CHAPTER II

REVIEW OF LITERATURE

2.1 Structural Approach

Since the beginning of the 20th century, literary theory has been growing rapidly. The development itself aligned with the complexity of human life, which then triggered the development of literary genres. The main function of literature is to describe and reflect human life, whereas human life itself is always advancing. This context requires a different genre, so, the different theory is also required to understand it. Structuralism, which has managed to tap into almost all areas of human life, is regarded as one of the modern theory which successfully led people into a maximal understanding.

Structuralism definitively means an understanding about the elements or structure itself, the inter-relationship mechanism, on the one hand between the elements of the relationship with other elements, on the other hand, the relationship between the elements in its totality. The relationship is not purely positive, such as harmony, conformity, and understanding, but also negative such as conflict and contradiction. The term “structure” is often confused with the system. The definition and characteristic of structure are often equated with the definition and characteristic of system. Structuralism
etymologically derived from the word *structura* (Latin), means *shape* or *building*, while the system is derived from the word *systema* (Latin), means *way*. So, structure and system are quite different.

Ganette said that structuralism underlines the importance of genre, i.e., basic rules as to how subject are approached, about convention of reading for theme, level of seriousness, significance of language use, and so forth. “Different genres lead to different expectations of types of situation and actions, and of psychological, moral, and esthetic values.”

Through structuralism, literature is seen as whole: its function is a system of meaning and reference no matter how many works there are. Thus any work becomes the parole, the individual articulation of a cultural language, or system of signification. As literature is a system, no work of literature is an autonomous but part of the larger structures of culture signification.

As structuralism is so broad a theory with such extensive ramifications, there will be different ways of doing structural approach. Structural approach, in this thesis, deals with the convention of thematic unity, whereby it is assumed that all of the elements of the text contribute to the meaning of the text. These all are conventions of reading. The fact is some literary works are difficult to interpret. Some are difficult to interpret for its contemporaries but not for later readers, some require that people learn how contemporaries would have read them in order fully to understand them, these facts point to the existence of
literary competence, the possession by the reader of protocols for reading. This is why structuralism is oriented toward the reader of literary works.

Structural approach was pioneered by Russian and Prague formalists. This approach was able to influence directly the theory of Ferdinand de Saussure which changed diachronic approach into synchronic linguistic. It means that the study of linguistics or literature is no longer to perform an emphasis on the history of its development, but it is focused on the relationship between the elements. That is why the main propose of structural approach is the relationship between the elements (Yusuf, 2009: 14-16).

(Fokkema, 1977:31) said that literary works is a communication process, and semiotic fact that consists of sign, structure and values. Literary work is a marker that acquires meaning in the consciousness of the reader. Therefore, literary work must be returned to the author’s competence, society that produces it and the readers as recipient.

Analisis struktural bertujuan untuk membongkar dan memaparkan secermat, seteli ti, semendetail, dan semendalam mungkin keterkaitan dan keterjalinan semua asas dan aspek karya sastra yang bersamasama menghasilkan makna menyeluruh. (Teeuw 1984: 135)

Analysis of the structural approach to literature can be done by identifying, assessing, and describing the functions and relationships between elements that is intrinsically interconnected as Teeuw stated in above quotation. Firstly, the intrinsic elements will be identified, in this study, the plot is the most important element to divide into episodes that the whole episodes can give a clear explanation of how hope as reflected in *Life of Pi*. 

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In total integration structure, the whole meaning contained in the manifest text and the purpose of the structure in telling the story is to peal as much detail as possible of the overall unified meaning. So then, the elements will have meaning only in its totality.

2.2 Novel

“Let us listen to the three voices. if you ask one types of man, “What does the novel do?” he will reply placidly: “Well-I don’t know-It seems a funny sort of question to ask-A novel’s a novel-Well, I don’t know-I suppose it kind of tells a story, so to speak.” (Forster 1927:22)

Novel is a fictional piece of prose that is typically written in a narrative style and presented as a bound book. Novels tell stories, which are usually defined as a series of events described in a sequence. The novel has been a part of human culture for over a thousand years, although its origins are somewhat debated. Regardless of how it began, the novel has risen to prominence and remained one of the most popular and treasured examples of human culture and writing. Its form and presentation tends to change with the times, but it remains an essential part of the literary cultures of nearly all societies around the world. It tells a story from one sequence to the next sequences in a certain timescale.

A work fiction that contains 30,000 to 40,000 words are considered as short story, tale or novelette, but novel has no maximum length. Both novel and short story tell the story of human life, the difference is on its plot and characters, which short story is limited plot and members, but novel is longer.
A novel is a totality, a comprehensiveness that is artistic. As a totality, the novel has passages elements, most related to one another in close and mutually dependent. The elements of a novel-builder who then collectively form a totality-that in addition to the formal elements of language, there are many more kinds of it. The division of the element in question is the intrinsic and extrinsic elements.

Reeve (1785) says, “The novel is a picture of life and manners, and of the time in which is written. The romance, in lofty and elevated language, describes what never happened nor is likely to happen.”

Watson (1979:4) says, “A novel is a way learning about how things were or are-cognitive instrument; and those who distrust stories as evidence should consider how often in conversation we use them to make a points or answer questions.” It means that novel takes role to inform or to make the readers believe in something they do not, by the statements or conversations occurred in the novel.

awinlaguage.blogspot.com (Friday, 27th of March 2015;13:51 PM) states that there are six kinds of novel. They are:

1. Adventure novel

An adventure novel tells about an exciting and dangerous journey. And also, it talks about experiences and is full with many events. In adventure novels, the most dominant role is man because the content of this story involves man’s problems. If women are mentioned in this novel, they are only minor characters in the story. In this thesis, Life of Pi is categorized as adventure novel.

2. Psychological novel
This novel emphasizes on the description of the character’s psychological development. In this novel, the author gives attention to the psychological changes of the characters.

3. Detective novel

This novel tells about mysteries, secrets, and crimes. The author always tries to create a good technique by raising suspense to guess the follow up of the story in order that the readers are more interested to read it.

4. Sociological novel

Sociological novel emphasizes on the influence of social and economic condition on the characters and events.

5. Political novel

In this novel, the problems are not observed from people’s problem point of view as individual but it is observed from the group’s problem point of view in the society, and from the reaction of each group to the problem that arises and the character is just used as the proponent of plot.

6. Collective novel

This novel focuses on social problems. There is a mix between anthropology and sociology found in this novel.

2.2.1. Intrinsic Elements of the Novel

a. Theme
Although a single word may name an idea, it does not operate as an idea until it is put into a sentence or assertion. In other words, an idea needs a subject and predicate before we can use it as a basis of understanding. It is important to recognize that an assertion of an idea is not the same as an ordinary sentence. (Edgar V. Roberts & Henry E. Jacobs, 1993:361)

Theme or themes refers to the result of general and abstract thinking of writing. In this part, idea becomes the general thinking of the novel. In literary study the consideration of themes relates to meaning, interpretation, explanation, and significance. Though themes are usually extensive and complex, separate ideas may be named by a single word. Theme as the developer part in a novel must be related with the other elements to build a good story. As a necessary part in a novel, it is important to know clearly what the theme is. Because it just have a little bit different with an ordinary sentence.

b. Plot

Plot are made up mostly of actions or incidents that follow each other sequentially. Finding a sequential or narrative order however, is only the only first step toward the more important consideration—the plot, or the control governing the development of the actions. (Edgar V. Roberts and Henry E. Jacobs 1993:88)

Plot is sequence of events or the arrangement of whole conflict that found in a story. The plot is often thought by the stories. It is related one each other, that is why good plot will produce a good story and both side. Plot can barely be identified; and although this may be a good thing for the development of the story, it is often frustrating for the reader.
E.M. Forster (1927:93) says that plot from story by defining the former as 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.

In the Poetics, Aristotle (384-322 B.C.) gives first importance to plot as an element of a play, and most readers would agree that it holds a similar position in a work of fiction. Plot may be defined as a story’s sequence of incidents, arranged in dramatic order. One is tempted to insert the word “chronological,” but doing so would exclude many stories that depart from this strict ordering of events. Gwynn (2002:7)

Plot develops a series of complications or intensification of the conflict that leads to a moment of great tension. According to Kenny (1966:14) in Wiyatmi (trans.2008:37) the plot as the events are displayed in a not simple story, because the author sets the events was based on a causal connection. There are four types regarding to plot:

1. Suspense

Frequently involves dilemma, for instance: Caught in a bad situation with a choice in a boating accident, a character can save either her mother or her husband form drowning.

2. Flashback

The author waits until the story is moving and then flashes back to reveal biographical data or deep psychological reasons why a character acts as she/he does. It focuses more on why things happen, rather than on what happens.

3. Telescoping
It’s a matter of economy. The author cannot describe every motion of the character or event during the time the story covers. She/he has to choose the significant and merely suggest the others by saying they happened, without much description.

4. Foreshadowing

The outcome of a conflict is often hinted at or foreshadowed before the climax and dénouement. These clues are usually very subtle which remain foreshadowed until the story ends.

Razali Kasim (2005:20) divides plot into three kinds:

1. Plot of Action

In this kind of plot the interest lies in “what happens next”, while the character and thought are portrayed minimally. It is rarely, if ever, found any serious or intellectual issues.

2. Plot of Character

This kind of plot deals with the process of change in the moral character of the protagonist.

3. Plot of Thought

This kind of plot deals with the process of change in the thought of the protagonist and in his feeling.

The major part of plot is conflict because it forces to arouse curiosity, causes doubt, creates tension, and produces interest in a story of novel. Conflict brings out the extremes of human energy, causing characters to engage in the decisions, actions, responses, and interactions that make up most stories.
The series of event are referred to the plot to give the story meaning and effect. In most stories, these events arise out of conflict experienced by the main character. The conflict may come from something external. As the character makes choices and tries to resolve the problem, the story’s action is shaped and plot is generated. In some stories, the author structures the entire plot chronologically, with the first event followed by the second, third, and so on, like beads on string. However, many stories are told with flashback techniques in which plot events from earlier times interrupt the story’s current events.

Talking about plot is to talk about the actions or events that are usually resolved at the end of a story. There are five essential parts of plot:

1. Exposition

   Expository is the beginning of the story where the characters and the setting is revealed. The exposition is the introduction to the characters and setting of the story. The exposition hooks the reader, providing enough interest and information to the intended audience to encourage the reader to continue reading.

2. Rising Action

   This is where the events in the story become complicated and the conflict in the story is revealed (events between the introduction and climax). The rising action introduces the conflict or problem in the story. This part of the plot tells us what it is that the main character or protagonist is facing. During the rising action, the main character struggles with this conflict or problem.
The conflict may be:

i. Character vs. Character: the problem the protagonist faces is one involving another character

ii. Character vs. Society: the protagonist faces a problem involving something in the society in which they live (example: racism)

iii. Character vs. Self: the character has some internal struggle inside them

iv. Character vs. Nature: the protagonist struggles with some natural force (tornado, harsh climate, etc.)

3. Climax

The climax is the high point of the story, where a culmination of events creates the peak of the conflict. The climax usually features the most conflict and struggle, and usually reveals any secrets or missing points in the story. Alternatively, an anti-climax may occur, in which an expectedly difficult event is revealed to be incredibly easy or of paltry importance. Critics may also label the falling action as an anti-climax, or anti-climactic. The climax isn't always the most important scene in a story. In many stories, it is the last sentence, with no successive falling action or resolution.

4. Falling Action

The falling action is the series of events which take place after the climax; it is where the protagonist must react to the changes that occur during the climax of the story. The events and complications begin to resolve them. The reader knows what has happened next and if the conflict was resolved or not (events between climax and denouement).
5. Denouement

This is the final outcome or untangling of events in the story. The part of a story or drama which occurs after the climax and which establishes a new norm, a new state of affairs—the way things are going to be from then on. The author often ties up the loose ends of the story to have the plot reach a conclusion.

Sometimes the author will use some techniques in writing the plot to make the story more interesting or to add a twist or turn. Foreshadowing is where the author may hint at what might happen in the future. Flashback is where the author might tell us something that has happened in the past to help explain the present. Irony is when the author has something happen in the story that is the opposite of what the reader expects.

In general, plot can be divided into two types, they are closed and open.

This division is based on the way how an author presents the resolution of his story, they are:

i. Closed Plot

In this type of the plot, the end of the story is clear because the author presents a definite resolution of conflict. Most narrative works use closed plot, because the end of the story is clear, readers do not have to think a lot about it.

ii. Open Plot

This type of plot has little or no resolution at all. The author, however, creates some clues in the story that will lead his readers to conclude the resolution of the story.
c. Characters

According to Richard Taylor in his book *Understanding the Elements of Literature* (1981), a character is a construction of words meant to express an idea or view of experience and must be considered in relation to other features of the composition, such as setting and action.

According to M.H. Abraham, characters are the people presented in dramatic or narrative works, who are interpreted by the watchers as being endowed with moral and dispositional qualities that are expressed in what they say in the dialogue and what they do in the action.

Characterization is a fundamental element in a novel. It portrays what kind of person and in what situation the character is. A story can never be without characters and they are powerful to make the story seem alive and real.

Characters may either help or hurt by their surroundings, and they may fight about possession and goals. Further, as characters speak with each other, they reveal the degree to which they share the custom and ideas of their times.

d. Setting

The setting of a narrative or dramatic work is the general location, historical time, and social circumstances in which its action occurs; the setting of an episode or scene within a work is the particular physical location in which it takes place. (A Glossary of Literary Terms, Abraham, M.H, 1969: 75)
The setting does not only show the place or time of the sequence of events, but it also expresses the character in a story. Rene Wellek and Warren through their book Theory of Literature describe that, setting is environment and environment especially domestic interior, maybe viewed as metonymic, or metaphoric, expression of character. (1977:221)

Elements of setting may include culture, historical period, geography, and hour. Along with plot, character, theme, and style, setting is considered one of the fundamental components of fiction. A setting is the time place and social environment a story takes place. Setting is a key role in plot, as in man vs. nature or man vs. society stories.

In some stories the setting becomes a character itself. In such roles setting may be considered a plot device or literary device. The term "setting" is often used to refer to the social milieu in which the events of a novel occur.

e. The Point of View

A point of view can be interpreted as how a story is told. Abram states that is the way of the author used as meaning of displaying, character, action, background and various event that make up the story in fictional text to the readers. So, the point of view is the way strategy, or tactic that is deliberately choosen, by the writer to express stories and ideas. Selection of point of view in fiction, in may cases will affect the freedom, sharpness, and objectivity in telling the story, and it also will influence the level of plausibililty of the story.

It suggests the way a story is told. The author uses it as means for presenting the characters, actions, background and events that make up the story in a work of fiction to the reader. The deviation angle of view is is jut no matter of first or third
person, but rather a selection of character who “he” or “I”, anyone who tell it, kids, adults, villagers who do not know anything, modern man, politicians, students, or other.

2.3. General Description of Hope

*Hope Now* is an OST (Original Sound Track) of the true story film *Letters To God* produced by David Nixon in 2010. Sung by Addison Road in 2006, this song in its lyric says that everything rides on hope now, everything rides on faith somehow. This song emphasizes that hope is belief in God. It says that God’s love sets people free, and that is the true hope.

Emily Dickinson in her poem “Hope is The Thing With Feathers” says that hope is a quality of the soul. She compares hope to a bird singing a non-stop tune. She is celebrating hope as an ever-present quality. The words “at all’ emphasize this point. In the second stanza, Emily describes the comfort hope gives during difficult times. Emily compares human struggle to a storm, and shows that hope keeps her spirits up during such a storm. Hope warms the spirit. Even a violent storm, doesn’t discourage hope. Dickinson portrays the bird and hope as heroic. In the final stanza, Emily speaks from her own experience. She claims that hope helped her survive her deepest problems. Hope, like a songbird that migrates between different climates, can always be heard. Hope keeps the spirits up in difficult times, but asks for nothing in return. Here, Dickinson uses an image of a tiny crumb to show that hope asks for nothing as a reward.

From the preceding explanation of the poem, it can be concluded that:
i. Hope may look frail, but actually it is strong.

The words ‘feathers’ and ‘little’ show the frail physical side to the bird and hope. But hope, like the bird, cannot be
defeated. It can survive any climate or ‘extremity’, no matter how severe the condition is.

ii. Hope never fades.

Hope always appears in the soul, no matter what the crisis. Dickinson shows this in the fourth line: ‘and never stops—at all’. Hope is faithful.

iii. Hope is unselfish.

Hope never asks for anything in return, not even a ‘crumb’.

iv. Hope is brave and fearless.

The bravery of the bird is evident because it shows up in all climates, whether stormy or chilly. This shows that hope
will always appear, no matter how much danger or despair torments the human spirit.

v. Dickinson rejoices that hope is always present. The use of an endless song to stand for hope is a form of celebration.

When faith and hope fail, as they do sometimes, we must try charity, which is love in action. We must
speculate no more on our duty, but simply do it. When we have done it, however blindly, perhaps
Heaven will show us why. (Craik, 1865:64)
Hope encourages even when someone fails to do it. Hope endures people to be more patience and it strengthens in many ways as it leads people to the belief in God.

(Hazzlit, 1823:34) says that hope is the best possession and none are completely wretched but those who are without hope; and few are reduced so low as that. It proves that hope is something best in life to some people. It is like when they feel wretched they will always be able to feel that they will never die.

Derrick Jensen, in Endgame Volume I: The Problem of Civilization, page 332 said that a wonderful thing happens when people give up on hope, which is that they realize they never needed it in the first place. They realize that giving up on hope doesn't kill them, nor did it make them less effective. In fact it made them more effective, because they ceased relying on someone or something else to solve their problems — people ceased hoping their problems somehow get solved, through the magical assistance of God, the Great Mother, the Sierra Club, valiant tree-sitters, brave salmon, or even the Earth itself — and people just began doing what's necessary to solve their problems theirselves.

Hope keeps people alive because it helps to survive. As Henry Melvil in "The Advantages of a State of Expectation" in Sermons (1844: 113) says that hope proves man deathless. It is the struggle of the soul, breaking
loose from what is perishable, and attesting her eternity. It proves that wherever somebody could be, there always be hope.

As regarded to it, it can be defined that:

i. Hope is something that must be defended.

ii. Hope is looking at something good and certainly.

iii. Hope is teaching people not to give up, be anxious to learn the lesson, and be more empathetic to the situation they may face.