

CHAPTER II

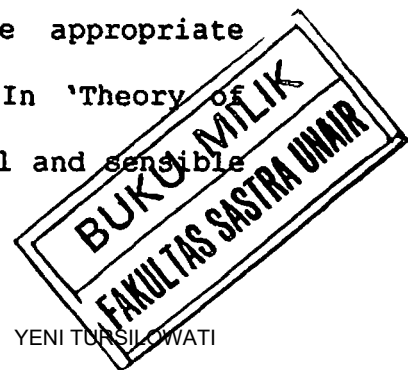
THEORETICAL FRAMEWORK AND RELATED STUDIES

This study is an attempt to analyze Emily's humanistic view towards life in her society. In analyzing this subject, the writer will use the 'intrinsic approach'. It means that the writer will interpret and analyze the literary work from the work itself and it is supported by Abrams: The Objective Theory.

To have a better explanation about Emily's behavior under the influence of her society, the writer will also use sociological approach. The Philosophical approach is also applied to explain Emily's philosophical condition supported by the concept of Existentialism that belongs to Dane Soren Kierkegaard. In this case, the writer will limit the usage of the concept to keep the analysis from turning into conclusions of another subject of the study.

2.1 Intrinsic Approach

Since this analysis is considered as an analysis of the concept (refers to the meaning) of the story that can be understood well toward the work itself and does not need other references behind the process of making a literary work, the writer concentrates the analysis on the work itself through the intrinsic elements of the story. Therefore, the appropriate approach of this analysis is Intrinsic Approach. In 'Theory of Literature' Wellek and Warren state that the natural and sensible



starting-point for work in literary scholarship is the interpretation and analysis of the works of literature themselves (139).

To analyze the literary work it is required the good understanding towards the internal elements that build up the story. Related to this approach, the writer also uses the Objective Theory, which views literature in relation to its form.

2.1.1 The Objective Theory

Our understanding to literary work is limited on the intrinsic elements of literary work such as plot, setting, characterization and so on. So, our understanding is based on the work itself without regarding the extrinsic elements.

In "The Mirror and the Lamp", Abrams states :

The objective orientation which in principle regards the work of art in isolation from all these external points of reference, analyze it as a self-sufficient entity constituted by its parts in their internal relations, and sets out to judge it solely by criteria intrinsic to its own works of being (Abrams 26).

By using this theory, the writer does not need to look at the outside elements of the work to get the meaning of a literary work. Based on the Objective Theory, the writer can drive the really important or valuable information only from the text of the work itself, without any other referencies to the work.

2.1.1.1 Plot

In a story, the character must go through a series of actions or incidents, which in total make up the story. The interrelationship of incidents and characters within total design is the plot of the story (Roberts 57). So, plot is a carefully thought-out plan in which all the events, all the actions and reactions of the characters, contribute toward the movement of the story.

In a plot, the writer will find the beginning, the middle and the end of the story. The beginning of the story is the opening portion that sets the scene by introducing the main characters. It can also tell the readers what happened before the story is opened or provide any other background of information needed in order to understand and care about the events that follow.

Then, she will find some conflicts in the middle of the story. The suspense will lighten her attention to the story, in her wondering how it will all turn out. The movement of high tension is called climax of the story. It is followed by the denouement as an ending of a story

Eventhough this study focuses on the main character of the story, the writer also needs to see the plot of the story especially the main character's conflict since it helps the writer understand the character's problems. So, the plot and the character are also intertwined. It means that if we are interested in the character, the writer cannot escape from the

plot of the story.

2.1.1.2 Character

Based on Handbook of Literary Terms, characterization is the method of the author uses to create a fictional person, in other words, how he conveys to the reader what sort of person he is and how he makes the reader get to understand him. An author may develop a character through describing the character's physical appearance, speech, action, and inner thoughts or thoughts revealing attitudes and reactions of the characters (Farrel 572).

According to Paul Perish, characterization is particularly important in drama so the playwrights exploit a number of techniques to reveal the concerns and values of their characters. The audience may know about the character by what he says and does, or by what others say about him. He adds that sometimes a character is revealed by an implication contrast to another character in drama (494-495).

While according to Edgar V. Roberts and Henry E. Jacobs in Literature: And Introduction to Reading and Writing, character in literature generally is an extended verbal presentation of a human being, the inner self that determines thought, speech and behavior. Through dialogue, action, and commentary, authors capture some of the interactions of the character and circumstance (143). Character, therefore, is a reasonable facsimile of a human being with all the good and the bad traits

of human being (ibid 56)

Concerning the interaction between character and the circumstance around them, they clearly state :

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, lose or die. He or she may learn and be the better for the experience or may miss the point and be unchanged despite what has happened (ibid 56).

2.1.1.3 Setting

The setting in fiction is the place where the events occur and the time or age of the action. But more than that, the setting establishes the atmosphere which helps create the mood. It may reveal to the reader something about the fiction characters in a story.

According to Edgar V. Roberts and Henry E. Jacobs in *Literature : An Introduction to Writing and Reading*, setting refers to the natural and artificial scenery or environment in which characters in literature live and move, together with the things they use. "Times of day, condition of sun and clouds, weather, hill and valleys, trees and animals, sounds both outside and inside, and smell - all these may go into setting of a work. Setting may also include artifacts like walking sticks, paper windmills, dueling pistols, birdcalls, breadknives, necklaces,

furpieces, park benches, hair ribbons, and many other items. The setting of a work may also extend to references to clothing, description of physical appearance, and spatial relationship" (229).

The setting can be divided into two kinds, physical setting and psychological setting. Physical setting deals with place and everything in certain environment where the readers can catch the meaning from its appearance. Meanwhile, the psychological setting is the physical setting, which has symbolic levels or symbolic values. It means that physical and psychological setting cannot be separated because the meaning of the psychological setting implied by the physical one.

In analyzing the work, the writer should pay attention to the setting because it can give contribution to the work. It can reveal the mood and emotion of the characters and the personality of the characters. Setting has also a relationship with the events of the story.

2.2 Sociological Approach

In *Sosiologi Sastra," Sebuah Pengantar Ringkas"*, Sapardi Djoko Damono states that Sociological 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).

Sociology and literature are different, but not totally . 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 the 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 the writer knows that the background of the author determines the contents of this work reflecting the condition of its time because social condition affects 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 valuable only in the relationship with the external factors of literature itself. Secondly, an approach emphasizes on the literary text as the main analysis material in order to know its structure. 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).

2.3 Philosophical Approach

To come to the complete understanding about Emily's philosophical condition related with her view towards life of her society, the writer uses philosophical background of the main character. The approach is based on Wellek and Warren's view that "Frequently literature is thought of as a form of philosophy, as 'ideas' wrapped in form" (134).

Philosophy is a knowledge that tries to search the truth in any field of human life. It influenced Literary Criticism at the beginning of twentieth century. It was the age when people wanted to release themselves from the great barriers of dogma in religion that was considered as chain that prevented to growth. People are conscious about the fact and want to explain it logically. They want to get the truth of all aspects in human life.

Eventhough the writer uses philosophical background of the main character, it does not mean that this study tends to turn into the other field of study. It is used to support the analysis of Emily's humanistic view towards life of her society.

2.3.1 Theory of Existentialism

Existentialism emerged in its contemporary form in Paris following World War II. At first, it appeared to be a philosophical fad whose practitioners expounded their thoughts in cafes far removed from the professional precincts of university philosophers. Like most fads, it was expected that this one, too,

would pass into forgotten. But existentialism has invaded every form of human thought and expression, including the novel, theater, poetry, art, and theology. In the sheer scope of its influence, existentialism has achieved a far wider response than any other mode of philosophy in the current times, and this influence does not appear to be fading.

After World War II, Existentialism was one of the major currents of thought in Germany under the Weimar Republic, with Heidegger and Jaspers among its leaders. Existentialism has many forms and those among the existentialist there are probably more differences than similarities. What all these philosophers had in common was a concern about existence, human existence, the condition and quality of the existing human individual.

Many of the themes of contemporary existentialism were first expressed in the writing of Soren Kierkegaard. Kierkegaard was born in Copenhagen in 1813. He spent his short life in literary career, producing an extraordinary number of books before his death in 1855 at the age of forty-two. Although his books were soon forgotten after his death, they made an enormous impact upon their rediscovery by some German scholars in the early decades of the twentieth century. At the University of Copenhagen, Kierkegaard was trained in Hegel's philosophy and was not favorably impressed by it. When he heard Schelling's lectures at Berlin, which were critical to Hegel, Kierkegaard agreed with this attack upon Germany's greatest speculative thinker. "If Hegel had written the whole of his Logic and then said . . . that

it was merely an experiment in thought", wrote Kierkegaard, "then he could certainly have been the greatest thinker who ever lived. As it is, he is merely comic." What made Hegel comic for Kierkegaard was that this great philosopher had tried to capture all of reality in his system of thought. For Kierkegaard, the term existence was reserved for the individual human being. To exist, he said, implies being a certain kind of individual who strives, who considers alternatives, who chooses, who decides, and who, above all, commits himself (Stumpf 461-462).

To "think in Existence" meant for Kierkegaard to recognize that one is faced with personal choice. Men find themselves constantly in an "existential situation". For this reason, their thinking ought to deal with their own personal situation with a view to coming to terms with the problem of alternatives and choices. Kierkegaard drew the distinction between the spectator and the actor, arguing that only the actor is involved in existence. The spectator can be said to exist, but the term 'existence' does not properly belong to inert or inactive things, whether these are spectators or stones. Kierkegaard illustrated this distinction by comparing two kinds of men in a wagon, one who hold the reins in his hands but is asleep and the other who is fully awake. In the first case, the horse goes along the familiar road without any directions from the sleeping man, whereas in the other case the man is truly a driver. In one sense it can be said that both men exist, but Kierkegaard insists that existence must refer to a quality in the individual, namely his

conscious participation in an act. Thus only a person who is engaged in conscious activity of will and choice can be truly said to exist.

1.4 Related Studies

Joseph J. Firebough said that Wilder is a humanist who knows the underlying seriousness of comic events, a satirist who loves human race. The bold attempt of his whole career has been nothing less than the re-establishment of human values in a world which, he believes, desperately needs them (438)

According to Mary Mc Carthy, *Our Town* is purely and simply an act of awareness, a demonstration of the fact that in a work of art, at least, experiences can be arrested, imprisoned, and preserved. The perspective of death, which Wilder has chosen, gives an extra poignancy and intensity to the small-town life whose essence, he is trying so urgently to communicate (29).

CHAPTER III

ANALYSIS