

CHAPTER I
INTRODUCTION

CHAPTER I

INTRODUCTION

1.1 Background of the Study

One of the major recent developments in linguistics and its neighboring disciplines is the increasing attention being paid to the relevance of various kinds of structure in language. Grammatical theory, for example, has achieved a good deal of success in studying internal structures or grammar of individual sentences. Chomsky (1957), one of the cartesians says that "Each grammar requires one of its important characteristics that is explanatory adequacy." The concept of explanatory adequacy represents the linguistic competence, the idea of the speaker and the hearer. Therefore, he is not satisfied in analyzing the surface structure only, but also in the deep structure. In one of his book entitled *Syntactic Structures*, Chomsky introduced a new discipline identified as the transformational or generative grammar which provided the fact that language has a hierarchical as well as a linear organization of the sentence as a series of constructions (immediate constituents) at successive level.

However, the concepts of deep and surface structure introduced by Chomsky do not only apply to the syntactic level of human language, but also to the level above syntax, that is discourse. Renewed attempts have been made in the linguistic study of discourse

to analyze many other different genres of language which are typically longer than a single sentence. These genres are kinds of different text such as stories or narratives, arguments, poems, descriptions, conversations of various sorts and many more with different cultural groups recognizing somewhat different genres recollected at specific time and places. And slightly similar to the phrase structure rules proposed by Chomsky, these analysis give attention on the internal grammar or structures of those texts.

Story grammar is one of many currently held theories of cognitive representation of narrative texts which provides the theoretical frameworks for this study. The use of story grammars as a theory of narrative representation has guided most of the empirical research on narrative structure of a limited class of stories including simple stories and folk tales. Story grammars provide principled methods of analyzing stories in meaningful parts. The theoretical assumptions of these grammars specify that the comprehension and memories of stories are constructive processes resulting from the interaction between incoming information from the text and pre-existing cognitive structures (schemata) of the reader. Research has shown that some or all of the characteristics of the structure of stories have been incorporated into people's knowledge system and that the reader's schema contains knowledge about the generic characteristics of a class of simple stories. A story grammar is thus a formal device for capturing the important properties of a story schema.

According to Herbert (1977: 47) stories stand as one of the ultimate challenges to the theories of memory and comprehension.

They are natural units of discourse, genuinely interesting and meaningful, and yet complicated enough that people cannot easily remember them in any details. As people read or listen to stories, they wish to remember or to recall some or all details of the passage. While many factors contribute to the comprehension and interpretation of stories, the story grammar plays an important role as the narrative representation.

Realizing that story grammar is developed to describe the narrative structure of a limited class of stories such as simple stories and folk tales, the writer prefers to have short story which may range between 500 up to 15,000 words as the object of this study based on the two following reasons. Firstly, short story is considered to be one of the most favorable forms among other literary works that often serves to introduce students to the world of fiction in early stages of foreign language classes. Secondly, even though this study is focused on the making of the tree structure diagrams, it is meant to give new insights to the teachers and students of literature, especially of short story about the role of story grammar in the process of comprehension, recalling, and interpretation of a story.

Therefore, in doing his study from the point of view of the story grammar rules, the writer will use three modern short stories from the early nineteenth century written by one of the finest American writers, Nathaniel Hawthorne. They are "Young Goodman Brown", "Rappacini's Daughter" (taken from *Mosses from the Old Manse*, 1846), and "My Kinsman, Major Molineux" (taken from *the Snow Image*, 1852).

Finally, the writer hopes that this study will be a great contribution to the more specific linguistic study of discourse, especially in the form of short story and offer some new insights into a number of basic issues in the story grammar theory. And the last but not least, he also hopes that students and teachers of literature may obtain some good points from this study which can be applied for the improvement for the teaching and learning of literature.

1.2 Statement of the Problem

In the background of the study it has been briefly explained that the task of a story grammar as a formal device for capturing the important properties of a story schema is to describe a hierarchical network of story nodes and logical relationships connecting these units. Such interpretations clearly specify that story grammar consists of some basic properties for analyzing a story in meaningful parts and that a story must show a hierarchical relationship in order to be well-formed organized. Therefore, the questions the writer would like to put forward here are as follows:

1. What story grammar do the three short stories written by Nathaniel Hawthorne contain?
2. Does each of these short stories show a well-formed or an ill-formed story grammar?

1.3 Objectives of the Study

In line with the problems formulated above the objectives of this study are :

1. to find out what story grammar contained in the three short

stories written by Nathaniel Hawthorne.

2. to find out whether each of these short stories show a wellformed or an ill-formed story grammar.

1.4 Significance of the Study

Closely related to the reasons for choosing the topic, this study is intended as a contribution to the more specific linguistic study of discourse, especially the one which deals with the story grammar and the teaching and learning of short story.

Hopefully, the findings of this study may arouse the interest of those who are studying literature, especially short story and increase their ability to the comprehension, memorability, and interpretation of American literature. Besides, it is also expected to help teachers of literature prepare themselves before the class.

1.5 Scope and Limitation of the Study

Being aware of how broad the topic of this study might be and the existence of competing versions of story grammar proposed by the experts, the writer thinks it necessary to limit the scope of this study in the following ways:

1. Basically every work of literature consists of two important elements that cannot be apart from one another, meaning and form. Interpretations of a literary work really depend on these two elements. However, without neglecting to the importance of the previous one, this study is limited only to the analysis on the form of the three short stories, that is the tree structure of the stories.

2. All literary works have something to do with beauty. The beauty in a literary work can be seen through the choice of words and the way of representing the materials. Indeeds, there are various ways of representing a literary work, and all of them are good from the perspective view of literature. However, based on the sense that grammar means rule-governed, the writer would like to analyze the three short stories using the rules in the principled methods of story grammar. In other words, the stories here should obey the rules included in the story grammar theory. First, the story possesses the important properties of a story schema. second, the story can be represented through tree structure diagram.
3. Eventhough there are so many theories of story grammar with their own characteristics, the writer bases his study on Johnson and Mandler's story grammar. Compared with the other story grammar theories, Mandler and Johnson's theory offers more detailed methods for analyzing stories in meaningful parts. Besides, the writer thinks that this grammar has more complete information needed for this study.
4. Realizing the limited time, energy, and the length of the analysis the writer would like to limit his study only on the three short stories written by Nathaniel Hawthorne namely "Young Goodman Brown", "Rappacini's Daughter", and "My Kinsman, Major Molineux" taken from **Major American Short Stories (1980)**. The analysis of these short stories is based on the synopsis taken from the original stories.

1.6 Definition of the Key Terms

Before proceeding to further discussion, it is necessary to define the following key terms used in this thesis as a means of clarification:

1. Story Grammar rules

Story grammar or what sometimes is called as story structure, schematic superstructure or story schemata is a structure in semantic memory that specifies the general or expected arrangement of a body of information (Carrol, 1989: 230).

Riley (1993: 417) says, "Story Grammar with its theoretical framework, is one of many currently held theories of the cognitive representation of narrative text. It is developed by cognitive psychologists to describe the narrative structure of a limited class of stories, including simple stories and folk tales. It also provides principled method of analyzing stories in meaningful part".

2. Short Story

Short story is a relatively brief fictional narrative in prose. It may range in length from the short short story of 500 words up to the long short story of 12,000 to 15,000 words (Holman, 1986).

In addition to what is stated above, Shaw (1972) says "An effective short story consists of a character or a group of character, presented against the background or setting, involved through mental or physical action, in a situation. Dramatic conflict, the collision of the opposing forces, is the heart of every short story.

1.7 Organization of the Study

This thesis is organized into five chapters. Chapter I con-

cerns with the introduction including the background of the study, statement of the problem, objectives of the study, significance of the study, limitation of the study, definition of the key term. Chapter II reviews the literature related to the study. It covers the theory of knowledge structure, the theory of macrostructures, the story grammar theory, and the characteristics of a well-formed story. Chapter III presents the methodology of the study used for this study. This includes the research design, source of the data, form of the data, procedure of collecting the data, and finally procedure of analyzing the data. The findings and the discussion of the findings are presented in chapter IV. Chapter V concludes this thesis in the forms of summary and suggestions.