

**THE ANALYSIS OF GRADGRIND'S LIFE
WHICH ENDED IN UNHAPPINESS
IN NOVEL 'HARD TIMES'
BY
CHARLES DICKENS**

A Thesis Submitted to the Faculty of Letters

In Partial Fulfillment of the Requirements For Undergraduate Program

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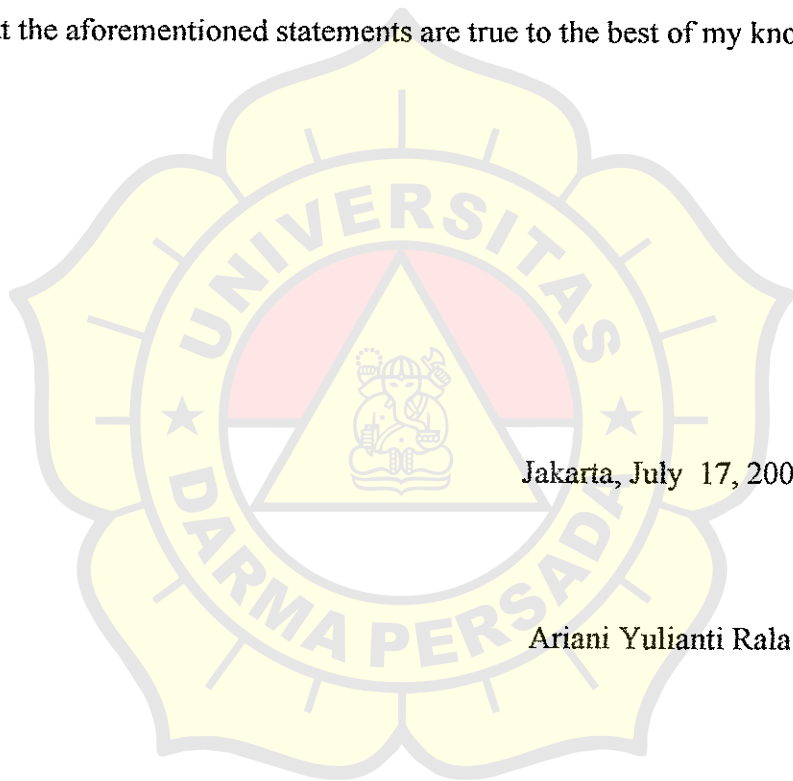
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Is a scientific research that I conducted under the guidance of Dr. Hj. Albertine Minderop, MA and Dra. Karina Adinda, MA and it is not a plagiarism of another thesis or works, a part or all of it. The contents of this thesis become fully my responsibility.

I certify that the aforementioned statements are true to the best of my knowledge and belief.



Jakarta, July 17, 2007

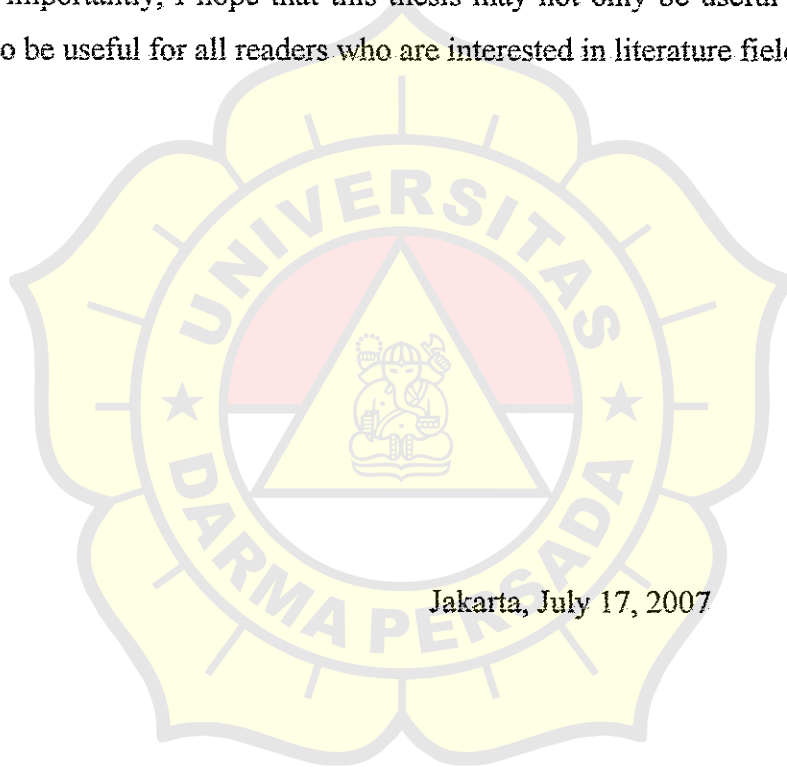
Ariani Yulianti Rala

PREFACE

The thesis which is entitled *The Analysis of Gradgrind's Life which Ended in Unhappiness* is a partial fulfillment of the requirements for obtaining the undergraduate title.

However, I do believe that the thesis is far from being perfect, not only its contextual discussion but also its technical analysis. For that reason, I would be very grateful to welcome any suggestions and critics from the readers for its future improvement.

Finally yet importantly, I hope that this thesis may not only be useful for me in particular but also be useful for all readers who are interested in literature field.



Jakarta, July 17, 2007

Ariani Yulianti Rala

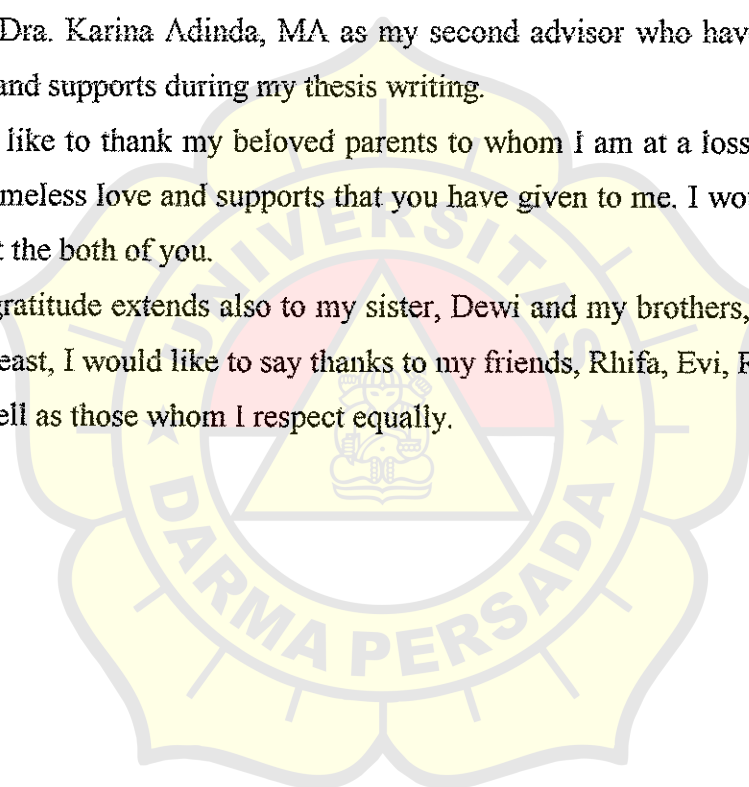
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First and foremost, I would like to thank the Almighty Allah SWT because of his blessings and his mercies, I am finally able to complete my thesis in order to obtain my undergraduate title. On this occasion, I would like to acknowledge my special indebtedness to Drs. Rusdy. M. Yusuf and all lectures who have taught me a lot of things about the world of English Literature. None of this would be possible without their great contributions.

My most profound and sincere gratitude goes to Dr. Hj. Albertine Minderop, MA¹ as my advisor, and Dra. Karina Adinda, MA as my second advisor who have given me advices, directions, and supports during my thesis writing.

I would also like to thank my beloved parents to whom I am at a loss for words. Thank you for the timeless love and supports that you have given to me. I wouldn't have gone this far without the both of you.

My debt of gratitude extends also to my sister, Dewi and my brothers, Malik and Sandi. Last but not least, I would like to say thanks to my friends, Rhifa, Evi, Retno, Ayu, Rizka, and Odi as well as those whom I respect equally.



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CHAPTER I

INTRODUCTION

A. The Background of the Problem

Charles John Huffam Dickens was born at Portsmouth in 1812, the son of a clerk. His family soon moved to London; the city was to fascinate him all his life. As a child he was a keen reader of fiction, included eighteenth-century classics such as *Robinson Crusoe* and the *Arabian Nights*. He also delighted in plays and magic-lantern shows¹.

A catastrophe occurred when he was just twelve. His father was imprisoned for debt, and he was sent out to work in Warren's Blacking factory, a humiliation that he never forgot. He was to conceal this short period of his life even from his wife and children, revealing it only to his close friend and biographer John Forster.

After a few months, his father was released and he returned to school, leaving at the age of fifteen to become an office boy. He learnt shorthand and became a journalist. In the early 1830s he was a parliamentary reporter. He began to publish sketches and stories in magazines, wandering London in search of material. His first book was a collection of these pieces, *Sketches by Boz* (1836), 'Boz' having been his childhood nickname.

In 1829 Dickens fell in love with Maria Beadnell, but her family did not permit them to marry. He married Catherine Hogarth in 1836. They had many children, but the marriage was in difficulties by 1854, when he wrote *Hard Times*, with its plea for liberal divorce laws, and there was a formal separation in 1858. In 1857, Dickens had met and fallen in love with a young actress, Ellen Ternan, an influence in his later years. There was no open scandal.

Dicken's first novel, *The Pickwick Papers* (1836), made him famous. His friend and rival W.M Thackeray (1811-63) said that Dickens 'took his place calmly at the head of the whole tribe [of writers], and kept it'.

¹ Charles Dickens, *Hard Times*. York Notes Advanced. P. 96.

From then on, he was always a public figure. He campaigned for schools for poor children, free libraries in working-class cities such as Manchester and Preston, and many other causes.

The synopsis of this story is started from a rich man called Thomas Gradgrind, who believes in hard facts and no nonsense. Gradgrind and Bounderby are leading citizens of Coketown, a dark, polluted industrial town. Gradgrind insists on 'Facts' and nothing else'. The novel juxtaposes the frenzied pursuit of facts and figures with actual human suffering, in Stephen, in Rachael, in Louisa, in Mrs Gradgrind, which cannot, we are constantly told, be measured or statistically analysed. Dickens asserts that the 'enormous vice' of utilitarian extremists threatens to deny the entire human world by reducing it to abstractions².

B. The Identification of the Problem

Based on the background above, I assume that the identification of the problem on this novel is about an analogy between the case of the Coketown population and the case of the little Gradgrinds. And that there was any Fancy in them demanding to be brought into healthy existence instead of struggling on in convulsions. *Hard Times* is one of Dickens's most urgent aims to show just how vital this 'crying need' is for his fictional industrial workers, model schoolchildren, the Gradgrind children, and of course for all their counterparts in the real world. So my assumption is 'The Analysis of Gradgrind's Life which Ended in Unhappiness'.

C. The Limitation of the Problem

Based on the identification above, I would concern on analyzing the characterization, and setting. The theory and the concept that will be applied in analyzing the intrinsic elements is through the use of literature approach: analyzing the characterization through showing and telling method, analyzing setting through the concept of setting, and analyzing the theme through the analysis result of characterization and setting that can support my research.

² *Ibid.*, p. 68.

D. The Formulation of the Problem

Based on the limitation above, I formulate the problem: Is it true that my theme assumption is 'The Analysis of Gradgrind's Life which Ended in Unhappiness?', to answer the question, I formulate the problem as follow:

1. Can the method of characterization, and setting be used in analyzing the novel?
2. Can the theme be established through the analysis result of intrinsic elements?

E. The Purpose of the Research

Based on the formulation of the problem above, I would do several stages of analysis to prove that the theme of this novel is 'The Analysis of Gradgrind's Life which Ended in Unhappiness'

1. Analyzing the characterization through the method of telling and showing.
2. Analyzing the setting through the concept of setting.
3. Analyzing the theme through the analysis results of characterization, and setting that can support my theme assumption.

F. The Theoretical Framework

Based on the purpose of the research, I use the theoretical frameworks that support my research as follow:

1. The Theory of Literary Works

a. Characterization

The term character applies to any individual in a literary work. In presenting and establishing character, an author has two basic methods or techniques at his disposal. One method is *telling*, which relies on exposition and direct commentary by the author. The other method is the indirect, dramatic method of *showing*, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions.

Direct methods of revealing character by telling include the following:

1. Characterization through Appearance

Although in real life most of us are aware that the appearances are often deceiving. In the world of fiction details of appearance (what a character wears and how he looks) often provides essential clues to character.

2. Characterization by the Author

In the most customary form of telling the author interrupts the narrative and reveals directly, through series of editorial comments, the nature and personality of the characters, including the thoughts and feeling that enter and pass through the character's mind. By so doing the author asserts and retains full control over characterization. The author not only directs our attention to a given character, but tells us exactly what our attitude toward that character ought to be.

By contrast, there are essentially two methods of indirect characterization by showing: characterization through dialogue (what characters say).

The definition of the showing method can be seen as follow:

1. Characterization through Dialogue

The task of establishing character through dialogue is not a simple one. Some characters are careful and guarded in what they say, they speak only by indirection, and we must infer from their words what they actually mean. Others are open and candid, they tell us, or appear to tell us, exactly what is on their minds. It is a rare work fiction, whose author does not employ dialogue in some way to reveal, establish, and reinforce character. For this reason the reader must be prepared to analyze dialogue in a number of different ways, those are:

a. What is being said

To begin with, the reader must pay close attention to the substance of the dialogue itself. Is the subject an important one in the developing action of the plot? In terms of characterization, if the speaker insists on talking only about himself or only a single subject, we may conclude that we have either an egoist or a bore.

b. 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. His attitude to others may, for example, be either warm and friendly or cold, detached, and even hostile.

b. Setting

The term setting refers to the interpretation of place, time, and the social circles where a sequence of events are narrated in a novel or a short story. Setting, a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climactic conditions, and the historical period during which the action takes place. At its most basic, setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters.

In order to understand the purpose and function of setting, we must pay particular attention to the descriptive passages in which the details of setting are introduced: To get a better detail about the term of setting, we can see the quotation as follows:

Latar memberikan pijakan yang jelas dan konkret demi memberikan kesan realistis kepada pembaca. Dengan demikian para pembaca dengan jelas dapat mengikuti imajinasi si pengarang dan bersikap kritis terhadap pemahamannya tentang latar dalam cerita³.

The quotation above explains that setting gives a concrete and clear definition of a story as a means of creating mood and atmosphere to the reader's imagination as if it was real and truly existed.

Settings are divided into three parts:

1) Physical Setting

Sometimes it's called place setting where place the events is happened that told in a fiction.

Latar fisik kadang kala disebut juga latar tempat adalah lokasi terjadinya peristiwa yang diceritakan dalam sebuah karya fiksi⁴.

The setting of time refers to certain times when the events of a story occur or take place in a fiction. The exact time of the events usually connected with the factual time that has connection or which can be related with historical events. As it was mentioned before, the setting of time related with the exact time of when the series of events occur or happen in a work.

³ Albertine Minderop, *Memahami Teori-teori: Sudut Pandang, Teknik Pencerita dan Arus Kesadaran dalam Telaah Sastra* (Jakarta: Darma Persada University, 1999), p. 29.

⁴ Burhan Nurgiyantoro, *Teori Pengkajian Fiksi* (Yogyakarta: Gadjah Mada University Press, 1995), p. 227.

2) Social Setting

Suggesting to things connecting with behavior of people life in one place that is told in a fiction.

Latar sosial menyorankan pada hal-hal yang berhubungan dengan perilaku kehidupan sosial masyarakat di suatu tempat yang diceritakan dalam karya fiksi⁵.

The setting of social refers to term that have the connection with the social behavior or moral fiber of a society in a place where a story is narrated in a fiction. Those elements can refer a habit, traditions, conviction, philosophy, and attitude. To get a better clearance about the social setting, we can see the detail above.

3) Spiritual Setting

Spiritual setting are values including in physical setting, it is something that can support the social setting.

Latar spiritual adalah nilai-nilai yang melingkupi dan dimiliki oleh latar fisik⁶.

When we talk about the setting of spiritual, we refer to the cultural values, philosophies, and the natures of a society. These society's values can reinforce the character's nature in a fiction.

c. Theme

Theme is one of those critical terms that means very different things to different people.

⁵ *Ibid.*, p. 233.

⁶ *Ibid.*, p. 219.

To some, who think of literature mainly as a vehicle for teaching, preaching, propagating a favorite idea or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work⁷. In literature, theme is the central idea or statement about life that unifies and controls the total work. By this definition, then, the theme is not the issue or subject with which the work deals⁸.

G. The Method of the Research

Thorough this research, I use qualitative method of the research of *Hard Times*, that is written data source (text) that relevant⁹. This research is also a library research that collects the data through the library.

H. The Benefit of the Research

This research also give advantages for other readers, who wants to read and to examine the aim and the goal that want to say and for them who wants to learn knowledge more about this case, and also can comprehend the moral message that want to reveal by the drama author, that I want to make a research.

I. The Systematical Presentation

CHAPTER I INTRODUCTION

This chapter contains: the background of the problem, the identification of the problem, the limitation of the problem, the formulation of the problem, the purpose of the research, the theoretical framework, the method of the research, the benefit of the research, and the systematical presentation.

⁷ James H Pickering, *Concise Companion to Literature* (London: Oxford University Press, 1994), p. 61.

⁸ *Ibid.*

⁹ Minderop., *Op. Cit.*, p. 25.

CHAPTER II THE ANALYSIS OF INTRINSIC ELEMENTS

The chapter contains: the analysis of intrinsic elements that include the analysis of characterization, setting, and theme. It also contains the summary of the intrinsic analysis.

CHAPTER III THE ANALYSIS OF GRADGRIND'S LIFE WHICH ENDED IN UNHAPPINESS IN NOVEL 'HARD TIMES' BY CHARLES DICKENS

The chapter contains: the analysis of Gradgrind's life which ended in unhappiness through the analysis of intrinsic elements. It also contains the summary of the intrinsic analysis. The chapter also contains the conclusion of chapter II and chapter III which support the theme assumption of the novel. It also contains the summary of the theme analysis.

CHAPTER IV CONCLUSION

The chapter contains: the conclusion of the thesis and the summary of the thesis.