

## **CHAPTER II**

### **THEORETICAL FRAMEWORK**

*The Oxford Advanced Learner's Dictionary* gives definitions that approach is a way leading to something (48) accordingly in analyzing literary work, especially a play, the use of approach is important. Approach is a kind of access to study. Without it the analysis can be too far from the topic which the writer would like to analyze, because it is also standing as the limitation of the problem.

Because the analysis deals with the intrinsic elements, the writer will use the intrinsic approach, which are focused on character, setting and plot.

#### **A. INTRINSIC APPROACH**

The intrinsic elements are to be discussed in order to give clearer and deeper understanding about the story of the play itself. In order to analyze the story of the play intrinsically then, the intrinsic approach is then used. Rene wellek and Austin Warren in *Theory of Literature* have stated about the importance of understanding of the work itself, " The natural and

sensible starting point for work in literary scholarship is the interpretation and analysis of the work of literature themselves " (139). Wellek and Warren also emphasize that the first and the most prominent concentration on this study should be directed toward the work itself (157-158). In the application of this intrinsic approach in a process of analyzing and interpreting a literary work should be based on the internal elements of the work itself. The intrinsic approach means that the analysis is to include the intrinsic elements in considerations to be discussed and analyzed further in order to achieve the expected results regarding the objective of the study. Intrinsic approach is focused to discover what a work expresses and what it means from the really important and valuable information can be derived from the text of the work itself. In this thesis, the elements that will be analyzed are, characterization, setting and plot in relation with the analysis of politization of marriage.

#### **A.1. CHARACTERIZATION**

Characterization is another element of the play that is important to discuss for its great support in

developing the story. Without their existence a story of the play would be difficult to grow further and it becomes a more interesting play since characters are the representation of people in real life.

As Roberts states that character is an extended verbal representation of human being, the inner self that determines thought, speech and behavior (143). There are several ways used by the writer to give the readers and audiences details for the conclusions of characters. The descriptions of the character's appearance or clothes, the speech, the opinions of other characters, etc.

In *Literature, An Introduction To Reading And Writing*, Robert notes that all the actions interactions, speeches and observation are arranged to give us the details we need for conclusions about the character (144). Futhermore Little says in *Approach to Literature*, depth of characterization means the degree of richness of 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 (9). Robert also confirms that an important, deep characterization is the presentation of

development and change, and in this case we will encounter two types of characters which E.M. Forster calls 'round' and 'flat' (145).

A round character is one of the major figures in the work who profits from experience and undergoes a change of some sort. Round characters have many realistic traits and fully developed. Much major character acts as the protagonist. The center of attention - moved against the antagonist - and usually exhibits the human attributes we expect of round character, as Robert says a round character with its many individual and unpredictable human traits, also because of the changes or the growth they undergo as the result of their experience therefore can be considered dynamic character (145). Just like living people, round character are usually complex and difficult to understand, and therefore totally identifiable within the class, occupation or circumstances of which he or she is a part. Furthermore, the flat, character is the same sort of person at the end of the story as he is at the beginning of the story. Mirabell, in this case, belongs to the first category since his character, personality of outlook develop a changing at the end of the story.

We see that finally all Mirabell's exertions bring sweet fruit as Lady Wishfort consents a marriage between him and Millamant and the story ends happily.

## **A.2. SETTING**

According to Roberts and Jacobs setting refers to the natural and artificial scenery or environment in which characters in literature live and move (230). It can have a great effect upon the personality actions, and the way of thinking of the characters. Gill writes in his book that setting may include the religious, moral, intellectual, social, and emotional environment of the characters (40).

Setting makes us familiar with the reality in which the character, in this case Mirabell, lives. In literary work, 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 as Gill suggests that setting may reveal a great deal about the feeling of the characters and it may also show how a character is situated (107).

Setting can be divided into two types. The first is physical setting (place and time) and the other one is spiritual one (atmosphere). Physical setting deals

with place and everything in certain environment where the readers can catch the meaning from its appearance, the psychological or the spiritual setting is the one that has symbolic value. Physical and spiritual setting can not be separated due to the meaning of the spiritual setting implied by the physical one as Kerney states, "As the physical setting becomes more specific and more vividly rendered, so does the spiritual setting. By the spiritual setting, then, we mean the values embodied in physical setting" (39).

According to Little is the emotional tone or mood of a work (96). It arises partly from background character and plot. Prudent writers control the mood of a piece, and make great use of devices to build up an atmosphere of dread, gaiety, melancholy, calm, subtly controlling the mood or spirit in which a reader approaches the work.

### **A.3. PLOT**

In a story of a play the characters must go through a series of actions or incidents, which in total make up the story. As Robert states that the interrelationship of incidents and character within a total design is the plot of the story (57). So, plot is

a carefully thought - out plan in which all the events, all the actions and reaction of the characters, contribute toward the movement of the story in one play. In a plot of the play, we 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 and the audiences what has happened before the story, or the play opens or provides any other background information that needed in order to understand and care about the events that follows.

The most significant element, the essence of plot is conflict. We will find some conflicts in the middle of the play. The suspense will lighten our attention to the story in our wondering how it will all turn out. The movement of high tension is called the climax of the story. It's followed by the denouement as an ending of the story in one play.

Because of its striking characterization and brilliant dialogue, *The Way Of The World* is generally considered to be the finest example of Restoration comedy. *The Way Of The World* has only a single action to which everything is related, but it includes a

scheme, and a counterplot to frustrate the scheme, and then moves to defeat the counterplot.

According to Fiskin, Restoration drama exposition was usually straight forward, but in *The Way Of The World* exposition is highly clever and long withheld (14). In act I we are told that Mirabell is in love and that there are obstacles to the courtship, but most of the significant facts are hidden until act II, so that the first part of the play is obscure. Then, just as Mirabell's scheme becomes clear it loses significance, for Fainall's counterplot becomes the machinery that moves the action forward therefore, it is worthwhile to trace the story in chronological order.

Even though this study focuses on the main character of the play, the writer also needs to see the plot of the play especially the main character's problems. So the plot and the characterization are also intertwined. It means that if we are interested in the character, we can not escape from the plot of the story. The plot here, is used to show Mirabell's conflict.