Indahsyah 2002). This thesis helps the writer to analyze the novel through Post-colonial studies, especially based on Homi K. Bhabha's theory. This thesis tells about the struggle of a colonized person to survive among the colonizer. The similar status of the land as the colonized land grows the similar tension about the condition of the native people upon the land.

The other related studies are concerned to the real narration of the Aboriginal people who are taken from their families and raised among the White society. An article entitled "Being Aboriginal: Raised to Think White" (Bowden) becomes a supporting materials for the writer to comprehend the real condition of what is called as the Stolen Generation. The article compiles stories of four Aboriginal people as the true evidences of existence of the Stolen Generation. It is

meant to give a real description of the Stolen Generation's feeling. The writer is interested in two stories that are appropriate to the story of Toby in *Beyond the Dreaming*. The statements support the writer's analysis in revealing the struggle of the Stolen Generation in searching for identity.

When I found out that I was Aboriginal, one of the biggest things that I had to start doing was looking really closely at all the things that I'd learned and the stereotypes. [I had to look] at things like being taught by white people – I don't just mean by that my family, I mean the school that I went to and the newspapers and just everything around me – the white culture that I grew up in. I felt really frightened that I'd take all those judgements home with me and put them on my family, because they're wrong and an absolutely bad place to start from in bad place to start from in trying to get to know your family. It's hard enough getting to know strangers anyway. Let alone putting all these judgements and rubbish on them. (Robyn in Edwards 95)

The narration of the story depicts the great influence of White society upon the Stolen Generation. The alienation of the White people inscribes in one's personality. He starts to think himself as stranger among the White society.

I was 36 when I started to think that I was black, in my mind, because I had been working and living in the white society for so many years. I've been discovering my Aboriginality since 1983 and there's no way that I will again think white. (Joy in Edwards 95)

The stories inspire the writer in analyzing Toby's life as an Aboriginal boy who is raised among the White society. It gives clear portrays about the real condition of the Aboriginal children who are taken from their families. Their struggles to have an identity are lasted in their lifetime.

**CHAPTER III**  
**THE AMBIVALENCE**  
**OF TOBY'S IDENTITY**