

CHAPTER II

THEORETICAL FRAMEWORK

Dealing with the subject matter that lies within the story itself, the first thing to do is to understand the story through its intrinsic elements. Therefore, the writer intends to use intrinsic approach as the main tool to analyze the work. The approach is also a way to restrict the analysis of the story from its extrinsic elements. Next, working on the idea to show the *struggle for existence*, the writer intends to use the theory of existentialism. The theory serves as the supporting tool in the analysis and focuses the discussion on the intended scope.

A. Intrinsic Approach

To analyze a novel as a pure fictional story requires a good understanding towards the internal elements that build up the story. The aim of using the intrinsic approach is to give access to the internal elements of the story. These are used to discover what a story expresses and means from the important and valuable information that can be derived from the story itself. Thus, as what Rene Wellek stated in his *Literary Theory*, that studying a literary work should be based on the interpretation and analysis of the

literary work itself. The first and most prominent concentration of the study should be directed toward the work itself (p. 157-158).

Since the analysis discusses the content of the story that can be understood well through its intrinsic elements, and does not need other references behind the process of making the work, the writer focuses the analysis on the work itself through the use of the intrinsic approach.

In this context, the writer will analyze the plot and conflicts of the story to bring out Tess' internal and external conflicts that become the primary source of her actions and decisions in her *struggle for existence*. The writer also needs to analyze the characterization of the story to come to a deeper understanding about Tess' unique characterization. This will provide an adequate viewpoint to comprehend her actions and decision in her *struggle for existence*. To support the analysis of the character, the writer needs to know the setting that is assumed has contribution towards the development of the character.

A.1. Character

The relationship between plot and character is a vital and necessary one. Many superior novelists considered character as an indispensable element for building up a story. They are the actors

of the story; and from the convolutions of their personalities the plot is set up.

Characters, as defined by Roberts as extended verbal representations of human being in a story, can be classified according to the fullness of their development (145). Characters appear in the story can be distinguished as flat and round. Flat characters are those who embody or represent a single characteristics, trait, or idea, or at most a very limited number of such qualities. These characters and their deeds are always predictable and never vary for, as Robert notes, they are not changed by circumstances.

The round characters are those who embody a number of quality and traits and have the capacities to grow and change. Tess Durbeyfield is considered as a round character since her experiences have made her grown tougher and changed her conception towards life. At the beginning of the story, she is a credulous countryside girl. She does not know what to do and what will happen to her when she is seduced by Alec d'Urberville. Later, her bitter experiences have made her a determined woman despite the difficulties. Her struggles to realize her will and her resistance against the assumption that woman is weak, at last, is the evidence that she has the capacities to grow and change.

From the characterization the readers will know well the personalities, intellectual, moral and emotional qualities of the characters who appear within a story. Of course, the characters come into the readers' mind fully depends on the way the characters appear within the story. Characterization holds an important role to convey the vividness of the characters. They are crafted-individuals provided with reasonable capacities to play distinct parts within the story.

In a story, a character is not only pictured by plain descriptions about his or her qualities. Several different things have to be considered when building up a picture of a character. From the character's actions, for instance, the readers can learn further information about the character qualities. In *Tess of the D'Urberville*, it is apparent that Tess' determination in leaving Alec—although she has borne a child from their illicit relationship—shows that she is capable of independence.

Another way to know a character can be learned from what other characters say or think about him or her. Thus, from Alec's utterance as he is rejected to kiss Tess, the reader will learn Tess' qualities of being capable of pride. In spite of her poverty and lack of experience, Tess is "...mighty sensitive for a cottage girl (65)."

Other information about the character also gives much contribution in understanding the character's emotions and personalities. In this novel, Hardy often depicted Tess' kinship with nature by indirect means of imagery to carry out the emotions and feelings that the characters undergo, as well as to create the atmosphere. A clear example can be seen in the end of the story at the moment when Tess is arrested, and her breathing is "like that of a lesser creature than a woman (505)." By his imagery, Hardy has made the readers' pity for Tess increased as well as to make the readers aware of how Tess is a victim of external and intangible forces.

A.2. Plot and Conflicts

Simply, a plot of a literary work is a plan of the development of the actions. In a more complete definition, Pickering described, in his book entitled *Literature*, that plot of a work of a fiction refers to the deliberately arranged sequence of interrelated events or incidents that constitute the basic narrative structure of a novel or short story (20). Since a plot originates from some significant conflicts, it describes what has happened and what will happen next and, therefore, establish the continuity of the story. It is the groundwork of human motivations, with the actions resulting from believable and realistic human responses.

In "Tess of The D'Urberville", Hardy has built the plot mostly from the conflicts that the main character, Tess Durbeyfield, undergoes. It is apparent in Hardy's way of concentrating the narrative structure into 'phases', in which each of them is concerned with the key time of Tess' life. Those phases are interrelated with others by preliminary incidents or events that lightly sketch what will happen in the future. In the first phase, for example, Tess' father's recognition of his royal ancestor becomes the reason of sending Tess to the D'Urberville family for seeking help. This event has made Tess encounters Alec D'Urberville who, in the next phase, seduces her.

Conflicts are the element that builds up the plot of a story. According to Pickering, conflict is the basic opposition, or tension, that sets the plot of a story in motion; it engages the reader, builds the suspense or mystery of the work, and arouses expectation for the events that are to follow (178). The reason that conflict is the major ingredient in a plot is that once two forces are in opposition, there may be doubt about the outcome. The doubt, if the reader becomes interested and engaged with the characters, produces curiosity and also tension.

The conflicts may be internal or external. Internal conflict is the opposition within one's personality, for instance the existence

of difficult choices that a character must make. This kind of conflict often occurs in Tess Durbeyfield's mind. When Tess will marry Angel Clare, there is an opposition in her mind as she decides to tell Angel that she is not a virgin. External conflict is the opposition between a character and another one, or his surrounding such as nature and society. An example of the conflict between characters is the conflict between Tess and Alec that happens because Tess resists Alec when he tried to seduce her.

A.3. Setting

Setting, as stated by Roberts in his work entitled *Literature: An Introduction to Reading and Writing*, refers to the natural and artificial scenery or environment in which characters in literature live and move, together with the things they use (229).

The setting of a work may be the physical situations that frames the actions of characters, the time of day or year, the climatic conditions, and the historical period during the actions in the work. Setting helps the readers to visualize the actions within the story through vivid presentation of physical and social background. Setting is also used to control the mood or spirit in which the readers approach the story.

In his book entitled *Literature*, Pickering defined the functions of setting as follows:

1. **Setting as background for actions.** It means that fiction needs a setting to place its events. Nothing can happen nowhere. There is no event without place.
2. **Setting as antagonist.** The settings that are forces of nature often function as causal agent, helping to establish conflicts and to determine the outcome of events.
3. **Setting as a device of creating appropriate atmosphere.** The author uses the setting to create atmosphere. Atmosphere is the psychological appearance of circumstances.
4. **Setting as a device of revealing character.** Setting is used to reveal the mood and the personalities of the characters.

B. Theory of Existentialism

Existentialism has appeared as a philosophical movement or tendency, emphasizing individual existence, freedom and choice, which influenced many diverse writers in philosophy, theology, and art in the 19th and 20th centuries. Primarily, existentialism is an objection against traditional philosophy initiated by the 19th century Danish philosopher, Søren Kierkegaard. The term "existentialism" itself does not refer to any particular philosophical system since there are vast differences in philosophical thoughts that are regarded as existentialism.

The most prominent theme in existentialism thoughts is that of choice and decision. Existentialists see human life as being basically a series of decisions that must be made with no way of knowing what the correct choices are. Humanity's primary distinction is the freedom to choose. Existentialists have held that human beings do not have a fixed nature, or essence, as other animals and plants do; each human being makes choices that create his or her own nature. Choice is therefore central to human existence, and it is inescapable; even the refusal to choose is a choice.

B.1. Karl Jaspers' Existentialism Theory

According to Karl Jaspers 1883–1969, a leading German existentialist philosopher, people constantly try to transcend their limitations through science, religion, and philosophy, but most of them experience failure. Jaspers believed that people learn most about themselves in "*limit situations*" such as death, guilt, and failure; and through "*moment of decision*" they have to decide how they want themselves to be.

In their life, human beings experience moments when they have to make a decision that often affect their entire life; the decision has to be made in a very short period of time. Jaspers called this as "*moment of decision*" (Hammersma 13).

Thus, *moment of decision* is crucial since it affects one's course of life and has to be made in a certain condition that changes along with the persistence of time. And within those moments of decision, human free will appears through choices.

Karl Jaspers also said that by examining the most extreme form of human experiences, or in Jaspers' term "*limit situations*", people learn about themselves best. In Jaspers' thoughts, "*limit situations*" can be divided into some main situations that are inevitable:

Fate and Fact: It is the primary *limit situation* that individuals have to experience. Human freedom does not start from the beginning; many things have been set up by nature, history, and social background. Human beings did not create themselves; they were born by a mother that they cannot choose. People cannot choose what they want themselves to be or to look like when they were born. Many things are *fact*, apart from their choices. But towards *fate* and *fact*, Jaspers stated, individuals still have choices; they can accept or refuse. Only the first one can give a chance for their existence to develop (Hammersma 13).

Death: *Death* becomes a *limit situation* when individuals experience the *death* of someone that they love, or when they

have to face their own *death*. The *death* of father, lover, or brother is a deep wound in everyone's life. Everyone dies alone; and those who still live suffer from separation. In facing their own *death*, individuals experience more confusing situation. They realize that they are mortal but they love their life. On the other hand, they are afraid of their *death* but they also have a hope of living after death. The attitude of individuals towards death is the accumulation of their development in experiencing other limit situation (Hammersma 15).

Suffering: This *limit situation* includes disease, conflicts, despair, slavery, hunger, etc. Any kind of *suffering* is destructive. Individuals often try to avoid and resist *suffering*, but they still cannot rid their life of it. On the contrary, *suffering* also gives a chance to human existence to develop. If individuals accept their *suffering* as part of their life, and they don't deny it though they may moan, their existence develops. Through *suffering* individuals are easier to know their uniqueness deeply and to see how meaningful the life is. (Hammersma 15).

Struggle: *Death* and *suffering* are beyond the power of human being. *Struggle* is a *limit situation* that depends on human

being and is committed by human beings. There are some levels of struggle. The primary one is the general struggle for life that is committed by any living things to survive. The next level of struggle, which is harder and more competitive, can be found in war, class and social struggles, and rivalry. On the highest level, the struggle is not necessarily the physical one, and demands more complex mental activities. Human beings not only struggle against others but also against themselves. An instance of this kind of struggle can be found in the effort of an individual to maintain his or her dignity, in order to be appreciated by society.

Faults: Every action leads to either intended or unintended results. *Faults* occur when individuals realize the unintended results of their choices. *Faults* are the potential limit situation behind individuals' choices, no matter how hard they avoid it.

Beyond their knowledge, individuals' choices can give a chance for individuals to develop, only if they willingly accept the intended results as well as the *Faults* that may happen. An escape from the responsibilities of choices may be a lessening of individuals' anxiety, yet also a loss of chance to develop their existence.

Those *limit situations* apparently shows the limited power and knowledge of human beings. Thus, every individual must face important and difficult decisions with only limited knowledge, power, and time in which to make these decisions. Individuals have to make a choice because they do not know. And every choice entails commitment and responsibility. Because individuals are free to choose their own path, they have to accept the risk and responsibility of following their commitment wherever it leads.

But often individuals are overcome by anxiety when they realize that they are completely responsible for their decisions, actions, and beliefs. They try to escape from this anxiety by ignoring or denying their freedom and their responsibilities. And since this is the same with ignoring and denying their actual situation, they succeed only in *deceiving* themselves. Jaspers criticized this as an escape from freedom and responsibility into self-deception.

I am unfaithful to my own possibilities when I await from a change of circumstances. What can I do is on my own initiative. I shirk my task when I impose upon another what is incumbent on myself; and this other can only thrive when I myself become all that I am capable of being. (Kelly 162)

He insisted that individuals must accept full responsibility for their behavior, no matter how difficult. By fulfilling the freedom and being responsible, human existence is developed. Thus, if an individual is to live meaningfully and authentically, he or she must become fully aware of the true characters of the human situation and bravely accept it.

CHAPTER III

THE ANALYSIS OF THE STRUGGLE FOR EXISTENCE OF TESS DURBEYFIELD