THE ANALYSIS OF THE SOCIAL CONDITION PORTRAYED

IN A CHRISTMAS CAROL BY CHARLES DICKENS

A Thesis

Submitted to the Faculty of Cultural Sciences Hasanuddin University in Partial Fulfillment for the Requirement to Obtain Sarjana Degree in English Literature Study Program

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ENGLISH LITERATURE STUDY PROGRAM
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THESIS

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Student Number: F041181348

It has been examined before the Board of Thesis Examination on July 26th, 2022

and is declared to have fulfilled the requirements.

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APPROVAL FORM

With reference to the letter of the Dean of Cultural Sciences Number 1667/UN4.9.1/KEP/2021 regarding supervision, we hereby confirm to approve the thesis draft by **Caroline Chandra** (F041181348) to be examined at the English Department, Faculty of Culture Sciences.

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AGREEMENT

On Tuesday, July 26th, 2022, the Board of Thesis Examination has kindly approved a thesis by Caroline Chandra (F041181348) entitled, The Analysis of the Social Condition Portrayed in Charles Dickens' *A Christmas Carol*, submitted in fulfillment of one of the requirements to obtain Sarjana Sastra (S.S.) Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.
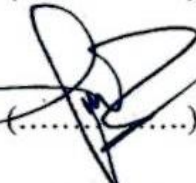
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DECLARATION

The Thesis by CAROLINE CHANDRA (F041181348) entitled, The Analysis of the Social Condition Portrayed in Charles Dickens' *A Christmas Carol*, has been revised as advised during examination on 26th July 2022 and approved by the Board of Undergraduate Thesis Examiners:

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(STATEMENT LETTER)

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Makassar, 26 Juli 2022

Yang Menyatakan,

Caroline Chandra

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Makassar, June 20th, 2022
The writer,

Caroline Chandra

TABLE OF CONTENTS

ABSTRAK

Caroline Chandra. 2022. *The Analysis of the Social Condition Portrayed in A Christmas Carol by Charles Dickens.* **(Dibimbing oleh Muhammad Syafri Badaruddin dan Andi Inayah Soraya)**

Penelitian ini bertujuan untuk memahami realita-realita sosial yang diilustrasikan dalam novel *A Christmas Carol* karya Charles Dickens. Pada saat yang sama, penulis juga menjelaskan sikap sang tokoh utama, Ebenezer Scrooge, dalam menghadapi realita sosial yang terdapat dilingkungannya.

Penelitian ini menggunakan pendekatan strukturalisme untuk menganalisa unsur intrinsik, seperti tokoh dan penokohan, alur, latar, dan tema, dan realita sosial yang digambarkan dalam novel *A Christmas Carol*. Penulis menggunakan metode kualitatif dan deskriptif dalam menganalisa data penelitian, yakni novel *A Christmas Carol*.

Hasil penelitian ini menunjukkan bahwa terdapat beberapa realita sosial yang diilustrasikan oleh pengarang, yakni adanya ketimpangan sosial, terbentuknya badan amal dan Natal komersial, dan timbulnya kepercayaan terhadap makhluk gaib. Adapun tokoh utama, Scrooge, menunjukkan perubahan sikap dari seorang pria yang kikir menjadi seorang yang dermawan. Dia juga tidak lagi mencemooh Natal, tetapi ikut menyebarkan semangat Natal.

Kata Kunci: *Realita Sosial, Pendekatan Strukturalisme, Novel A Christmas Carol*

ABSTRACT

CAROLINE CHANDRA. 2022. *The Analysis of the Social Condition Portrayed in A Christmas Carol by Charles Dickens.* **(Supervised by Muhammad Syafri Badaruddin dan Andi Inayah Soraya)**

This study aims to understand the social reality illustrated in the novel A Christmas Carol by Charles Dickens. At the same time, the writer also explains the attitude of the main character, Ebenezer Scrooge, in dealing with the social realities in his environment.

The study uses a structuralism approach to analyze intrinsic elements, such as characters and characterizations, plot, setting, and theme, and the social realities portrayed in the novel *A Christmas Carol*. The writer uses qualitative and descriptive methods in analyzing research data, namely the novel *A Christmas Carol*.

The results of this study indicate that there are several social realities illustrated by the author, namely the existence of social inequality, the formation of charities and commercial Christmas, and the emergence of belief in supernatural beings. The main character, Scrooge, shows his change from a miserly man to a generous person. He also no longer scoffs at Christmas, but spreads the Christmas spirit.

Keywords: *Social Reality, Structuralism Approach, Novel A Christmas Carol*

CHAPTER I

INTRODUCTION

This chapter describes the writer's reasons of choosing Charles Dickens' work, *A Christmas Carol*; consisting of background of study, identification of problems, scope of problems, research questions, objectives of research, benefits of research, and sequence.

1.1. Background of Study

Nowadays, there are many differences in society which can cause social problems. In fact, it is inevitable that there is a hierarchy or stratification that occurs in society. The existence of these classifications also affects the existence of different ownership and needs. Thus, social stratification is considered a universal phenomenon. The process of the occurrence of a system of layers in society occurs by itself, or is deliberately arranged to pursue a common goal.

A fact or reality that occurs in social life as a result of social construction is called social reality. It arises from human mind and developing into reality through consensus, interaction, and habituation or habits (Berger and Luckmann, 1966: 79). Moreover, it is also related to the stability of relationship patterns in the society, in both positive and negative ways, resulting in various norms, cultures, and changes that can affect people's lives. In short, the existence of social realities affects the structure of a country or region, forms organizations, and also creates laws.

Social reality can influence feelings, generate ideas, and build creativity. The reality faced by an author may be the basis to express his happiness or dissatisfaction of something he has seen or experienced. Therefore, the events that occur in the real world are re-imagined and delivered in written form. Social reality in literary works is the result of a re-enactment of social conditions, added with the author's imagination and ideas in order to attract the audience and it contains the problems which are often or easily found in society. Literary characters and events can also be similar to real-world people or events, so it can be said that literary work is not only a reflection of reality, but a reality that has been pondered and interpreted creatively by the author. In addition, during its creation, authors are free to compose any story about life's problems, such as romance, loyalty and evil, so it can be understood that literary work is the imitation of the events that occur in real life.

Generally, the difference in social status is the basis for the emergence of stratification in society; when something that is valued more like a measure of wealth, education, power, and descent is used to improve a person's quality of life. As the problems occur, an idea to reorganize the society emerges. However, not everyone is able to change the social life, such as poverty, social inequality, and racism. In consequence, the idea can be realized through literary works. An author wants to share all the experiences he gets from his childhood and social life, and then these experiences are mixed with the author's imagination.

Furthermore, literature, whether it is poetry, drama or prose, is a medium for expressing one's feelings, thoughts, and emotions, which its main function is

to entertain the audience. It can be said as a creative process which produces a series of words or writings, containing artistic elements, expressions, ideas, and feelings of the creator (Wellek and Warren, 1956: 81). Literature can also be used as a medium for archiving past events. In other words, literature also reflects the realities of social life at a certain time, in which the historical events usually reflected, have been modified for the esthetic purpose. Therefore, in this study, the writer discusses a type of literary work, namely prose fiction in the form of a novel.

Therefore, from the statement mentioned above, literary works talk not only about mere imagination, but also about the realities of life that arise from the society. And, for this reason, the writer is interested in reviewing the social issues that illustrated in the novel *A Christmas Carol* by Charles Dickens. The writer, then, is going to delve deeper into the issue of social realities that happened in the novel; providing more information about society.

Written in 1843, when the medieval Christmas tradition continued to decline, *A Christmas Carol* describes the life of the rich and selfish bourgeoisie, whiles the poor, on the other hand, were forced to work for low wedges. Ebenezer Scrooge, as the main character, shows his selfishness by telling his employee, Bob Cratchit, to stay at work on Christmas day, expelling someone from the charity, and turning down the dinner invitation from his nephew, Fred. He believes that time is money, so he does not want to spend his time on something that considered 'humbug', including socializing and charity.

Furthermore, based on Smiley (2002:17-18), it is said that Dickens tries to express his protest against the social injustice he witnessed at that time through his work. In his opinion, assistance to the poor should come from generosity and a cheerful face. He also hopes that social peace can be maintained as aid and charity should be a solution to social inequality, not protests and demonstrations by the workers. Therefore, from Dickens' point of view, the writer concludes that *A Christmas Carol* is one of Dickens' works which illustrates the social problems he wanted to fix. He was not necessarily trying to come up with a story that would catch readers' interest, but he was trying to improve the world's vision. He indicated that the world people see could be different from the reality.

The writer chose this novel as the object of research because it has an interesting story, with a lot of moral values and background stories. The novel is also written based on the real situation that the author, Charles Dickens, had seen and experienced during his life time, so the purpose of writing this thesis is to prove that literary works are a representation of real life. And from Dickens' point of view, the writer concludes that through *A Christmas Carol*, Dickens wants to show the world that that the imagination or the ideal world may be far different from the reality. In fact, although the social conditions described by Dickens have certainly been polished in such a way as to be able to attract the interest of the reader, the essence of all the problems faced by the characters in the story are basically taken from the situation he witnessed and experienced during his life time.

Hence, in order to achieve the expected goal of this study, the writer, therefore, decides to write a thesis titled: Social Realities in *A Christmas Carol* by Charles Dickens which analyze the social realities Dickens portrayed in the novel and the way the characters solved their problems.

1.2.   Identification of Problems

From the novel *A Christmas Carol* by Charles Dickens, the writer found several problems which are worth discussing:

1.   There are intrinsic elements of the novel *A Christmas Carol*.

2.   The meaning of Christmas and its celebration during the Victorian era.

3.   The social realities portrayed in the novel *A Christmas Carol*.

4.   The symbol depicted by the three Christmas ghosts.

1.3.   Scope of Problems

In order to direct this writing to the expected goal, the writer focuses on the third point, the social realities portrayed in the novel. The writer also decides to discuss two research questions, namely realities illustrated in the novel and the effects of the social realities on the leading character.

1.4. Research Questions

Based on the scope and limitation above, the writer would like to present research questions as follow:

1. What are the social realities the novel *A Christmas Carol* illustrated?

2. How does the main character face the social realities in the novel *A Christmas Carol*?

1.5. Objectives of Study

According to the research questions, the objectives of this study are as follows:

1. Understanding the social reality in the novel *A Christmas Carol*.

2. Describing the way the main character face the social realities in the novel *A Christmas Carol*.

1.6. Sequence of Study

This thesis consists of five chapters; chapter one which is also known as introduction consists of the background of study, identification of problems, scope of problems, research questions, objectives of research, benefits of research, and sequence. Chapter two, literary review, provides a review of some previous studies and some theories to support this analysis. Chapter three, namely research methodology, consists of the method the writer uses in analyzing the research object, including the method of collecting and analyzing data. Chapter four, research findings and discussion, consists of the analysis of the research object

which are the social reality portrayed in the novel *A Christmas Carol*, and the way the characters solved the social problems through structuralism analysis. Lastly, chapter five, conclusion and suggestion, states the conclusions based on data that have been analyzed in the previous chapters and also includes some suggestions for future studies.

CHAPTER II

LITERARY REVIEW

This chapter discusses the previous studies done by other writers, and the theoretical background of the approach used in this study, which is the genetic structural theory.

2.1.   Previous Studies

Previous studies are all research which related to the topic that the researcher is exploring through discussion and study. As literary studies have been greatly improved throughout the years, many writers and researchers have also archived their paper and thesis in libraries; so in order to be able to compile this thesis properly and determine that the topic the writer raise has never been studied before, the writer collects several research results that have been carried out previously. There are three previous studies that the writer has selected, which are from Sabri Reskiawan (2017), Marwa Awalia Tang (2021), and Dewi Natalia (2012).

The latest research of the novel *A Christmas Carol* has been undertaken by Reskiawan (2017), with his thesis entitled "The Conflict of the Characters in Dickens A Christmas Carol". Here, with the similarities in the object and the difference of the theory used, the writer finds out that Reskiawan tried to explain how Ebenezer Scrooge's character changed after his adventures with the three Ghosts of Christmas, the differences in the roles of the three Ghosts of Christmas,

and the plot development in the novel A Christmas Carol. However, although the writer uses the same object as Reskiawan, she plans to study not only about the main character's development, but also about the plot, setting, theme, and the social realities happens in the novel. She also tries to explain about how main the character faced the social realities before finally 'reborn' as a better man.

As the writer is going to use the same theory as Marwa Awalia Tang (2021), "The Morality Messages of Main Character in Dickens' A Christmas Carol", she finds out that Tang started by analyzing the intrinsic elements of the novel *A Christmas Carol*, such as the character and characterization, setting, plot, and theme. However, the biggest difference between Tang and the writer's study lies on the issue discussed. Tang was focused on the moral messages that can be received through Scrooge's changes of attitude, but the writer discusses the social realities that are illustrated in the novel. The writer also pays more attention to Scrooge's point of view as she discusses Scrooge's attitudes towards the social realities he faced.

In the difference of the object studied, the writer finds Dewi Natalia's (2012) thesis "Social Realities In Harper Lee's Novel 'To Kill A Mockingbird'", in which she explained about how social stratification that happens in today's society is different from the past. Natalia also claimed that multiculturalism, including religions, represents the diversity that exists in the world, which in *To Kill a Mockingbird*, the assumptions of either racial differences or social status does not represent the world today. She also elaborated the historical backgrounds of African-American's life and the novel's plot, in which she explained about

slavery, poverty, the lack of human rights experienced by those African-American people in the 20th century. There were many cases showing that African-American people were abused or murdered after they tried to interact with White people.

Thus, in difference with the three previous studies, the writer is going to explain about the social realities that portrayed in Dickens' *A Christmas Carol*. Furthermore, the writer is also going to find out more about the way the main character deals with the social realities he faced.

2.2. Structuralism Approach

In analyzing the novel *A Christmas Carol*, the writer uses the structuralism approach. Structuralism is a theoretical position that finds meaning in the relationships between things, not in isolated things. The hallmark of structuralism is the focus on the description of the actual state of objects through investigation, the disclosure of its intrinsic properties that are not bound by time and the establishment of relationships between facts or elements of the system through education. Ferdinand de Saussure, known as the father of structuralism, said that linguistics is an independent science, because the research material uses language that is autonomous. Language, according to Saussure, is the most complete sign system because it expresses the structural ideas that are revealed in the system of signs and symbols. Thus, language is only important in an interdisciplinary system that is included in the area of values and meanings, thereby strengthening the philosophical foundations that are analyzed.

Saussure (1985:81) study, which cannot be separated from the linguistic aspect, resulted in an analysis of structuralism which he initiated was an attempt to isolate the general structure of human activity by applying his first analogy in the field of linguistics. Saussure's most basic ideas about structuralism are as follows:

1. Diachronic and synchronic; the fields of science that can not only be carried out according to its development, but also through a contemporary structure.

2. Langue and parole. Langue is a language study that contains rules and has become a convention. Meanwhile, parole (speech) is a study of individual utterances.

3. Syntagmatic; the relationship between elements that are present and not present, and can replace each other because it is associative (system).

4. Sign, signified, and signifier. According to Saussure, every sign of language has two inseparable sides, because each of them needs each other.

Thus, the idea of Saussure's structuralism emphasizes more on linguistic aspects in the form of language, sign systems, symbols, and codes in the language itself. However, Saussure's structuralism has received many scathing criticisms from various philosophical structuralisms.

Jean Piaget (1970: 7), on the other hand, divides the basic concept of structuralism into three:

1. Wholeness

The internal coherence that adjusts itself to the concept of intrinsic and forms totality which arises from a concept which states that a structure actually

consists of a number of elements. These elements cannot be separated, and are always related, so a structure must be seen as a whole.

2. Transformation

The form of continuous new materials and their interrelationships between these elements occur to produce some new ideas. The emergence of the concept of wholeness actually started with the idea of a transformation rule, because in the structure, the elements are structuring (transforming) with other elements. The structure is not something static, but dynamic. It is the dynamism of each element that essentially links the relationship between them so as to create a whole (totality).

3. Self-regulation

This concept relies on the independent changes in the elements that regulate each other. Due to the fact that each element can always carry out transformations, any changes that occur in one element will always result in changes to other elements. Therefore, the existence and relationship between the elements will always be self-sufficient. If any element is changed or even lost, the elements will organize themselves, needing no outside help.

2.2.1. Character and characterization

Character and characterization have important roles in a literary work. There is a stark difference between character and characterization. Character is an individual who has an identity in a literary work, while characterization is the way a character is described in a literary work (Gill, 1985: 127). Character can be a person, an identity, or an entity whose existence has an important participation in

the development of the story. Apart from people, character can also be inanimate objects or imaginary creations, such as animals, gods, aliens, etc. In fables, for example, the main characters are animals which can talk to each other even though they are of different types. The animals in fables are described in human characteristics, such as honest, polite, smart, friendly, cunning, deceitful, and arrogant.

As the life of literature, character also serves as the objects of curiosity and fascination, affection and dislike, admiration and condemnation of readers. (Bennett and Royle, 1960: 63). In a fiction, such as novels and short stories, the interesting and authentic personality of the characters is able to make the storyline becomes more alive and complex. The characters' ability to solve the problems makes them easily remembered by the reader. Hence, based on the complexity of the characteristics; characters are divided into flat and round character (Forster, 1955: 67). Flat character is the type which can be simply understood and remembered as the one built with only one characteristic that is impossible to change by any circumstances, while round character is the character that may have layered personalities and traits which can change according to the problems they face. This type of character has more complex temperament and motivation, and more appealing to the audience as it may surprise the reader.

Abrams (1999: 32-33, 224-225) also describes character as people in a literary work who are interpreted by readers as the ones endowed with certain moral, intellectual, and emotional qualities through their dialogues and actions.

Therefore, they can be classified into three, namely protagonist, antagonist, and foil.

1. Protagonist is a character whose behavior is in accordance with the the reader's will, so that he becomes the center of attention.

2. Antagonist character is the character that causes conflict and tension experienced by the protagonist.

3. Foil is a character whose function is to emphasize and highlight the protagonist's distinctive traits.

In epic poets, characters can be divided based on the personal traits into heroes and antiheroes (Gioia and Kennedy, 1995: 69). Hero is basically the 'godly' protagonist, usually drawn as decisive leaders who embodying their people's highest ideals, while antiheroes is the protagonist who holds his own idealism and principles, is not bound by rules, does not have much sense of justice, and usually describes as clumsy and reckless person, unlike most of the heroes who like to help others with happily and selflessly.

Furthermore, character can also be defined as a representation of human being, with all the good and bad qualities (Roberts and Jacobs, 1987; 66). Most of the stories are constructed based on the problems faced by the characters, and from these problems the characters experience changes in their characterization. And in this way, there are two methods used to illustrate the personal traits of the characters, characterization can be described in two ways, namely the direct method and the indirect method (Baldick, 1990: 37).

1. The direct method is when the author directly describes or mentions the physical traits, job, or situation of the characters in detail.

2. The indirect method is when the character and physical characteristics are described through the reactions of other characters, the description of the environment around the central character, the conversations between characters in the story, or the reader's evaluation.

To sum up, characters are individuals created by the author, whose presence can affect the content of the story, while characterization is the author's way of describing the characteristics of the characters.

2.2.2. Setting

In a literary work, the author always has to provide a clear description or illustration of the events that occur. The context of the time and place where an event occurs is called the setting (Perrine and Arp, 1997: 164). However, Abrams (1999: 284) defines not only place and time, but also circumstances as the overall setting of a literary work. Therefore, all explanations, instructions and patterns that are connected with one another starting from the atmosphere, time and space are the settings of literary works. As one of the fundamental factors, along with characters, plot, and theme, setting is used to help liven up the mood of the reader. It is also important to provide context or explanation for the actions of the characters in the storyline.

Setting is usually introduced during the exposition of the story, along with the characters, and can consist of a physical location, climate, weather, or social

and cultural environment. It is also possible that the setting may be more than just a background, as the ideas of setting may include a specific physical environment and time, or atmosphere in order to evoke the author's childhood memories or the readers' feelings (Gioia and Kennedy, 1995: 110-111). Specifically, the setting of place can cover many areas, such as certain buildings, rooms, countries, cities, and also modes of transportation, such as cars, buses, and boats. Time setting, on the other hand, is the time in which the events take place, referring to 'when' the occurrence of the events happen, such as year, season, day, and hour. The environment can include geographic locations such as beaches or mountains, climate and weather, and social or cultural aspects such as schools, theaters, meetings, clubs, etc. As the story progresses, the setting can also change.

2.2.3. Plot

Plot is a series of events in a story that is arranged chronologically and has a cause-and-effect relationship, so that each event is connected causally with one event caused or causing another event to occur (Stanton, 1965: 16). In short, plot is the sequence of events that make up a story. The plot regulates how the actions contained in the story must be related to each other, such as how one event is related to other events, or how the characters depicted and play a role in the story are all related to a unit of time.

In most stories, the plot is created from conflicts or problems experienced by the main character. These things may stem from internal problems, such as jealousy, loss of identity, or overconfidence, or external factors, such as the

appearance of mystical things, arrogant enemies, or societal changes. When characters start making choices and try to solve the problems, plots are generated. In some cases, the author may arrange the entire plot chronologically, with the first event followed by the second, third, and so on, like beads on a string. However, it is also usually found that some stories are told in a flashback technique where plot events from earlier times interfere with the 'current' events of the story. Therefore, it can be said that plot is a narrative of events that emphasizing in causality and chronological order (Forster, 1955:87).

Therefore, a good plot must be effective and include significant causal relationships. Causality is an important feature of realistic fictional plots because something happens because something else results. In other words, it is what happens most of the time in the story or novel or what forms the basis of the general theme of the story, such as the mood, characters, setting, and conflicts that occur in a story. As a unit of action, Aristotle (in Abrams, 1999: 226) explains that plot should be able to present a complete and orderly structure of actions, in which no component is useless or more prominent than the other. The unified plot sequence is a continuous sequence of beginning, middle, and end. The beginning starts with the main action and keeps the audience looking forward to the next events, the middle presupposes a previous event, so it takes time to pass; and the end closes the previous events and gives satisfaction to the audience because the plot is finished.

Freytag (1900: 115) further describes plot divisions in line graphs that resemble a pyramid, known as Freytag's Pyramids.
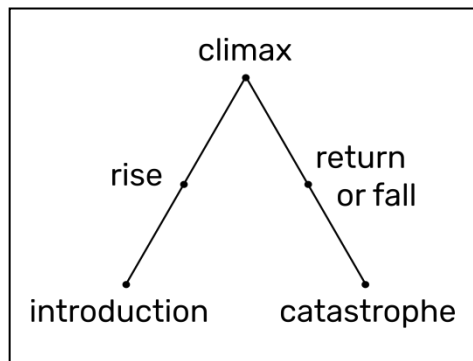
Freytag's Pyramid

Through his pyramid, Freytag divides the plot into Five Acts, which are:

1. Exposition

   The initial part that sets the story which provides the contextual background needed, and contains moments that incite the reader or audience. The events of this chapter set the story in motion and force the protagonist to react.

2. Rising Action

   The second part of the story is where obstacles are placed in the protagonist's path as they try to resolve an inciting incident.

3. Climax

   The story continues to the turning point of the story which has the highest point of tension. In this part too, the character will face the final determination, which is either success or failure, which determines the fate of the character.

4. Falling Action

   As the main part (climax) has been completed, the character moves towards the conclusion. This part is the serenity after the climactic tension.

5. Resolution

The conflict is resolved, and this is a moment of emotional release for the reader because this part explains how the fate of the characters in the story, whether it ends happily, badly or hanging.

Furthermore, Stanton (1965:16) defines conflict and climax as the most important part of the plot, and divides conflict into two parts:

1. Internal conflict, a psychological conflict with oneself, this occurs because of the conflict between two different desires, beliefs, and choices.

2. External conflict, a conflict that occurs between a character and something outside himself, maybe with the natural environment or maybe with the human environment.

2.2.4. Theme

Ideas are the result of general and abstract thinking. In the study of literature, ideas relate to meaning, interpretation, explanation, and significance. There can be more than one idea that supports a literary work. However, when one idea is presented repeatedly, it is called a theme (Roberts and Zweig, 2006: 317). The theme is the core of the problem that underlies and encourages an author in writing his work. Theme determines the direction or purpose of a piece of writing. The general idea of a literary work is usually not expressed directly and clearly, so in order to understand its meaning, the reader needs to draw conclusions from other elements in the story (Robert and Jacobs; 1987: 59).

As the main idea, theme is an important element of literary works. Stanton (1965: 5) states that:

> A central meaning of this sort corresponds to what, in a story, we call the 'theme' or 'central idea'. Like the central meaning of our experience, the theme of a story is both particular and universal in its value: it lends force and unity to the events described, and it tells us something about life in general. A theme may take the form of a generalization about life, a generalization that may or may not imply a moral judgment.

Based on this statement, it can be understood that the function of theme is to provide coherence and meaning, so that it cannot stand alone and require other intrinsic elements to form a complete literary work. Furthermore, the main idea of the story can be obtained from the events that occur in the story as the events are a mixture of various elements, such as characters, setting, and plot.

In order to set up a good theme in literary works, Perrine (1974: 107-109) put forward six principles which should be followed by the authors:

1. Theme must be in the form of a sentence that is able to explain something about the subject.

2. Theme should be able to describe a general statement about life.

3. Theme can only be obtained from the context of the story to show the author's special purpose in expressing a particular problem.

4. Theme should cover the main details of the story to avoid partial interpretation, so it will not conflict with the overall content of the story.

5. Theme can be stated as long as the view of life presented in the story is fulfilled.

6. Theme must be different from the well-known proverb in terms of the subject matter of the statement, so that it is able to provide wider knowledge.

Therefore, in determining the theme of a literary work, the writer needs to master or have experiences which can support the theme. The idea, moreover, can come from various part of life, such as ideology or doctrine: racism, fascism; social movements: gender equality, feminism; feelings: jealousy, compassion, etc.

Theme can also be described as is the attitude of the author towards the work, the reader, and life (Roberts, 1964: 33). Thus, the author can use various ways in conveying his ideas, such as his approval or disapproval to a life-view. By determining the theme, the writer is then able to narrow the problem he wants to write, making a topic that can attract the interest of the reader.

2.3.   The Classification of Social Reality

Social reality is the original depiction of people's lives which directly presents events experienced in real life. Social reality can be reproduced through stories, value systems and behavioral standards. Literary works contribute to build a sense of reality through ways of looking at events and relationships. Kundera (in Longo, 1988: 6) reveals that some of the concepts used to describe social types and social phenomena come directly from literary works; implying that literature is not only capable of creating its own distinctive fictional world using socially available categories, but also of creating new social categories. The relationship of the literary world to the real, therefore, is much more complex than the simple question of its truth.

A literary work may propose a fictional representation of reality, but that is only one aspect of a complex relationship. It can also detect the relevance of

themes and questions that are not yet on the social agenda, creating new cognitive categories for understanding social and psychological phenomena. In short, literary narratives can help define and modify understandings of reality (Ricoeur in Longo, 1984: 6). Thus, although literary works may not have identifiable references in the world, they still produce rich and culturally defined documents.

The uniqueness of human experience produces two modes of knowledge, namely the narrative mode, which activates understanding of the world from various possible points of view; it activates context sensitivity, and paradigmatic mode, which achieves knowledge by abstracting from the multiplicity of events; it activates concept independence (Bruner, 1986: 50). Applying this distinction within the more narrow methodological domain of the social sciences, there are two ways to approach social reality: (1) the paradigmatic mode, traditionally seeking to adopt standard procedures; (2) narrative mode, more interested in the subjective and intersubjective processes of the construction of meaning, and to analyze reality from a theoretical attitude, adopting flexible techniques, can be adapted to certain social context.

Social reality that is described through the narrative then brings out the fact that society is one of the factors that influences a literary work. Berger and Luckmann (1966: 149), classify society into three, namely objective reality, symbolic reality, and subjective reality.

1. Objective social reality

This type of social reality includes the social phenomenon that is found in everyday life and is often faced by individuals as facts. Through this form of

social reality, symbolic realities can also be formed, such as ideology, belief or myth, and social norms (Berger and Luckman, 1966: 93). Therefore, the world becomes 'real' in an increasingly massive way and can no longer be easily changed. For example, in the early stages of socialization, a child is very incapable of distinguishing between the objectivity of natural phenomena and the objectivity of social formations. The social world, then, is experienced as objective reality, as it has a history that predates the birth of the individual and is inaccessible to his biographical memory, and it was there before his birth, and will be there after his death.

2. Symbolic social reality

Symbols are formed on 'knowledge', and it may have to be reaffirmed through symbolic objects, such as symbols, or by symbolic actions, such as religious rituals, which imply a procedure (Berger and Luckman, 1966: 94). Therefore, symbolic social reality, as part of the objective social reality, contains symbolic expressions of an objective reality. This type of social reality generally has properties that are known by many people (general facts) whose forms can be seen from works of art, works of fiction, to news stories in the media. Symbolic process is a signification process that refers to a reality other than everyday experience. Symbols, such as signs, rules, norms, are sets of further prerequisite of the narrative references to which the action can be told. Through symbols, action becomes cultural mediation, which means collectively acquiring shared meanings.

3. Subjective social reality

Subjective social reality is a social reality that is formed in the audience that comes from a combination of objective social reality and symbolic reality (Berger and Luckman, 1966: 93). Through this form of reality, it is known that there is a reality or experience of an individual which is finally constructed by certain internalization processes, such as consciousness and awareness. In other words, reality may change as an individual absorbs or witness a reality from other individuals. Furthermore, the two types of social reality described above produce three stages of systematic theoretical reasoning process, namely externalization, objectivation, and internalization (Berger and Luckman, 1966: 149). These three processes are interrelated, so it can be said that to be seen in a community group, one needs to follow the mindset of the community group.

CHAPTER III

RESEARCH METHODOLOGY

This chapter contains of the method used in analyzing Charles Dickens' *A Christmas Carol*, mentioning the research method, source of data, procedure of data collection, and technique of analyzing data.

3.1. Research Method

In this study, the writer applies a method and a methodology. As the purpose of the study are explaining about the social realities portrayed in the novel *A Christmas Carol* and finding out the way the main character deals with the social realities, the writer uses the qualitative method. This method collects data by reading books that are related to the material discussed, and presents the result in the form of descriptive manner. Furthermore, with the purposes above, the author uses pure structuralism as the methodology which focuses only on the literary work itself.

3.2. Source of Data

There are two types of data sources, namely the primary and secondary data. The primary data source is a popular Christmas novel of Charles Dickens, *A Christmas Carol*. The novel consists of 5 staves and 156 pages, published by Pulp! The Classics in 2013. The secondary data sources are from various books, journals, and articles related to the issue which the writer uses as references.