

## **CHAPTER TWO**

### **THEORETICAL FRAMEWORK**

#### **A. Intrinsic approach**

As stated in the previous chapter, in analyzing *Maggie: A Girl of the Streets* the thesis writer focuses on the intrinsic elements that build up the whole story. It means that she uses the intrinsic approach. In this matter, the novel and the intrinsic elements within has an important role since this approach emphasizes on the literary text itself as the main material of analysis. The intrinsic elements used in the analysis are plot, character, and setting, which are appropriate to support this analysis.

Edgar V. Roberts and Henry E. Jacobs in their *Literature: An Introduction to Reading and Writing* state that fictional characters must go through a series of lifelike actions, or incidents, which in total make up the story. The interrelationship of incidents and character within a total design is the plot of the story (57). Without a plot, we do not have a story or drama. A plot is a plan or groundwork of human motivations, with the actions resulting from believable and realistic human response (89). In a carefully worked plot,

all actions, speeches, thoughts, and observations are inextricably linked to make up the entirety (57).

A character is a reasonable facsimile of a human being, with all the good and bad traits of being human. A story is usually concerned with a major problem that a character must face. This may involve interaction with another character, with difficult situation, or with an idea or general circumstances that force action. The character may win, lose, or draw. He or she may learn and be the better for the experience or may miss the point and be unchanged despite what has happened (56). Character is an extended verbal representation 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 character and circumstances (145). In the *Encyclopedia Americana*, it is stated that character also gives the impression of important qualities and personality traits of real or unreal individual (19). The term of characters, according to James L. Potter in *Elements of Literature*, refers to “their whole nature, their personalities, their attitude towards life, their spiritual qualities, their intelligence, even their physical builds, as well as their moral attributes” (3).

Richard Gill in his *Mastering English Literature* says that characters in novels have been specially created by authors. 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 (90). In *A Handbook to Literature* C. Hugh Holman presents that the ability of an author to characterize the character in his/her fiction is a primary attribute to a good writer (81). Similar to this, *Encyclopedia Americana* also states that good characterization is an important criterion of excellence in fiction (291). Shaws says in *Dictionary of Literary Terms* “Without characterization, no plot, no setting can develop genuine interest for a reader or cause him to care what happens, or does not happen, to whom, and why it happens” (71). So the principle function of characterization is, according to Dietrich and Sundell in *The Art of Fiction: A Handbook and Anthology*, to give encouragement to the readers in order to increase their empathy and sympathy so that they will feel as if they experience the fictional world themselves (75).

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, conditions of sun and clouds, weather, hills and valleys, trees and animals, sounds both outside and inside, and the smell—all these may go into the setting of a work. Setting may also include artifacts like walking sticks, paper windmills, duelling pistols, birdcages, breadknives, necklaces, furpieces, park benches, hair ribbons, 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 a total of references to physical and temporal objects and artifacts (Roberts 229). It covers the places in which characters are presented; the social context of 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, or feel that is created by these. All of them are examples of setting (Gill 106).

According to Holman setting is the physical, and sometimes spiritual background against which the action of narrative takes place. The elements making up a setting are: (1) the actual geographical location, its topography, scenery, and such physical arrangements as the location of the windows and doors in room; (2) the occupations and daily manner of living of the characters; (3) the time or period in which the action takes place, for example, epoch in history or season of the year; (4) the general environment of the character, for example, religious, mental, moral, and social emotional conditions through which the people in the narrative move (465). There are some novelists who create setting for the purpose of giving their views about the world. Such a novelist creates landscapes, townscapes, interiors of houses and the weather in order to convey his or her particular feelings and views about

life. A reader can look at these and see what the author thinks about things (Gill 111).

Setting is one of the important elements of fiction since setting contributes to the effectiveness of fiction (Mc Mahan 86). In other words, with setting, the events happen in fiction can be more effective and believable in changing the character's attitudes. Setting also enables the readers to learn about the relationship between people and their environment and the influence of these environments to their lives, habits or even their way of thinking.

Furthermore, Cleanth Brooks in *An Approach to Literature* emphasizes that although people have different social values, customs, manners, and occupations, they belong to a certain setting (24). All these things have a great influence on people's lives and they can shape one's character traits because one has a very intimate relationship with one's environment (25).

From the study of setting the readers can get the better comprehension about a character: "In the same vein, setting may intersect with character as a means by which authors underscore the importance of place, circumstances, and time upon human growth and change" (Roberts 231). Similar to this, Robert C. Pooley in his *Projection in Literature* also states that the setting aids our understanding of people in a story by revealing something about their personality (63).

## **B. Sociological approach**

Sapardi Djoko Damono in his *Sosiologi Sastra: Sebuah Pengantar Ringkas* states: "Sociological approach is a kind of approach applied to analyze a literary work by using sociological theories" (vii). Sociological theories are used to analyze the Rum Alley society, which brings destruction to its people.

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 (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 institution that is created by man of letters the member of society (2). Literature is a social institution using language as the media. It presents the portrait of life, while life itself as a social reality. Here we know that the background of the author determines the contents of his work reflecting the condition of its time because social condition affects the creating of a literary work (1).

There are two main tendencies in sociological analysis toward literature. First, 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 the work itself. Second, 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 (2). The second one is the most appropriate approach to apply in this thesis as the use of intrinsic approach which emphasizes on the literary text itself.

Furthermore, Dick Hartoko translated the statement of Jan van Luxemburg, Mieke Bal and Willem B. Weststeijn that literature can be seen as a social symptom. A literary work written in a certain time directly relates to the norms and the culture at that time (23).

In his daily life an individual continually meets people, co-operates with them, obeys them, or sometimes ignores them. The way people deal with one another, the way they respond to each other is called social interaction (Broom 11). The way one responds to another depends on how he is expected to respond. The pattern of behavior is associated with a distinctive social structure. The rights and duties of a person are specified according to the social position he has. The position decides what he ought and ought not to do in his role as father, a mother, a child, etc. Inter personal relationship is the simple social bond. The relationship occurs between two persons standing in

some relation to each other, such as leader to follower, neighbor to neighbor (12).

In daily life, people must associate with culture; therefore, sociologists should also pay attention to it. To know about culture is important, because everything, which exists in a society, is determined by the culture of society. Culture is inherited to one generation to another. It always lives through the members of the society (Soekanto 188). Culture is defined as “man’s entire social heritage, all the knowledge, beliefs, customs, and skills he acquires as a member of society” (Broom 43). Culture, in arranging the relationship between persons, is also known as normative structures or designs for living. It means that culture is a blueprint for behavior which define the rules of what ought and ought not to do, what is forbidden and so on (Soekanto 198). One aspect of culture, which we would like to discuss, is social value.

Social value is a basic principle owned by a certain society, which influence the behavior of the members of the society. Usually, the principle is used as a pattern of life and a moral standard which gives an ordered view of the world. It controls the people to behave well when he lives in the society, especially when he associates with the others. Each society has its different values, which may not be suitable for other societies. Value is defined as “a



pattern of ideas that justifies and helps preserve a particular social system” (Broom 304).

In *Sociology: An Analysis of Life in Modern Society*, it is said that every human relationship is governed by two considerations: what in fact exists, and what the group believes ought to be. In order to realize social values, members of a society have rules or norms to specify which behavior is appropriate and which is not. We control our associates and ourselves; we are ourselves controlled by in turn, by frequent appeals to standards of right or wrong. Human society is built upon the web of should and ought. Without moral norms human society would perish. Human society depends upon each person's performing certain task in a certain way. Society requires that individuals be self-disciplined in order to meet the expectations that others have on them. It is moral norms which control them so that they do what the group believes they should (Green 34-35). All men act in term of how their heredity and social environment have determined they shall act. Order in human society is maintained by obedience to control moral norms (41,53).

The moral norms are by not always fulfilled. Violations may occur because the two norms are contradictory or because a person's desire for something proves stronger than his respect for the norm which forbid it. More frequent than the experience of personal conflict from the inability to obey the

two contradictory moral norms is the simple violation of a norm which stands in the path of some desire (35).

Faced by a never-ending imperfect compliance with its moral norms, society has resource to *sanctions* or punishments. The sanctions set forth below are used in all human society.

**Conscience** is the inner acceptance of certain moral norms as right and necessary, with the feeling of guilt if one violates them or is even tempted to do so. Conscience is an automatic warning signal that is tripped off when one wanders from one's own straight and narrow path.

**Ridicule and withdrawal.** Conscience is self-imposed, but at the same time it is derived from others within social relationships. Conscience is formed, in part, to protect the self from doing those things that might bring ridicule and withdrawal of social approval from others. The threats of ridicule and withdrawal of social approval suffice to control individual in small group.

**Forced.** When informal sanctions fail, the ultimate punishment that society visits upon the rebel is force-physical torture, banishment, imprisonment, or death. In one or more forms force is used by all societies to control those who have most flagrantly or persistently violated the moral norms (35-36).

The thesis writer also notices that the background of the family also plays an important role in Maggie's life. Maurice Boyd notes in *American*

*Civilization: An Introduction to the Social Sciences* that a family is the basic foundation in shaping the child's personality. It is the family, which begins the process of indoctrinating the child in socially acceptable behavior. During the formative years the child learns to respect social attitudes and to adjust gracefully to the requirements of his society. He learns its values and standards, and responds automatically to what is 'right' and what is 'wrong' (342).

Therefore, social experiences within the family give a powerful influence on the development of the personality and character traits of the children. Most of the children's characteristic attitudes are formed under the influence of their family and prepare under the guidance of the men and women of the family. In most societies, they are usually parents, although other adult members such as uncles, aunts, and grandparents may have their own responsibilities (Boyd 40).

To shape good personalities of the children adults should tell them what is right or wrong. In other words, they should give the children moral examples so that the children will know what to do and what not to do. An adult example is often more effective than teaching in shaping childhood conduct (Boyd 343). Therefore, a family should fulfill its duty in creating good personalities for children. One of the family's function is "to give religious activities" to the

**children (40). So, the failure of the family in fulfilling this duty can be harmful for it is very difficult for others to repair it.**

## **CHAPTER THREE**

### **ANALYSIS**