

## CHAPTER II THEORETICAL FRAMEWORK

This chapter contains the reason of the writer for using the approach and several backgrounds in her thesis. To analyze the thesis clearly the writer uses the Intrinsic approach focused on plot, setting and characters. The writer also adds the psychological, sociological as well as the ethical background, to support her in analyzing and evaluating the moral values which are revealed in the story.

### A. Intrinsic Approach

The focus of the analysis is the internal elements of the story as a literary work. Considering that reason, the writer uses the intrinsic approach. This is in line with what Wellek and Warren say in Theory of Literature that a study of literary work should have been based on the interpretation and analysis of the literary work itself. The first and most prominent concentration on this study should be directed toward the work itself (1977:157, 158).

Applying this Intrinsic approach means that a process of analyzing and interpreting a literary work should be based on the



internal elements of the work itself. In this context, the elements will be analyzed are plot, characters, and setting in connection with the main point of study.

### **A.1. Plot**

Plot is the planned arrangement of action and events in a narrative. Action and events are causally related, and they progress through a variety of conflicts to a climax and resolution.

Plot might be an artificial arrangement of life, but it is plot that gives a narrative its power, uniqueness and excellence. It is the basis of narrative art: the shaping of human experience so that we can understand it, the reflection of the author's perceptions as well as the vehicle through which the artist offers his or her vision of life and the world. And it is plot that gives a story its charm and beauty. (Edgar, 1989:187)

"The plot-maker expects us to remember: we expect him to leave no loose ends. Every action or word ought to count; it ought to be economical and spare; even when complicated it should be organic and free from dead matter. And over it, as it unfolds, will hover the memory of the reader (that dull glow of them in of which

intelligence is the bright advancing edge) and will constantly rearrange and reconsider, seeing new clues, new chains of cause and effect, and the final sense (if the plot has been a fine one) will not be of clues or chains, but of something which might have been shown by the novelist right away, only, if he had shown it straight away it would never become beautiful.”

(Forster,1954:83)

The arrangement of elements to form plot in fiction focused on four-part sequence of events. This sequence includes the beginning or exposition, conflict, climax and the ending or resolution.

Narratives typically begin with exposition, information that explains whatever we need to know about events prior to the opening of the story and set the scene for forthcoming incidents.

In the next stage, usually referred to as the rising action, the characters face conflicts or complications. Conflict is the essence of the literary work. Conflict may involve violent confrontations between characters, characters and their environment or characters and themselves (inner conflict). There are two kinds of conflict; the external conflict and the internal one. The external

conflict is the conflict between one character with another one. The internal conflict is the conflict between a character with his mind to make a decision when he faces two different cases that he has to choose one of them.

Climax is the critical or most intense moment in the narrative. It is the point which the fatal step is taken and the decision is made.

The last stage is resolution. It is the denouement or conclusion which usually resolves earlier conflicts. It is the conclusion of the conflicts at which all the characters have reached the end of the sequences of events whether they can solve the problems or fail to solve it.

## **A.2. Character**

Character in literature generally, and in fiction specifically, is a representation of a human being, the inner self that determines thought, speech and behavior. Through dialogue, action and commentary, authors capture some of the interaction of character and circumstance.

In literature, however, all actions, interactions, speeches and observations are arranged to give us details needed for the

conclusion about the character. In relation to plot, it is obvious that the best plot arises naturally out of character in action, gaining in credibility and a sense of natural growth from this fact. (Edgar, 1989:143-145)

Basically we learn about people in fiction through direct or indirect characterization. With direct characterization, the author literally tells us what a character is like. This procedure is far more common in eighteenth and nineteenth century fiction than in modern fiction, although the method is still apparent today. More typically, however, modern fiction writers explore characters through indirect methods. When presented with indirect characterization, readers must catch and interpret clues about personality, identify traits and discover characters' inner motivations.

Regardless of the method of characterization, the author's invented people will be static or dynamic, flat or fully rounded. As general rule, we can say that a static character is one who does not change in the course of the narrative. A static character is relatively flat, or one-dimensional, while a dynamic character who does change is round, or fully dimensional.

The terms "flat" and "round" were proposed by E.M. Forster who distinguished between flat character types (easily recognized and easily remembered because they are unchanging and unalterable) and round characters.

"The test of round character, is whether it is capable of surprising in a convincing way. If it never surprises, it is flat. If it does not convince, it is flat pretending to be round. It has the incalculability of life about it."

(Forster, 1954:73)

### **A.3. Setting**

Setting covers the places in which characters are presented; the social context of characters; the scenes that are background or the situation for the events of the novel; and the total atmospheres, mood or feeling that is created by these.

Guches states in A Handbook to Critical Analysis of Literature, that setting can reveal the character of a literary work. So we can study characters from the setting by analyzing their personality characteristic, habit, social status and their interests. Setting can also symbolize the philosophical nature of the story. (1980:98)

## **B. Psychological Background**

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, 1980:80)

Primarily, this study deals with the rights and wrongs of human conduct. The business of psychology is to explain conduct and not to judge it either by justifying it or by condemning it. To justify or to condemn is the business of ethics. Thus the psychological background is applied to explain why the characters that the writer observes behave as they do. Whether their behavior is seen as being caused by the situation that they are in, or whether it is thought to arise because of the type of person that they are.

Here, the writer finds the attribution theory and learning theory of psychological background correspond to be applied in the search for the moral values through the characters.

## **B.1. Attribution Theory**

Attribution theory seeks to explain how we decide, on the basis of samples of an individual's behavior, what the specific causes of the person's behavior are.

Fritz Heider, the founder of attribution theory maintained that people often try to decide whether someone's behavior is the result of internal causes or external causes. Internal causes come from the person's stable characteristics, such as attitudes, personality traits, or abilities. External causes come from the situation, such as stimuli in the environment, the events of the day, and the rewards and penalties associated with certain acts.

Harold Kelley proposed that we rely on two types of information in deciding whether to make an internal or an external attribution of someone's behavior:

1. **Consensus information** (how a person's behavior compares with other people's behavior). If someone behaves the same way other people do in some situation, or the same way we imagine other people would, then we probably make an external attribution. If someone behaves in an unusual way, we look for an internal attribution, pertaining to something about the person instead of something about the situation.

2. Consistency information (how the person's behavior varies from one time to the next). If someone seems almost always friendly, for example, we make an internal attribution. If someone seems friendly at some times and less friendly at other times, we look for external attribution.

(Kalat, 1996:703-704)

## **B.2. Learning Theory**

It is still in line with one of the aspects of attribution theory which states that a person's behavior is caused by external attribution, the writer moves forward to meet the learning theory.

It is the fact that learning accounts for much of our behavior. Through learning we acquire knowledge, language, attitudes, values, fears, personality traits and insights into ourselves.

Personality from the learning perspective consists of all tendencies a person has acquired over the course of a lifetime. It is an accumulated set of learned behavior pattern. The learning-behavioral approach thus concerns itself with the person's overt actions as determined by his or her life experiences. Behavioristic-learning theorists see no need to speculate about mental structures and processes buried away in the "mind". Instead, they

emphasize the external environment as the key determinant of the person's behavior. It is the environment, rather than internal mental events, that shapes person. Skinner argued that nearly all behavior is directly governed by environmental contingencies of reinforcement. In his view, to explain behavior (and thus, implicitly, to understand personality) we need only analyze the functional relations between observable action and observable consequences. (A.H., Larry and J. Ziegler, 1992:294-295)

Mc Mahon in Psychology The Hybrid Science states that we learn behaviors in two ways. The first is through repetition and association. In the example of childhood relatives we had either good or bad experiences and applied that association to other people. The second way involves the consequences of an action. In other word, if good things happen when we do something, we will likely do that something again: if not, we won't. (1972:499)

### **C. Sociological Background**

Human conduct is also describes in sociology, which may be defined as the science of human society, and while the study of individual conduct has now become the sphere of social psychology rather than sociology, sociology still has for its subject-

matter the social institutions and customs which form the background of all human conduct and especially the conduct directed towards other human beings which is the special concern of ethics.

This sociological background will be applied in the setting analysis. Since the setting analysis mostly deals with the rural life, the writer finds that she needs to apply the rural sociology .

Rural sociology is the description and analysis of rural institution and groups. It presents some of the main characteristics that distinguish rural from urban life. There can be no doubt that social life is different in a small community from what is in a large one. The primary difference between life in a large and in a small community is the relative extent of one's personal acquaintance with other members of the community.

The distinctive characteristics of rural life are more easily discerned by comparing them with those of city life. Some difference are apparent to every one. The culture of cities is one thing, the culture of the country is quite another. Cities are in comparison large, impersonal and complex in social structure. Country communities are small, intimate and simple in organization. (Nelson, 1948:3, 14)

#### **D. Ethical Background**

It may be for some purposes convenient to include in a single normative science the standards by which we judge all human activities including those that appear to have no effects on other people or relations with them, and it is difficult to think of another name than ethics for such a science

Ethics is a normative science of the conduct of human being living in societies. A science which judges this conducts to be right or wrong, to be good or bad , or in some similar way.

Conduct is a collective name for voluntary actions and it does not includes all voluntary actions. A voluntary action is an action that a man could have done differently if he had so chosen. Voluntary actions include all willed or volitional actions in which there is a conscious process of willing. Voluntary actions also include certain actions, where there may be no conscious process of willing at all, provided the doer could have prevented or changed the action by choosing to do so.

The question of ethics is not whether such an action was deliberately willed, but whether the doer could have prevented it by taking thought about it. If he could have prevented it, the action can certainly be judged to be a right or a wrong action, although

we may admit that its degree of rights or wrongs may be affected by its deliberateness. (Lilie,1948:2-5)

There are several terms commonly used in judging human actions by ethical standard. We say that an action is 'good' or 'bad', 'right' or 'wrong'. When we call conduct 'good' we are approaching it from the standpoint of value which has just the same meaning as 'goodness'. It is convenient in ethics to use the words 'good' or 'bad' of an action, when we are thinking of the action as leading to consequences.

The word 'right' and 'wrong' have not such reference to consequences. They are used of actions that are in some way 'fitting' to their circumstances. The fittingness of a right action often appears to consist in its conformity to some rule, and the view that the moral life is a matter of obeying rules is a very common one.

Some moralists hold that whole goodness or value is primarily objective, so that the goodness of an action has nothing to do with the doer's attitude to it, rightness is primarily subjective. An action's rightness depends on its moral suitability and the mental attitude of the agent is dominating factor in determining its suitability.

After explaining several terms which are commonly used in judging human action by ethical standards, the writer moves forward to discuss the development of morality. It is done in order to see whether the conduct that appears right to characters is conduct in accordance with the customs of the group to which he belongs or the one that is approved by his own individual judgment of what is right and wrong.

There are two stages in the development of morality which are the level of custom and the level of conscience. (Lilie, 1948:51-53)

#### **D.1.Level of Custom**

At this stage, man considers to be right in those forms of conduct which are approved by the standards or customary modes of behavior of the social group to which he belongs. At this level the bad action is the action that is 'not done', and the good actions is the action that has been 'always done'.

We now distinguish between customs that are actually practiced by the majority of a society and customs that are approved by the majority, for we realize that he majority may see the better and follow the worse. At the level of custom, however,

this distinction is not consciously made. What is done is what ought to be done, and the ways in which their ancestors actually lived are the ways approved by the living generation.

## **D.2. Level of Conscience**

Many moralists have spoken as if there were in our minds a picture of our true self or our ideal self, by which we judge our conduct as coming short of our ideal, and this is what is meant by conscience. The phrase 'ideal self', however, suggests that we have in our minds a complete and self - consistent picture of the man we would like to be. The feeling of remorse has always been connected with conscience. Conscience not only judge some action that we have done to be wrong, but arouses a peculiar feeling of pain that is extremely unpleasant. Indeed moralists emphasize the pains of conscience as one of the reasons for avoiding wrong actions. The pain is appropriate to wrong - doing and happiness to right - doing. It is directly the rightness and wrongness of actions.

At level of conscience the moral authority is inside the individual. It is an inner voice that directs him. And now it is what

conscience commands that appears the obvious and proper thing to do.

### **E. Related Studies**

George Eliot stands out among her contemporary novelist for her structural craftsmanship. Lord David Cecil, in Early Fiction Novelists, comments on this,

“It is very rare for a Victorian novelist before George Eliot to conceive the story as an organic whole of which every incident and character forms a contributory and integral part.” (1970:16)

In Silas Marner, as in all her novels, she conceived the story as a whole, carefully shaping her material to create a perfect and unified work of art.

In his introduction to Silas Marner, Green comments that George Eliot is not writing a by-gone age for its own sake but about enduring human types and conduct. She knows that there is plenty of malice and vice in the world, but she does not pick these out of the whole of life and whip them into a thriller that tells only a small part of the truth. She equals many stories of viciousness.

Yet Eliot does not paint a one-sided picture just to revolt us or give us a perverse pleasure in seeing how bad people and things can be. She sees the other side of the human truth, and assumes that we can appreciate it as well. If life offers harsh misfortune, it also sends good fortune; the lots go against Silas, but Eppie comes into his life and transforms it. (1952)

Holloway, in his introduction to Silas Marner adds that on a close view, however, George Eliot's work reflects a wide range of intellectual interests, and it reflects what was most valuable in the thought of her time. *Silas Marner* portrays only a single village community, but there is something wider than that. Men retain free will through their capacity for resolution and moral effort. But their whole life is passed through and through with the operation of the laws which govern both them and nature. Consciousness is deeply interfused with memory, the present with the past, humanity with environment. (1962)

## **CHAPTER III**

### **ANALYSIS**