

CHAPTER II

THEORETICAL FRAMEWORK

II.1. Intrinsic approach

In analyzing the theme of Alice Walker's *The Color Purple* the writer focuses on the intrinsic elements that build up the story and are representative enough to turn up the theme of the story. It means that the writer uses intrinsic approach. The relation between literature and society can be examined either about its extrinsic factors, such as the social status of the author or the readers, about publishing matters, etc.: or its intrinsic factors which examines the relation between the aspects of the literary text and the society. Literature is used as a source in analyzing a social system. The basic matter to examine the intrinsic factors is how far the social system and its changes can be described in literature (Hartoko, 1981:23-24). In this case, the novel and the intrinsic elements within has an important role because this approach emphasizes on the literary text itself as the main material of analysis. The intrinsic elements used in the analysis are those which are appropriate to support this analysis. Those are character and setting.

Character is a reasonable facsimile of a human being, with all the good and bad traits of human being. A story is usually concerned with a major problem that a character must face. This may involve interaction with another character, with a difficult situation, or with an idea or general circumstances that force action. The character may win or lose; he or she may experience changes in spite of the experience that they learn, or may miss the point and remain unchanged despite what has happened. This statement is stated by Edgar V. Robert and Henry E. Jacobs in their *Literature; An Introduction to Reading and Writing* (1989:56). Meanwhile, R. Gill in his *Mastering English Literature* states that characters in the novel have been specially created by authors. When authors create characters, they select some aspects of ordinary people, develop some of those aspects playing down others, and put them together as they please (1985:90).

Setting is a broad word. It covers the places in which characters are presented; the social context of characters, such as their families, friends, and class; the costumes, 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. Thus we may find ourselves

having to talk about, for instance, the social setting of a novel, or the way in which landscape is used as a setting within the book (ibid, 106).

Setting refers to the natural and artificial scenery or environment in which characters in literature live and move together with the things they use. Time of day, condition of sun and clouds, weather, hills and villages, trees and animals, and so on may be the setting of work. Setting may also include artifacts like walking sticks, paper windmills, birdcages, necklaces, and many other items. The setting of a work may also extend to references to clothing, descriptions of physical appearance, and spatial relationships. In short the setting of a work is the total of references to physical and temporal objects and artifacts (ibid:229).

II.2. Sociological approach

In *Sosiologi Sastra, Sebuah Pengantar Ringkas* Sapardi Djoko Damono states that sociological approach is a kind of approach applied to analyze a literary work by using sociological theories, or an approach that considers the importance of relationship between literature and society (vii). Sociological theories used in this analysis are those discussing black American (woman).

Sociology and literature are different, but not

totally different. Both, even, can be said to be completing each other. The difference is that sociology commits an objective scientific analysis while literature penetrates through the surface of social life and shows the ways human being deeply understand the society and its feeling (ibid, 7). A literary approach considering sociological aspects is called literary sociology, or sociological approach, or sociocultural approach. It pays attention to literature as a social institutions, that is created by the man of letters, the member of society (ibid, 2). Literature is a social institution using language as the media. It presents the portrait of life, while life itself is a social reality. Here we know that the background of the author determines the contents of this work reflecting the condition of its time because social condition effects the creating of a literary work (ibid, 1).

There are two main tendencies in sociological analysis toward literature. Firstly, an approach based on the assumption that literature is just the mirror of social economical process. This approach works from the external factors of literature in order to talk about literature; literature is valueable only in the relationship with the external factors of literature itself. Secondly, an approach emphasizing on the

literary text as the main analysis material in order to know its structure. It is, then, used to gain a deeper understanding about the social symptoms out of literature. This second assumption is proper to apply in this paper as the use of intrinsic approach which emphasizes on the literary text itself (ibid, 2).

Wellek and Warren (1956:84) classify literary sociology into three parts. Firstly, the author's sociology discussing the social status and ideology of the author as the creator. Secondly, the literary work's sociology discussing the literary work itself. Thirdly, the literature's sociology talking about the reader and the literary work's social effects. Ian Watt (1964:300 - 313) classifies it into three items, those are the author's social context, literature as the reflection of society, and the social function of literature (ibid, 3).

Dick Hartoko, furthermore, translated the statement of Luxemburg, Bal, and Weststeijn that literature can be seen as a social symptom. A literary work written in a particular time has a direct relation to the norms and culture of the particular time (1981:23). Elizabeth Langland states in her *Society in the Novel* that society is a concept and construct in fiction. Moreover, she says that if society is a concept and construct in art, it is also a concept and construct in life (1984:4). It means

that literature is also a concept and construct in life.

II.3. Feminist theory

Another approach used in this analysis is feminist theory that tries to observe a literary work using woman's point of view, meaning that woman becomes the subject in literary critique, not only the object (Shelden, 1991:140). Some feminists reject "theory" because it impresses the characterization of masculin or man, even *macho*, and constitutes a difficult, intellectual, and avant-garde literary study (ibid, 136). The question of how feminist criticism should define itself with relation to the new critical theories and theorists has occasioned sharp debate in Europe and the United States (Showalter in Lodge, 1989: 332). There is no definition about feminism;

A woman's writing is always feminine; it cannot help being feminine; at its best it is most feminine; the only difficulty lies in defining what we mean by feminine.

Virginia Woolf

It is impossible to define a feminine practice of writing, and this is an impossibility that will remain, for this practice will never be theorized, enclosed, encoded - which doesn't mean that it doesn't exist.

Helene Cixous, "The Laugh of Medusa" (ibid, 334-335). They, however, are interested in post structuralism of Lacan and Derrida and psychoanalytic theories.

In the United States, after the First World War, many intellectuals of social critics were questioning of male dominance. H.L. Mencken, a Baltimore journalist, became their spokesman. He tried to break the standard middle-class belief that men were superior to women. Their struggle at this time was focused on woman suffrage, that was based on the thought that women also had the same right in decision making, included the political decisions. In the 1960s, their focus shifted to the social problem. They claimed a better education for women.

There are two poles of feminist literary criticism. The first of these modes, righteous, angry, and admonitory, is compared to the Old Testament, "looking for the sins and errors of the past". The second mode, disinterested and seeking "the grace of imagination", is compared to the New Testament (Showalter in Lodge,

1989:331). The project of feminism is basically to rise the dignity of woman, then to end male domination (Ruthven, 1984:4). In literary criticism, they try to observe literary work from the woman's point of view, in which women is to be the subject, not only the object.

In feminism, it is known about black feminists, who feel themselves to be in double, if not in triple, oppressions; as blacks in white supremacist society, as women in patriarchy, and as workers under capitalism (Ruthven, 1984:19). They protest the "massive silence" of feminist criticism about black and Third-World women writers and call for a black feminist aesthetic that would deal with both racial and sexual politics (Showalter in Lodge, 1989:331). They feel different from feminism in general that, according to them, is the product of white society. Both are basically not far different but in inserting of racial issues.