

CHAPTER II

THEORETICAL FRAMEWORK

II.1. OBJECTIVE THEORY

As the writer mentioned before in the Objective of the Study, the writer uses the intrinsic approach in order to explain and clarify the analysis. The intrinsic approach as a basic analysis will concentrate solely on the intrinsic elements of the work itself such as plot, setting, characters. She will use the Objective theory which regards the work in isolation from all external aspect of the play. As stated by to M.H. Abrams in his book *"The Mirror and the Lamp"*:

The objective orientation which in principle regards the work of art in isolation from all these external points of references, analyses it as their internal relations and sets out to judge it solely by criteria intrinsic to its own mode of being (Abrams; 1953; 26).

II.1.2. INTRINSIC APPROACH

This approach is a study that leads the writer to look at the work of art itself. It does not concern with the external points to analyze works of literature. By using this approach the writer will analyze the internal points of the play such as plot, setting, characters in order to make more specified and more directed analysis of the play.

II.1.2.1. P L O T

Plot refers to arrangements of events to achieve an intended effect. A plot is a series of carefully devised and interrelated actions that progresses through a struggle of opposing forces (conflict) to a climax and denouement (Shaw,1972;289). It means that when we talk about plot we are talking about the sequences of events or actions that happen in cause and effect relationship.

A play or drama is composed of a series of events where every event is connected to events which follow. And the way in which those events connect can be reduced to a pattern as given by Bacon and Robert in "*Literature as Experience*" as follow:

The play begin with necessary exposition, singles out in the lives of its characters a particular conflict pointed to by this exposition, introduces implication into the conflict, reaches a moment of crisis, after which the line of action is somehow limited in the direction it may take, faces these limitations, issues in climax, after which the actions is quickly brought to a close (1959;224)

That is the conventional plot which has the important elements such as: exposition or introduction to the situation, rising action or conflict, climax or turning point, falling action, and denouement or catrastrophe.

Exposition is the beginning of the story that introduces characters and their relationship to their environment. Conflict is the essence of all stories. It may be the conflict between man against nature, man against man, and it is called external conflict. While another is internal conflict. This is the conflict between two different desires in

the mind of the chief character or man against himself. Really, conflict is the main point of the plot. Climax is a major crisis or turning point in the whole action of the plot. It is the point at which the fatal step is taken, the essential decision made which result in action concluding one way or the other (Little,1966;84). Denouement or catastrophe is the final outcome or result of any complex sequence of events. It refers to the point at which circumstances overcome central motives and intruduces a conclusion. In drama, denouement is applied to comedies, catastrophe to tragedies.

IL.1.2.2. SETTING

Setting in literary term refers to the time and place, to the physical and sometimes spiritual background against which the incidents or the events of a story take place (Guches, 1980, 64). Furthermore, Guches mentioned that setting may also relate to the other important aspects of literary works, such as characters, plot or the ideas on symbolic levels.

The setting of a play can be physical one, that deals with place and everything in certain environment where the readers can catch the meaning from its appearance; and a spiritual one, that has a symbolic level or symbolic value. In short, physical setting is related to the place and time, and spiritual setting is related to the atmosphere which arises partly from background, character, and plot. Both of them can be separated because the meaning of the spiritual or psychological setting is implied by the physical one (Kerney;1966;39).

IL1.2.3. CHARACTER AND CHARACTERIZATION

Character in literature generally, and in fiction specifically, is an extended representation of human being. Character has several other specific meanings, notably that a person represented in a story, novel, play, etc (Shaw, 1972;70). And through the character's personality, conflict, and motivation the author wants to convey his ideas and messages.

The way in which or the way how an author presents his or her characters in a story is called characterization. In other words, characterization can be understood as the creation of image of imaginary person in drama, narrativr poetry, the novel, and short story (Shaw,1972;71).

Depth of characterization means the degree of richness or completeness of presentation of character. A deep portrayal of characterization takes into its account the fact that human mind is a complex thing of so many traits, qualities, motives, desires, and conflict (Little;1966;91). Based on the role's importance, characters may be classified into two types: *major or main characters* and *minor characters*. While, based on the complexity of its traits and feature, characters may be catagorized into two types: *round characters* and *flat characters*. Usually, the major character in a work of fiction tend to be caught round characters that is generally a complex personality, a fully realized individual. While minor characters tend to exhibit only a few dominant traits, or usually lightly sketched without much detail.

In the plot of any drama, the leading character is known as the protagonist. He is not only the hero of a work, but he always the principle and the central character.

While antagonist is the rival of protagonist. If the opponent is not a person, we speak of the antagonist force.

Characters may be presented mainly through description and discussion or by the author's simply reporting the character's speech and action. There is an easier technique to look at or to reveal the characters as given by Richard C. Guches below:

First, we come to know characters by what other thing of them. Second, we make judgement about them based upon what they look like. Third, we learn about them by how they speak in the dialogue, and fourth, we learn a good deal based upon what they do not do. Finally, we also learn about characters based upon what they them-selves think (1980;69).

II.2. EXTRINSIC THEORY

This study also concerns with the processes of Yank's mind development in facing his problem. His psychological need and psychological growth will be analyzed. Also the society influence that will conduct his behavior. That is why the writer thinks that she needs to use another theory to cope with this. Since psychological is the extrinsic elements of a play, she also decides to apply Extrinsic Theory. As Austin Warren stated in his book *Theory of Literature*:

Though the 'extrinsic' study may merely attempt to interpret literature in the light of social context and its antecedents, in most cases it becomes a 'causal' explanation, proffesting to account for literature, to explain it, and finally to reduce it to its origins (the 'fallacy of origins')(73).

II.2.1. PSYCHOLOGICAL APPROACH

Psychology has long been recognized as having certain important values to writers and critics of literature. Although characters in the story are after all nothing but a fictional individual, it is unavoidable that these characters behavior is human behavior who has in it certain forces, drives or needs that are significant motivators of human nature (Guches;1980;114).

This study deals with the nature of the main character. The psychological approach is applied only to clarify the analysis of why the main character is obsessed to fulfill his psychological need.

A psychological conflict may occur when the character is encountering choices and alternatives, and consequently the character must also encounter and deal with desirable and undesirable result (Munn; 1962;54). In this case, the psychological approach is meant to clarify the mental processes of Yank's mind that lead into certain behaviors. Here, the writer is seeking help and support from a concept of Maslow about human behavior .

II.2.1.1. THE USAGE OF MASLOW'S CONCEPT ABOUT HUMAN BEHAVIOR IN THE CHARACTERISTIC OF YANK

About 40 years ago Abraham Maslow of Brandeis University fashioned a more dynamic and realistic explanation of human behavior. He knew that every man is a complex and changing being, and if he is moved to action then action was started by an attempt to achieve a desired end. And because needs are ever changing, man redirects

their activities to suit his changing needs. Unsatisfied needs serve as strong attraction that make strive to satisfy them (Herbert, 219)

Maslow's Hierarchy of Needs will give a more realistic explanation of human behavior which will lead to the understanding of Yank's losing his sense of belonging. According to Maslow every man will experience an increasing psychological growth, which also increases his psychological needs. He gave us an important framework to viewing human activity. The lowest and basic needs are the needs to eat, drink, sleep, and satisfy reproductive needs. These *physiological needs*, are body and life maintenance. They are important for our existence. Once these needs are satisfied, man is free to do other things.

When the above mentioned needs are satisfied, man might then be concerned about making sure that these physiological needs will continue to be met daily. This second need is the *safety or security* which represents man's desire to achieve some control over the uncertainties of life or over forces at whose mercy he may find himself (Herbert, 220).

The next need is *the social or belongingness needs*. The social or belongingness needs is reflection that man is social being, needing the company and friendship of others. In his search to seek admission to a group with whom he can identify himself and feel comfortable, he will behave in various ways to be more socially acceptable to others. But in Yank it is in a way different, he uses his friends' fear for his physical strength to be accepted as their leader. And this acceptance has satisfied his need to belong.

Yank is seated in the foreground. He seems broader, fiercer, more truculent, more powerful, more sure of himself than the rest. They respect his superior strength - the grudging respect of fear. (40)

The more higher need is *esteem or ego needs* which reflect man's wish to set himself apart by being recognized as someone special. This might be a result of some achievement of which he is proud and for which he wishes to be recognized. Esteem consists of self-esteem which is based on self-respect or internal recognition, and esteem from other people which can be seen from the external recognition he gets.

The highest and last class of needs on the hierarchy is that of *self-actualization*. Self-actualization needs on the hierarchy must be rather well satisfied to cause this last need to emerge. A self-actualized man is not only satisfied by being better than others, but he is constantly striving to realize his full potential whatever it is.

CHAPTER III

ANALYSIS