

CHAPTER 2

THEORETICAL FRAMEWORK

2.1 Theoretical Framework

2.1.1 Narrative Elements of Fiction

Fiction or stories require some elements to build their stories. Elements such as characters and their characterizations, settings, plot, theme, conflicts, point of view, and style are what build up a story. Each of them correlates one over another to make up the story. If one of these elements is omitted, a story cannot be made. This study focuses on analysing characters and characterization, settings, and plot used in a narrative text.

2.1.1.1 Characters and Characterization

E. M. Forster defines characters and links them into the novelists and their other works. Forster states that characters are usually human, because the novelists themselves are humans. Although, there may have been some novelists that have introduced animals as their characters. The novelist, unlike many of his colleagues, makes up a number of word-masses roughly describing himself, gives them names and sex, assigns them plausible gestures, and causes them to speak by the use of inverted commas, and perhaps to behave consistently (Forster, 1927:33-34). Based on the statement, Forster defines characters as what Forster calls “word-masses”. These word-masses are what constructed a person is in literature, and since Forster links the characters with the novelists and their other works, these characters do not come out of nowhere. It means that in creating these characters, the novelists create

them by using an image of themselves, other people around the novelists, and of course, modified by other aspects of their works.

In his book *Aspects of Novel*, E. M. Forster divides characters into two categories. Each one of these categories is based on the complexity of the characters. Forster calls these categories as a flat character and a round character. As for the characters that are involved in detective fictions are the round characters for the detective and the sidekick. The reason behind this is because Forster defines round character as a complex character. A round character cannot be defined in a single sentence. Round character is complex in terms of temperament and motivations. Therefore, this type of character is hard to define, and Forster explains that in order to define a round character, it has to go through a test, which is “whether it is capable of surprising in a convincing way. If it never surprises, it is flat. If it does not convince, it is a flat pretending to be round. It has the incalculability of life about it” (Forster, 1927:55). By using different characters in his analysis, Forster puts some trials to show which characters from various literary works that can be categorized as round characters. Forster then comes into the conclusion that a round character has to have an element of surprise in them. This type of character is unpredictable and is able to show their complexity towards the readers. Hence, a round character can only be interpreted based on their actions under certain circumstances and motivations.

As for what a characterization is, Rene Wellek and Austin Warren (1948) in a book titled *Theory of Literature* correlates characterization with the types of a character. Wellek and Warren link their understanding of what a characterization

with Forster's types of a character. Wellek and Warren state that "the principle of characterization in literature has always been defined as that of combining the 'type' with the 'individual' – showing the type in the individual or the individual in the type" (Wellek and Warren, 1948:19), this means by using Forster's types of a character, round characters have their own unique characterization and it is up to the author to utilize and show this link between the types of a character with their own characterization.

2.1.1.2 Settings

Settings are another important element of literature. Without settings, a story would be incomplete and look like just a list of the names of the characters. Settings usually refer to places, times, and the atmosphere of an event. Hence, Richard Taylor (1981) in a book entitled *Understanding the Elements of Literature*, states that a setting is not necessarily realistic or even physical. Taylor states that in terms of a setting, historical time is indeed very effective for certain narratives, but it is also possible to set a narrative in some vague undetermined time (Taylor, 1981:69). Here, it can be seen that when talking about setting, Taylor mainly thinks of a setting as a place of time by saying that "physical setting may be localized in a particular and known place or an unspecified and unfamiliar region, depending on the author's particular need" (Taylor, 1981:69). However, it is later explained that a setting can also be in reference to time and place. Based on the statement, Taylor divides setting into two different types. A physical setting is where a scene or an event is happening in a certain known place or even unknown places. The place by which an event is happening depends heavily on the author's particular need of the story.

As it is mentioned, Taylor divides settings into two different categories. Taylor states that a setting need not even be physical. Meaning that a setting may also be constituted with psychology and moral conditions. "...but may well be constituted of psychological or moral conditions which are common to a given time, place, or set of circumstances" (Taylor, 1981:70), based on Taylor's statement above, not only a setting is the time and place of where certain events are happening, a setting can also refer to the psychological and moral conditions of certain events.

2.1.1.3Plot

Plot is also one of the most important elements in constructing a literary work. Without a plot, there can never be a story, because plot is different from a story. Richard Taylor (1981), defines a plot as 'the Ordering of Events' which means that in a narrative, a story is not made up of a series of incidents which merely follow one over another in time. Taylor also defines a plot as "the laws of cause and effect govern their relationship and provide a logical plot progression" (Taylor, 1981:49). These laws of cause and effect is what Taylor defines as a plot. Why one thing happened over another and the relationship between those events are what constructed a plot. Meaning that, those relationships between event is what forms a logical plot progression.

Taylor in a book entitled *Understanding the Elements of Literature* divides a plot into seven different categories. According to Taylor, a plot can be divided into chronology, logical sequence of events, the well-made plot, discontinuous episodes, allegorical structures, myth patterns, and mixed methods of constructions. The one that is commonly used in detective stories is the well-made plot pattern.

Taylor defines the well-made plot as a fixed chronological type of plot where the flow of the story can be illustrated and divided into five different parts. The first one being the introduction, development, crisis, resolution, and climax. According to Taylor, these parts are made based on a logical and expressive structure to reach the desirable outcome of the story. “The well-made plot is only possible when dealing with a subject matter and theme which can be expressed by a linear or straightforward development of events” (Taylor, 1981:53), this statement emphasizes that the well-made plot can be used in a linear or straightforward story. Where B happened, because A happened, and followed by C (Taylor, 1981:53). This means that the well-made plot is a sequence of events of cause and effects. Hence, by using this formula, the desired outcome of the story can be reached and the reader is able to read, understand, and link the events easily.

2.1.2 Comparative Literature and Intertextuality

Comparative literature is a concept that has been around since 1886, coined by H. M. Posnett in a book entitled *Comparative Literature*. A. R. Marsh in an article entitled *The Comparative Study of Literature* states that comparative literature is a concept that is hard to define due to its origins as well as the seemingly unlimited boundaries as a theory (Marsh, 1896:163). However, Marsh simplifies and states his own opinion regarding of what a comparative literature is. Marsh states that comparative literature is a theory which involves “comparing literary works, whether in one or many languages, with a view to determining their relative excellences” (Marsh, 1896:163). Based on Marsh’s idea of comparative literature, it can be observed that the idea of comparative literature is to analyze two or more

texts and find the similarities, as well as the differences found in both texts. According to Marsh, this comparison can be done by using only one language or even more, meaning that to use the theory of comparative literature, it needs at the very least two different texts.

Marsh also divides the theory of comparative literature into three different categories, which are the expansion of literary canon, literary conversion, and textual modification. Each of them has their own unique view and steps on analyzing the similarities and differences of two or more texts based on what field it is applied on. However, this study focuses only on the application of textual modification, this due to that according to Marsh, textual modification is “referring to the changes made to a literary text, either through editing, adaptation, translation, or other forms of textual manipulation” (Marsh 1896:155). This means that the textual modification focuses on the similarities and differences found in the changes made either in words or sentences.

In the later years, Julia Kristeva developed a new theory by extending the idea of comparative literature called intertextuality. In a book entitled *Desire in Language: A Semiotic Approach to Literature and Art*, published in 1941, Kristeva defines intertextuality as “in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another” (Kristeva, 1941:36). By using Kristeva’s statement, intertextuality can be understood as a theory which analyses one text’s meaning using other texts that exist outside of the first text. Intertextuality is a study used to analyse a textual arrangement with the utterances that either it assimilates into its own space or it can also refer in the space of exterior texts

(Kristeva, 1941: 36). Meaning that, an intertextual study is a study that analyses textual arrangements with the utterances that correlates from within the text itself or it can also correlate with other texts that exist beyond the source text. The term intertextuality soon develops afterwards and is used by many to analyse two different texts. Kristeva proposes the term intertextuality by proposing up two different texts semiotically and analyses the utterances in those texts forming and intersects and links between those texts.

Roz Ivani (1998) divides Kristeva's idea of intertextuality and coined the term 'actual intertextuality'. Ivani states that the theory of actual intertextuality is the refined version of manifest intertextuality coined by Fairclough (1992). However, Ivani states that the term manifest intertextuality is often confusing, hence Ivani refined it and came up with the term actual intertextuality.

Manifest intertextuality is an optional characteristic of texts: in principle it is possible to find texts with none at all. In my view 'manifest intertextuality' is a misleading term, as it suggests that the source texts are always clearly visible in the new text (Ivani, 1998:47).

Since Ivani's idea of actual intertextuality is similar to Fairclough's manifest intertextuality, the definition of Ivani's actual intertextuality is also similar to Fairclough's manifest intertextuality. However, the difference between these two terms is Ivani's states that the transformation of the source text is not always observable in the new text. This means that Ivani's actual intertextuality tends to analyze not only the visible changes of the source text in the new text.

2.2 Methods of the Study

This study uses library research to explain the problems that are going to be discussed in this thesis. The data is then processed by using qualitative method. According to John C. Creswell (2014) in a book titled *Research Design*, qualitative method is a method commonly used in conducting research by using texts and images as its source. “Although the processes are similar, qualitative methods rely on text and image data, have unique steps in data analysis, and draw on diverse designs” (Creswell, 2014:307), according to Creswell a qualitative method is a research method that relies on text and image data. This means that in conducting the research, the researcher depends heavily on articles, books, journals, or images taken from various resources. These sources make a qualitative method has a unique step of analyzing which requires the researcher to gather the data needed through written sources.

Since this study focuses on comparing and finding the correlation between Edgar Allan Poe’s “The Murders in Rue Morgue” and Sir Arthur Conan Doyle’s *A Study in Scarlet*, then an intertextual approach is necessary in order to analyze these two literary works. Intertextual approach is a method that puts a text in a new web of relationships with other texts. Hanna Scolnicov in a journal titled *An Intertextual Approach to Teaching Shakespeare* (1995) defines intertextual approach as a way to understand a text through other text that has already existed before. According to Scolnicov, intertextual approach is a contradiction to the lesson of New Criticism, which regarded a text as an autonomous and being interpreted by using its internal relations between elements (Scolnicov, 1995:210). Instead of seeking within the

work itself for structure and meaning, the intertextual approach encourages to go outside the individual work in order to create a context for it. Scolnicov states that “the intertextual approach insists on the uniqueness of every act of reading that places the text in a new web of relationships with other texts” (Scolnicov, 1995:210). Based on this statement, intertextual approach can be seen as a method by which to analyze a text by using another similar text that has existed before which correlates and has similarities one over another. To find its contextual meaning, by using the intertextual approach, it does not require only focusing on one text, rather it goes beyond the text onto another familiar and already existing text. Hence, making an intertextual approach a suitable method to analyze the short story “The Murders in Rue Morgue” and *A Study in Scarlet*.

In gathering the data needed for this study, this study uses two different literary works from different authors, “The Murders in Rue Morgue” and *A Study in Scarlet*, as well as several library studies. The data taken from “The Murders in Rue Morgue” and *A Study in Scarlet* is linked and analyzed by using the intertextual approach in order to find the similarities and the relations between these two texts.