

CHAPTER II

THEORITICAL FRAMEWORK

This section focuses on the theories and literatures which are relevant to the present research. This chapter is divided into two parts. The first part discusses the elements of fiction. Then, there will be explanation on the main theories used to do the study.

2.1 Elements of Fiction

2.1.1 Character

In fiction, a character may be defined as a verbal representation of a human being. Through action, speech, description, and commentary, Authors portray characters that are worth caring about, rooting for, and even loving. Although there are characters that may laugh at, dislike, even hate. Character may be flat, round and major character and minor character. The main character in a story is also called protagonist and the character who opposes him is antagonist. Character is also revealed by how character response to the conflict. (X.J. Kennedy and Dana Gionia, 2005:91)

Meanwhile, characterization is the way in which a character is created. According to Gill (1995), the kind of conversation the characters have, the things they do, their appearances and so on are the particular ways in which the author has chosen to characterize their characters. Therefore, characterization means how to build the characters.

A character and characterization are two different things. A way to put this is to say that characters are the product of characterization; that is to say, they have been made in particular way. The difference can be remembered by saying that characterization is a method and character is the product.

2.1.2 Setting

In an affective story, setting may figure as more than mere background or underpinning. It can make thing happen, prompt characters to act, and bring them to

realization. For some stories, setting is very important, while for other is not. There are several aspect of a story's setting to consider when examining how setting contributes to a story. It can be present in a story. Those are physical environment, time, and weather. (X.J Kennedy and Dana Gionia, 2005:124)

According to Kennedy and Gionia (2005), physical place is vital to a regional writer who sets stories in one geographic area. Before writing a story, the writer should select the building that he or she wants to use in a story, describe them in detail, down to their very smells. Buildings, a street, a city, a landscape and a region are a part to play and made as definite as anything else.

Besides settings of place, in a story there are also settings of time. It describes when the story is taking place whether it is eighteenth century or the year that a story happened. It might that a story takes place in the morning, evening, afternoon, or at dawn or on the day of the first moon landing. (X.J Kennedy and Dana Gioia, 2005:124)

X.J.Kennedy and Dana Gioia (2005) assumed settings may also include the weather, which is some stories may be crucial. For example in Willian Faulkne's "Dry September", after sixty tei rainless days, a long unbroken spell of late summer. The atmosphere shows the feeling which the character feels in particular time and condition. Setting usually direct to definition of place, connection of time and social environment where the event happens. Setting gives the basic of story correctly and clear. The setting is important to give realistic impression to the viewers, created a certain situation at a glanced is really happened. So, the viewers feel easier to create their imagination and participation to criticize the story.

2.1.3 Plot

Plot is another important element in a story. The plot draws the audience into the character's lives and helps them understand the choices that the characters make. Plot also shows audience the cause for the things happen in the story. A plot can be defined as the order of events in which the reader learns of them. (Gill, 1995:65)

X.J.Kennedy and Dana Giona (2005) mentioned that discussions of plot include not only what happens, but also how and why things happen the way they do.

Stories that are written in a pyramidal pattern divide the plot into three essential parts. Those are the rising action, climax and falling action. But, usually plot has five parts, exposition, rising action, climax, falling action and resolution.

Exposition in a plot introduces the information of the settings and characters in a story, as Rush (2005:38) stated that exposition is when the readers or audience are introduced to the characters and some potential problem that will appear after the surface. Exposition is the opening portion that sets the scene (if any), introduces the main character, tell us what happened before the story opened, and provides any other background information that the readers or viewers need in order to understand and care about the events to follow. (X.J.Kennedy and Dana Gioia, 2005:12)

According to X.J Kennedy and Dana Gioia (2005), in the rising action of a story, complication creates some sort of conflict for the protagonist. Readers or viewers will learn about characters, and get the tone of the story here. You may or may not be introduced to all of the characters in this first part of the plot, but you will likely learn about the main character, or protagonist. Then the conflict in the plot is introduced. DiYanni (2007:45) mentioned that Complication or intensifications of the conflict that lead to a crisis or moment of great tension. Then, rising action is usually a series of conflicts that occur sustainably.

X.J Kennedy and Dana Gioia (2005) mentioned in their book that climax is the moment of greatest tension at which the outcome is to be decided. The climax is the turning point of the story. This point in the story is when things finally start to move in a different direction and it may not always be a positive direction.

Falling action occurs after the climax start to work themselves out in the story. You are coming down from the excitement of the climax. According to X.J Kennedy and Dana Gioia (2005), the outcome conclusion where the conflict has been resolved is also called the resolution. In the resolution, the solution to the problem. The solution might not be what you want, but the conflict has been resolved.

2.1.4. Theme

Every story has a theme. Theme is whatever general idea or insight the entire story reveals (X.J.Kennedy and Dana Gioia, 2005:212). In some stories theme is

unmistakable. In literary fiction, a theme is seldom so obvious (X.J.Kennedy and Dana Giona, 2005:212). That is a theme need not be a moral or a message; it may be what happenings add up to, what the story is about. When the story seems large with full of meaning, for the meaning, the viewers must look to other elements in the story besides what happens in it.

A theme is the central idea or ideas explored by a literary work. According to Arp (2006:130), the theme is the unifying generalization about life stated or implied by the story. A literary work may have more than one theme. However, not all stories have a significant theme. In many stories, the theme may be equivalent to the revelation of the human character.

Theme is usually stated in general word. In many a fine story, theme is the center, the moving force, the principle of unity (X.J.Kennedy and Dana Giona, 2005:213). Clearly, such a theme is something other than the characters and events of its story. The theme, the larger realization that the story leaves us with has to do with the ways in which cruel and insensitive attitudes can come to seem like normal and natural ones. To find the theme in the larger story, the beginning, you look for whatever truth or insight you think the writer of the story reveals. Try to sum it up in a sentence. By doing so, you will find yourself looking closely at the story. Trying to define its principal meaning. You may find it helpful, in making your sentence statement of theme.

2.2 Main Theory

2.2.1 Postmodernist Theory

Postmodernist theory grows out of and extends modernist and structuralist thinking. The concept of postmodernism is different from modernism. Modernism is to name the movement which dominated the arts and culture in the twentieth century, while postmodernism is a reaction to the assumed certainty of scientific, or objective, efforts to explain reality. Postmodernism can be also mentioned as a term used to encompass a wide range of attitudes in the fields of aesthetic production and cultural criticism emerging in the 1980s. (Barry, 2009:78). Barry mentioned three theorists of postmodernism in his book. They are Habermas, Lyotad and Baudrillard. Barry argue that the modernist employs fragmentation with a tone of lamentation and

nostalgia for an earlier, more intact age, while the postmodernist employs it with a tone of exhilaration and liberation.

People are simply enclosed in a media-dominated world of signs, villainously generated by capitalism to synthesize their desires, which only really refer to one another within an entrapping chain of ideas. They are mere simulacra, which replace real things and their actual relationships (only truly known to those on the left, who see through such illusions) in a process which Baudrillard calls 'hyperrealization'. (Butler, 2002:124)

2.2.2 The Four Stages of Hyperreality

Hyperreality is known as 'the loss of the real', which is the view in that the influence of images from film, TV or advertisement has led to a loss of the distinction between real and imagined, reality and illusion, surface and depth. (Barry, p.84, 2009). If a sign is not an index of an underlying reality, but merely for other signs, then the whole system becomes a simulacrum. Then, representation is substituted by the notion of simulation. In addition, simulation is the process in which representations of things come to replace the things being represented. The representations become more important than the real thing.

According to Baudrillard, there are four orders or stages of simulation to explain the signs of postmodernism. The first one is the sign that represent a basic reality. The image was a reflection of a profound reality – a 'good' appearance, of sacramental order. The second is the sign that misrepresents or distorts the reality behind it. The masking and denaturing of a profound reality took place, which is an evil appearance, "of the order of maleficence". The third is when disguises the fact that there is no corresponding reality underneath. This phase consists of the masking of the absence of a profound reality. And the fourth is the sign that the image has no relation to the reality. (Barry, 2009: 84-85)

According to Barry (2009), the first sign represents a basic reality. We can take as an example of this, the representation of the industrial city of Salford in the work of the 20th century British artist L. S. Lowry. Mid-century life for working people in such a place was hard, and the paintings have an air of monotony and repetitiveness – cowed, stick-like figures fill the streets, colours are muted, and the

horizon filled with grim factory-like buildings. As signs, then, Lowry's paintings seem to represent the basic reality of the place they depict.

The second stage for the sign is that it misrepresents or distorts the reality behind it. As an example of this, we can take the glamorized representations of cities like Liverpool and Hull in the paintings of the Victorian artist Atkinson Grimshaw. These paintings show the cities at night, wet pavements reflecting the bright lights of dockside shops, the moon emerging from behind clouds, and a forest of ships' masts silhouetted against the sky. Life in these places at that time was presumably grim, too, but the paintings offer a romantic and glamorized image, so the sign can be said to misrepresent what it shows. (Barry, 2009:84)

Barry (2009) stated that the third sign is when the sign disguises the fact that there is no corresponding reality underneath. To illustrate this, take a device used in the work of the surrealist artist Rene Magritte, where an easel with a painter's canvas on it is shown standing alongside a window: on the canvas in the painting is painted the exterior scene which we can see through the window. But what is shown beyond the window is not reality, against which the painting within the painting can be judged, but simply another sign, another depiction, which has no more authority or reality than the painting within the painting.

The last stage for the sign is that it bears no relation to any reality at all. As an illustration of this stage we can simply imagine a completely abstract painting, which is not representing at all, like one of the great purple mood canvas of Mark Rothko. Barry (2009) emphasizes that he is not suggesting that these four paintings are examples of the four stages of the sign, merely that the four stages can be thought of as analogous to the four different ways in which these paintings signify or represent things.