

# CHAPTER I

## INTRODUCTION

### 1.1. Background of Research

Literature as Rees (1973:9) said is “permanent expression in words of some thoughts or feelings or ideas about life and the world.” It means in a literary work the men of letters have a freedom to express their ideas and improve their imagination. Indirectly, literature then has closed meaning with ‘fiction’ that is such an exhibit life in its true state, diversify only by accident that daily happens in the world and influenced by passion and qualities which are really to be found in conversation with mankind ( Johnson in Adams, 1992:317).

Because literature is a fiction in which the men of letter have a freedom in expressing their imagination, they also have an authority to do whatever they want in their work. They can create some characters such as king, president, hero, teacher, farmer, lover, or some strange characters which physically uncommon and have not been known before such as monstrous, giant, devil, angel, etc. Jakson (in Prihatmi, 1993:39), therefore, divided the fiction into two kinds, unreal fiction and real fiction. The unreal fiction is fiction which tells ‘the strange’ one. It includes myth, legend, tale, imaginative allegories, eerie stories and other stories which out of human knowledge. Meanwhile the real fiction is fiction which tells facts or familiar things with human life such as biographical fiction, historical fiction, and science fiction. The second are also named *non fiction fiction* (Adam in Nurgiyantoro, 2004:4).

One fiction that consists of some strange characters is Jonathan Swift’s *Gulliver’s Travels*. This fiction consists of some characters which physically abnormal such as the small human, the giant, the primitive human, and the

speaking animal. These characters therefore make Jonathan Swift's *Gulliver's Travels* can be said as unreal fiction. They, of course, are attractive as the shows of the deep imagination of the writer. Also, their existences are interesting to be analyzed for according to Kenney (1966:28) the fiction character must fulfill two standards that are lifelikeness standard and natural standard. The lifelikeness standard means that the fictional characters must have characteristic of real human being. And the characters are regarded as relevance if there are a lot of people like them in the real world.

In the literature, one term that has relation to the strange or uncommon characters is *grotesque*. The word grotesque derives from Italian *grotte* 'caves' whose adjective is *grottesco*; the noun being *la grottesca* means correct technical sense has little to do with its normal usage (Cuddon, 1946:295). According to Oxford Dictionary (1994:550), the grotesque has four definitions. They are: (1) strangely distorted so as to arouse fear or laughter; fantastic (2) (art) combining human, animal and plants forms in fantastic form (3) Ridiculously exaggerated or reasonably absurd and (4) offensively incongruous.

However, the characters, including the abnormal characters, of course have important role in making the fiction become interesting as Barnet (1985:112) said 'things happen, in most good fiction, at least partly because the people have certain personalities or character (moral, intellectual, and emotional qualities)' as also on Jonathan Swift's *Gulliver's Travels*. Reader and Wood (1987:51) stated, "The characters in good novel are interesting, intriguing, consistent, convincing, complex and realistic." It means if the writer has created a particularly vivid or individualistic characters, they are interesting regardless whether sympathies or not.

The characters, however, have relation with characterization. Based on this consideration, it is interesting to analyze the grotesque on Jonathan Swift's *Gulliver's Travels* throughout the characters and characterization. The analysis is focused on the relation of these two intrinsic elements in building the whole analysis. The analysis is then going on to the purpose of grotesque usage on Jonathan Swift's *Gulliver's Travels*. It is hoping then the theme of this fiction is able to be got from its characters, what they do and what they look like.

## **1.2. Statement of Problem**

The object of critical analysis in this research is grotesque on Jonathan Swift's *Gulliver's Travels*. As having been explained above, the problem is how grotesque occurs on Jonathan Swift's *Gulliver's Travels*. The problems come to be focused are:

1. How does Jonathan Swift represent the grotesque on *Gulliver's Travels*?
2. What is the purpose of grotesque usage on Jonathan Swift's *Gulliver's Travels*?

## **1.3. Purpose and Significance of Research**

The purposes of this research consist of two points as below:

1. To know how Jonathan Swift represents the grotesque on *Gulliver's Travels*.
2. To know the purpose of grotesque usage on Jonathan Swift's *Gulliver's Travels*.

The significance of this research is grounded on the structural analysis of a literary work with the emphasizing to the process of how a literary theory applied in a literary work. Its significances are:

1. For the writer, it is being new challenge in exploring and improving the comprehension the literary study.
2. For the readers, perhaps can be such a literary supplement to consume.
3. For the next research that have similar object, may it be a reference to enrich the perception.

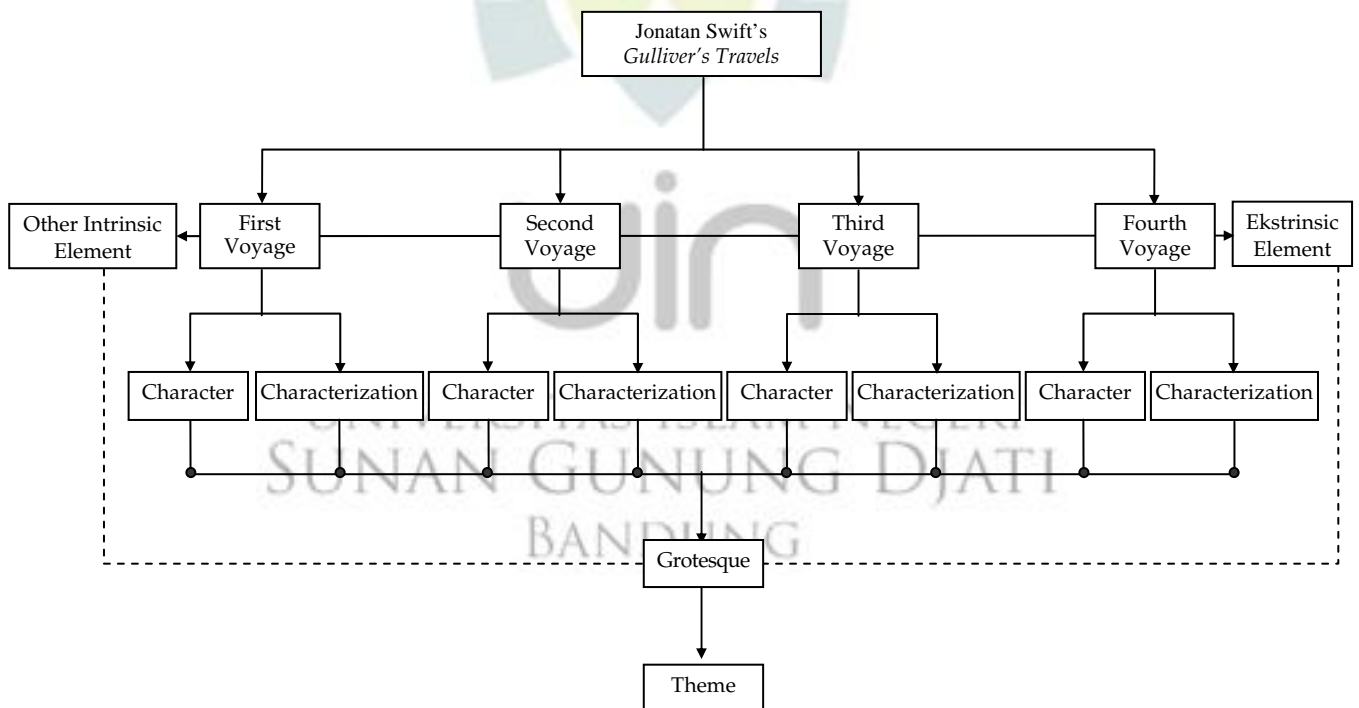
#### **1.4. Rationale**

In every discussion of fiction, there is always a division of intrinsic and extrinsic elements of fiction. On the one side, the extrinsic one embraces the biographical background of the authors, the context within which a fiction is created and the inspiring fact or history that leads to the emergence of fiction. On the other hand, the intrinsic elements deal with plot, character, characterization, point of view, setting, theme and narrative itself.

According to Wolfgang Kayser (in Thomson, 1972:11) the grotesque become the object of considerable aesthetic analysis and critical evaluation. Indirectly, it shows that grotesque is able to be analyzed throughout the intrinsic elements of fiction. As the intrinsic elements analysis, it seems relevant to analyze the grotesque throughout the character for the grotesque has strong affinity with the people or character. It is in the line with Anderson's statement (in Thomson, 1972:12)

“It was the truth that made the people grotesque... the moment one of the people took one of the truths to him self, called his truth and tried to live his life by it, he became a grotesque and the truth he embraced a false hood”

On the other hand, the character has deep relation with theme. It is often then the theme of one fiction is taken from its character, what they do and what they look like. This is as Nurgiyantoro (2002:74) said, “the character (especially main character) has a function for conveying the theme from author.” Based on this consideration, this research takes these two categories, character and theme, as points of departure in analysis the grotesque and the grotesque’s purposes on *Gulliver’s Travels*. This fiction is generally divided into four parts in which each individual parts has different characters and also characterization. Therefore, the analysis is focused in each parts in order to get the mayor topic, grotesque and theme as the purpose of grotesque usage. The work mechanism of this analysis is simply figured in figure 1.



The chart of work analysis

- = showing relation consisting of
- = main causal factors as major analysis
- - - - - = supporting causal factor as minor analysis

However, characters are simply the people in the story (Davis, 1971:5). If animals or even objects are given human attributes in a narrative, they too function as characters. Marsh (1985:21) defined characters as “people in the text. They are part of the ordinary life that you meet as you read the text.” In fiction, the characters can be defined by what they are (their nature) and by what they do (their action) in response to an opposing force. Therefore, in order to help understanding the characters, Barnet (1985:113) gave some notions as considerations, they are: what the person says, what the person does, what others (including the narrator of the story) say about the person, what others do to the person, and what the person look likes- faces, body, clothes.

Moreover, characters are able to be classified into some categories. Based on their role, there are main character and peripheral character. The main character is important character who always appears in the story whether as subject or object (Nurgiyantoro, 2002:176). The main character dominates the whole story and hence it is also named central character for his/her important role. On the other hand, the peripheral character is character that supports the story and in its narration s/he is presented in fewer portions. As a result, the peripheral character occurs in the story few times or even once.

Characters also can be classified in its relation to the interaction among characters. They are divided into protagonist and antagonist character. The protagonist may seem to be the good guy or hero (Davis, 1971:46). The protagonist usually appears as representative of good value in our life. Meanwhile the antagonist character is whoever or whatever on the other side of the conflict

from the grotesque (Davis, 1971:46). S/he is a causal factor of conflict for protagonist. In this case, the antagonist may be people or an aspect of society or the environment or even some facet of the protagonist himself. In some cases the antagonist is also named the bad guy or villain.

Based on its development, the character is also divided into static and dynamic character. Static character means one whose personality, attitudes, and beliefs remain fixed no matter what dramatic or bizarre situations he encounters (Davis, 1971:47). The static character has fixed characteristic and hence s/he does not develop since the beginning until the end of the story. Conversely, the dynamic character is character whose attitudes and values are affected, usually undergoes subtle changes that only slightly affect his outward behavior but that profoundly alter his attitude towards a situation and toward life in general (Davis, 1971:47). The dynamic character develops along side with the developments events and story. The changes that happened outside will influence the dynamic character directly or indirectly.

Another division of character is said by E. M Forster in his *Aspects of the Novel*. He divided fictional character into 'flat' and 'round' character. The flat character simply is character who constructed around a single idea or quality. This flat character is easy to be understood, familiar and more stereotype (Nurgiyantoro, 2002:182). The flat character is called 'humors' in the seventeenth century, and is sometimes called types, and sometimes caricatures (Forster, 1974:6). Meanwhile the round character is multidimensional character. According

to Nurgiyantoro (2002:182) the round character is, “*tokoh yang memiliki dan diungkap berbagai kemungkinan sisi kehidupannya, sisi kepribadian dan jati dirinya.*” That is character who has some possibility in his or her life and personality. Therefore, the round character has incalculability of life about it.

However, the characters are distinguished with characterization. Character as mentioned early, refers to person or something which has human attributes, whereas the characterization is the way of author presents his characters, so that each detail of characters manner and speech declares in some way their identity (Davis, 1971:48). The characterization generally is divided into two general divisions namely direct and indirect presentation. The direct characterization is the presentation of character through the author’s statements or explanation. Conversely the indirect characterization is a way of presenting character through action and speech (dialogue) of characters (Chekov in Davis, 1971:8).

In addition, some theorists have developed two general divisions above into some categories. Hawthorn (1985:50-52) stated that there are four most important methods of characterization available to the novelist. They are: by description or report, by action, through a character’s thoughts or conversation, and finally by using symbol or images to reveal and develop character. Kenny (1966:34-36) divided the characterization into three methods of characters portrayals as follows:

1. *The discursive method*, that is the method of character portrayal where the author tells the reader about his characters. S/he enumerates his/her characters qualities and may even express approval or disapproval of them.



2. *The dramatic methods*, that is the method of showing characters rather than telling them. In this method, the author allows his/her characters to reveal themselves to the reader through their own words and action.
3. *Contextual method*, means the device of suggesting characters by verbal context that surround the characters.

It is also possible for the author to use the combination of three methods above in his/her fiction. It is then known as *mixing method*. Another division of character portrayal is also said by Tarigan (1993:113) who divided it into five methods. They are physical description, portrayal of thought stream or of conscious thought, reaction to events, direct author analysis, discussion of environment, and reaction of others about or to character. Here it is worth noting that different types of character and character portrayal have different purposes.

As said previously, the character has deep relation with theme. Simply, theme means what story is about (Barnet, 1885:135), and Kenney (1966:88) defined theme as “the meaning of story.” As one of fiction element, theme is like the musical phrase. It is not merely the whole symphony or the whole song, but it represents what the symphony or the whole song is trying to convey. In fiction, theme function in much the same way. It may consists of particular point or the concept of author wishes to convey. It is in the line with Davis (1971:149),

“In the well-crafted story, theme is not merely the central idea or understanding around which a story is constructed. It sets up a pattern the author traces throughout the work.”

According to Reader and Wood (1987:68-9), there are two methods used by the writer to convey his idea or theme. First of this is *explicit statement*. Here the author actually say in so many words what s/he is get at. S/he can do this in a

very straight forward manner by speaking in his or her own voices breaking into the flow of the story to make a direct comment. The second method used by the writer to convey his theme is *implicit statements*. Here the writer suggest something rather than state it directly. It is then up to the reader to derive understanding of what the writer is trying to say.

As the basic theory this analysis takes the grotesque's theory of Thomson. According to him (1972:27) the grotesque means "the unresolved clash incompatibles in work and response, and the ambivalently of abnormal." Two things are worth nothing from this description. First, the main characteristic of grotesque is clash or disagreement in work and response. The second is the physically abnormal as transgression against the law of nature and proportion.

Thomson also added (1972:20-6) that there are some notions as elements of grotesque. They are: disharmony which refers to conflict, clash, or conflation of disparate; abnormality which has relation with the physically lack; extravagance or fanciful that often lead the grotesque as the fantasy; and the comic and the terrifying which emphasize to response toward grotesque, humor, funny and laughter in one side, and fear or horrifying in the other.

## **1.5. Procedure of Research**

### **1.5.1. Method of Research**

This research focuses on the textual area and humanities. Therefore, it is relevant if it uses the descriptive method. The descriptive method is a way of describing what is observed throughout words and not with numbers. The characteristic of this method is its technique to describe facts (problems) on the

aspect that is studied and also the content analysis as a rational interpretation to analyze such descriptive problems. It emphasizes to the researcher's understanding about the text and its relation with some concepts which are analyzed empirically.

Descriptive method is qualitative research with no statically calculation and tied not with the requirements of formal research. The procedure of research is chosen and determined by the researcher suitable with the necessity and condition. Therefore, this research relies heavily on describing and exploring the object through literary study. Consequently, the qualitative research is also ought to have the theoretical base and internal logic with all its consistency and consequence. Therefore, this thesis has chosen Philip Thomson's *Grotesque* theory and applied it to analyze the grotesque on Jonathan Swift's *Gulliver's Travels*.

### **1.5.2. Data**

Data are facts or information used in discussing and analyzing research. As the qualitative research with descriptive method, the data in this research are quotations which getting from the data resources. The data are divided the data into two parts: primer and secondary data. The primer data are material which are going to be analyzed and taken from the novel Jonathan Swift's *Gulliver's Travels*. It could be statements, sentences, dialogue among characters, characterization, narrator, setting, and so forth. The secondary data are all of the supporting theory or critics which relate and support this research.

### 1.5.3. Data Resource

Based on the dividing data above, the data resources in this research are also divided into two:

1. The primary data resource. The primary one of course Jonathan Swift's *Gulliver's Travels*.
2. The secondary data resources are some critics concerning Swift's work that support reference for the whole analysis. Some of them are sources related to the theme of this research, grotesque, such as Philip Thomson's *grotesque*, Forster's *Aspects of The Novel*, and so on.

### 1.5.4. Technique of Collecting Data

The technique of collecting data is a way to get the data to be analyzed. In collecting data, this research uses literary research by searching the primer data that will be discussed from the text Jonathan Swift's *Gulliver's Travel*. While, the secondary data are gotten by searching from the other texts which contains theories that will be used for further analysis.

### 1.5.5. Technique of Analyzing Data

The next step after collecting data is analyzing data themselves. There are some steps as technique of analyzing data which generally covers identifying, analyzing, interpreting, and making generalization of data. Their correlations are as follows:

1. Identifying data. The data that are identified are collected from some sources, the primary and secondary data resources.

2. Analyzing the data based on literary criticism. The data which have been identified then analyzed empirically by connecting and relating them based on the basic theory.
3. Interpretating data is the third step in analyzing data. Interpretation is given based on literary criticism.
4. Presenting conclusion from the data which has been analyzed.

#### **1.6. Organization of Writing**

This research is divided into four chapters. The first chapter is about introduction. It deals with background of problem, statements of problem, purposes and significance of research, conceptual framework, procedure of research, and organizing of writing. The second chapter is theory of grotesque. It consists of the information of critical theories, the origins of grotesque, the history of grotesque as literary term, elements of grotesque, purposes and modes of grotesque, biographical sketch, and the synopsis of the novel. The third chapter is the analysis of four voyages of Mr. Lemuel Gulliver. It consists the discussion and analysis of the novel that is emphasized and proposed. The fourth chapter consists of conclusion of the whole discussion and suggestion for better understanding.