

CHAPTER I

INTRODUCTION

CHAPTER 1

INTRODUCTION

1.1 Background of The Study

During the writer's study at Unika Widya Mandala Surabaya, she gets literature in four semesters as the important subject matter. The names of the subject matter are Literature I, Literature II, Literature III, and Literary Appreciation. Literature I is learnt in the fourth semester, Literature II is in the fifth semester, Literature III is presented in the sixth semester, and Literary Appreciation is taught in the seventh semester. Each has two credits. The materials taught are poems, short stories, dramas, and novels. In class, the students are trained to analyze literary works. Literature I and II classes use simplified novels, whereas Literature III and Literary Appreciation classes use unabridged novels. So, from semester to semester, literature is more and more complex, and more and more interesting.

Frye, Baker, and Perkins (1985:263) state that literature is a creative writing or work of the imagination: chiefly poetry, prose fiction, and drama. Literature expresses the cultural identity of people.

Moreover, literature has aesthetic quality; it is writing regarded more highly than other writing. Farmer (1985:167) has another opinion about literature. She says that literature is more interesting than the other writing subject matters such as, news of earthquake or political crisis. This news tends to be easily forgotten. But literature keeps its newsworthiness. People talk about literature for years or even for centuries after it is written, because it has the power to move them to respond to it. Wellek and Warren (1963:125) add that the centre of literary art is obviously to be found in the traditional genres of the lyric, the epic, and the drama. In all of them, the reference is to a world of fiction, of imagination. The statements in a novel, in a poem, or in a drama are not literally true; they are not logical propositions.

Literature successfully attracts the writer's attention in her research. She is interested in it because of a consciousness that in literature she would find out beautiful expressions used by the author through his language, for example, the expression of love, expression in describing the environment, etc. Through the language used in common classical literature, the writer also finds out special quality of literature, that is the usage of Old English. This language can indicate

the era in which the author lives. Besides the language, the writer has similar opinions like the authorities above about the cultural sense and the reflection of the real world into the literary art works. Through literature, people can learn the culture and customs of the country where the author lives or where the story takes place. For example, English people believe that an *afternoon crow* has a bad sense. It can symbolize a disaster, a sadness, a downfall. This sense is the same in all English literature, whether in poem, drama, short story, or novel. It is a kind of custom. Like in Thomas Hardy's *Tess of the D'Urbervilles*, this symbol also appears: (Hardy, 1994:274)

'Oh ?' said Mrs.Crick. 'An afternoon crow!'
Two men were standing by the yard gate, holding
it open.
'That's bad,' one murmured to the other

Literature has creative power to give the illusion of imaginative world that is almost the same as the real world, or even the same as the real world; or reflects to the author's life himself. The writer realizes she would get much new knowledge from literature . That is why she likes literature for her research.

Novel emerges in the world after the other literary works but it achieves popularity rapidly. Some experts point out the strength of novel compared with the other literary works like drama, short story, and poem.

Smith (1964:114) says a little bit sarcastic when she compares a novel to drama. She says that novel in the European literature is the most informal branch of imaginative writing men of letters have produced. The other form of fiction, the play, must submit to the requirements of the theatre or remain forever in the library. Henry James has different view, she says that the dramatist must constantly make all process of decision and all feelings more articulate than they are in real life. If people want to see inarticulate people's decisions and experiences realistically portrayed, they must look to the novel, where direct speech can be amplified in narrative (King,1979:39). When a novel is compared with short story, Tarigan (1985:170) asserts that a short story has a narrower scale than a novel which has a broader scale. Broader scale indicates 'more complex', and the complex one is interesting. Roberts and Jacobs (1987:521) comment, in comparing novel with poem, that a poem contributes its language, imagery, rhythms, ideas, and all the other aspects that make it poetry, but the readers will need to open their mind to the poem's complexity. In short, the writer concludes Roberts' and Jacobs' opinion that although a poem is short, it arouses the readers to think the meaning inside. It needs an effort to interpret it. While in a

novel, the readers are not necessary to think hard to know what is meant in the story. They can understand the flow of the story well.

In this study, the writer tends to choose a novel to be analyzed. In a novel, the readers do not necessarily imagine about the stage and what is on the stage like they do in drama. They could follow the story in the novel clearly through the narrator's description of the real atmosphere. For example, the description in Thomas Hardy's *Tess of the D'Urbervilles* (Hardy, 1994:3)

On an evening in the latter part of May a middle-aged man was walking homeward from Shaston to the village of Marlott, in the adjoining Vale of Blakemore.

About the location described above, the readers' thought directly comes to the real setting mentioned; it is not disturbed by the words like the following example: *home is on the downstage. Behind the curtain is Shaston, the city and so on.* On the contrary, in drama, when the readers read the text they think twice. First, the readers should imagine the object mentioned, and second, they should imagine and remember where the object is located on the stage. For the clearer explanation, the writer takes an example from Tennessee Williams's drama "The Glass Menagerie" (1963:683)

Downstage is the living room, which also serves as a sleeping room for Laura, the sofa unfolding to make her bad. Upstage, center, and divided by a

wide arch or ..., is the dining room. A blown-up photograph of the father hangs on the wall of the living room, facing the audience....

As the author (Thomas Hardy) admitted as one of the great authors in the world, many sources whether the literary magazines or the literary books show the comments of some literary scholars about Thomas Hardy and his literary works:

1. Douglas Hewitt (1988:11) in his book "English Fiction of the Early Modern Period 1890-1940" says that "*In 1890 the two writers who had perhaps the highest reputations among serious critics and their fellow novelists were Hardy and James.*"
2. Graham Little (1966:107) in his book "Approach to Literature" states that "*Thomas Hardy with his tragic novels of Bleak Wessex, and Anthony Trollope with his ... , are well-known examples.*"
3. Michael Wheeler (1994:198) points out that one of Hardy's favourite ways of making old things seem as if new is through the artist's disproportioning, achieved by viewing the world in varying lights or from unusual perspectives.
4. Arnold Kettle (1976:53) comments that in Hardy's novels, part of the achievement is due undoubtedly to the always effective and often superb evocation of the natural background. This is a special triumph of Hardy's.

After doing difficult selections, the writer decides to take Thomas Hardy as a good author. He is a well known author of the nineteenth century. Hardy's style is not common for his era. His novels were influenced by the twentieth century style. In the nineteenth century, purity (related to morality) was emphasized absolutely. On the contrary, Hardy involved impurity (immorality) in his novels, for example, in *Tess of the D'Urbervilles*. He broke the custom. Actually The new style gives the new situation and it has a power to arouse the readers to read it. As we know, mostly a new thing is not boring, even interesting. Besides the style, He is very remarkable in the way of describing the setting in the story. It is his specialization. Most of Hardy's novels take rural areas as the setting.

Tess of the D'Urbervilles is one of Hardy's great novels in the nineteenth century. Arnold Kettle (1976:55) gives his opinion that the social understanding emerges the strength of the novel (*Tess of the D'Urbervilles*), the superb revelation of the relation of men to nature, the haunting evocation of the Wessex landscape not as backcloth but as the living challenging material of human existence, and the profoundly moving story of the peasant Tess. The other opinion comes from Byron Caminero: *Tess of the D'Urbervilles* exposes the problems with

conventional grounds for ethics by revealing their contradictions and injustice. *Tess of the D'Urbervilles* seems to assert the importance of morality but it undercuts the validity of nature as a grounding for that morality(1994:59-60). Arnold adds that it is easy to list the imperfection of this novel (*Tess of the D'Urbervilles*). What also needs explanation is its triumph,.... (1976:56).

Three reasons have made the writer choose *Tess of the D'Urbervilles* by Thomas Hardy. Firstly, the novel shows the similar condition of 'injustice' between a man and a woman that also happens in the recent days. For instance, a man cannot easily accept his wife unvirgin because of her affair with another man before the marriage. On the contrary, a man wants to be forgiven after his affair with another woman. secondly, the writer really appreciates a human's life struggle like what Tess (the heroine of the novel) does in her life. With a struggle, it means that people still appreciate God's blessing of giving human beings a life. In desperation or happiness, they could stand and try to accept the reality without sighing and grumbling. Walking along together in a hard life with a high spirit is more important. An intelligence and a spirit are God's blessing. So, human beings should use the gifts in their life properly.

Difficulties in the human's life could be handled with the gifts of God. The third reason, *Tess of the D'Urbervilles* shows the uncommon condition. The noble blood person mostly get a high honor and special privilege in his or her life, but in Tess's life, she and her family do not get those things. Tess has to work hard to survive in the whole of her life, society does not give the privilege or an honour because Tess' noble blood is unknown.

Hopefully, the research of Hardy's *Tess of the D'Urbervilles* that will be studied deeply can give a certain meaning to the readers, especially about human's life related to human's struggle, morality, faith, etc.

1.2 Statement of The Problems

In studying *Tess of the D'Urbervilles* by Thomas Hardy, the writer would like to draw attention to one question only: For what reasons is the protagonist in the story a tragic hero? This question will elicit various reasons. The tragic hero is closely related with fate (the victim of fate) and tragic flaw. Later it will also involve a little bit characters study, especially the protagonist. The study of The other main characters is just a bridge to accomplish the analysis.

1.3 Objective of The Study

In the objective of the study, the writer plans to find out: the reasons why the protagonist in *Tess of the D'Urbervilles* is a tragic hero. The reasons refer to fate and tragic error/ flaw in the protagonist' life. With both reasons, the continual downfalls happened in the protagonist' life. A character study will be involved as the consideration to help the deep analysis.

1.4 Significance of The Study

Before analyzing the novel, the writer considers the use of her study. The study is expected to be a little bit useful for the teaching of literature at the English Department of Universitas Katolik Widya Mandala Surabaya.

1.5 Scope and Limitation

Learning fiction, especially novel, the writer realizes she cannot avoid the elements of novel because they hold the important role in building a good story. But, in this research, the writer would like to limit the elements by involving the main elements only, they are character, plot and setting.

There are many characters in *Tess of the D'Urbervilles*. But, the writer decides to limit the scope

of her study by studying the protagonist only for her analysis which is about why the protagonist in the story is a tragic hero. The writer chooses the protagonist as her study because her tragic downfalls are touching.

The protagonist encounters several downfalls. The tragic downfalls happen before and after her marriage. The downfalls of the tragic hero are closely related to fate and tragic error in the protagonist' life. Fate includes the relationship with environment, the existence of some things in the protagonist herself, coincidence, and the protagonist' existence as a part of society. Then, the tragic error is related to the protagonist' misstep in making decisions in her life in terms of her relationship with Angel, Alec, her parent-in-law, her own parents, and her belief.

1.6 Definition of The Key Terms

There are some important terms that should be noticed in order to avoid a misunderstanding in reading the thesis.

a. Novel

Frye, Baker, and Perkins (1985:314) state that novel is the extended prose fiction that arose in the eighteenth century to become the major literary expression of the modern world.

b. Character

Ann Charters (1983:1230) says that character is any person who plays a part in a narrative.

c. Characterization

According to Annas (1990:1405), characterization is the means a writer uses to reveal a character is like.

d. Setting

According to Ann Charters (1983:1235), setting is the place and the time in which a story's action takes place.

e. Plot

Forster (1988:711) gives an illustration in explaining a plot. A plot is a narrative of events, the emphasis falling on causality. "*The king died, and then the queen died*" is a story. "*The king died, and then the queen died of grief*" is a plot. The time sequence is preserved, but the sense of causality overshadows it.

f. Analysis

According to the Webster's Third New International Dictionary (Webster, 1986:77), analysis is a detailed examination of anything complex (as a novel, an organization, a race) made in order to understand its nature or to determine its essential features.

g. Tragic

Tragic is relating to or expressing fatal or dreadful events, the condition which are sorrowful, sad, melancholy, gloomy, extremely unhappy, unfortunate, terrible (The Philological Society, 1961:231).

h. Hero

According to The Oxford English Dictionary Being A Corrected Re-Issue with An Introduction, Supplement, and Bibliography of A New English Dictionary on Historical Principles (1961:246), the philological society states that hero is:

1. the chief male personage in a poem, play, or story.
2. A man who exhibits extraordinary bravery, firmness, fortitude, or greatness of soul, in any course of action, or in connexion with any pursuit, work, or enterprise.

i. Protagonist

Webster (1986:1822) asserts that protagonist is the chief character of a novel or story in or around whom the action centers.

j. Fate

Fate is the principle or determining cause or will by which things in general are supposed to come to be as they are or events to happen as they do (Webster, 1986:828)

k. Flaw

Flaw is defect or imperfection, based on Hornby, Gatenby, and Wakefield in "The Advanced Learner's Dictionary of Current English" (1960:470).

1.7 Methodology

In order to construct the analysis of the tragic hero in *Tess of the D'Urbervilles*, the writer uses:

- a. Intrinsic criticism. The intrinsic research concentrates on the work itself, on the text, for example: character, plot, setting, etc.
- b. Extrinsic criticism. This criticism reaches out the scope outside the text, for instance, historical-biographical approach and moral-philosophical approach.
- c. Feminist criticism deals with the image of women. It mostly appears in work by male author.
- d. Psychological Criticism involves psychological theories about human's soul and its development.

The procedure in constructing this thesis is as follows:

- A) the writer collects and reads the literary books related to the narrative she analyzes.
- B) then, she gets the data of the novel by

1. reading the novel for a comprehension and an enjoyment. After the reading time, she makes an outline of the novel which includes each chapter.
 2. reading again the novel to look for each of the main characters' traits and events which could be categorized as tragic because of fate and flaw.
- C) the writer reads the novel once again together with the analysis of the novel in detail.

1.8 Organization of The Thesis

Chapter one talks about the introduction which consists of seven parts. They are background of the study, statement of the problem, objective of the study, significance of the study, scope and limitation, definition of the key term, methodology, and the organization of the thesis. Chapter two is review of the related literature. The next chapter, chapter three, starts with the first analysis, that is about fate as an element of the hero's tragic life. Then, chapter four is the second analysis about the tragic hero's flaws. Finally, chapter five will end the thesis with the conclusion and suggestions.