SOCIAL GAP IN CATHER'S
MY MORTAL ENEMY

A Thesis

Submitted to the Faculty of Cultural Sciences Hasanuddin University in Partial Fulfilment for The Requirement to Obtain Sarjana Degree in English

WRITTEN BY

M. TAUFIK ALFIAN
F21116315

ENGLISH DEPARTMENT
FACULTY OF CULTURE SCIENCES
HASANUDDIN UNIVERSITY
MAKASSAR
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THESIS

ANALYSIS OF SOCIAL GAP IN CATHER'S

MY MORTAL ENEMY

BY

M. TAUFIK ALFIAN

STUDENT NUMBER : F21116315

It has been examined before the Board of the Thesis Examination

On July 7th, 2023

and is declared to have fulfilled the requirements.

Approved by

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ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF CULTURAL SCIENCES
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AGREEMENT

On Friday 7th July 2023, the Board of Thesis Examination has kindly approved a thesis by M. Taufik Alfian (F21116315) entitled *"Social gap in Willa Cather's My Mortal Enemy"* submitted in fulfillment of one of the requirements to obtain Sarjana Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

Makassar, 7th July 2023

BOARD OF THESIS EXAMINATION

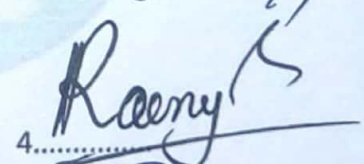|		
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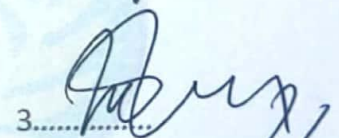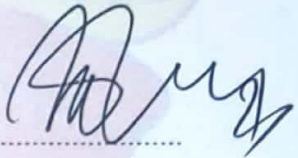
DECLARATION

The thesis by M. Taufik Alfian (F21116315) entitled *"Social gap in Willa Cather's My Mortal Enemy"* has ben revised as advised during the esamination on 7th July 2023 and it approved by the Board of Undergraduate Thesis Examiners.

1. Dr. Muhammad Syafri Badaruddin, M.Hum   First Examiner…..................…..

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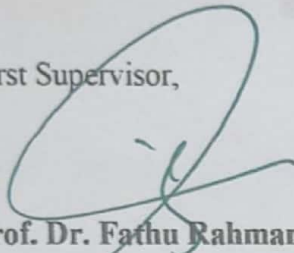
APPROVAL FORM

With reference to the letter of the Dean of Cultural Sciences Number 361/UN4.9.1/KEP/2020 regarding supervision, we hereby confirm to approve the thesis draft by **M. TaufikAlfian** (F21116315) to be examined at the English Department, Faculty of Cultural Sciences.

Makassar, 15th June 2023
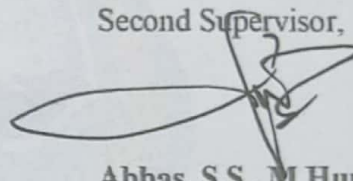
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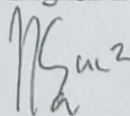Second Supervisor,

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STATEMENT LETTER

The undersigned,

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Title of Thesis   : Analysis of Social Gap in Cather's *My Mortal Enemy*

Department/Faculty : English Literature Study Program/ Cultural Sciences

Hereby, the writer declares that this thesis is written by himself. This thesis does not contain any materials which have been published by other people, and it does not cite other people's ideas except quotations and references.

Makassar, July 7ᵗʰ 2023

M. Taufik Alfian

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First of all, the author expresses gratitude to Allah SWT. For all the grace, health and time that has been given so that the author can complete this final project writing properly so that the author can finish his college period at Hasanuddin University. In the preparation of this thesis, the author had many difficulties both in choosing a novel to be researched, determining its title and compiling it until a thesis was formed. However, the existence of this thesis does not escape the help of people around who always provide input, motivation and other assistance.

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7. *Willa Cather as the author of My Mortal Enemy.*

8. Last but not least, I wanna thank me, I wanna thank me for believe in me, I wanna thank me for doing all this hard work, I wanna thank me for having no days off, I wanna thank me for never quitting.

Makassar, 15th June 2023
The Writer,

M. Taufik Alfian

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ABSTRAK

M. Taufik Alfian. 2023. *Social Gap In Cather's My Mortal Enemy* (Dibimbing oleh Fathu Rahman dan Abbas).

Penelitian ini bertujuan untuk menganalisa mengenai kesenjangan sosial pada novel *My Mortal Enemy* karya Willa Cather. Penelitian ini juga membahas dampak kesenjangan sosial pada kehidupan masyarakat seperti dalam kehidupan pernikahan.

Metode yang digunakan dalam penelitian ini adalah pendekatan struktural yang menitikberatkan kajian pada unsur-unsur intrinsik sastra seperti penokohan, plot, setting tema, dan lain-lain. Data utama penelitian diperoleh dari novel *My Mortal Enemy* karya Willa Cather. Data tersebut kemudian diolah secara kualitatif, yakni mendeskripsikan data berdasarkan fakta fiksi dalam novel.

Berdasarkan hasil analisis, penulis menemukan kesenjangan sosial yang berdampak pada kesenjangan sosial diantara tokoh-tokoh dalam novel. Kesenjangan sosial terjadi pada tokoh Myra Henshawe dan Oswald Henshawe yang mengakibatkan efek penyesalan. Myra menyesali keputusannya yang lebih memilih cinta dibandingkan harta yang dijanjikan oleh pamannya.

Kata Kunci: Kesenjangan Sosial, novel *My Mortal Enemy***.**

ABSTRACT

M. Taufik Alfian. 2022. *Social Gap In Willa Cather's My Mortal Enemy.* (Supervised by **Fathu Rahman** and **Abbas**)

This study aims to analyze social inequality in the novel *My Mortal Enemy* by Willa Cather. This research also discusses the impact of social inequality on people's lives such as in marriage life.

The method used in this study is a structural approach that focuses on the study of the intrinsic elements of literature such as characterizations, plots, theme settings, and so on. The main research data were obtained from the novel *My Mortal Enemy* by Willa Cather. The data is then processed qualitatively, namely describing data based on fictional facts in the novel.

Based on the results of the analysis, the writer finds social inequality that has an impact on social inequality among the characters in the novel. Social inequality occurs in the characters Myra Henshawe and Oswald Henshawe which results in a regret effect. Myra regretted her decision to choose love over the treasure promised by her uncle.

Keywords: Social gap, novel *My Mortal Enemy.*.

CHAPTER I
INTRODUCTION

This chapter consists of the background of study, identification of the problem, statement of the problem, objectives of study, and sequence of writing.

1.1 Background of The Study

In social life, education and economic status is one of the things that greatly affects survival be it in a job, friendship relationships or even in the context of marriage, social gap is often felt in terms of differences in educational status, social status in material form or even a person's thoughts. In this era, people pay great attention to a person's education or work before holding a wedding, especially for the bride's family because they do not want an educational gap, let alone an economy in their child's household in the future which can make it difficult for their child to carry out life, there are also those who look at it in terms of the previous family title whether she is a descendant of nobles or not.

Literary theory in the view of some scholars has many points of view and is based on the views of Wellek and Werren.

> "Karya sastra merupakan pandangan terhadap kehidupan dalam lingkungan sosial. Pandangan tersebut terjadi karena pengarang tidak dapat lepas dari ikatan-ikatan sosial tertentu dalam masyarakat sosial. Sastra yang baik tidak hanya merekam kenyataan yang ada dalam masyarakat. Sastra dapat dipandang sebagai suatu gejala sosial. Sastra menyajikan kehidupan dan kehidupan sebagian besar terdiri dari kenyataan sosial" (Wellek dan Warren, 1993: 109).

Social inequality is an imbalance or difference that occurs in society and affects the life of its people. One such imbalance occurs in terms of the economy and education.

This problem of inequality will continue and continue in the system of social life because everyone's view of a factor be it education, work or in terms of lineage is always put forward in matters of marriage, this problem of social inequality will be very pronounced if it is related in the context of marriage because in this case there are two large families that will be united where the nature of human nature towards a material or educational is a thing that has always been put forward in the current era. Cases of social inequality have begun to occur for a long time, because the rise of cases that often occur makes novelists or literati write books that offend or pour out their hearts in the form of literary works such as novel *Nobody's Boy* by Oliver Twist, and one of the works of novelist Willa Cather is *My Mortal Enemy.*

A literary work that alludes to the context of social inequality when it comes to marriage is *My Mortal Enemy* by American novelist Willa Cather written in 1926. The novel tells the story of a girl named Myra who lives with her wealthy uncle in a village called Parthia, southern Illinois. In this village, people who are in the middle and upper economic status receive different treatment from the community including Myra and her uncle, John Driscoll was a distinguished man in Parthia, it can be said that he had everything with his wealth this Myra grew up to be a very well-off teenager, living with affluence made Myra never feel the difficulty of life in her teenage years she could have whatever she wanted even she had a painting of herself from a famous painter when she visited Ireland. But in

terms of her uncle's marriage took part in choosing her future husband which made her feel restrained in choosing the person she loved, Myra met Oswald for the first time when Oswald returned from her college, Oswald was the son of a woman of German nationality and her father was an Ulster protestant who was hated by John Driscoll, there was an old grudge of some kind between the two men.

This Ulsterman was poor and impractical, a wandering schoolmaster, who had charge for a while of the High School in Parthia, and afterwards taught in smaller towns about. Oswald put himself through Harvard with very little help from his parents. He was not taken account of in our town until he came home from college, a handsome and promising young man. But, John Driscoll as Myra's uncle felt that Oswald was not a worthy partner for Myra, from Driscoll's point of view, Oswald was a young man who could not guarantee Myra's future would be happy because Oswald came from an underprivileged family whose father was just wandering schoolmaster, who had charge for a while of the High School in Parthia, and afterwards taught in smaller towns about. Myra's love for Oswald was strongly opposed by her uncle according to John Driscoll that it's better to be a stray dog in this world than a man without money. He said, *"I've tried both ways, and I know. A poor man stinks, and God hates him"* (Cather, 1990:13). From the case of Oswald's rejection of his niece's marriage based on material and social status the writer has conducted an in-depth study on social inequality in a study entitled *Social Gap In Cather's My Mortal Enemy.*

1.2 Identification of The Study

In this study, the writer focuses on social aspects of the community on an event of social inequality such as the story depicted in a literary work entitled *My Mortal Enemy.*

1. Social inequality that occurs among people has occurred since time immemorial until now.

2. Social inequality that occurs results in differences in people's treatment of people who are below the poverty line with people who are above the poverty line.

3. Society's view of women at the time still thought that women were entirely dependent on their husbands when they were married.

4. The emergence of problems due to social inequality that impact life such as marital problems and regrets that arise after marriage to people who have different social statuses as in the story *My Mortal Enemy.*

5. Social gap is reflected between by the character of Myra Driscoll who is wealthy and Oswald Henshawe who is the humble.

1.3 Research Question

After reading the novel *My Mortal Enemy* by Willa Cather, the writer determines several issues that will be discussed including:

1. What is social gap reflected by the characters in the novel *My Mortal Enemy*?

2. What is the impact social gap reflected by the characters in the novel?

1.4 Objective of The Study

Based on the statements of research question, the writer constructs the aim of this study as follows:

1. To find out social gap reflected by the characters in the novel *My Mortal Enemy*.

2. To explain the impact social gap reflected by the characters in the novel.

1.5 Sequence of The Writing

This thesis contains five chapters such as introduction, literary review, methodology, analysis, and conclusion.

- Chapter I is the Introduction of the Study. It consists of the background of the research, the identification of the problem found in the literary work, the scope of the problem, the objective, as well as the significance of the study.

- Chapter II is the Literature Review. It consist of list of previous related studies and theoretical background.

- Chapter III is the Research Methodology, which provides the methodology, data sources, technique of the data analysis, and procedures of data collection.

- Chapter IV is the Analysis, which explains the ideas and the discussion of the problems found in the novel.

- Chapter V is the Conclusion and Suggestion, which concludes the analysis of the study and makes suggestion.

CHAPTER II
LITERATURE REVIEW

This chapter is divided into three parts, where in the first part is an explanation of previous studies that have the same title, author and also the theory of the approach or research used. The second part describes the relevant research results in which this section covers previous existing studies and is used as a basis for current theory development. The third parts as the last section in this chapter presents the theoretical framework that will be used as a big picture and the main steps in this research. Those previous researches are done by S.J Rosowski (Vol. 8, No. 2 (Spring, 1978)), pp. 141-149 published By: Journal of Narrative Theory. Nihal Farhan Kabir (2021) from Department of English, Jashore University of Science and Technology, Bangladesh. Harry B. Eichorn (Colby Library Quarterly, series 10, no.3, September 1973, p.119-138) published By: Colby Library College.

2.1   Previous Studies

The writer has found several studies and scientific works related to this research both in terms of the title of the literary work, approach and point of view. The purpose of this is to support the research this time.

The first is written by S.J Rosowski on his journal *Narrative Technique in Cather's "My Mortal Enemy"*. The previous research this time has a literary work title similar to the current research being written. In this journal Rosowski explained how Willa Cather's technique in writing her novel so that everything looks structured and connected to each other, the narrative technique discussed by Rosowski is related to how Willa Cather puts herself as a young girl (Nellie) who tells the story of a Myra

Henshawe who tells a direct story against Herself. In this journal, Rosowski also explains how Cather presented this idea of consciousness in her narrator, Nellie Birdseye, as she recounted her change in attitude to deal with her subject, Myra Driscoll. Obviously, this interpretation, by expanding narrative consciousness at the heart of My *Mortal Enemy*, runs againts the usual stress on subject and action.

The second is written by Nihal Farhan Kabir on his journal under the title *Putting Myra into Orders: Locating the Operations of the Lacanian Orders in Willa Cather's My Mortal Enemy*. The previous research this time has a literary work title similar to the current research being written. In this journal, Nihal focuses his discussion on the character of Myra Henshawe where in this novel Myra becomes the central character of the entire story, Nihal describes Myra as a woman who has a romance influenced by wealth and matter. Nihal also explained that this literary work focuses on two things, namely love and wealth, telling the story of the character Myra who grew up in wealth but lost the rich life because of her love, tried to recreate the rich lifestyle but eventually fell into poverty. This journal is closely related to the journal that is being written with the title of social inequality contained in two characters, namely Myra and Oswald.

Myra's wealthy & luxurious life in the city of Parthia with her great uncle John Driscoll was left behind when she eloped with Oswald Henshawe to air in New York. This creates a new life for him where the wealth of the previous life does not exist and he tries to overcome it by airing wealth with huge expenses, making rich friends & other similar actions. But as the plot progresses, Myra experiences a gradual decline in wealth, which corresponds to a gradual increase in

the shortage of social functioning. And when he finally entered poverty, this lack of function became the most prominent. Therefore, wealth and love are two fundamental elements in the analysis of this novel and both also dominate the most important points of Myra's Life.

The last is written by Harry B. Eichorn on his article 3 in Corby Quarterly under the title *A Falling Out With Love: My Mortal Enemy*. The previous research this time has a literary work title similar to the current research being written. In the article written by Eichorn this time, it explores how a Willa Cather reflects on love in the middle of the 20th century, by giving an overview of Cather's novel entitled *The Professor's House* and *My Mortal Enemy*. In The Professor's House she brought her protagonist to the conclusion that falling out of love is the saddest experience in life, and in My Mortal Enemy, her grimmest novel, she re-examined this idea. There are obvious similarities between The Professor's House and the story of Myra Driscoll Henshawe, the heiress who rejects her fortune and her religion to marry for love, only to end her life by rejecting her husband and returning to the faith of her childhood. Peter and Myra turn against their marriage partners and sacrifice human ties in their attempts to recapture the past. In both stories money plays a significant role in precipitating the characters' problems.

Based on three previous studies, there are some similarities between the previous research and this thesis, for the first research there are similarities in terms of the author and the object studied, namely the novel *My Mortal Enemy* while the focus of research between the first author and this thesis is different where in the first study the author focuses on how to write the novel while this thesis discusses the social inequality that occurs in the characters.

For the second study and this thesis have similarities to the object studied, namely the novel *My Mortal Enemy* with the same author, Willa Cather, but the difference between the first, second research and this thesis lies in the focus of the research where the first lies in the focus on writing while in the second study it focuses on one character, namely Myra Henshawe where the author in the second study explains two things that affect the main character Love and Wealth.

And in the last study also has similarities to the object studied, namely the novel *My Mortal Enemy* and also the author Willa Cather, but in this third study there are also differences in focus examined where this study focuses on how the author of the novel describes love in the 20th century while in this thesis examines the social gap between characters that result in regret in a relationship.

Both characters turn, in their discovery of human limitations, to thoughts of death and thoughts of religion. These similarities, however, only emphasize the more significant differences. The two characters are hardly alike in their temperaments. Godfrey is generous, fastidious, and restrained, while Myra is selfish, flamboyant, and violent.

Overall, the above studies focus more on the author's writing method and views on Myra's character which also has a connection with current research. In the first study explains how a Willa Cather wrote her novel by placing herself into a story that intersects directly with Myra Henshawe. The next writers describe how Myra's life while still living with her uncle and Myra's situation after marrying Oswald, here the author highlights how important Love and Wealth can change a person's life both personally and in a relationship. In the last study, other authors again mentioned the character of Myra Henshawe and compared it with the character of Godfrey St. Peter from one of Willa Cather's literary works entitled *The Professour's House*, in this article the author tried to show how a Willa Cather described two Figures in a conflict Marriage relationship.

2.2   Structuralism Approach

Structuralism is a mode of knowledge of nature and human life that is interested in relationships rather than individual objects or, alternatively, where objects are defined by the set of relationships of which they are part and not by the qualities possessed by them taken in isolation.

Structuralism is a philosophy and method that developed from insights in the field of linguistics in the mid-20th Century to study the underlying patterns of social life. In the social sciences the structuralist mode of inquiry sought not simply to identify structures or relationships *per se*, but rather to look behind or beneath the visible and conscious designs (beliefs, ideas, behaviors) of active human subjects (surface manifestations) to expose or unearth how those designs are in fact outputs, effects, consequences, products generated by underlying causes,

hidden mechanisms, or a limited number of "deep" structures that are universal to the human mind. The structuralist approach was invented and developed by several key thinkers e.g., Saussure, Lévi-Strauss, Lacan, Barthes, Foucault and many others across several disciplines.

W.V Heydebran (2001) in the journal of International Encyclopedia of the Social and Behavioral Sciences Pages 15230-15233 Structuralism is an intellectual tendency that seeks to understand and explain social reality in terms of social structures. Structures are defined as the patterns and forms of social relations and combinations among a set of constituent social elements or component parts such as positions, units, levels, regions and locations, and social formations. Structuralism tends to proceed on two different analytic levels, as a method of analysis or procedure of knowing (epistemology), and as an ontology or metaphysical design of social reality. It also tends to approach its subject matter under the auspices of two different meta-theoretical perspectives on social reality: social structure as an empirical and historical reality, and social structure as a model or representation of reality. The conceptual property space generated by these analytic dimensions accommodates the major theories of structuralism existing today, viz. sociological structuralism, symbolic structuralism, historical structuralism, and orthodox structuralism.

2.2.1 Character

Character is one of the main important elements in building up a story. There can be no story without its characters. Similarly, Taylor (1981:62) stated, *"It is, of course, not possible to have action without characters; events are determined*

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by character and character is also defmed by events". Character covers any person, identity, or entity participated, which can be human beings, animals, monsters, ghosts, inanimate objects unlimited to one's imaginationa ccording to Kennedy (1995:67), "*A character, then, is presumably an imagined person who inhabits a story*".

The qualities of those character, as in their personality and traits, likes and dislike, are presented by the author in the story is called characterization. Stevens also (1990:2) mentioned, "*characterization is a method a writer uses to communicate information about characters to readers*". Thus, the reader will get the idea of the characters whether it is in an implicit way, that is by their actions, beliefs, and values throughout the story; or explicitly by the dialogues done by other charatcers. Generally, characters can be differentiated in several types as major and minor; protagonist and antagonist.

a. Major and Minor Characters

In regard to how much certain characters contributed or appeared thoughout the story indicates whether he/she is a major or minor character. Nurgiyantoro (1995:176) goes on to state that, according to its role or significance in the story, there is a more important character and presented continuously called the main or major character. In the other hand, there are characters which only mentioned once or few times in the story which called minor or peripheral characters.

Major character is the dominant character, the one who contributes to most part of the story. Hence, the story revolve around their life and is prioritized from the beginning until the story ends. In addition to this, Nurgiyantoro (1995:177) also

suggested that the major character are those characters who takes most part of the story and always having relations with other character which then determines the plot development. This indicates that the overall plot or the storyline is determined by how the author projected the main or major character. They might not present in the story at all times, but they are considered as the subject as an answer to the question, "What is this story tells about?"

On the contrary, there is/are those charcter(s) that appeared only once or more, and that too is possibly in a relatively small part of the story called the minor characters. Though their appearance and significance not as common as the major characters, they still have great importance in making the story more convincing and alive. Pope (2005: 134) pointed out, *"The minor characters appearances in the literary work will be brief and infrequent although that does not mean that they cannot shine whenever they are in the spotlight."* Overall, the minor charcaters are also necessary in order to complete the story.

b. Protagonist and Antagonist Characters

Another type in describing characters in a literary work is protagonist and antagonist characters. It is somehow similar to the major and minor characters. What makes it different is how the author describes the protagonist and antagonist characters in order to give a more understanding to the readers. Nurgiyantoro (1995:178) suggested that the protagonist and antagonist characters are recognized by the function of their appearance in the story, whether it is the hero or the villain of the story.

Protagonist is similar to the major character. It is the character that contributes in the development of the storyline, the one where the readers most likely have sympathy and empathy to, and also most likely to get involved emotionally to. According to Duncan (2006), a protagonist can be defined as the center of the story, the one that is close to the audience and the one who is in control of his/her own destiny and make decisions with its consequences, however not necessarily the same as the hero. Although it cannot be denied that a protagonist is commonly being referred to as the hero of the story, protagonist does not always potrays good moral values or make poor decisions. And yet, the reader will eventually get along with their journey in achieving their dreams or motivations as a better person.

Then again, every protagonist have struggles and hardships they encounter, one of them being the antagonist character. Nurgiyantoro (1995:197) suggested that, "*Tokoh antagonis... beroposisi dengan tokoh protagonis, secara langsung ataupun tak langsung, bersifat fisik ataupun batin*". Simply, this illustrates that the antagonists are the characters opposing the protagonist or the main character. However, there can be also other force that hinders the main characters into achieving their goals, it can be natural disaster, accident, social environment, laws, or even conflict within himself.

2.2.2 Plot

A sequence of events is significant in creating a literary work, which is defined as a plot as identified by Culler (1997:115), *"Aristotle says that plot is the most basic feature of narrative, that good stories must have a beginning, middle,*

and end, and that they give pleasure because of the rhythm of their ordering." Similarly, Abrams (1981:224) also suggested, *"The plot (which Aristotle termed the mythos) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects."*

Thus, a plot is an essential requirements of a story. It consists of series of events and actions, namely the beginning, middle, and the end, which is performed by the characters. Not only that, this series of events has its own meaning and is chosen by the writer to covey their thoughts and feelings. According to Abrams (1981:227), a German critic named Gustav Freytag in *Technique of the Drama* (1863) proposed the structure of a plot called the Freytag's Pyramid, which consists of exposition, rising action, climax, falling action, and denouement (resolution).

a. *Exposition*

Exposition is the opening, the part where the writer introduce the characters, settings, and background of the story. Kennedy (1995:9) proposed in the following as:

> The tale begins with an exposition: the opening portion that sets the scene (if any), introduces the main characters, tell 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.

Similarly, based on Tasrif in Nurgiyantoro (1995:149), exposition is an "adapting" phase in which contains describing and introducing the background situation and some characters in the story. It is an introductory stage in which gives early information that functions as a foundation of the story into the next stage. In

other words, exposition is the other term for introduction. The writer introduces the settings of time and place, some of the characters, and giving out information to the readers about the background of the story.

b. *Rising Action*

Abrams (1981:227) pointed out, "*the rising action begins, after the opening scene and exposition*". Rising action started when the conflict or problem in the story is being revealed, therefore the story becomes more complicated. In addition to this, Nurgiyantoro (1995:149) stated as:

> *Tahap pemunculan konflik, masalah (-masalah) dan peristiwa-peristiwa yang menyulut terjadinya konflik mulai dimunculkan. Jadi, tahap ini merupakan tahap awal munculnya konflik, dan konflik itu sendiri akan berkembang dan atau dikembangkan menjadi konflik-konflik pada tahap berikutnya.*

It indicates that the complications that arises in the beginning is a part of a rising action. Then again, those conflicts develops into a much larger conflict to be solved or to be taken action by the characters involved.

c. *Climax*

Conflicts that emerged and developed against the characters have reached its peak is called the climax. This implies that the characters are in the position to figure out certain actions to resolve the problems they encounter.   It is supported by Kennedy (1995:10) which mentioned, "*events come to a climax, the moment of greatest tension at which the outcome is to be decided*".

d. *Falling Action*

The series of events after the climax, in which the characters take actions to resolve the complications is called the falling action or anticlimax. The conflict

that occur between each characters, mainly the protagonist against the antagonist unravels according to Freytag (1984), "*the falling action phase consist of events that lead to the ending*".

e. Denouement

The commonly used term for the outcome of the plot is called resolution. As mentioned by Abrams (1981:227), *"The denouement (French for "unknotting"): the action or intrigue ends in success or failure for the protagonist, the conflicts are settled, the mystery is solved, or the misunderstanding cleared away."* Thus, denouement or a resolution is the ending of the story, the outcome of the conflicts between the characters, mainly the protagonist against the antagonist, whether one of the win or lose. It gives the readers a sense of satisfaction or the feeling of completeness after reading the whole story.

2.2.3 Setting

A literature is like a world that is fulfilled with inhabitants and their life experiences. However, it is not absolute without any room in order to implement their thoughts, feelings, motivations, and dreams, just like in the real world. In other words, in fiction, other than characters and its story, it also needs another essential element, a setting.

According to Roberts & Jacobs (1987:29), *" Setting refers to the natural and artificial scenery or environment in which characters in literature live and move".* This implies that the setting of a literary work is the description of the physical appearances of the story. Everything related to the environment such as time of day, description of place, the social environment it bounds to are a part of

setting. In short, the place, time, and the socio-cultural environment in which a literary work occur is called the Setting.

a. Place

The place consist of the geographical location, the answer to the question "where is the action of the story take place?". Kennedy mentioned that (1995:110-111), *"To be sure, the idea of setting includes the physical environment of a story: a house, a street, a city,a landscape, a region. (Where a story takes place is some•times called its locale.)."* Therefore, anything that describes the location, such as a house, street, country, that build up a story considered as the setting of place.

b. Time

Any time of day, historical period, year, etc, the answer to the question "when is the story happening?" is called the setting of time. It is also supported by the statement argued by Kennedy (1995:110-111), *"But besides place, setting may crucially involve the time of the story hour, year, or century. It might matter greatly that a story takes place at dawn, or on the day of the first moon landing. "*

2.2.4 Theme

Nurgiyantoro (1995:66) argued that questioning about the meaning of a literary work, actually means questioning the theme as well. Every fiction story contains theme, however it is not as easy as finding the main characters or the setting of place. It has to be read deeply, understood, and analyzed with other elements of the story. A theme is a central idea or concept, the answer to the

question "what is the story about?" as explained by Kennedy (1995:189) as follows:,

> The theme of a story is whatever general idea or insight the entire story reveals... In literary fiction, a theme is seldom so obvious. That is, a theme need not be a moral or a message; it may be what the happenings add up to, what the story is about.

Briefly, a theme can be define as a representation of the whole story. Another essential point to be emphasized is that unlike characters, settings, and point of view, a theme is not described explicitly. It require a deep understanding and interpretation of the whole story by looking to other essential elements beside what happens in it. It is also supported by Nurgiyantoro (1995: 68) that in finding a theme of a fiction story, the overall story has to be concluded, not merely just certain parts, for instance the characters or setting only. Theme as a central idea of a literary work is not accidentally hid by the author, because that is the main point for the readers to find—central idea. Thus, it is hidden by itself according to the story that supports it. To illustrate, after reading Hemingway's *The Old Man and The Sea* (1952), the readers may have conclude that the story is more than about an old man and the sea.

Another important discussion to point out, describing a theme of a particular novel can be in the form of words, phrases, or sentences. It is usually stated in a larger sense since there are number of stories have broad and complicated meaning, with various characters, conflicts, scenes, point of views found within them. Therefore, it is not possible to have one primary idea about a particular novel, it might have more than one theme.

2.3   The Theory of Social Class

Social class refers to stratification between human beings or group in society. Based on the characteristics of social stratification, the division has several classes or groups in society. Class is considered as a social stratification in a society that is defined by a particular position in the production process (Magniz, 2001: 45).

Karl Marx's analysis argues about how human relationships that occurred views from the relationship between each positions of means production, which viewed from different businesses in getting resources. He noted that the difference of means isn't always the cause of intergroup conflicts. Marx assumed that position in structure always encourage them to take action that aims to improve the lot of them. Nevertheless, the interest groups are not perceived as the most important in the sociology of Marx (Ritna: 2013).

According to Karl Marx, the actors of social change are not the individuals but social classes. Individuals will not be able to make changes in a broad scope, because there is selfishness. But the real social classes in society, there was something already there one of them is the establishment power structure. With this people may know that people who fall into the power structure certainly not ordinary people, so there is a sense of connection, either in the way of honor or obey. The working classes are those who serve the employer with running working tools (Romba: 2013).

While the employers are the class that have those working tools, such as machinery, factories and land. The working class also does the job, but since the

workers do not have the tools work, then they sell the power to the owners of capital people who have the working tools. With this the works produced by the workers don't belong to the workers, but the worker belongs to the employer. Between the upper, middle and lower class have the relationship because they need each other, workers need jobs of the employer of the work, while the owner of the work also requires power to run production. However, the relationship between the workers and the employer doesn't see the point of balance. They can't work if the employer doesn't provide jobs. However, contrary to the employer, that they can survive a long time even thought the workers cannot carry out their duties properly because they can still look for another replacement to fill his life. In other words, the owners of capital can still live off the land of they own (Siahaan, 1986: 56).

Benefit derived from the upper class to the position that they do not have to work alone, because it can live of the profits of the workers who work. The relationship between the upper, middle and lower class is a relationship of power with the goal of workers in order to keep working for the benefit of the employer by using the power of labor. Therefore, the upper class is the class of oppressors for the lower classes (Brewer, 1999: 25).

It can be concluding that each class has the difference characteristics. The upper class is usually known by their larger amounts of property and cahs, and the distinctive lifestyle that they live. The upper class in modern societies composed of the wealthiest members of society, who also wield the greates political power. Members of the upper class society are typically knowledgeable and have been educated in particular college, upper class members have traditionally joined

exclusive clubs. They like party, shopping and traveling. About the financial, the upper class much more satisfied with their current financial situation than are those in the middle and lower classes because they would get income from their land.

The middle class is the largest majority in society while the characteristic of the middle class has an average income. The middle class is largely associated with the growth of cities and the expansion of the economy. The middle class still maintain the values and ideas in their lives even thought they have achieved considerable status and income. They should keep some kind of home appliances as supply the necessities of life. They have a high spirit of hard work and responsibility. According to them, education is very important because they are still able to finance their children to school. The lower class did not exist in large numbers. Instead, most people were part of the labour class, a group made up of different professions such as servant and governess, the lower class would get a wages monthly of yearly.

2.4 Class Stratification

Comes from the word "status", stratification means layer. It is an idiom to describe what stratification is in social group, in other word, in social life there will be variation of class from the highest to the lowest. It means that in every social life there are some people living in lower, middle and upper class.

Class stratification in social life has been briefly defined as a pattern of superimposed categories of deferential privilege. This definition has several important elements. First class stratification in social life is superimposed by the tradition without the will of event the conscious knowledge of the great majority of

the members, second it is involved system of deferential privilege which mean that some groups receive more of the good services, power and emotional gratification of society than other (Rose 1968: 276)

Social class in the hierarchy stratification of the member of the society based upon the unequal distribution of the resources power and prestige. Resources in the context of social class stratification are income, property and borrowing capacity. Power usually stratified by the layers, concern the ability to influence or control others. Prestige relates to status, either ascribe as sec, race or family background or achieved based on individual accomplishment. The principle forms of social class stratification are class and caste. A class is a comparatively permanent group of person of all ages and both sexes who occupy a common social portion in hierarchical ranking in a given society. A caste is a fixed group in a rigid social structure. In which ranking is based almost entirely upon hereditary grounds (Merril, 1965: 277).

Aristoteles (1983: 126) has stated that in every state consist of group of high class consist if the aristocrats who are noble family that have everything such as the wealth, the science the authority and powerful. The poor man or slaves (lower class) have nothing and stupid, even they are always pressured by the upper or higher class. The middle class consist of businessman and the pastor who also have wealth but not as much as the upper class and science since they have no full of power. This basic cases that distinguish the one society and other society are the wealth, power, authority, science, in heritance, work and another factors. To sum up, in this society there is strong and weak stratification. The strong stratification

can be found in India (caste system) and U.S (racial stratification) while the weak

stratification in the class of economic.