THE AUTHOR'S DISILLUSIONMENT ON AMERICAN SOCIETY IN 1842 REFLECTED IN THE TALE OF RIOTS IN DICKENS'S
BARNABY RUDGE

**Submitted in Partial Fulfillment of the Requirement
for Undergraduate Program**

**By:
WORO SWASTIKA HENING
Reg. No. 02139004**
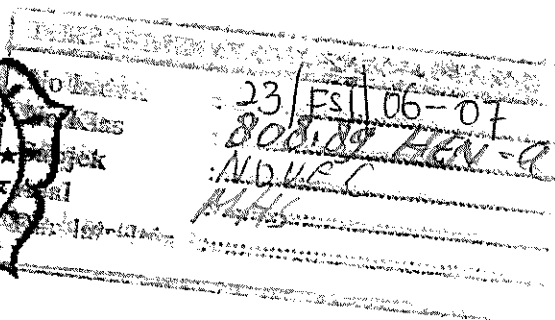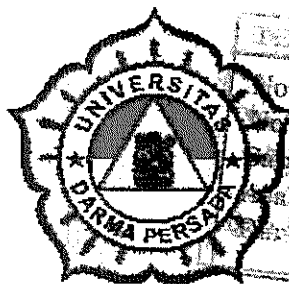
**S-1 ENGLISH DEPARTMENT
FACULTY OF LETTERS
UNIVERSITY OF DARMA PERSADA
JAKARTA
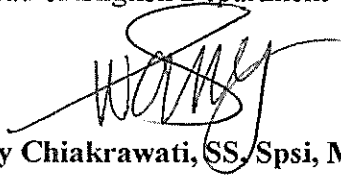2006**

The thesis which is entitled

THE AUTHOR'S DISILLUSIONMENT ON AMERICAN SOCIETY
IN 1842 REFLECTED IN THE TALE OF RIOTS IN DICKENS'S
BARNABY RUDGE

By:

WORO SWASTIKA HENING

02139004

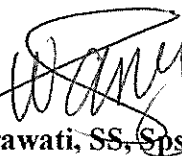Has been approved in July 10, 2006 by:

Head of English Department

(Swany Chiakrawati, SS, Spsi, MA)

Advisor I   Advisor II

(Dr. Hj. Albertine Minderop, MA) (Swany Chiakrawati, SS, Spsi, MA)

The thesis which is entitled

THE AUTHOR'S DISILLUSIONMENT ON AMERICAN SOCIETY IN 1842 REFLECTED IN THE TALE OF RIOTS IN DICKENS'S *BARNABY RUDGE*

By:

WORO SWASTIKA HENING

02139004

Has been examined and accepted by the Board of Undergraduate Program Thesis Session, Faculty of Letters, on August 16, 2006

Advisor I

(Dr. HJ. Albertine Minderop, MA)
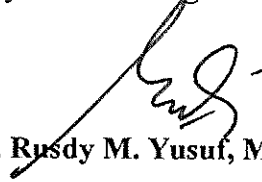
Head of Examining Committee

(Alexandra S. Ekapartiwi , SS)

Advisor II

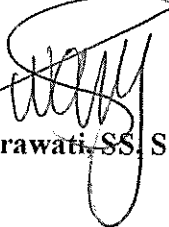(Swany Chiakrawati, SS, SPsi, MA)

Secretary of Examining Committee

(Drs. Rusdy M. Yusuf, Msi)

Legalized by:

Head of the English Department

(Swany Chiakrawati, SS, SPsi, MA)

Dean of Faculty of Letters
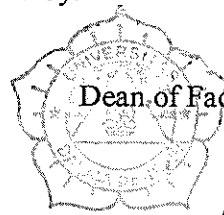
FAKULTAS SASTRA

(Dr. HJ. Albertine Minderop, MA)

The thesis which is entitled

THE AUTHOR'S DISILLUSIONMENT ON AMERICAN SOCIETY IN 1842 REFLECTED IN THE TALE OF RIOTS IN DICKENS'S *BARNABY RUDGE*

is a scientific research that I conducted under the guidance of Dr. HJ. Albertine Minderop, MA and Swany Chiakrawati, SS, SPsi, 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, April 24, 2006

Woro Swastika

PREFACE

The thesis which is entitled *The Author's Disillusionment on American Society in 1842 Reflected in the Tale of Riots in Dickens's Barnaby Rudge* 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 particularly but also be useful for all the readers who are interested in literature field.

Jakarta, April 24, 2006

Woro Swastika

ACKNOWLEDGEMENT

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 the lecturers 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, MA as my advisor and Swany Chiakrawati, SS, SPsi, 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 brothers, Panji, Yoyo and my sisters, Niken and Ita. Last but not least, I would like to say thanks for my friends, Rifqi, Juliet, Febia, Ari, Rifa, Devi, Anty, and Ayu as well as those whom I respect equally.

CONTENT

APPROVAL PAGE

LEGALIZING PAGE

STATEMENT PAGE

CHAPTER III THE ANALYSIS OF *BARNABY RUDGE* THROUGH HISTORICAL BIOGRAPHICAL APPROACH AND EXPONENTIAL APPROACH

SUMMARY OF THE STORY

ABSTRACT

BIBLIOGRAPHY

REFERENCE

SCHEME

BIOGRAPHY OF THE AUTHOR

AUTOBIOGRAPHY

CHAPTER I

INTRODUCTION

A. The Background of the Problem

Charles Dickens is remembered as one of the finest English novelist of the Victorian period. Dickens' works are characterized by attacks on social evils, injustice and hypocrisy. He had also experienced in his youth oppression, when he was forced to end school in early teens and work in a factory. Dickens' good, bad and comic characters, such as the cruel miser Scrooge, the aspiring novelist David Copperfield, or the trusting and innocent Mr. Pickwick, have fascinated generations of readers.

Dickens, Charles John Huffman, the English novelist, was born on February 7, 1812 at a house in the Mile End Terrace, Commercial Road, Landport (Portsea). Years later, his house was opened once again as the 'Dickens Museum' on July 22, 1904. His father, John Dickens, was a clerk in the navy pay office on a salary of 80 Poundsterling a year. At the time of Charles' birth, he was stationed for at Portsmouth. He had married Elizabeth, daughter of Thomas Barrow, in 1809. Elizabeth bore him a family of eight children. Charles was the second child.[1]

The Dickens' family, although not poor by the standards of that time, lived through a series of financial crises and the accompanying social insecurity. Dickens' childhood was spent in Portsmouth, London and Chatham in Kent, where there was a naval dockyard. In 1822, facing financial ruin, the family moved to London and, on 5 February 1824, Charles began work in a blacking warehouse at Hungerford Stairs where he was employed to label bottles for six shillings a week. A short time previously Charles's father had been arrested for the debt and the family, except for

---

[1] *The Luminous Life of Charles Dickens* (Printline Books, 2004), p.6 *et.seqq.*

Charles, had joined their father in Marshalsea Debtors' prison. This combination of this family trauma and his own menial job profoundly affected Charles's life and view of the world and was to haunt him for the rest of his days. In 1829 Dickens fell deeply in love with Maria Beadnell and the affair dragged on inconclusively until the summer of 1833. Meanwhile, Dickens's career was prospering, with his rapid and accurate reporting of debates in the House of Commons for the Morning Chronicle and good reviews for his literary work, which led to his being commissioned by the publishers, Chapman & Hall, to provide text in monthly installments to company sporting plates by the artist Seymour.[2] Dickens's health had started deteriorating in the 1860s. The fact that he had started doing public readings of his works in 1858 brought even greater a physical toll on him. On the evening of June 8, 1870, after a spell of writing in the Chalet, where he habitually wrote, he collapsed suddenly at dinner. He died at 6:00 P.M. on Friday, June 9, 1870. He was buried privately in Poets' Corner, Westminster Abbey, in the early morning of June 14.

Barnaby Rudge was Dickens's first historical novel, the second and only other being A Tale of Two Cities of 1859. Originally intended for publication as a single volume, circumstances forced Dickens to produce it serially between February and November of 1841 in Master Humphrey's Clock, the weekly miscellany he had started the previous year.[3] The novel set against the infamous 'No Popery' riots that were instigated by Lord George Gordon and terrorized London for days during the early summer of 1780. It falls easily into two parts. The first, which opens in 1775, concerns romance and independence blighted by paternal authority. The second part

---

[2] Charles Dickens, *Barnaby Rudge* (London: Wordsworth Editions Limited, 1998), VII *et.seq.*
[3] *Ibid.*, p.5.

of the novel treats the riots themselves and their culmination in the sacking of Newgate Prison.

Based on the title of my thesis, "The Author's Disillusionment on American Society in 1842 Reflected in the Tale of Riots in Dickens's *Barnaby Rudge*", I would concern on making the background of the problem by focusing on my thesis title. According to my assumption, the theme of *Barnaby Rudge* is concerning the author's disillusionment on the American moral fiber in 1842 that can be seen in contrast with the violent tendencies of an England which is described in the novel.

B. The Identification of the Problem

Based on the background above, I assume that the identification of the problem on this novel is about the Dickens's disillusionment on the moral fiber of American people in 1842 that can be seen in contrast with the violent tendencies of an England which is described in *Barnaby Rudge* which I believe can be analyzed through the exponential approach and the historical approach.

C. The Limitation of the Problem

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

approach, I would prefer to use the author's biography, the history behind *Barnaby Rudge*, and the history of the Gordon riots itself.

D. The Formulation of the Problem

On making the formulation of the problem, I'm still focusing on my theme assumption that *Barnaby Rudge* is a reflection of the author's disillusionment on American society in 1842 that can be seen in contrast with the violent tendencies of an England. The formulation of the problem will be written as follow: based on the limitation above, I formulate the problem: is it true that my theme assumption is concerning the author's disillusionment on American society in 1842? To answer the question, I formulate the problem as follow:

1. Can the method of characterization, plot, and setting be used in analyzing the novel?
2. Can the historical approach be used in analyzing the theme of the novel?
3. Can the exponential approach be used in supporting my theme assumption?
4. Can the theme be established through the analysis results of intrinsic and extrinsic elements?

E. The Purpose of the Research

Based on the formulation of the problem above, I would do several stages of analyses to prove that the theme of *Barnaby* is concerning the author's disillusionment on American society in 1842 that can be seen in contrast with the violent tendencies of an England which is described in the novel. In order to reach my purpose, I would do several stages of research as follow:

1. Analyzing the setting through the concept of setting.

2. Analyzing the plot through the elements of plot.

3. Analyzing the characterization through the method of telling and showing.

4. Analyzing the theme through the analysis results of plot, setting, and characterization.

5. Analyzing the symbols that can support my theme assumption.

6. Analyzing the theme through historical approach.

F. The Theoretical Framework

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

1. The Theory of Literary Works

a. Plot

When we refer to the plot of a work of fiction, then we are referring to the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. Events of any kind, of course, inevitably involve people, and for this reason it is virtually impossible to discuss plot in isolation from character. Most plots originate in some significant conflict.

The conflict may be either external, in which the protagonist or the focal character is pitted against some object outside himself, or internal, in which case the issue to be resolved is one inside the protagonist's psyche or personality. [4]

> *Plot adalah cerita yang berisi urutan kejadian, namun tiap kejadian itu hanya dihubungkan secara sebab akibat. Peristiwa*

---

[4] James H. Pickering, *Concise Companion to Literature* (London: Oxford University Press, 1994), p.14.

5

yang satu disebabkan atau menyebabkan
terjadinya peristiwa yang lain. [5]

Most plots, it should be noted, contain more than one conflict. In some cases, however, these multiple conflicts are presented in a way that makes it extremely difficult to say with absolute certainty which is the most decisive. It should be noted as well that the conflict of a story may exist prior to the formal initiation of the plot itself, rather than be explicitly dramatized or presented in an early scene or chapter.

The plot of the traditional short story is often conceived of as moving through five distinct section or stages, those five stages are:

1. Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more.

2. Complication

The complication, which is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the character and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified.

3. Crisis

The crisis is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution.

---

[5] Burhan Nurgiyantoro, *Teori Pengkajian Fiksi* (Yogyakarta: Universitas Gajah Mada, 1994), p.112.

4. Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

5. Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution is also refer to as the *conclusion* or the *denoument*, the latter a French word meaning "unknotting."

b. Characterization

The relationship between plot and character is a vital and necessary one. Without character there would be no plot, and, hence, no story. For most readers of fiction the primary attraction lies in the characters, in the endlessly fascinating collection of men and women whose experiences and adventures in life form the basis of the plots of the novel and stories in which they appear. Part of the fascination with the characters of fiction is that we come to know them so well, perhaps at times too well. In real life we come to know people for the most part only on the basis of externals, on the basis of what they say and what they do, the essential complexity of their inner lives can only be inferred, if it all, after years of close acquaintance. Fiction on the other hand, often provides us with direct and immediate access to that inner life to the intellectual, emotional, and moral complexities of human personality that lie beneath the surface. [6] The term *character* applies to any individual in a literary work. For purpose of analysis, characters in fiction are customarily described by their relationship to plot, by the degree of development they are given by the author, and by whether or not they undergo significant character change.

---

[6] Pickering, *Op.Cit.*, p.23.

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.[7]

Direct methods of revealing character by telling include the following:

1. Characterization through the Use of Name

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits. Names can also contain literally or historical allusions that aid in characterization by means of association. The name *Ethan Brand*, referring to the wandering lime burner who gives his name to Hawthorne's short story, contains an allusion to the mark of brand of Cain, a legacy of guilt that the outcast Brand shares with his biblical counterpart.

2. 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 provide essential clues to character.

3. 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

---

[7] *Ibid.*, p.27.

8

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) and characterization through action (what characters do). [8] 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 of 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 it small talk, or is the subject an important one in the developing action of the plot? In term 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 identity of the speaker

Obviously, on balance, what the protagonist says must be considered to be potentially more important than what minor characters say, although the conversation of a minor character often provides crucial information and sheds important light on the personalities of the other characters as well.

---

[8] *Ibid.*, p.31.

c. The occasion

In real life, conversations that take place in private at night are usually more serious and, hence, more revealing than conversation that take place in public during the day. Talk in the parlor, that is, is usually more significant than talk in the street.

d. The identity of the person or persons the speaker is addressing

Dialogue between friends is usually more candid and open, and thus more significant, than dialogue between strangers. The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself.

e. The quality of the exchange

The way conversation ebbs and flows is important, too. When there is real give and take to a discussion, the characters can be presumed to be open minded. Where there is none, one or more of the characters are presumably opinionated, doctrinaire or close minded.

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 of 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.

2. Characterization through Action

Character and action, as we have noted, are often regarded as two side of the same coin. To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they may seem to reveal

about the characters, about their unconscious emotional and psychological states as well about their conscious attitudes and values. [9]

c. Setting

The term *setting* refer to the interpretation of place, time, and the social circles where 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. [10]

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 follow.

> *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 cerita.* [11]

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 exist. The elements of setting can be classified into three fundamental elements, those are place, time, and social.

---

[9] *Ibid.*, p.34.
[10] *Ibid.*, p.36.
[11] Albertine Minderop, *Memahami Teori-Teori: Sudut Pandang, Teknik Pencerita dan Arus Kesadaran dalam Telaah Sastra* (Jakarta: Universitas Darma Persada, 1999), p.29.

In analyzing the setting of the novel, I would prefer to use the theories from Dr. Albertine Minderop that can be seen as follow:

The setting of place refers to a place or to a spot of which the events of the story occur in a short story or a novel. The element of place which is used in a novel may as well refer to some places with certain names, certain initial, or may be a certain place with no explicit name.

The detail about the setting of place can be seen on the following quotation.

> *Latar tempat adalah lokasi terjadinya peristiwa yang diceritakan dalam sebuah karya fiksi. Latar tempat juga mengacu pada bangunan atau obyek-obyek fisik dalam cerita.* [12]

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.

> *Latar waktu berhubungan dengan masalah "kapan" terjadinya berbagai peristiwa yang diceritakan dalam sebuah karya fiksi.* [13]

Whereas the setting of social refers to term that have 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 to as a habit, traditions, conviction, philosophy, and attitude. To get a better clearance about the social setting, we can see the detail as follow.

---

[12] *Ibid.*
[13] *Ibid.*

12

> *Latar sosial menyaran pada hal-hal yang*
> *berhubungan dengan perilaku kehidupan*
> *sosial masyarakat di suatu tempat yang*
> *diceritakan dalam sebuah karya fiksi.* [14]

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

> *Latar spiritual adalah tautan pikiran antara*
> *latar fisik (tempat) dengan latar sosial.*
> *Pada dasarnya latar spiritual lebih*
> *mengacu pada nilai budaya suatu*
> *masyarakat, jiwa, watak, atau pandangan*
> *hidup yang perannya dapat memperjelas*
> *perwatakan para tokoh.* [15]

We can learn from the quotation above that a spiritual setting is a link between the physical setting and the social setting. We also learn that the existence of the spiritual setting may as well contribute a significant meaning for the character's establishment.

d. Theme

Theme is one of those critical terms that mean very different things to different people. 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 work. In literature, theme is the central idea or statement about life that unifies and controls the total work. By this

---

[14] *Ibid.*
[15] *Ibid.*

definition, then, the theme is not the issue or subject with which the work deals. [16]

2. The Theory of Non-Literary Works

a. The Exponential Approach

The thematic "statements" made in literature are frequently more implicit than explicit, if only because they are often made by the communicative and evocative power of symbols and images rather than by expository language. One of the basic steps in the full appreciation of a work, then, is the recognition of such images and symbols. [17]

> *Simbol dalam kesusastraan dapat berupa ungkapan tertulis, gambar, benda, latar, peristiwa dan perwatakan yang biasanya digunakan untuk memberi kesan dan memperkuat makna dengan mengatur dan mempersatukan arti secara keseluruhan.* [18]

But recognition alone is not enough. A more important step is to consider the artistic weaving of those instance into meaningful patterns, including ideational and verbal patterns of cognates, antonyms, and associated connotation that are nor necessarily dependent on images (but may coexist with them). Such a method compares with what we developed in the formalist approach but lays significantly greater stress on the experience and meanings of the patterns.

In this approach we consider how to follow these patterns by learning to follow their exponents, that is, those words, objects, or people that

---

[16] Pickering, *Loc.Cit.*
[17] Wilfred L. Guerin, *Handbook of Critical Approaches to Literature* (New York: Harper and Row publisher), p.195.
[18] Minderop, *Op*.Cit., p.32.

represent or symbolize or even constitute the patterns. [19] By this definition, then symbols in the form of words, images, objects, settings, events and characters are often used deliberately to suggest and reinforce meaning.

> *Pembaca tanpa disadari cenderung berorientasi pada tema dan terpukau memperhatikan bagaimana tema dibangun. Padahal tema sering kali dibentuk melalui simbol dan citra sebagaimana hakikat pendekatan ini.* [20]

From the quotation above, we can draw conclusion that symbols and images are significant for the theme's establishment. Therefore we need to find out what characters who symbolize certain things or what other elements which have a greater possibility of becoming a symbol or image in a work.

b. The Historical Biographical Approach

Although the historical-biographical approach has been evolving over many years, its basic tenets are perhaps most clearly articulated in the writings of the nineteenth century French critic H.A. Taine, whose phrase *race, milieu et moment*, elaborated in his History of English Literature, bespeaks a hereditary and environmental determinism. Put simply, this approach sees a literary work chiefly, if not exclusively, as a reflection of its author's life and times or the life and times of the characters in the work. Therefore a historical novel is likely to be more meaningful when either its milieu or that of its author is understood.[21] James Fenimore Cooper's *The Last of the Mohicans*, Sir Walter Scott's *Ivanhoe*, Charles Dickens's *A Tale of Two Cities* and John Steinbeck's *The Grapes of Wrath* are certainly better

---

[19] Guerin, *Loc.Cit.*
[20] Albertine Minderop, MA, *Kritik Sastra* (Jakarta: Universitas Darma Persada, 2001), p.32.
[21] Guerin , *Op.Cit.*, p.24.

understood by readers familiar, respectively, with the French and Indian war (and the American frontier experience generally), Anglo-Norman Britain, the French Revolution, and the American Depression.

The detail about the historical biographical approach can be seen on the following quotation.

> *Walaupun pendekatan ini telah mengalami perubahan dan perbaikan selama bertahun-tahun, namun terdapat prinsip mendasar yang disampaikan oleh seorang kritikus berkebangsaan Perancis, H.A. Taine dalam bukunya History of English Literature ketika ia membahas masalah ras, lingkungan. Ia sangat menekankan pengaruh lingkungan terhadap diri pengarang.[22]*

Through the quotation above, we can get a brief definition that the historical-biographical approach is concerned mainly with the author's biography, environments, and the author's milieu. In analyzing a work through this approach, we need to pay close attention to the background of the author's life and what elements which influenced the author in dealing with his works.

From the given details above, we can learn that significant events which ensued in the past or great epochs that were experienced by the author were important on giving the influence in the writing process of his works

G. The Method of the Research

I arranged this research by using qualitative method through the text of *Barnaby Rudge* and other relevant texts that can support this research. This research is a library research that collects the data through the library.

---

[22] Minderop , *Op.Cit.*, p.19.

16

H. The Benefit of the Research

The literature research on Dickens's novel, *Barnaby Rudge* that I have made and analyzed through several critical approaches can be very useful for those who are interested in knowing about Dickens's disillusionment on American society along with the historical facts of Dickens's quarrel with the Americans. This research can also be useful for all practical purpose of literature critics.

I. The Systematical Presentation

CHAPTER I   INTRODUCTION

The 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.

CHAPTER II   THE ANALYSIS OF INTRINSIC ELEMENTS

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

CHAPTER III   THE ANALYSIS OF *BARNABY RUDGE* THROUGH HISTORICAL BIOGRAPHICAL APPROACH AND EXPONENTIAL APPROACH

The chapter contains: a theory of exponential approach and historical approach, the Gordon Riot

history, the biography of Dickens, and the analysis of symbols.

CHAPTER IV THE AUTHOR'S DISILLUSIONMENT ON AMERICAN SOCIETY IN 1842 REFLECTED IN THE TALE OF RIOTS IN DICKENS'S *BARNABY RUDGE*

The chapter contains: the conclusion of chapter II and chapter III which support the theme assumption of the novel.

CHAPTER V CONCLUSION

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