

CHAPTER II

LITERATURE REVIEW

A. Theoretical Framework

To answer all of the formulation problems, this study discuss a theory and concept which relate to orientalism issues. The problem of West superior is not only reflected as explicitly but also implicitly such as through literature aspect. What did the authors put down in their story always contains the message. *American Panda* as a novel is one of the novels which discuss West superior. This chapter will explains all of the concepts related to the issues in this study. Furthermore, this chapter also explains the theory of Edward W. Said about orientalism that use to reveal the West superior.

1. Elements of Literature

Literature is the reflection of human reality in life. According to DiYanni (2002, p.2), literature is composition that tells stories, dramatize situations, express emotion, and analyze and advocate ideas. Meanwhile, in agreement of Wellek and Warren (2017, p.3), literature is the mirror of human life that portrays human feelings, thoughts, perceptions which can be viewed based on personal judgment. Furthermore, literature work is the result of literature. Literature works cannot be separated from the knowledge and experience of the author. The forms of literature are divided into two forms, they are oral and written form.

According to Fadlun et al (2016:1), literature works consist of prose, poetry, and dramas the result of the literature. Then, the prose is divided into

two types, which are fiction and non-fiction. The novel, novelette, and short story are classified into the fiction category. Meanwhile, essays, biography, autobiography, history, memoir, diary, and letters are classified into the non-fiction category.

In general, literary works contain two elements. They are the intrinsic element and the extrinsic element. Those elements were explained by René Wellek and Austin Warren in their book *"Theory of Literature"*. In this book, René Wellek also introduced her intrinsic and extrinsic approaches. According to Endraswara (2008, p.9), the intrinsic approach essentially is a study of literary work based on analyzing the internal elements that build that work. The intrinsic elements are aspects that build the work from the inside part of literary works. Meanwhile, the extrinsic approach is the study of elements beyond the literary work, which means the study of literature beyond the text.

In agreement of Wellek (2017, p.332) the natural sensible starting point for work in literary scholarship is the interpretation and analysis of the works of literary themselves. This makes it easy to reveal another issue that contains in literary works. Intrinsic elements of literature consist of plot, setting, theme, character, and point of view. By analyzing these elements, this study could comprehend the work by figuring out how the story flows, where the story is set, and how the characters act and think.

a. Character

Character is one of the elements in literature which most important and has a role in whole the story. In agreement of DiYanni (2002:55) character is imagery people which authors create. Where the author creates the character based on the

irs fantasy. Usually, the character is not always human, it can be an animal, plant, or thing. On the other hand, based on Bennet and Royle (2004, p,60) as cited in Cindy (2017, p.5) define the character as the life of the literature which they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. Based on its statement, characters can be defined as persons or things that represented what is author means to be in the story. Characters hold the main role in the story of novels or drama and other literary works.

Character is important because it is part of making story to make the reader interested. In literary works, the author uses some types of characters to send the message of him or her to the audience. Usually, the types of characters are major character, a minor character, flat character, dynamic character, static character, and round character. Each types of character have different features and roles in the story. The difference can be seen in the explanation below.

1) Major Character

The major character is also known as the main character, plays an important role in the story. In agreement of DiYanni (2002, p.55-56), the major character is an important figure in the story who also known as protagonist. .Based on the opinion above, it can conclude that the major characters can be defined as the characters who hold the role of the story, frequently appear, and dominate whose conflict with the antagonist (minor) character.

2) Minor Character

In agreement of DiYanni (2002, p.55) the minor character are often static because they remain the same from the beginning until the end of story. Then,

minor character is unchanging or static. Minor character also known as antagonist character which becomes the partner of protagonist character.

b. Characterization

According to DiYanni (2002, p.55-56), characterization is tool by which writers present and reveal the character. The things such as the kind of conversation they have, the thing they do, their appearances, and so on are the ways of the author to characterize his or her character. Character creation is the art of characterization of what the author does to bring a character to life to make the reader feel and understand with a sense of that character's personality to make the character unique.

Furthermore, in agreement of Bennett and Royle (2004, p.65), as cited in Putri (2017, p.4), characterization is a way in which the author revealed his character in a work of fiction or other words characterization method of character portrayal. Characterization makes the reader easier to understand the main's character development. Based on the opinion above, characterization is also defined as the process of authors used to develop characters and create images of the characters for the audience.

There are two different approaches to characterization, which are direct characterization and indirect characterization. Direct characterization is used when the author tells the audience what the personality of the character is and it is usually used in the novel. Indirect characterization is used when the author shows things that reveal the personality of the character while it usually is used in the film.

1) Direct Characterization

At direct characterization, the author tells the reader what he or she wants us to know about the character. This is done through the narrator, another character, or by the character of him or herself. Usually, direct characterization is used in novels. It consists of the narrator who tells the reader about the characters. Usually, this is done via the narrator, another character, or by the character of him or herself.

2) Indirect Characterization

In indirect characterization, the author will show things about the character to make us understand the character's personality and his/her effect on other characters. Indirect characterization is usually used in the film. Characterization between the film and novel is different because the film is visual storytelling that the characterization of a character in the film is more complicated and detailed than in a novel

Furthermore, in the agreement of DiYanni (2002, p.57), there are six ways the author uses to represent the characterization below.

- a) Narrative summary with judgment
- b) A narrative description with implied or explicit judgment
- c) Surface details of dress and physical appearance
- d) Character's action- what they do
- e) Character's speech- what they say
- f) Character's consciousness-what they think and feel

c. Setting

According to DiYanni (2002, p.56), the setting is the place or location of a story's action along with the time in which it occurs. Setting refers to the place and time that help the reader to understand the story. Meanwhile, Stanton argues that setting is that environment that surrounds an event in a story. Setting also important because it can help the reader to imagine the story about. Setting divided in to four elements. There are places, times, weather, and atmosphere to show how the characters act, how the characters socialize with others, and how the characters show their human nature to the audience when they see it.

1) Place

Place in setting is refer to the environment of the story, like the house, a street, a city, a landscape, a region. Place in setting as the thing that shows where the story is set.

2) Time

Time refers to the length of time in which the story unfolds and refers to the time period, the historical epoch in which the novel is set. The time of the story is an hour, year, or century.

3) Weather

Atmosphere defines as the dominant mood or feeling that pervades all parts of a literary work. The some signal of weather which often use such as rainy, sunny, cloudy, and so on.

4) Atmosphere

The atmosphere is an air that the characters breathe, a world in which they move. Atmosphere describe how the situation of the story and environment in the story.

d. Plot

According to DiYanni (2002, p.44), plot as the action element in fiction, is the arrangement of events that build and make up the story. A story's plot keeps us turning pages: we read to find out what will happen next. But for a plot to be effective, it must include a sequence of incidents that bear a significant causal relationship to each other. On the other hand, we can describe the plot as the storyline which tells us as the reader to know how the story from the beginning and the end. The plot also can help the reader know the details about what the author presented in the story.

Based on DiYanni (2002, p.44) plot have five elements in below.

1) Exposition

In agreement of DiYanni (2002, p.45), exposition defines as background information which describe the setting, major character and basic conflict when the story begins. Meanwhile according to Kennedia and Gioia (2010, p.14), exposition is the opening portion that sets the scene (if any), introduces the main characters, tells us what happened before the story Opened, and provides any other background information that we need in order to understand and care about the events to follow. The exposition also can describe the surface of the story where the readers can know how the story begins. In general, in exposition, the author will tell about the characters, background, and setting revealed.

2) Conflict or Rising Action

In agreement of Rush (2005, p.52), rising action is when the audience feels a sense of mounting tension and increasing suspense as the audience watches the characters unfold and many obstacles that are received by the characters. The rising action is a phase which the author starts to give the reader about the conflict in the story. The author will use a variety of techniques to heighten the conflict and tension in the story and then slowly get to the stage where something needs to be done in order for the characters to continue living the way they want to.

3) Climax

According to DiYanni (2002, p.45), climax is a moment of greatest tension that character must face it. Climax is the moment of highest tension and a moment when the final choices are made. In this phase, the author will make the reader more know of the point of conflict which happens in the story. Then, the characters will clash and resolve the conflict.

4) Falling Action

According to DiYanni (2002, p.45), falling action is when the tension goes down or calms down. Here the reader will get the important details of the change of characters due to the problem that she or he faced. In this phase, the story will be changing in the same thing, especially in the characters after the author concludes the story.

5) Resolution

In agreement of DiYanni (2002, p.45), the resolution is the action falls off which the problems are sorted out and resolved. In this phase, the author will

conclude the story and also gives the results which the character will never know is a good or bad result for the character. Resolution as the final elements of plot or can say as the conclusion all of the stories.

e. Theme

In agreement of DiYanni (2002, p.82) theme can define as the idea or point formulated as a generalization. In general, the idea that usually author used is not far from life, such as love, death, marriage, hope, despair, and so on. It can conclude that theme can be known as the main point of the story which the author tells about

f. Point of View

According to DiYanni (2002, p.54), point of view can define as an author's decision about who tells the story and how it is told to the reader. In the story, the author used the point of view to present the story to the reader. In general, there are two techniques of point of view below.

- 1) First person refers to a story that may tell from the inside or the outside. When the author uses the internal, usually the author uses the first person "I" in the story.
- 2) Third person refers to a story told from the outsider which usually unidentified narrator, who may be more or less closely identified with the author, are spoken of as examples of third person narration.

2. Post-Colonialism

In agreement of Bill Ashcroft et al (200, p.168), post-colonialism or often post-colonialism deals with the effects of colonization on cultures and societies. Furthermore, this term has been used by literary critics to discuss the various

cultural effects of colonization in the late 1970s. Widyaresmi (2012, p.13) argues that the word post-colonialism cannot define as the period after colonialism. Post-colonialism is not focus on the study about after colonial, but widely about everything which is related to colonialism. In a nutshell, post-colonialism can define as the critic about colonial concept, who tries not to be trapped in the same concept of thinking as colonial. Meanwhile, according to Nurhadi (2007, p.50) post-colonialism is literary studies (and other fields) which is related to the practice of colonialism and imperialism, both synchronic and diachronic.

According to Anggriani (2018, p.59), post-colonialism combines various discipline ranging from philosophy, cultural studies, politic, literary language, social science, sociology, and feminism. Furthermore, Widyaresmi (2012, p.14) argues that the essence of the post-colonial critique of colonialism is not really in the form of physical colonialism which has given birth to various misery and humiliation of human nature, but on buildings discourse and knowledge including even language. It can be summarized that post-colonialism is a term to study about the everything which is related to colonial in various aspects. Besides that post-colonialism study is aim to reveal the phenomenon and all forms of structures that occurred in colonial era, even more than that, study post-colonial also analyzes the impact of the present.

Then, many of post-colonial figures such as Homi Bhaba, Gayatri Spivak, and Edward Said. All of them have each of thinking about post-colonialism. In theory of post-colonialism Homi Bhaba there are two main thoughts, there are mimicry and hybridity. Hybridity can define as cultural mixing between East and West, in this case between the natives and the colonies that give rise to certain

characteristics of each form, while at the same time negating certain properties possessed by both. Meanwhile, mimicry is the efforts of local communities/groups that imitating modern culture that is displayed in the style of speaking, dress, behave, and other cultural images.

Furthermore, there are Gayatri Spivak who has thought about subaltern concept. According to Widyaresmi (2012,p.31) that subaltern who marginalized weak groups who are always the object of the dominant and powerful class. From the definition above, it can be seen that subaltern does not has a power to fight. This is usually happen in laborer because they have not access to give a speak. Then, from the subaltern phenomenon, Spivak success shows that in colonialism there is not only physical conquest, but also mental and cultural conquest.

After that, besides Homi Bhaba and Gayatri Spivak there is Edward W.Said who has thought about post-colonialism. In agreement of Widyaresmi (2012, p. 32) Said became the main figure in post-colonialism. His book of orientalism as the early milestone of post-colonialism. This book discuss about how East represented by West. Said combines the thought from Foucault and Gramsci in his theory of post-colonialism. In Said though the different of West and East is only imaginative geography. It means that the split of West and east is not real and made of human. It is related to Said (2007, p.6) argues that I have started this discussion is based on the assumption that the East is not a real natural fact. That the East does not just exit, Justas the West does not just exist.

3. Orientalism

In agreement of Said (2003, p.2), orientalism is a style of thought based upon an ontological and epistemological distinction made between “*the Orient*” and (most of the time) “*the Occident.*” Based on the opinion above, seems that the ontological and epistemological distinctions show that there are some differences which is highlight the West and corner the East. Those differences are not making of both but only makes of West’s perspective after they are studying the East, both during colonialism period and after that. It relates with Said (2003, p.4) argument that the Orient is not the inert fact of nature. It is not merely there, just as the Occident itself is not just there either. If it’s related to the geography aspect, West and East are human creations. So, it can conclude that the East has history and culture as same as West has.

The word of orientalism itself is derived from Latin *oriens* which means something that relates to sunrises. It refers to the East as the way of sunrises. Furthermore, the meaning of orientalism is biased after the appearance of the Western colonization toward East nations.

In agreement of Said (2003, p.4), orientalism derives from the particular closeness experienced between Britain and France and Orient, which early nineteenth century had really meant only India and Bible lands. From the beginning of the nineteenth century until the end of World War II France and Britain dominated the Orient and Orientalism; since World War II, America has dominated the Orient, and approaches it as France and Britain did. Then, from this closeness appears the text which is called orientalism. In which orientalism is not

an airy European fantasy about East, but it's more refer to a theory that created and defense continuously.

The relationship between West and East or Occident and Orient is a relation of domination and power. Then, the Orient is also handled by the Westerners in order to construct a power operation between the Orient and the Occident. Nevertheless, need to understand that orientalism is not either a diffuse collection of text about the East or representative and expressive of some nefarious Western imperialist to breakdown the East. In agreement of Said (2003, p.12), orientalism is rather a distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts. Those texts consist of basic geographical distinction which reveals that the world is divided into two unequal parts, East and West. Furthermore, the important point of orientalism is about intellectual authority over the Orient within Western culture. Moreover Said (2003, p.22) argues that orientalism makes sense all depends more on the West than on the Orient, and this sense is directly indebted to various Western techniques of representation that make Orient visible, clear, there, in discourse about it.

The basics of Said's thinking about orientalism are from Michael Foucault and Antonio Gramsci. Based on Sulistyono (2018, p.18) the thinking of Gramsci are about hegemony, resistance, and domination. Meanwhile, the thinking of Foucault is about power which seems as various relations and spread as a system in strategic scope. With the theory of discourse from Foucault, Said use the power relation as the background to represent East in orientalism. Furthermore, Said (2003:24) argues that for students of literature and criticism, Orientalism offers a

marvelous instance of the interrelation between society, culture, and textually; moreover, the cultural role played by the Orient in the West connects Orientalism with ideology, politics, and the logic of power, matters of relevance, I think, to the literal community, whereas for the readers in the so-called Third World, this study proposes itself as a step towards as understanding not so much of Western politics as of the strength of Western cultural discourse, a strength is too often mistaken as merely decorative of “super structural”.

According to Gardner (2012, p.1), the West, through the representation of their literature, speaks for the Orient by negating the Orient’s voice. In another word, orientalism is not only a system of political rule but also an all-around world view that simply believed the West was superior to the East. Furthermore, the authors such as novelists or poets become the vehicle of the creation and the perpetuation of orientalism that are commonly served through the construction of binary opposition between Orient and Occident. The way the author spread the ideology is through words in fiction because they can control what happens in the story and construct a kind of hegemony that aligns the readers consciously or unconsciously. Then, the readers indirectly can influence through what the author tells in their work. Furthermore, besides poets and drama, the novel has a surplus from narration way because the novel has a complex structure.

In addition, orientalism can be understood as a discourse which is by no means indirectly corresponding with political power in the raw, but rather and produced and exist in an uneven exchange with various kinds of power. The power which meant consists of four, which are political power, intellectual power,

cultural power, and moral power. Said explained four types of power in orientalism as below.

- a. The first one is political power. According to Said (2003, p.445) So far, we can see how the Eastern nation is so easy to accept the transformation and reduction – which is in fact very tendentious – which it constantly imposes. We can also feel the risk of being used as a suggestion to take a policy to dominate and carry out propaganda by the West with the aim of controlling the East
- b. The second one is intellectual power. Eastern people who carry out everything that the West has commanded them are good Eastern people, while those who do not obey are bad Eastern people (Said, 2003, p.478). This triggers the intellectual power of the West over the East. The fact that the few talented Eastern students who successfully complete their studies in the system are encouraged to “choose” (or be forced to choose) to go to the West to continue their education (Said, 2003, p.505).
- c. The third one is cultural power. The fact is that Eastern intellectuals themselves have become a support for what is considered the main trend in the West. Their role is that of “modernizers”, which means that they legitimize and authorize ideas about modernization, progress, and culture that they mostly receive from the West. (Said, 2003, p.508)
- d. The last is moral power. Eastern nations are always associated with sexual indecency, cunning, cruelty, and bad behavior (Said, 2003, p.447). Because the East is completely incapable of interpreting itself. In the East, apart from an intellectual absorption of Western images and doctrines,

there was also Western influence in economic, political, and social exchanges. In short, the modern East participates in “East” itself (Said, 2003, p.508).

Those are the relation between East and West in the process of orientalism. The main factor of orientalism is the study of Orientalists’ West toward East which produced any of works in many fields, such as archeology, history, literature, environment, tradition, and many others. Those studies caused of West business in economy, politic, knowledge, culture which is built on a military platform.

4. Previous Studies

There are five previous studies which related to this study that are used as references. Those study has similarity with this study about the theory and problem that other researchers have analyzed previously, they are:

Dian Hezedila Sharon (2020), in her thesis entitled “*Pandangan Barat Tentang Timur Pada Novel Student Hidjo Karya Mas Marco Martodikromo (Kajian Orientalisme Edward Said)*”, the faculty of language and literature Universitas Negeri Malang. This study analyzed the text in Student Hidjo by using the post-colonial study of Edward Said as the tool. The results of the analysis showed that 31 data were identified as forms of power relations between Edward Said's orientalism with the following data description: 7 data on political power, 4 data on intellectual power, as well as 11 data on cultural power, and 9 data on moral power.

Dewi Hariani (2016), in her thesis entitled *The Representation of Orientalism in Salman Rusdhie’s Haroun and The Sea of Stories*, the program of

English department, faculty of humanities, Jember University. The research analyzes some issues related to the representation of orientalism. It is portrayed in Salman Rushdie's *Haroun and the Sea of Stories* represented by various characters and settings. This is an interesting novel to be analyzed because Rushdie as the eastern people represents the East based on western thoughts. This research is qualitative. This research uses Said's theory of orientalism. The first goal is to answer how orientalism discourse is constructed in the novel. The second is to expose the writer's critical position. After the research, it can be concluded that Salman Rushdie represents orientalism in his work. Those constructions are the result of his study and his experience living in England. Rushdie has been influenced by Western thoughts.

Cadipa Dyaksa Prawara (2016), in his thesis entitled *A Post-Colonialism Study: Orientalism as Portrayed in The Karate Kid Movie*, English department, Faculty of Adab and Cultural Science, State Islamic University SunanKalijaga. This study aims to portrayal the orientalism that appears in the movie. This study uses a qualitative method with post-colonial theory of Edward Said's orientalism. The result of this research is about how the West constructs and depicts the East and the West itself through this film.

Yana Maliyana (2013), in her thesis entitled *Edward Said's Orientalism and the Representation of the East in Gardens of Water by Alan Drew*, the program of English language and literature, Universitas Pendidikan Indonesia. This study analysis is aimed to uncover how the western author, Alan Drew, represents the East culture in the novel *Gardens of Water* (2003). This study employs a qualitative descriptive study with the content analysis approach. This

study use Orientalism proposed by Edward Said (1978). The result of this study shows that the representation of non-western people and cultures confirms the orientalist point of view that puts the East and the West in binary opposition and represents the East as inferior to the West. The study also proves that the author uses typical stereotyping in representing the East in the novel such as untrustworthy, rude, barbaric, and traditional, and also exposes the issue of patriarchy which is usually pinned into the East culture.

Rindola Putra (2011), in his thesis, entitled "*Western Domination Implied over Chinese Tradition in Pearl S Buck's East Wind: West Wind (An Orientalism Reading)*", faculty of humanities, Bung Hatta University. This study analyzes the domination of Western knowledge toward Chinese tradition by illustrating the superiority or prominence of Western knowledge in the novel *East Wind: West Wind* written by Pearl S. Buck. This study uses the post-colonialism of Edward Said as the theory in analyzing how the way Western discourse dominates the main character as represented by Chinese people. This study applied the content analysis method to analyze documents using the close reading technique. The result of this study is Western discourse did construct the domination over the Orient (Chinese culture) by representing the differences in term family relationships (simple versus complex), mind (open-minded versus narrow-minded), and belief (superstitious versus rational), the discourse succeeds in dominating and creating the truth or reality as the assumption about the West as superior and the East as inferior

After looking at some previous studies above, there are similar studies that use theories such as orientalism and discuss cultural diversity. However, none of

them use the *American Panda* by Gloria Chao as the object and analyze the characterization of the main character.

