

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Formalistic Approach

Using formalistic approach, the writer of this thesis focuses the analysis on the intrinsic aspects of the novel. Furthermore, by using formalistic approach, the writer of the thesis will see the novel, The Rainbow independently without the extrinsic aspects of the novel.

The seeds of the formalistic approach comes from Coleridge's view which is said that a literary piece exists in its own way, with its own kind of life. His concept of organic unity -the whole being the harmonious involvement of all the parts- surely calls for a critical approach that would attend to the efficiency of the various elements as they work together to form a unified total meaning (Scott, 1962 : 179).

According to Cleanth Brooks in "Formalist Critic" :

... the formalist critic is concerned primarily with the work itself. Speculation on the mental process of the author takes the critic away from the work into biography and psychology (In Newton, 1989 : 45).

The formalistic approach concerns with "intrinsic" criticism -an impersonal concern for the literary work as an independent object- and opposed "extrinsic" critical

approaches, which concern themselves with such matters as authorial intention, historical, moral, or political consideration and audience response (Newton, 1989 : 39)

2.2 Structural Theory

In this thesis, the writer will use the structural theory. By using this theory, the writer will analyze the elements of the novel and it will be easier for her to see the development of the theme of the novel, The Rainbow.

Structural theory regards that a piece of literature is to be regarded as a structure. Fundamentally, each work is a highly complex organization and that its many components or facets are interrelated in such a way that the whole is greater than its parts. A structure is not just as the mechanical putting together of assorted ingredients but as a vital and dynamic interrelationship of plot, character and other components parts (Danziger and Johnson, 1961 :14).

The form of a work can be likened to the "kind" of a building, while the structure can be likened to the plan of particular building -how many rooms there are, and how

they are related to one another (Little, 1966 : 9). It means that this theory regards the literary work as a structure in which each of its elements relate to each other. They supported each other and it is not appropriate to see the elements of the novel separately. So, through this theory, the writer of this thesis wants to make a theme analysis based on the elements relationship. However, in this analysis, the writer will choose the elements which have more important role in understanding the theme of the novel, The Rainbow, e.g. plot, characters and setting. The other elements are not mentioned here since they are less important in understanding the theme of The Rainbow.

2.3 Characterization

In a novel, the author reveals the characters of imaginary person (Holman and Harmon, 1986 : 81). The creation of these imaginary persons so that they exist for the reader as lifelike is called characterization. In narrative literature, fictional persons, through characterization, become so credible that they exist for the reader as real people (Shaw, 1972 : 71).

It is difficult to identify with a character whom one does not know or understand. This is why characterization is important in a novel. Before an author can make his

reader sympathize with or oppose a character, that character must come alive. Characterization is an essential part of plot. Character generates (causes) plot and plot results from, and is dependent upon character (Shaw, 1972 : 71)

Writers use any or all of several basic means of characterization : a character is revealed by (1) his action (2) his speech (3) his thoughts (4) his physical appearance (5) what other characters say or thinks of him (Shaw, 1972 : 71)

2.3.1 Characters

A character is presumable an imagined person who inhabits a story (Kennedy, 1983 : 45). Furthermore, we may refer character to the real human beings who inhabit that world, and essentially, we refer the fictional characters to ourselves. A character is obviously relevant to us and to our experience if he is like ourselves or like others whom we know. Lifelikeness, then is properly understood as one form of relevance. A character is relevant if there are a lot of people like him in the real world. (Kerney, 1966 : 26-7)

Characters can be divided into two types, as major (main) characters and as minor characters. Major characters are characters involved in most of the action

of the novel. They have an important function in the story, such as establishing plot. Furthermore, he usually discussed at considerable length, and we attach importance to his actions and their consequences. A major character is important and we take a long, hard look at him in order to understand an author's meaning (Reaske, 1970 : 169). While minor characters have less important function than major characters because their function just support major characters.

If the story seems "true to life", we generally find that its characters act in a reasonable consistent manner and that the author has provided him with motivation : sufficient reason to behave as they do. Should a character behave in a sudden and unexpected way, seeming to deny what we have been told about his nature or personality, we trust that he had a reason, and that sooner or later we will discover it (Kennedy, 1983 : 45).

2.4 Plot

Plot is the sequence of incidents or events of which a story is composed. It may include what a character says or thinks, as well as what he does. But it leaves out description and analysis, concentrating ordinarily on major happenings (Perrine, 1970 : 58). A plot is a series of carefully devised and interrelated actions that

progresses through a struggle of opposing forces (conflict) to a climax and a denouement (Shaw, 1972 : 289). The elements of plot are : exposition (introduction to the situation), conflict, climax, and resolution (or conclusion) (Little, 1966 : 83).

Exposition is applied to the beginning portion of a plot in which background information is set forth (Shaw, 1972 : 150). Exposition is the presentation of the information necessary for the plot to get under way. It is the introduction to the characters, their relationships with one another, the physical background in which they find themselves, and so on (Little, 1966 : 84).

Conflict is the essence of all stories. Conflict is a clash of actions, ideas, desires, or wills. The main characters may be pitted against some other person or group of persons (man-against-man); he may be in conflict with some external force -physical nature, society, or "fate" (man-against-environment); or he may be in conflict with some element in his own nature (man-against-himself). The conflict may be physical, mental, emotional, or moral (Perrine, 1970 : 59).

Climax is the moment in a play, novel, short story, or narrative poem at which a crisis comes to its point of greatest intensity and is in some manner resolved (Shaw, 1972 : 79).

The resolution is the rounding-off of the action, the conclusion of the conflict. In tragedy, the resolution is often referred to as the catastrophe, which means the ruin of the fortunes of the hero. In comedies, mystery stories and other kinds of plots, the resolution is often called the denouement. Denouement refers to the outcome or result of any complex situation or sequence of events. More specifically, it is applied to the final outcomes of the main dramatic complications in a play, novel, or other work of literature (Shaw, 1972 : 109).

2.5 Setting

Setting is the physical, and sometimes spiritual background against which the action of a narrative (novel, drama, short story, poem) 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 a room; (2) the occupation and daily manner of living of the characters; (3) the time or period in which the action takes place; (4) the general environment of the characters, example : religious, mental, moral, social, and emotional condition through which the people in the narrative move (Holman and Harmon, 1986 : 465).

Setting consists of two things :



- physical environment (place and time)
- emotional environment (atmosphere)

Vivid presentation of the physical background of a tale is vital for success in the narrative forms. Atmosphere is the emotional tone or mood of a work. It arises partly from background, character, and plot. Skillful 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 the reader approaches the work (Little, 1966 : 96).

2.6 Theme

One of the features of a novel is that it develops a theme. It is one of the best vehicles for the expression of moral ideas (Little, 1966 : 101)

There are many aspects of writing worthy of consideration : None is more important than theme. If writer or reader, in considering this or that aspect of a work lose sight of *what it is all about, what its point is*, then we may well say that all effort has been wasted. The theme of a work is the key at one to its total meaning or message (Little, 1966 : 27).

Theme is the meaning the story releases; it may be the meaning the story discovers. By theme we mean the necessary implications of the whole story, not a separable

part of a story (Kerney, 1966 : 88).

2.7 Psychological Theory

In order to make deeper analysis, the writer of this thesis considers that the use of another theory is really needed. In this case, the writer will use the psychological theory engage with the character.

In general the application of psychological knowledge to art can generate three kinds of illumination. First, the new field provides a more precise language with which to discuss the creative process. A second application goes back to literary biography, to the study of the lives of authors as a means of understanding their art. Third, psychology can be used to explain fictitious characters (Scott, 1962 : 71-2).

In this thesis, the writer refers to the third point in which she would like to apply psychological ideas to judge the motives of the character in the novel.

Related to the title of this thesis and to the objective of this study, the writer of this thesis tend to use the theory from John P. Houston (1979) in The Pursuit of Happiness :

In our search for increased self-satisfaction we must do two things. First, we must discover what it is that bring us satisfaction. Second, we must become aware of what it is, within ourselves or our environment, that is blocking

or thwarting that sense of well being that we also desperately need. We must recognize what we have done wrong in the ordering of our lives before we can bring about beneficial change.

Psychology theory implies that to experience pleasure and satisfaction we must experience at least a modicum of deprivation (3-4).

From this theory, we know that the field of psychology has something useful to say about human satisfaction. In order to get satisfaction within ourselves, we have to be able to see within ourselves what thing(s) that we really need. In other words, we have to be able to realize the lacks in our life. By knowing the lacks in our life, we will be able to understand our own desire and we will try our best to satisfy ourselves by fulfilling our desire. If we have everything all the time, we will not be able to experience pleasure and satisfaction within ourselves because it is difficult for us to understand the deprivation in our life. Too much of anything can make us bored, bloating and uneasy.

By using this theory, i.e theory of human satisfaction, the writer will be able to see deeper the

inner conflicts of Henry Potter. Besides that, the writer will be able to discover the motivation or the reason inside Henry Potter and it will lead her to understand the theme of the novel The Rainbow.

CHAPTER III

ANALYSES