

CHAPTER 2

THEORETICAL FRAMEWORK

2.1 Intrinsic Approach

According to Pickering & Hoepfer (1981) literary components that are covered and discussed in the following parts make up a brief inventory. Each has a connection to at least one of the three main categories: drama, poetry, and fiction. The elements provide a logical order for their analysis, even though they are more important in some works than in others and have no order of importance that affects the works' overall worth. Certain components are more evident than others; for instance, it makes sense to start a discussion of fiction with the three components that make up a fictional story: plot, character, and setting. Next, we have the elements that control how an author interprets and handles the story: point of view, theme, symbol and allegory, style, and tone.

2.1.1 Plot

A plot is also a narrative of events, the emphasis falling on causality that has defined a story as a narrative of events arranged in their time sequence. A dictatorial monarch, an audience of gaping cavemen, or their modern descendant, the moviegoing public, cannot be told a plot. They can only feed curiosity; “And then-and then” is the only way to keep them awake. However, a story also calls for intelligence and memory. The plot's happenings should not be mistaken with the kind of random, illogical events that pepper our daily experiences, no matter how realistic and “real” they may seem to the reader. Such a summary is implied by the term plot, which also suggests the author's controlling intelligence in sorting through the available raw data and happenings before ordering and arranging them to indicate or reveal their causal relationship (Pickering & Hoepfer, 1981, p. 13).

The elements of plot:

1. The Exposition

The exposition is the first section of a book where the author sets the scene, introduces the characters, establishes the situation, and dates the action. Additionally, it might introduce the people and the conflict or at least the possibility of conflict.

In some novels, the exposition may take up an entire chapter or more yet it can also be completed in a single sentence or paragraph. Exposition requirements vary depending on the plot. Obviously, a historical novel set in a different nation several centuries ago needs to give the reader more background information than a book set in the present.

2. The Complication

The rising action, also known as the complication, upends the established equilibrium and introduces the characters and the underlying conflict (if they have not already been established through the exposition). The conflict then steadily develops and gets worse.

3. Crisis

The crisis, sometimes referred to as the climax, is the point in the story where there is the highest emotional intensity; it is the pivotal event that leads directly to the conclusion of the plot.

4. Falling Action

The tension eases and the plot advances to its sharp resolution once the crisis, or turning point, has been reached.

5. Resolution

The resolution of the plot, which captures the result of the conflict and creates a new equilibrium or stability (however flimsy and fleeting), is the last part of the story.

2.1.2 Character and Characterization

When we discuss character in the context of literary analysis, we are primarily focused on three different but closely related acts. First and foremost, we are worried about our ability to recognize the main identifying intellectual, emotional, and moral traits as well as the nature and personalities of the characters themselves. Second, we are interested in the strategies an author employs to develop, present, and create characters for the reader. Thirdly, we question whether the characters are convincing and believable (Pickering & Hoepfer, 1981, p. 24).

Characters are fundamentally crucial to a literary work's plot. In fiction, characters are typically described in relation to the plot, in accordance with the level of developments provided by the authors, and whether they underwent significant character changes. Characters are shown in a work, or drama, where readers can judge characters who have certain moral traits and tendencies, such as in speech and what is done in action.

The major, or central, character of the plot is the protagonist; its opponent, the character against whom the protagonist struggles or contends is the antagonist. The protagonist is typically simple to spot because he or she is the central figure without whom there would be no plot at all. It might often be more challenging to pinpoint the opponent, particularly if he is not a human. As was hinted at before, the adversary may not even be a living thing at all, but rather the antagonistic social or physical context that the protagonist must deal with. It is possible that the protagonist will not always be able to outwit and defeat the antagonist (Pickering & Hoepfer, 1981).

According to E. M. Forster as cited in (Pickering & Hoepfer, 1981) makes a distinction between what he refers to as flat and round characters to define the relative extent to which fictional characters are developed by their authors. A single attribute, trait, or notion, or at most a very small number of these qualities, are what flat characters symbolize or represent. Flat characters are sometimes known as type characters, one-dimensional characters, or caricatures when they are exaggerated to make humor. Though not always, flat characters typically play supporting roles in the books and stories in which they appear. The exact opposite is true of round characters. They are sophisticated, multidimensional individuals with significant intellectual and emotional depth who may develop and evolve, and they embody a variety of features and traits.

2.1.3 Methods of Characterization

According to Pickering & Hoepfer (1981, pp. 27-28) an author has access to two main ways or tactics for portraying and establishing character. One approach is telling, which depends on the author's straightforward exposition and comments. In narrating, a technique favored and used by many older fiction writers, the author's guiding influence is quite noticeable.

We just take in and consider what the author draws our attention to. The other technique is the dramatic, indirect style of showing, which entails the author sort of stepping back and letting the characters speak and act directly for themselves. With showing, much of the responsibility for character analysis is transferred to the reader, who must infer character based on the information given in the narrative. However, telling and showing are not exclusive. Even when the exposition, as in most Hemingway's novels, is constrained to a few lines of descriptive description setting the scene, most authors still use a blend of both. Although showing rather than telling is preferred by most contemporary authors, neither approach is necessarily superior or more effective.

According to Pickering & Hoeper (1981, pp. 32-33) there are essentially two methods of indirect characterization by showing: characterization through dialogue (what characters say) and characterization through action (what characters do).

1. Characterization Through Dialogue

- a. *What is being said.* The reader must focus particularly on the dialogue's actual content to begin with. Is the topic casual conversation, or does it play a significant role in the evolving events of the plot? In terms of character, we can infer that the speaker is either an egotist or a bore if he or she insists on talking only about himself or just one topic. If the speaker solely discusses other people, we might just be listening to a gossip or busybody.
- b. *The identity of speaker.* Overall, it goes without saying that what the protagonist says must be viewed as potentially more significant (and thus revealing) than what minor characters say, even though minor characters' conversations frequently reveal important details and offer valuable insight into the personalities of the other characters (and into their own).
- c. *The occasion.* Conversations that occur in private at night in real life are typically more serious and, as a result, more revealing than those that occur in public during the day. That is, conversation in the parlor typically has more impact than conversation outside or in a theater.

This is probably also true in fiction, but the reader should always consider the possibility that seemingly pointless conversation overheard on the street or in a theater has been included by the author because it is significant to the tale being told.

- d. *The identity of the person or persons the speaker is addressing.* Conversations between friends are typically more significant and honest than conversations with strangers. Usually, the author will establish the desired level of closeness by creating a scene or by having dialogue. A character's speech is referred to as a monologue when he addresses no one or when others are not there, even though strictly speaking, monologues are more common in theatre than in fiction.
- e. *The quality of the exchange.* It is also important to consider the ebbs and flows of a discussion. The characters can be assumed to be open-minded when there is genuine give and take in a conversation. Where there is none, it is assumed that one or more of the characters are opinionated, dogmatic, or narrow-minded. A character may be secretive and have something to hide if their responses exhibit some degree of evasiveness.
- f. *The speaker's tone of voice, stress, dialect, and vocabulary.* The speaker's tone of voice (either stated or implied) may reveal his attitude toward himself (whether, for example, he is confident and at ease or self-conscious and shy) and his attitude toward those with whom he is speaking. Additionally, the reader must be aware for any ironic overtones in the speaker's voice that would indicate that what is being stated is quite the opposite of what is intended. Finally, word choice, stress, and dialect all offer crucial hints about a character's background, education, occupation, or social class.

2. Characterization Through Action

In summary, character is presented and revealed most effectively and definitively through action. The many plot events must be closely examined for what they appear to indicate about the characters, about their unconscious emotional and psychological states as well as about their conscious views and ideals, to establish character based on action.

Of course, some activities are fundamentally more significant in this regard than others. A gesture or a change in expression typically has less significance than a more obvious action. This, however, is not always the case. Frequently, a smaller, unintentional action rather than a more significant, purposeful one will reveal more about a character's inner existence.

2.1.4 Setting

According to Pickering & Hoepfer (1981, p. 37) focus on setting, which in its broadest sense refers to the physical location that frames the action as well as the time of day or year, the climactic circumstances, and the historical era in which it occurs. Setting, at its most basic level, aids the reader in visualizing the action of the piece and lends the characters believability and an air of authenticity. In other words, it contributes to the development and maintenance of the illusion of life, or what we refer to as verisimilitude. The reader must pay close attention to the descriptive passages in which the specifics of settings are revealed if they are to comprehend the meaning and function of setting.

The functions of setting.

- a. *Setting as background for action.* Setting is so little that it can be covered in one or two sentences or must be completely inferred from dialogue and action. Therefore, when we refer to a setting as backdrop, we are referring to a setting that primarily exists for its own sake, has a tenuous tie, at most, to the action or the people, or both.
- b. *Setting as antagonist.* Nature as setting can act as an antagonist or causal agency, establishing plot conflict and determining how events will turn out.
- c. *Setting as a means of creating appropriate atmosphere.* Here, the setting helps to shape or create an atmosphere. As an illustration, consider the words happy, romantic, sorrowful, and so forth. To raise readers' expectations and prepare them for the events, it is hoped that this will do.

- d. *Setting as a means of revealing character.* The reader will frequently learn more about the character and his or her state of mind from how the character interprets and responds to the situation than from the setting itself. This is especially accurate for works where the author carefully manages the point of view.
- e. *Setting as a means of reinforcing theme.* Setting can be used to illustrate the function of blind causality in a hostile universe, as well as to reinforce and clarify the theme of a novel or short story. It can act as both an antagonist and a way to establish and maintain mood.

2.2 Extrinsic Approach

Extrinsic components are those that are absent from a literary work but nonetheless have an impact on how the plot develops. Extrinsic factors that also affect the literary work's substance include the author's environmental circumstances, such as social, cultural, and economic circumstances and society's outlook on life. Literary sociology is one of the external factors utilized to analyze a literary work (Nurgiyantoro, 2002).

2.2.1 Sociology of Literature

According to Damono (1978, p. 1) literary works are created by writers to be enjoyed, understood, and utilized by society. The author is a part of society; they are constrained by a particular social rank. Language is a social construct, and literature is a social institution that uses language as its medium. Literature depicts life, and life is a social reality in and of itself. In this view, relationships between individuals, between individuals and other individuals, between individuals, and between events that take place inside an individual's mind are all part of life. The events that occur in one's head, which are frequently the subject of literature, are, however, reflections of that person's interactions with other people or with society. Some writers refer to this reading of literature that considers social factors as literary sociology.

In short, sociology can be defined as the objective, scientific study of people in society, including the analysis of social institutions and processes. The goal of sociology is to understand how society develops, functions, and endures. Studying social structures and all associated economic, religious, political, and other issues helps us understand how people adapt to their surroundings, as well as the mechanisms of socialization and the process of civilization that places people in their respective roles in society (Damono, 1978, p. 6).

Humans in society are the subject of literature, including their attempts to adapt to and transform that society. The issues in sociology and literature are similar in content. Thus, the novel, the dominant literary form in the modern era, can be seen as an attempt to reconstruct this social milieu, including people's interactions with their families, communities, politics, and the government. From a purely documentary perspective, it is obvious that the work deals with sociologically relevant social, economic, and political issues (Damono, 1978, p. 7).

It has been determined that literature and sociology both have goals. The ties between people and the social processes that result from these relationships are both understood by the same study, namely humans in society. The difference is that while sociology conducts objective, scientific studies of people and society as well as studies of social institutions and processes to determine how society is possible, how it exists, and how it continues to exist, literature infiltrates and penetrates the surface of social life to reveal how people experience society through their emotions while conducting subjective, individual studies (Damono, 1978).

According to Swingewood (1972) as cited (Faruk, 2021, p. 1) defined sociology as a scientific and objective study of people in society, the study of social institutions, and the study of social processes in his book *The Sociology of Literature*. It continues by stating that sociology seeks to provide answers to the following: how society is possible; how society functions; and why society endures. by conducting thorough research on the family, political, religious, and social structures that make up what is known as the social structure.

Sociology is claimed to provide an overview of how people adjust to the rules of certain societies, a description of socialization mechanisms, a description of the process by which people pick up cultural norms, and a description of how people are assigned and come to accept positions in the social structure.

2.2.2 Hegemony

According to Hendarto (1993) as cited (Patria & Arief, 2015), the Encyclopedia Britannica states that hegemony was known as “*eugemonia*” in ancient Greek. Greece used the term “hegemony” to describe the supremacy of the positions held by certain city states (*polises or citystates*), such as Sparta and Athens over other equal states.

According to Bacock (2007) as cited (Mansyur, 2017) Russian Marxists, most notably Plekhanov in 1883-1884, pioneered the idea of hegemony in 1885. The concept was created as a component of the plan to topple Tsarism. The phrase referred to the hegemonic leadership that the proletariat and its political delegates ought to build in cooperation with other factions, such as some bourgeois critics, peasants, and intellectuals who wished to overthrow the Tsarist police state.

The methodological presumption that underpins Gramsci’s research is that a social group’s dominance manifests itself in two ways: “domination” and “moral and intellectual leadership.” A group that is more likely to be “crushed” or even subjugated by force of arms is subordinated to a social group. Gaining political power is a prerequisite for the group to demonstrate leadership. When a group exerts power, it becomes dominant, and since it already maintains that dominance, it must continue. We refer to this style of leadership as hegemony. Another definition of hegemony is something complex that combines political, ethical, and economic aspects (Faruk, 2021, p. 141).

The rule of power by one social class over another is another definition of hegemony. of one social class over another, of one person over another, or of a group over a person via moral and intellectual subjugation or guidance. Every person undoubtedly has a wide range of objectives and aspirations. As a result, they can feel compelled to enforce their will even on other individuals or organizations, believing that maintaining control over others is crucial to their protection.

For Marx, the state serves as the ruling group's instrument of repression. They resort to violence to keep control or authority. They start using the economy as a weapon to stay in power. Hegemony can be found in interpersonal relationships as well as in the domain of politics (Firmansyah & Auliya, 2022).

According to Sugiyono (1999), referenced by (Dani & Suseno, 2023), claims that Antonio Gramsci's concept of hegemony originated as a development of political theory that Karl Marx was unable to fully articulate. Marx maintained that repression is the means of domination. Marx further claimed that the social process that is, the production relations process, the foundation or infrastructure that advances the superstructure has an impact on the awareness of human thoughts. The forces of production and the relations of production make up the infrastructure, while the social life process which encompasses politics, religion, culture, human ideas, law, philosophy, art, and ethics makes up the superstructure.

The starting point of hegemony, according to Gramsci, is the process through which a class and its members exert control over classes under them through coercion and violence. Hegemony is a relationship of approbation based on political leadership and ideology rather than a relationship of dominance via the use of force. Hegemony in Gramsci's definition is so different from its original meaning in Greek, which denotes rule of one nation over another nation; instead, it refers to a consensual organization where submission is attained by the hegemonic class's ideological domination (Simon & Kamdani, 2004).

The objective of hegemony is cultural revolution. Culture does not change on its own throughout time. Ideas such as philosophy, religion, and mythologies do not develop on their own. Ideologies alter how society's citizens perceive the world. Ideology and culture are closely related. Culture includes ideology in the form of ideas that will mold or establish a pattern for society or culture. The foundation of the notion of hegemony is the significance of ideas and the inadequacy of physical force for social control. The hegemony hypothesis explains how ideas function in culture. The role of ideas in hegemony connects the hegemony theory to literature, which serves as a platform for ideas. Literature serves as a platform for the juxtaposition, articulation, distortion, and appropriation of ideas (Tami, Rosmah et al., 2021).

1. Hegemony and State

Before entering the topic of hegemony and the state, it is imperative to acknowledge that Gramsci's theory and methodology are rooted in Marxism. As a Marxist, Gramsci makes arguments concerning revolutionaries. The state is genuinely included in the practice of revolution in the concept of hegemony. Based on this idea, the revolution needs to begin at a particular point about the extended state or the integral state. Hegemony is the term used to describe this specific instance of class power manifesting itself. Gramsci's theory, which builds on his previous politics, revolves around the idea of hegemony, which demands that politics be viewed in its entirety with the context of other politics. These include the concepts of the state, hegemony and coercion, the role of intellectuals, and the maneuvering and positional warfare tactics used to subjugate hegemony and revolution.

In fact, Gramsci's definition of supremacy allows for the elaboration of his idea of hegemony. As mentioned, "domination" and "intellectual and moral leadership" are two ways that a group's superiority is shown. It is explained that opposing organizations are subject to social group dominance to "destroy" or subjugate them, sometimes even using violent force. One of the requirements is that a group must demonstrate this kind of "leadership" before gaining political authority. This explanation makes it evident that the unity of the two ideas of dominance and leadership supports wholeness. Three things can be summed up as the relationship between dominance and leadership, if it is deeply understood. First, opponents exercise dominance, while allies exercise leadership. Secondly, in the sense of limiting governmental power, controlling the state apparatus requires strong leadership. Third, class supremacy can be attained from two directions: domination and direction (Patria & Arief, 2015, p. 118).

The state and political life are very important in Gramsci's thinking because in society there are always those who rule and those who are ruled. Gramsci succinctly stated in a sentence that "how to create hegemony." Hegemony is a chain of victories obtained through consensus mechanisms rather than through oppression of other social classes. Gramsci consistently links consensus to psychology when discussing it, and this includes different acceptances of the rules that will govern.

It is necessary to assume that an agreement has a mental disposition, or that it has both strengths and weaknesses, before accepting the rules. Three factors, according to Gramsci, promote consensus: in particular, there is fear of consequences, because they are used to adapting, there is awareness and agreement (Patria & Arief, 2015, p. 120).

In this context, Gramsci formulated his concept that refers to the notion of a social situation in which politics and social practices of society are united in a state of balance: domination is a concept of reality that spreads through society in an institution and manifests from individuals, the influence of morality, custom, religion, and political principles. Hegemony is always related to the organization of state power as a dictatorial class (Patria & Arief, 2015, p. 121). Gramsci notes that there are two ways to interpret hegemony based on this argument. The first regards hegemony as moral leadership in the absence of dominance tactics. Second, hegemony can alternatively be understood as simultaneous domination and moral leadership.

2. Civil Society and State

Gramsci argues that because civil society plays such a significant role in the modern state, the battle of movements is no longer necessary. Positional warfare is necessary in the modern state, though. Instead of fighting and physically destroying a group, positional warfare focuses more on eradicating the ideology, mythology, politics, and culture of the group to be dominated. In other words, positional warfare is the act of changing a culture by overthrowing an old hegemony is called common sense that has come to define it and replacing it with a new hegemony is called new culture (Tami, Rosmah et al., 2021, p.31).

Hegemony attempts to transform an idea of political society into a conception of civil society through a historical block. Political society and civil society are the two categories into which Gramsci separated society. Civil society is the main player in hegemony, and hegemony occurs inside civil society. Hegemony does not begin with dominance or power, but rather with civil society. Hegemony in civil society develops over the course of specific social, economic, and political interactions.

Humans participate in the hegemonic process as agents of historical change and implement changes willingly within the context of class conflict. Cultural interactions between domination and dominated communities show this human agency (Tami, Rosmah et al., 2021, p.32).

Both political society and civil society have issues with dominance and being dominated. Humans are the cornerstone of struggle culture, according to Gramsci, in the cultural collision between political society and civil society. Humans are both the targets and participants in cultural conflict. In hegemony, subaltern groups are those who receive political society's visits; the political community that visits the subaltern serves as an intellectual. Subaltern and intellectual terms are explained in further detail.

A. Subaltern

The concept of subalternity, not the concepts of power and domination, serves as the beginning point for hegemony analysis. A group that is susceptible to group hegemony and seeks to rule is considered a subaltern. Gramsci defines subaltern as a group that is subordinate to the dominant group in the notes on history of Italy. They are the ones who do not have a group that lacks political autonomy. It was noted that subalterns included farmers, religious organizations, women, slaves, and people of many races.

The subaltern is a key to understanding the approval process since they are the ones who support the theories advanced by intellectuals, whether they be socialism or capitalist. The easy masses to mobilize a movement are called subalterns. This is brought on by the circumstance of being a group that intellectual groups reject, reframe, approach, and welcome. Their deepest wishes are accommodated, accepted, and listened to by intellectuals, who also give hope to their dreams.

The writing of subaltern history, also known as the process of subaltern emergence, the social relations that give rise to their consciousness, and the political strategy of subaltern transformation, also known as their political strategy, are the three things Gramsci explains as being crucial to pay attention to in the analysis of hegemony related to subalternity (Tami, Rosmah, et al., 2021, p.33).

B. Intellectual

The mythological concept of the intellectuals as a separate social class is unfounded. Not every human being is an intellectual by social function, yet all humans have the capacity for intellectualism. Two categories comprise intellectuals in the functional sense. First, there are the traditional professional intellectuals, literary, scientific, and so forth, whose place in society nooks and crannies may exude an air of interclass relations, but it ultimately stems from historical and contemporary class relations and hides an attachment to different historical class formations. The second group consists of organic intellectuals who represent a specific basic socioeconomic class in terms of thought and organization. This function of steering the thoughts and goals of the class to which they organically belong sets these organic intellectuals apart more than their profession, which might be any employment characteristic of their class. (Gramsci, 1971, p. 3).

In basically, every human being is an intellectual who can do an intellectual activity, although only few people hold positions of intellectual authority in society. In a capitalist society, intellectuals serve to bridge the gap between the political and civic spheres. The term “organic intellectual” refers to a political society performing its hegemonic function and setting the moment of agreement. They serve as a bridge between organic political society and civil society organizations. Civil society is not simply abandoned in a common sense that they do not understand. Gramsci noted that intellectuals were dispatched to advance civil society or to enlighten simple souls about reality (Tami, Rosmah, et al., 2021, p.34).

3. Integral State

According to Patria & Arief (2015, p. 144) examining aspects of the concepts of hegemony and the state, civil society and political society “the state reinforced by violence”, a new concept of the state emerged, namely the “integral state or the expanded state”. The Integral State is the result of a combination of coercion in society and hegemonic leadership where there is an overlap between the position of the state and civil society. In summary, the integral state is a political society and civil society.

It is clear from the previous discussion that the integral state consists of two parts. First, methods of force. Second, hegemonic leadership-establishing mechanisms include media, education, religion, and customs. In this instance, the terms “means of coercion” and “state repression” relate to coercion, and “means of establishing hegemonic leadership” refer to social formation institutions. In other words, hegemony and coercion simply coexist in practice because the hegemony that is maintained by the structures of violence is an integral state.

2.3 Previous of Related Study

Several previous studies that back up this research have similarities and differences with it. This demonstrates the presence of studies that apply the same theory and methodology to various literary works.

The first research by Yusuf Mansyur (2017) with the title “*Hegemoni dalam Novel Bekisar Merah Karya Ahmad Tohari (Suatu Kajian Hegemoni Antonio Gramsci)*”.

In their research, it was concluded that the results of this study show the completeness of hegemony theory because of the hegemony carried out by the ruling class by instilling ideas/ideologies, direct and indirect cultural hegemony, the role of intellectuals divided into two namely organic and traditional intellectuals, and the role of the state, the state is divided into two areas namely political society and civil society.

The second research by Angga Wahyu Firmansyah and Normalita Indah Auliya (2022) with the title “*Hegemoni Penindasan dan Moral dalam Novel Bidadari Tak Suci Karya Fissilmi Hamida (Kajian Sosiologi Sastra)*”. In their research, it was concluded there are discover moral hegemony and oppression according to Gramsci’s theory.

The third research by Fais Rokmawar Dani and Suseno (2023) with the title “*Hegemoni Gramsci dalam Novel Kubah Karya Ahmad Tohari*”. In their research, it was concluded that hegemony as the mastery of leadership based on morals and intellectuals can change the fate of individuals and groups.

There are similarities and differences based on the previously mentioned linked studies. The commonality amongst these works is the application of Antonio Gramsci's theory of hegemony, which is connected to the protagonist via a literary sociology approach. The first investigation identified cultural hegemony, figure ideology, the state, intellectual role, and intellectual property as causes of disparities. Moral hegemony and oppression are the subjects of the second study. The final study focuses on the communist party's grip over Muslim thought. I concluded that several forms of hegemony that have been used in previous research are hegemony that is strengthened by violence or more about dominating leadership of various things, religion, culture, and the state. But it does not discuss what kind of the state.

In this research, I will use the concepts of hegemony and the integral state which will then be linked to the narrative in *Terra Nullius* novel. And I will apply to the main characters in a novel based on the findings of all previous research. In this case, I shall revise the hegemony theory that arises in *Terra Nullius* novel and is associated with the establishment of Australia as Integral State.