

CHAPTER II

THEORETICAL FRAMEWORK

In this study, The writer want to analyze the correlation between the author and his works. In order to do so, the writer needs to apply the intrinsic approach by exploring and interpreting the literary work through the literary work itself. To make it a complete study, the writer also attempt to apply the extrinsic approach of which is the biography of the author.

The writer applies the biographical approach by searching and interpreting the biography of the author. Moreover, the writer applies sociological approach to connect the author's prediction of social stratification in the future. Since the writer concentrate on the author prediction of social stratification in the future, the writer need a particular theory on sociology that explains about it. It is called *Genetic Structuralism* from Lucien Goldman. It is chosen in order to get a relationship between the novel and the author. Due to the fact that the work is meant as the study of literature, the writer will limit the usage of the chosen theory to keep this analysis on the right track so that it will not turn out into a conclusion of another subject study.

A. The Intrinsic Approach

According to Wellek and Warren in their book *Theory of Literature*, the first step in working in literature is doing the interpretation and analysis of the work of literature itself (139). It means that the writer have to concentrate on the elements of the literary work, namely theme, plot, setting, character and characterization, etc.

From those elements of literary work, the writer will mainly discuss about the intrinsic and the extrinsic elements. The writer attempt to analyze the characters, setting and their connection with the author.

1. Character

Character is a term used in literary work, especially in prose and play, to name person who involve and take roles in developing story. They are the actors of the story presented by the author in their work. From their conversations, actions, behavior, etc. the readers will figure out the soul of the story.

In *Literature: An Introduction in Reading and Writing*, Roberts and Jacobs state that the character is an extended verbal representation of a human being, the soul that determines thought, speech, and behavior (143). More specifically, in the other chapter of this book, they state that characters in a play are person created by an author to do the action, language, ideas, and emotions of the play (1039).

Characters in novel have been specially created by author. When authors create characters, they select some aspects of ordinary people, develop some of those aspects whilst playing down others, and put them together as they please. The result is not an ordinary person but a fictional character that only exists in the words of the novel (Gill 90).

Robert states that character in the generally, and in fiction specifically, is an extended verbal representation of human being. The inner self determines thought, speech, and behavior. Through dialogues, action, commentaries, the author captures some of the interactions of the character and circumstances (143). There are several ways applied by the author to enable the readers to obtain details for valid conclusion. The readers may find out the personality of the character through the character's speech, the opinions of the other characters toward the character, and so on.

According to Roberts and Jacobs, there are many types of characters in plays or novel as much as in prose fictions. A round character is a fully developed character that usually goes through some changes in the course of the play, or in a short word, dynamic. A flat character is the opposite of round character that tends to be undeveloped and static (1039).

Based on the conflict in the novel, I can find protagonist and antagonist characters. Protagonist is a character we identify and cheer on, and it tends to be the round character. Antagonist is opposing the protagonist and often the villain of the play (1039).

In his book *Literature: An Introduction to Reading and Writing*, Robert states that in studying a literary character, it is expected to determine the character's major traits. A trait is a typical or habitual mode of behavior (144). Robert also confirms that it is necessary to not only regard physical description but also to be sure to relate the physical to psychological or mental, when the characters reaction, thought, and manner toward various situation and events.

Characterization is very important in fiction because by creating a convincing imaginary character in the novel, it will help the readers to understand the story better. According to Harry Shaw in *Dictionary of Literary Term*, without characterization no plot and no setting can develop the genuine interest for a reader or cause him to care for what happens or does not happen, to whom and why it happens (71). So, one of the principle function of characterization is to give encouragement to the readers in order to increase their empathy and sympathy so that they will experience the reality of the functional world for themselves (Dietrich 75).

2. Plot

Plot is carefully thought out of plan in which all events, actions and reactions of the characters altogether contribute toward movement of the story. In a story the characters must go through series of actions or incidents, in which everything makes up the story. The interrelationship of

incidents and characters within a total design is the plot of the story (Robert 57).

In a plot, time is important not because one thing happens after another, but because one thing happens because of another. One source mentions that it is response, interaction, causation, and conflict that make a plot out of a simple series of actions (Robert 98).

Conflicts are the elements that build up the plot of a story. According to Pickering, conflict is the basic opposition, or tension, that sets the plot of the story in motion; it engages the reader, builds the suspense or mystery of the work, and arouses expectation for the event that are to follow (178). The reason that conflict is the major ingredient in plot is that once two forces are in opposition, they may be doubt about the outcome. The doubt, if the reader become interested and engaged with the characters, produces curiosity and tension.

3. Setting

Setting is also an important supported element in the analysis. By knowing the setting, the description of place, time, and condition, which surrounds the major character, will be completely showed. Besides, setting exploration can help me to know the influences or supports of the setting of the novel.

Setting refers to the natural and artificial scenery or environment in which characters in literature live and move, together with the things they use (Robert 229). In a novel setting may related to character when it is used as the means to emphasize the importance of place, circumstances and time upon human growth and change. Besides, mood of characters and situation of characters can also be found out through setting analysis because there is connection between setting and the two items. Setting may reveal a great deal about the feeling of the characters and it may also show how a character is situated (Gill 107-109).

There is another function of setting in a novel. A source mentions that setting affects the atmosphere or mood of stories (Robert 232). In a story atmosphere can be created by the representation of a particular place whether the atmosphere is happy or gloomy. In a great extent it may give a worthy contribution to the actions and the mood of characters in the story.

B. Extrinsic Approach

I. Biographical approach

In this study the writer also applies the extrinsic approaches to make it complete. One of the extrinsic approaches here is the biographical approach. It is applied to observe the literary work from the influence outside the work, especially the influence of the author life.

Biography of the author can be applied as a supporting material to study literary work since the most obvious cause of a work of art is its creator, the author. From the biography of the author, we can observe the creative process in making a literary work, and the author's moral, intellectual, and emotional development (Wellek and Warren 75).

Yet we cannot consider the literary work simply as the portrayal of its author's life and experiences. It is more than that. A literary work may represent a 'dream' of the author than his real life, or it may be the 'mask' behind which his real person hides, or it possibly an image of life he wants to leave. However, an author may depict his real experiences in his work but it is already shaped by artistic traditions and preconceptions (Wellek and Warren 78)

C. Genetic Structuralism Theory.

Goldman Genetic Structuralism focuses of the assumption that the significance of literary work can be conveyed through a coherent social structure that becomes the background of the creative process. Based on the assumption above, Goldman declares his Genetic Structuralism which covers the *human facts, collective consciousness, world vision, structuration of literary work, and dialectical method.*

1. The Human Facts.

In Goldman's discussion on the problems of the sociology of the novel, it is obviously stated that Genetic Structuralism is based on the hypothesis that all human behavior is an attempt to give a meaningful response to a particular situation and tends. Therefore, to create a balance between the subject of action and the objects on which it bears, the environment.

Furthermore the result of all human both verbal and physis as mentioned above, is called human facts. This human facts could be certain social, political or cultural activities.

2. Collectivity of the Data

In the capacity of sociology of literature, it shows that the subject of human fact could be individual or collectivity. Goldman regards a complex network of inter-individual relation as the real subject of human fact.

3. Structuration of the Literary Work.

Genetic Structuralism has basic hypothesis that the structure of the world of the work are nomologous with the mental structure of certain social group or intelligible relation with them (Goldman.159)

In applying this hypothesis to the literary work, he believes that the literary work must be analyzed first in the context of the social group

associated not the individual who wrote it. He seems to avoid the research to be accidental if the work is focusing on the individual subject. But, it is very essential that the author gives much contribution to describe the universe and human condition by creating characters and their inter-relationship to the environment.

4. World View

The homology of the structuration of literary work and social group associated could not be seen as a simple process. It needs meditation and further determination which is called world vision in Goldman's term.

The concept of world vision is then defined as 'a significant global structure'. A total comprehension of the world which attempts to grasp its meaning in all great philosophical and literary work embodies, investing them with *internal coherence and external validity*. The internal coherence itself depends on the world vision held by the writer. The validity of internal coherence of literary work is determined by the successful of the author to transform the social group consciousness constituted in the world vision into his work.

5. Dialectical Method

The explanation of *dialectical method* is able to be discovered in Goldman's discussion on Genetic Structuralist Method in *History of*

Literature (1964). It states that the application of dialectical method in the study of great literary work covers two main processes, *the comprehensive and explanatory*. The first process is about elucidating a significatory structure whereas its insertion into a larger structure is in relation to it, a process of explanation (Goldman.152)

In conclusion, theoretically the literary research using *Genetic Structuralism* is based on the work as a human fact in close relation to the biography of the author and his contemporary socio-cultural system to find out the author's *world view*. This can be done through dialectic capacity of the researcher in facing the facts whether it is literary work or individual and social reality.

CHAPTER III

ANALYSIS