

**VERBAL ASPECT IN TOM STOPPARD'S DRAMA *ARCADIA*: *THE*
STUDY OF TZVETAN TODOROV'S STRUCTURALISM**

THESIS

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MALANG 2014**

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THE STUDY OF TZVETAN TODOROV'S STRUCTURALISM

THESIS

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Malang, 10 December 2014

Researcher

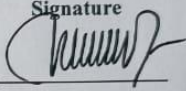

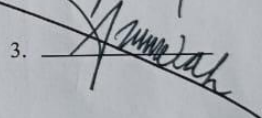


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This is to certify that Nur Faiz Saiful Mujab's thesis under the title **Verbal Aspect in Tom Stoppard's Drama *Arcadia*: The Study of Tzvetan Todorov's Structuralism** has been approved by the board of examiners as the requirement for the degree of Sarjana Sastra (S.S) in English Language and Letters Department.

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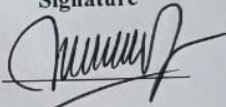
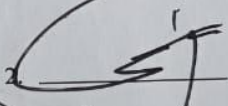
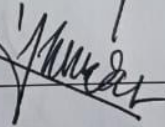
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MOTTO

Do what you love and love what you do

(Researcher)

DEDICATION

My thesis is conceitedly dedicated to:

My dearly loved parents, (Alm) Ali Farhan and Hidayati

My beloved sister and brother, Nita Shofwatin Kholisoh and Miftachus Sultan.

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All praises belong to Allah, the almighty, for only his mercies and blessings the researcher enables to the end his research successfully. Shalawat and Salam are always upon the prophet Muhammad, SAW., the one who have relinquished the true happiness to all over creature.

This thesis is presented to the State Islamic University Maulana Malik Ibrahim Malang in partial fulfillment of the requirement for the degree of Sarjana Sastra in English Letters and Language Department, Faculty of Humanities. This thesis entitles “*Verbal Aspect in Tom Stoppard’s Drama Arcadia (The Study of Tzvetan Todorov’s Structuralism)*”. It hopefully will put in a worthy contribution not only for anyone who is interested in discussing literature, but also for next researchers that are eager to discuss structuralism.

The researcher would express deep gratitude to those who have made excellent contributions to help the researcher in finishing this thesis, they are:

1. The Rector of State Islamic University Maulana Malik Ibrahim Malang (Prof. Mujia Raharjo, M.si)
2. The Dean of The Faculty of Humanities (Dr. Istiadah)
3. The head of English letters Department (Dr. Syamsuddin, M, Hum)
4. The advisor of this thesis (Dra. Andarwati)
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11. Everyone who is impossible to write in this paper.

Finally, the researcher wishes that the thesis will be valuable for all people and may the experience gotten from the writing process of this thesis can also be useful for the researcher. And for all mistakes found in this research, the researcher bag the reader’s pardon and correction. And in addition, he hopes very much constructive criticism for the sake of the thesis improvement.

Malang, December 10, 2014

The writer

Nor Faiz Saiful Mujab

ABSTRACT

Saiful Mujab, Nor Faiz. 2015. "Verbal Aspect in Tom Stoppard's Drama *Arcadia*: The Study of Tzvetan Todorov's Structuralism" Thesis, English Language and Letters Department, Faculty of Humanities. Maulana Malik Ibrahim State Islamic University Malang. Advisor: Dra. Andarwati, M.A

Key words: Structural analysis viewpoint and narrative, modus category

The research is entitled "Verbal Aspect in Tom Stoppard's Drama *Arcadia*: The Study of Tzvetan Todorov's Structuralism". The researcher is interested in analyzing this drama because that is often very funny, but the easy superiority of the structural. Stoppard does not also give a wistful sense that the back, art tries to deny the grim conclusions Thomasina science ultimately leads that all equality is not reversible as the 'eternal' Newtonian universe and time moves in only one direction. Therefore, past and present are inseparable in the past as a dream sequence.

The objectives of the research are to know the verbal aspect form of Tzvetan Todorov theory in Tom Stoppard's *Arcadia*, to know how the result of verbal meaning *Arcadia* drama by Tom Stoppard, and to prove that Tom Stoppard's *Arcadia* has ideas of wholeness, the idea of transformations and have the idea of regulations. The study of structural approach is to understand the intrinsic element of drama by Tom Stoppard's *Arcadia*. The data are in form of sentences in the text of drama. The main instrument is the text of drama by Tom Stoppard's *Arcadia*. The data collections are in several steps; viewpoint and narrative, modus category, analyzing; identification and classification and discussion about the function of each element in the structure.

Based on the analysis and discussion, there are several phenomena about the structure of *Arcadia*. The first is about modus. There are some kinds of modus elements found, such as direct style, indirect style, time category and viewpoint category. In general, *Arcadia* is infusing his characters with great emotion. The plot and story are in the style of a classic comedy of errors whereas the characters have a conscious comedic function.

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CHAPTER I

INTRODUCTION

This chapter explains about the reason of choosing this topic in background of the study, research questions which are investigated, purposes of research in objectives of the study, expectation for some target readers in significances of the study, scope and limitation, operational definition of the key terms and research method.

A. Background of the Study

Literary theory, especially since the beginning of the 20th century, is growing rapidly. This development itself is equal to the complexity of human life and triggers the development of literary genres. Advances in information technology infrastructure sustain the overall research helps provide easy process of its implementation. The function of literature is to describe reflection of human life whereas human life is always progressing. In this context necessary literary genres and different theories are to understand. Every literary work has a story and story which became a pillar of a literary work, without the story there would be no record of cultural activity. This statement is consistent with the vision of contemporary literature that sees time as art, storytelling has important positions in understanding cultural activities, with the consideration that on the one hand story featuring the work of a whole element.

Literature study methods often used by structuralism approaching can analyze literary work depend on the structure, but this approaching is the result of

previous work because literary work as link of historical literature or historical nation, thus literary work cannot escape from culture social context. (Teeuw,1983.63). It's not easy to read and understand literary work depending on (Culler, 1975.134) reading literary work is paradoxically because we create the new world when creation built to judge fiction become the world which is known.

On the structuralism has a development in judgement and analyzing literature, one of development structuralism was structuralism narratology that was approaching in narratives. Some of structuralism figures that were publishing their theory after doing research from narrative text, Tzvetan Todorov is the one-off publishing the narrative theory. It develops from the analogies' linguistics, syntactic is basic method of narrative, Todorov explains that approaching narrative syntactic, the writer chose the title depending on structuralism approach is relatively new until the expectation of writer getting maximally studying the object.

In the most general definition of drama is any work that is made to be staged on stage by the actors. Narrowly, the drama is a serious show about things that are important. This understanding comes from the French the mid-18th century when Diderot and Beaumarchais used the term to refer their dramas about the lives of the middle class. In modern times, this term includes all serious theater (Ibnu Wahyudi, dkk.,2006:117).

Elizabeth Lutters (2004:35) revealed that the drama is a genre of literature that shows the physical appearance of any verbal dialogue or conversation between characters.

History of the drama as a spectacle has been around since old. Our accentors had played a drama thousands of years ago. Written evidence that can be justified revealed that the drama has existed since the fifth century BC. It is based on the finding of ancient's Greek plays. Aeschylus is the author who lived between 525-556 BC. Fill in the character of offerings to appeal the gods.

When the reader is able to appreciate literature, it has opportunity to review the literature. However, this is not just reviewing. Because reviewing of work has demanded a scientific. That is the theory or knowledge about a work. Appreciation of an act of intercourse with the current literature, reviewing actions is needed to analyze the underlying science theory. Examine explanations as expressed by Aminuddin (1995:39) study literature is studying the activities of the elements and relationships between elements in a literary work by starting from the approach, theory and how a particular work.

Discussing literature is very interesting, many people like reading it. Besides, reading literature or specifically literary works can satisfy academic requirements. In this case, there are many reasons why many people like reading literary works: they are for duty and pleasure. Even though there are also many people who write about literature, they do so for professional reasons, like literary critics, book reviewers, scholars and teachers or lecturers.

Drama is one of the best literary forms through which dramatists can speak directly to their readers or audience as well as receive instant feedback from the audience. A few dramatists use their characters as a vehicle to convey their thoughts, values such as poets do with personas, and novelists do with narrators.

Since drama uses spoken words and dialogues, language of characters plays a vital role, as it may give some clues to their feelings, personalities, backgrounds, and changes in feelings, etc. In drama the characters live out a story without any comments from the author and provide the audience with a direct presentation of characters' life experiences.

Drama is the one of literary genres that is a mode fictional representation through the dialogue and performance, which is imitation of some action, drama is also a type of play written for the theater, television, radio. Lutters (2004:35) reveals that the drama is a genre of literature which shows the physical appearance of any verbal dialogue or conversation between characters, and Rene Wellek and Austin Warren (2013) drama is reflect of life reality, character, as well as human behavior through the role and dialog which are performed. Stories and tales in the drama include conflict and emotional load that is specifically aimed at theater.

Talking about drama is very interesting reason to create consciousness to the reader about true life but the historical of drama (Mario Klerer 42: 1999) classical Greek drama of the 5th century BC. Ancient tragedies and comedies were performed during festivals in honor of Dionysos, the god of wine. While drama was one of the main genres in classical antiquity, its importance waned with the dawning of the Middle Ages. After the turn of the millennium, however, simple forms of drama reemerged.

(Mario Klerer 43: 1999) While classical literary theory overlooks the nature of comedy, Aristotle (384–322 BC) deals extensively with the general elements and features of tragedy. In the sixth book of *The Poetics*, he

characterizes tragedy as “a representation of an action that is heroic and complete” and which “represents men in action and does not use narrative, and through pity and fear it effects relief.

(Mario Klerer 43: 1999) Renaissance history plays, such as Shakespeare’s (1564–1616) *Richard II* (1597) or *Henry IV* (c. 1597), adapt English history for stage performances. These plays portray a historical event or figure but, through the addition of contemporary references, transcend the historical dimension and make general statements about human weaknesses and virtues. In many cases, the author chooses a historical pretext in order to comment on contemporary sociopolitical misery while minimizing the risk of censorship.

There are many literary theories or approaches applied to analyze drama. Each approach starts from different assumptions. One of them is structural approach or usually famous by “structuralism” or objective approach.

Structuralism in literature starts from assumption that every literary work is a coherent totality system consists of elements which construct it. On the other hand, the structure of literary work can be understood as formulation or picture of the elements, which relates and completes each other, then, becomes a beautiful unity. Structuralism merely concerns the structure more specifically in analyzing the general rules which provide the basis for literary work (Eagleton, 1996). And this literary theory is an approach to analyze the narrative material by examining the underlying invariant structure, which is basically influenced by Ferdinand de Saussure’s linguistic concept. Structuralists believe that there is structure in every text, and every text including drama is governed by specific rules. Therefore,

drama and “the meaning” of drama—can be understood by merely “seeing” the drama itself. The understanding of drama is gotten from understanding of relation among elements of drama. Therefore, in structuralism, there is no substantial meaning, but relational meaning.

Basically, structuralism influenced by Ferdinand de Saussure’s concept, (Ernst Friedrich Conrad: 1968 :42) he was born into a distinguished Geneva family with a long tradition of scholarly activity (1857-1913). Surrounded as he was by scientific quest for knowledge and a variety of intellectual endeavors, it is not surprising that Saussure should himself have chosen an academic career. After completion of his secondary education, which did not offer him much of a challenge, he entered Geneva University in 1875 at the age of seventeen, in order to pursue studies in the natural sciences, which had been the traditional subject of interest and thorough investigation in his family.

Ernst Friedrich Conrad Corner (1971: 20) Morgan Ferdinand de Saussure stayed in Leipzig in four semester (1876-1878) and regularly followed courses in cooperative grammar by Georg Curtius (1820-1885), also courses in Slavonic and Lithuanian by August Leiskien (1840-1916), a part of courses on Celtic by Ernst Windisch (1844-1918), an elementary courses on Sanskrit by Hermann Osthoff (1847-1909), and audited Wilhelm Braune’s (1850-1926) courses on the history of the German Language, and Saussure also report that he had particular ties with Brugmann, the leading figure of the young turks at Leipzig.

Rahayu S. Hidayat (*Ferdinand De Saussure*) Gajah Mada University Press (1988: 4) on the Saussure’s Paper (1894) one of students, Antoine Meillet,

linguistic, never decided to observe the real object, whereas without such elementary operation of a science cannot develop appropriate methods. Dissatisfaction was only able to cope after the lecture series of general linguistics in Geneva; He tried to elaborate on the nature of the language in other basic aspects. In his lectures Saussure argued that basically the following issues:

- Differences between *langue*, *parole*, *langage*
- The difference between investigations diachronic and synchronic,
- The nature of sign language
- The difference of relations between associative and syntagmatic in the language
- The difference between the valence, content, and understanding.

Regarding structuralism proposed by Tzvetan Todorov, it is related to Ferdinand Saussure because his concept influences Todorov's concept about structuralism as we know that Saussure is the founder of structuralism. Todorov was a Bulgarian, in 1963 he went to Paris to finish his study as the recommendation from Sofia University. In the first meeting, he was very interested in the conservative environment Sorbonne 1968. He proposed to do some research at the literature faculty, and the dean of the faculty has less motivation to motivate his research. As told by 50 philosopher contemporary books, Todorov insists on his research by asking one of library staff, Gerard Genette, to give him some advice. Gerard Genette suggested him join Roland Barthes's seminar.

Todorov has a good relationship with Roland Barthes because he becomes Todorov's adviser. In finishing doctoral de toiseisme circle in 1966, Todorov repeated the question about the description of a work contained in the works itself, in susurrant quotation, the meaning of these elements relates with the elements itself.

Studying structuralism has already been conducted by previous researchers in which the subject of research is different. In this case, the researcher at least reading three previous study which analyze using the structuralism approach, the result of those studies has textually explained enough about novel and poetry. The researcher considers those studies that need to be discussed or studied more detail and clearer.

In this study, the researcher explains the structural analysis focusing on verbal aspects in which Todorov tries to explain in *poetique*. It is not only to find and describe the elements but also analyze the function of each element as a system in the structure.

B. Research Question

Based on the background of the study, this research is intended to answer the following problem, that is: What are the forms of verbal aspects found in Tom Stoppard's drama *Arcadia*?

C. Objectives of the Study

Based on the problem of the study, the objectives are: To know the forms of verbal aspects of Todorov's theory in Tom Stoppard's *Arcadia* and To describe how the result of verbal meaning *Arcadia* drama by Tom Stoppard.

D. Scope and Limitation

To focus on the objective of the study, the researcher has to determine what aspects of the study should cover to come to the right answer to the researcher's problems. The researcher. The researcher limits the research on scope and limitations that discuss about the verbal aspect from structuralism by Tzevetan Todorov theory, although Todorov structuralism itself has three kinds of aspects that create theory that are semantic aspect, verbal aspect, and paradigmatic aspect.

For taking some reason for the study, the researcher only takes five scenes for seven scenes to collect the data expectation of the reason is interpreting data can analyze well for getting the result on the study.

E. Significance of the Study

The study is intended to offer both theoretical and practical contributions in the field of literature. Theoretically, this study is expected to contribute the worth data in extending and generating the theory used in this study. The study hopefully is to help the readers, researchers, and the learners who want to learn more about Todorov's structuralism especially in verbal aspects.

The result of this study was actually expected to develop knowledge about literary studies. Practically, this study is expected to be the worth reference for those who conduct research in the field of literature, especially drama. For the next researcher, hopefully this will be useful for conducting the research in the

same field as the references and it can be positively applied in the structuralism study.

F. Definition of Key Terms

Structural analysis: the study of literary work focusing on its intrinsic elements and their function in the relation to the other elements.

1. Modus consist of two-point indirect styles: the form of speech which is spoken directly by the subject or character, and indirect style: the form of some styles which are spoken by character "I" although including person telling the story as the third person.
2. Style speech told: the contents of action uttered without retaining elements (Todorov, 1985: 26-27).
3. Time category: The category offends the relationship between two timelines, timeline in fiction and track time in the fictional universe which is much more complicated. Within this category there is also a plot that is used in the story.
4. Viewpoint category: the analysis on each figure to another figure. The view among another figure of the main character will be helpful in reading the character played by the main character. It also explains the views of character on the idea or ideology they profess.
5. Structuralism: is an approach to analyze the narrative material by examining the underlying invariant structure. A method of analyzing, e.g. social sciences, psychology. But, in this case, it is a theory (language or literature), which concentrates on the structure of a system and the

relations between its elements, rather than on the individual elements themselves.

G. Research Method

Research method discusses the method used in this study. It consists of some sections involving research design, data resource, data collection and data analysis.

H. Research Design

This study is categorized into literary criticism because in this study the researcher conducts discussion of literature, including description, analysis, and interpretation of Arcadia

Literary work is built from several aspects and elements. To interpret literary work appropriately, it needs appropriate theory and methodology relating to those aspects (Ratna, 2004:7). Method and approach in literary criticism function as a means to make the study easier.

This research is literary criticism. To criticize means to analyze, interpret, and evaluate the literary work (Peck and Coyle, 1984: 149). Therefore, to gain a literary understanding, the researcher employs Todorov's theory.

The first chapter is the introduction. It comes from the background of the study, statements of the problem, objectives of the study, scope of limitations, significations of the study, definition of key terms and research method. Research methods contain research design, data source, data collection and data analysis.

The second chapter explains the review on related literature consisting of Todorov's structuralism, Modus, viewpoint and narrative, and previous studies related to this research.

In the third chapter, the researcher will analyze the drama by firstly categorizing into the modus categories which consist of direct style and indirect style, time category, and point of view category of analysis which include identification, classification, and discussion about the found.

The fourth is the last chapter that will be presented as the final result of the research, including conclusion and suggestion. It also includes the references of this study.

I. Data Source

In this data source will divide into two character of data those are: the researcher earns from the book (*poetique*) structuralism Tzvetan Todorov theory verbal aspect translated by Okke K.S Zaimar, Apsanti Djoko Suyatno, Talha Bachmid published by Djumabatan, Jakarta Tom Stoppard drama (*Arcadia*) time publishes in 1993 published by Faber nad Faber, Ltd, place written in English. It consists of seven scenes and setting (time) early nineteenth century and contemporary time, setting (place) Sidley Park in Derby shire, English. The protagonists are Thomasina Coverly and Hannah Jarvis.

To obtain the data, researcher have some steps, the first is researcher observe the data by reading the drama many times to get deep understanding about the verbal aspect found in the drama, the second is the researcher classifying

the data by reading the script and take note the information which include tn the verbal aspect of structuralism.

Coming to this section by answering the statement of the study the researcher analyzes the data as follows: first researcher classifying into modus category consist of indirect style direct style, style speech told, time category, viewpoint category after getting data. The second is researcher discusses and interprets the finding data concerning the verbal aspect of structuralism by Tzvetan Todorov theory. Finally, the researcher concludes the result of the data analysis to answer the statement of the problem.

CHAPTER II

REVIEW ON RELATED LITERATURE

A. Verbal Aspect Theories

Structuralism, historically, is an intellectual movement which began in France in the 1950s and is first seen in the work of anthropologist Claude Levi-Straus (1908-) and the literary critic Roland Barthes (1915-1980). Though structuralism began 1950s and 1960s, it has its roots in the thinking of the Swiss linguist Ferdinand de Saussure (1857-1913). He was a key figure in the development of modern approaches to language study (Barry, 2002:39, 41).

Structuralism emerged from diverse developments in various field. The source of modern structuralism and its strongest bastion to this day is linguistics. The work of Ferdinand de Saussure stands out in the development of structural linguistics and structuralism in various other fields (Rosidi, 2002: 76).

Michael Ryan said “the origin of structuralism is usually located in the work of Saussure (*Course in General Linguistics*, 1916). *Course in General Linguistics* is thereabouts Saussure’s idea in several papers, which was delivered in his lectures at the University of Geneva. Until by the time he died, he had not published that work. And then, *Course in General Linguistics* became widespread through the posthumous publication in 1915 (Rosidi: 76).

Saussure distinguished between two dimensions of language—how it is practiced or spoken (*parole* or speech) and the language system taken as a whole

(*langue*). Parole is actual speech, the way that speakers use language to express themselves, and langue is the formal system of language.

Bressler (1998) said “a speaker can generate countless examples of individual utterances, but these are all governed by the language’s system, its langue. It is the task of the linguist, Saussure believes, to infer a language’s langue from the analysis of many instances of parole. In other words, for Saussure, the proper study of linguistics is the system (langue), not the individual utterances of its speakers (parole).”

Saussure, then, proposed and believed that words are signs made up of two parts: the signifier (a written or spoken mark) and a signified (a concept) (Bessler, 1998: 92). For instance, if we say or write “cat”, the utterance or written form “cat” is the signifier, and the concept of “cat” is signified. So, the sign must refer to both the signifier and the signified. In other hand, he uses the word “synchronic” to name this systematic dimension of language; “diachronic” is a name for the historical or temporal dimension of language, how it exists and changes over time as it is spoken or practiced.

Saussure,

Saussure, then, stated that the linguistic sign is arbitrary. It means that the relationship between the signifier (*cat*) and the signified (the concept of *cat*) is a matter of convention while there is no natural link between the signifier and the signified, nor is there any natural relationship between the linguistic sign and what it refers or represents.

Furthermore, Bressler examined Saussure's concept in his *Literary Criticism*: Because signs are arbitrary, conventional, and differential, Saussure concludes that the proper study of language is not an examination of isolated entities but the system of relationships among them. He asserts, for example, that individual words cannot have meaning by themselves. Because language is system of rules governing sounds, words, and other components, individual words obtain their meaning only within that system. To know language and how it functions, he declares, we must study the system (langue), not individual utterances (parole) that operate according to the rules of langue. (1998: 93).

Structuralism concept in linguistics then influenced literary field, mainly developed by Prague Circle (Taum, 1997: 37). Structuralism in literature is a literary theory which approaches literary work as like novel with focusing on whole relation of literary work's element. The meaning of literary work can merely be gotten with seeing relation of elements which basically supports each other. The relation can be association or opposition form.

Structuralists, in linguistics, find meaning through the relationship among the various components of a system. So do literary critics. They believe that a study of the system of rules governing literary interpretation becomes the literary critics' primary task. And, such a belief presupposes that the structure of literature is thereabouts similar to the structure of language. For instance, as like language, literature is a self-enclosed system of rules that is composed of language. It also needs no outside referent or external aspect, but its own rule-governed and socially constrained system (Bessler: 94).

In French, structuralism was developed by critics like Roland Barthes and Julia Kristeva (1997: 37), based on codes of literary language. Basically, structuralism literary critics want to approach literary work objectively. They argue that literary work have own world. So, it should not be contaminated by everything out side text (literary work). Therefore, structuralism is also called by objective approach. And, rather than discovering any element of truth within a text, the structuralism methodology shows and concerns the process of decoding a text in relationship to the codes provided by the structure of language itself (Bessler: 97).

Basically, in fact, literature is not only disordered collection of words or written forms spreading along history. If we observe it accurately, of course we will see then consider that literature works based on certain objective laws. Then, literary criticism will be effective and systematic by formulating the objective laws of literature (Eagleton 2007: 132).

According to Frye (see in Eagleton), when critics analyze literature, of course they talk about literature; not others. And, when they do evaluating of their critical activity, they are actually talking about themselves. Literature, as like previous explanation, is literature itself. It denies historical, authorship, and other external aspects of literature.

Frye, then, affirms that literature is an „autonomous verbal structure“ which apart from external references. Literature has its independence systematic

rule. The work of this system is to manage and correlate its units of symbols in which relates each other, not in relating to the realities out of the (literary) system.

He stated that literature is not a way to recognize reality, but as a kind of „collective utopian dream“ which has taken place in a long history, that is an expression of humans“ basis desirability arousing human civilization. But, that desirability doesn't get full of satisfaction. Literature also cannot be seen or considered as self-expression of author individually, because author him/herself includes also in this universal system as a part or a function.

Northrop Frye actually is not a structuralist critic, but his works can be considered as the representative work of „structuralism“ generally. May be his thoughts, more appropriately, are as like stimulation of appearance of „classical“ structuralism in Europe later.

Structuralism is, based on the term itself, implicitly concerned with structure, and generally deals with analyzing general rules underlying ways of the structure working. Structuralism also tends to reduce individual phenomena, to become just enough to be an example of those rules (Eagleton: 136).

Structuralism generally constitutes an effort to apply a linguistics theory, which is firstly promoted by Saussure. “In linguistics system,” Saussure said, “There is a just difference”: the meaning is contained mysteriously in a sign, but functional, the result from the difference of a sign from other sign (see in Eagleton: 140). Early, he defined language as the formal, grammatical system of language. It is a system of phonic elements whose relationships are governed, Saussure believed, by determinate laws (Rosidi 2002: 76).

DiYanni (2002: 2101) said structuralist critics find all kinds of opposition in literature, from small-scale elements, such as letters and syllables; through symbols, such as light and dark; to motions or directions (up and down), times (before and after), places (inside and outside), distances (far and near); to elements of plot and character, such as changes of feeling and reversals of fortune.

More detail, Peter Barry (2002: 49) explained about what structuralist critics do: the first is they analyze (mainly) prose narratives, relating the text to some larger containing structure, such as: (a) the conventions of a particular literary genre or (b) a network of inter textual connections or (c) a projected model of underlying universal narrative structure or (d) a notion of narrative as a complex of recurrent patterns or motifs.

Secondly, they interpret literature in terms of range of underlying parallels with the structure of language, as described by modern linguistics. And the last, they apply the concept of systematic patterning and structuring to the whole field of western culture, and across cultures, treating as „systems of signs“.

The genuine structuralist acclaimed that the meaning of every image is completely shaped by the correlation. Structuralist acknowledges just relational meaning.

No matter what is methodology—explained Bessler—structuralism emphasizes form and structure, not actual content of a text. Although, individual texts must be analyzed, structuralists are more interested in the rule-governed system that underlies texts than in the texts themselves (1998: 99).

In conclusion, structuralism merely focuses on intrinsic elements of novel (fiction), and mainly it „reads“ the relation among elements. Structuralists ignore

extrinsic elements (extra-lingua). Ryan said structuralist criticism would seek to understand the logic of the plot, the way it is structured by grammatical rules similar to those of language.

Literary work is a bridge between the statement and the world of imaginations in which a reader can feel to have a relationship with some of the figures, be familiar with the character when there is only the possibility of linear discourse. A researcher should not be carried away by illusion that possibly blocks to see metamorphose that literary works does not present the reality. We can achieve a world in which the characters live like the people we know in our lives. It is automatically produced with in the mind of every reader.

Some information in the discourse will create discourse metamorphose into fiction, although incomplete information, *in the absence of absolute meaning raises thousands of ways to express the same thing or object*, the information will be in value in accordance with the various sizes which directs the researcher to examine the problems of verbal aspect of literary fiction.

This study describes three kinds of language elements which characterize the information leading us to the fiction of discourse. The category of mode argues in attendance explaining the text. Category of times is the offending relation between the two time lines which are time lines of the fictional discourse (seen from a series of-linear sets of letters on a page or pages in the discussion).

In all of these categories there are some are additional to the same extent that the facts cannot be separated by category as a whole, the process of

pronunciation in speech. Category of mode brings close enough to the diversity of languages that have been seen before, but here the viewpoint of a fictional text should be in the review in relation to issues such as: with the help of the words in the world showed a partially formed from the words and others of non-verbal activity, so the relationship discourse in talking both with other discourse or with any other material.

This difference has been put forward by Plato in order classical literature with the term mimesis (story in speech) and diegesis (story without figures of speech) which basically do not need to remember any mimesis except in marginal cases of alignment that is imitative, already be in the know that words do not have a motive, the first words spoken or appeared to be formulated without the context of the insert into the text; The second non-verbal events expressed with words and certainly arbitrary. Diegesis does not know about modality but only story variations which put forward illusion realism getting successfully, depend on conventional of time however do not tell the objects and events themselves, but when the mimetic appear in various kinds of speech can be inserted in a way which less precise.

Gerrard Genette distinguishes three gradations of insertion:

- Discourses rapport speech which does not change (speech in report)
- Speech, which is customized into transposed discourses, when the replica uttered should be maintained. Do not combine them according to the rules of the language with a story reader; often the changes are

more than just grammar changes, for example, speech in shorted and phrases effectively eliminated. One of the variants found in between the two is free style indirect. Using language forms of indirect style but nuances the original replica is noticed especially all indications on the subject speech, no declarative appropriation that express and characterize the speeches that are customized.

- The last transformation of speech characterize is discourses recount (not speech). Quite pointed out the contents of the action speech without maintaining any element.

Mode of speech which expresses the appropriateness gradation of a discourse expresses reference. The direct style suggests the maximum gradation, whereas the minimum gradation contains in the diegesis and the middle of contained in other cases. Aspects that allows us to switch from discourse into fiction is the time; the problem there should be a link between the two time lines, which is the time from the world, depicts discourse that describes the time. There is a difference between the order of events and the order telling and when the Russian formalist literary theory began to contaminate the new apparent the differences. The Russian formalist uses the main clue to express disagreement between *fables* (event level) by *sujet* (level storytelling). Matter of time becomes a serious object of study. However, the most important of these is the theory of the problems in this field:

- The relationship which is the most easily noticed is the timeline used to tell (time in discourse). It never really could be aligned with time and

events in telling (time in fiction), certainly there is a mixture of the first, and then this mixing is caused by the differences between the two time lines. The time in discourse has one-dimensional, while the plural dimension of time in fiction, the impossibility of the existence of everything called *anachronism*; which clearly can be grouped into two kinds of anachronism. The most basic is retrospect or back to the past and prospecting also called by anticipation. We find prospecting when what would happen later on pointed out in advance.

- In terms of duration, it can be compared to the time that is considered as the time the event occurred which at the time pointed out the need to read a discourse suggesting the events. When the time called recently the latter cannot be measured with clearly and we are always forced to take the values which relatively happen.
 - Stopping time or pause, when the time telling (discourse) does not express the slightest story time in the case of description, common thinking and others.
 - Opposite case occurs when no part time storytelling takes time through fiction, which is called elimination period or elliptical.
 - The third principal case is perfect correspondences between the two at the time. This only occurs with using of direct speech style which means the inclusion of fictional realities into the discourse, which thus constitute a scene.

- Two cases were pointed out using storytelling time longer or shorter time than the time of the story. It seems, inevitably the first variant has brought other possibilities which have been pointed out above. Description or anachronism develop and anachronism time indeed.
- The last element which is important in a relationship of storytelling and story time is frequency. Three theoretical possibilities can be put forward, the single story, single discourse suggests a course of events, coupling in the story, some discourse expresses a similar event: the repetition of the story, a discourse centering many events that are similar to each other no comments need to be given on a single story. Coupling story can use a variety of ways: as a continuous repetition of the same story by the same character, complementary story put forward by some people about the same events (forming an illusory view stereoscopic; conflicting stories, expressed by one or several characters, which causes us to doubt reality and the exact incidence of a specific event). English writers of the 18th century using this technique, is a masterpiece in the form of correspondence (Richardson, Smollet). In *les liaisons dangereuses*, Laclos uses this technique to mediate clearly how naive most of the characters (Cecile, Danceny, Madame de Tourvel) and how cunningly other figures (Valmont, Madame de Merteuil). This technique would require the help of other elements of the verbal aspect; you should

remember about the time that caused the deformation by the use of this technique because the order of discourse is no longer suggests a sequence of events (chronological).

Finally, a story that suggests the repetition of events repeated in a discourse is a well-known technique in the classical literature. However this technique has a limited role. Usually the authors propose an initial state that is stable with the help of the verb *Imparfait* containing iterative values, repeating events (in Indonesian, for example the words: often, many times, usually, etc., containing the value of repetition translator). Before posing one sequence of event which forms the story, as reproduced by Genette, Proust is the first author giving the dominant role on the value of iterative, in which this mode is also used to recount the events that an event called simply does not occur more than once (iterative quasi create value proust). Therefore, certain conversations may not be reproduced without change, and who nevertheless expressed by Proust with iterative presentation.

2.2 Verbal Aspect: Viewpoint and Narrative

The third category that can characterize the connection between discourse and fiction is point of view. Events which make up a fictional world are not expressed to us as the original. However, according to a particular viewpoint, vocabulary about this view is metaphorical or can be called synecdoche. This case suggests the whole perception of standpoint, but this metaphor is too general. Due to the various viewpoints of actual characteristics, all have matching symptoms fiction.

Before the early 20th century, the problem of point of view did not attract much attention. Perhaps, that is the main reason people have discovered the secret of the literary arts. In Percy Lubbock, the craft of fiction is the first book to systematically and reality standpoint which is a very important point. In literature, we have dealt with the events or facts expressed in a certain way, in which two different points of view make the same events different from each other. All aspects of an object is determined by the point of view to present to the reader. It is always highlighted the importance of the visual arts and literary theory which can learn a lot of art theory. One example can determine point of view in the role in determining structure scenes of Byzantine icons. It appears that there are different points of view with the same icon. It is used based on the roles which have to be played by the characters that appear: the main character turned into the audience, although according to the scenes in the present, he should face the interlocutor. It should be expressed that the point of view in the literature has no correlation with the real view of the reader, which can still be different and depend on the external factors of the work, but rather a point of view put forward in the works, the typical way of looking at events. This sequential gives good example of all. The figures cannot be understood when they are seen from the front, the angle of view of the most commonly used, but with a particular viewpoint (generally parallel to the image), and this image shows the objects that we know. The difference point of view is contained in a work of literature and common viewpoints. It shows that the point of view in a work of literary works does exist. Additionally, it shows the importance of point of view to understand

the works. Many theories about the literary standpoint even can be said as an aspect of literature which is mostly studied in literature in this century. Several research described should refer to previous works, a description of the combination of perspectives from different characteristics:

The first category is a subjective view and objective view of providing information to the reader who is seen. The first mentioned type of information is both objective and subjective. This should not bias which can create the possibility of presenting the whole story with the first person pronoun: well expressed with first-person pronoun and third person pronoun, storytelling can present both types of information. Henry James says that the figures are not only seen, but also viewed as a reflector. When other figures contained in the consciousness, the reflector is consciousness itself.

This category basically shows the direction of the preparation work done by the reader (from a reader behold turned towards the subject or object) which must be distinguished from the second category which are no longer related to the quality but the quantity of information that can be said as well as the knowledge level of the reader. By continuing to interpret the visual metaphor, this second category can be divided into two things: the depth or breadth of view and sharpness levels.

In terms of breadth of view, usually it expresses the existence of two poles, the views from inside and outside view. Basically, the views are truly outward (external), which only describes the actions that can be viewed without

involving any interpretation or interlude in protagonist's mind, never really pure: this led to the events which cannot be understood. It is no coincidence in which this technique is used in many detective stories to accentuate the mystery. Therefore, the problem is not the opposition between internal and external viewpoint, but the depth level of viewpoint as expressed thought leaders.

The difference between a given viewpoint and depth definition of this kind is not quite great. The speaker may feel dissatisfied with the view on the surface, both physical and psychological outlook, but want to get into character intentions which are not realized and would like to present the surgical spirit figures, which cannot be done by their own.

Each of these categories can be arranged according to the new measure, a figure can be viewed from within this internal cause of focalization worn, therefore all can be seen from the figure, this way can lead to the presence of the omniscient narrator. An internal viewpoint can be used to express a character throughout the story, or only in one part of the story.

Information about the world of fiction can be objective or subjective. This information may be more extensive or less extensive, internal or external. However, there is one more dimension that characterizes it; this information can be present or absent, whether this information is true or false. Until now, we have always assumed that the information is always true, if a reader misinterpret the character and believe everything thoroughly, it is enough to prove that we are not dealing with information, but with an illusion. This view does not always come

from the error figures. This could be a deliberate thing covered. To believe in illusion there must be correct information about external cases that may also occur. There is absolutely no information: we are no longer dealing with the illusion, but with ignorance. It should not be forgotten that a description was never complete. No one can be blamed for something which is not fully expressed during the pages. It means there are hidden from the reader. Ignorance and illusion raise two kinds of corrections, information in the narrow sense and reinterpretation of what we already know which are not perfect.

- Finally, in terms of angle of view, it includes also a rather special category, namely an assessment of the proposed events. Description of each part of the story can be a moral judgment: absence of consideration, a significant statement that assessment need not always be expressed in order to get the reader: to understand the implied assessment, the reader can ask for help on a code of principles and psychological reactions as if expressed appropriately. Readers do not need to hold an external point of view, but can draw conclusions about different contents. In this case they could not accept the ethical and aesthetic considerations contained in the viewpoint used. Literary history knows many examples of distortions that cause the values we cherish the villain and despise the people in both the fiction that comes from a time far enough from the readers.

After many authors who use the technique of point of view, literature seemed to no longer consider the significance of this issue. Probably why there is a tendency in modern writing to no longer show anything to the reader. A work is

a discourse, but it is not a fiction, all categories of verbal aspect, which until now have been studied, can be discussed again with another perspective. Discourse will not be discussed in the context of a relationship with fiction built, but both are discussed in relation to the carrier discourse, subject of pronunciation or as commonly referred to in the literature, narrative narrator cause issues about language.

Narrator is the perpetrator of all the work to build the new story to be reviewed because the narrator indirectly explains all the information about the work of the story. Stories of people who have put forward the basic principles of assessment conceal or express thoughts of the characters. Therefore, we also have the concept of psychosis. However, stage presence by the narrator may be different. We are not only able to see the hidden because the story has another way to bring the storyteller into the world of fiction. The difference between the two cases is highly significant, so that sometimes it uses two different terms to indicate: called when the narrator explicitly expresses, and if it is not expressed explicitly, it is called implicit author. The presence of the first person cannot be considered sufficient to distinguish one from the other; the first narrator can call the first person without interfering in the fictional world, to express himself not as a character, but as an author who writes the works.

Sometimes, people tend to minimize the conflicting roles, and it is based on the conception that minimizes the role of language. Though there are clear boundaries between speakers seeing all the stories that were seen but the character does not appear in one scene. Mixing the entire elements means eliminating the

meaning of the language not only in action but rather different contention. When this happens it will not confuse the word that I and the actual speech of the subject, which tells the works. Since then the subject of the speech becomes subject to utter speech that is no longer the same subject. Talking about oneself that is no longer being yourself means being yourself no longer the same. The author cannot be named; if the person giving out the names it abandons that name, and he's not behind the name, he is always hiding behind anonymous. He cannot be in touch as the subject of other speech, indeed according to that definition; the subject speech cannot be expressed. A subject in speech understands and is tucked between two of the parties taking part to understand the thing that has been mentioned, but not eliminate altogether in understanding that. The second understanding was only slightly removed (omitted) does not reduce the two senses become one but add into three.

Story in first person does not make the picture of narrator more explicit. But otherwise, it makes it even more implicit again. And all attempts to explain it would only bring the subject due to the more hidden words: speech which calls itself shyly hiding narrative elements.

However, when the storyteller is completely separated by the implied author and just think of it as one of the characters, the comparison between the narrative story and drama might explain. In the latter type, each character is the source of sayings. It turns out that this difference between the two types of literature more deeply. In literature a character plays a different role with other roles. In drama they are all at the same level, the narrator of character is different

from the other figures. We can read what the character says which are called by the narrator, and the description of the figures.

While the characters only present in his words alone, the narrator does not talk like the protagonists in the story but telling. Therefore, the character and narrator did not converge. People who tell the contents of the book have a very unique role and are always different from the character, and also from the narrator (author implicit).

CHAPTER IV

CONCLUSION AND SUGGESTION

After having serious discussion upon Tom Stoppard's *Arcadia*, the researcher arrives at this end of discussion: taking conclusion and suggestion.

A. Conclusions

This chapter presents the result of analyses and discussion from verba aspect of Todorov's structuralism in Stoppard's *Arcadia*. It is also about the presentation on the conclusion that becomes the answer of statements of the problems formulated in this study. It is followed by the suggestion in reference to the research analysis and discussion. The researcher formulates the result of this verba study in five sections, as in follows:

Direct Style

From the conversations of the drama, it shows some speaking theatrically. Thomasina tells Septimus that the gazebo is not saving meat, fleshly thing embrace is kissing. Thomasina requests Septimus to tell the truth and give scientific meaning of the male genital into the female. Uncomfortable with this uncovering, the drama opens with the problem of mathematical knowledge. Thomasina was given by Septimus challenge to find the proof for Fermat's last theorem or hoping her solving more than to keep her occupied. Now the play of Fermat's last theorem really a great mathematical task.

Indirect Style

Thomasina speaks this quote to Septimus in the first scene of the play. This quote reveals Thomasina's scientific curiosity, Thomasina attempts to find scientific explanations for the world around her and quite successfully. Hannah Jarvis attempts to reconstruct the stories of Sidley Park. Helps scientists get closer to the everyday happenings of things around them from "what happens in a cup of coffee. If Hannah could stop every atom in its position and direction, and if her mind could comprehend all the actions thus suspended, then if she were really, really good at algebra she could write the formula for all the future; and although nobody can be so clever to do it, the formula must exist just as if one could.

Style Speech Told

There are some Narrated speech is a style that is told or narrated revealed the contents of action utter without retaining elements In the drama "Arcadia" narrated a lot of discourse. But this drama is not only a narrative whole; there are also dialogues characters that the story is not boring because there is a character role in it. Narrated speech in drama.

Times Category

Establishment of past and present of Sidley Park provides a commentary on the development of knowledge or the search for knowledge in modern times. Modern Character concerned with the workings and findings of the past, while

Thomasina and Septimus working to make new discoveries. Search of all the experts forming a circle. The consequences of the differences in time-telling and story-time is the time of termination, in the play *Arcadia* cases pause are not mentioned on the implied meaning. The story in the drama is a single story, which tells the story of the single event that focuses on a person's interest in carnal embrace and sexuality.

Viewpoint Category

View point of Thomasina toward Hannah is an academic, she is researcher who prides herself on accurate and well-thought research and sacrifices on human, and she is able to separate sex from intellectual power. In her case, it seems like she wants to know love but has decided to pursue better things she doesn't know a worse bargain, the rejection of love or knowledge of love has left her unaware of her own self, although it seems she has deluded herself into academic sterility.

Thomasina clearly is driven not only by the spirit of academic but also by the desire for sexual knowledge, on the first scene she ask Septimus to tell what the meaning of carnal embrace is, on the text of drama there are contrast of character to discover the rules of life and love while also working out the rules of mathematics,

From the overall analysis above it can be concluded that as a verbal aspect, drama entitled *Arcadia* by Tom Stoppard seems simple and interesting to read because the flow is established very solid from beginning events to the end of the story, so ironic, realistic and informative because it illustrates the human tragedy

that occurred in people's lives at the bottom level are familiar with their life and inevitably have to be faced. This drama is subjective so it impressed the author partisanship towards the community to provide a real picture. This drama is so impressed means that delivering a message to the reader through the actual author, it is legitimate to be done by any author. However, as a literary work that is very concise, drama Arcadia captivates to remember the depth of the point. So it can be said here that the drama Arcadia is entertaining and successfully conveys moral messages hidden from the author.

B. Suggestion

Having discussions upon structuralism theory with verbal aspect is truly interesting. It is kind of criticism that the researcher analyzes and discusses only on the verbal aspect of Tzvetan Todorov in this study. It is suggested for the next researchers to not only analyze and discuss the verbal aspect but also other intrinsic elements such as syntactic and paradigmatic aspect of Tzvetan Todorov. Many previous researchers prefer to analyze and discuss more intrinsic elements of drama than in this study, but they do not include the interrelationship among intrinsic elements. Probably it will be more challenging to analyze all intrinsic elements of drama and their interrelationship that the result will be useful guidance for materials in literary criticism.

It is suggested for another student that is interested in conducting research on similar subjects to comprehend structuralism within the drama. So that he or she can do the research well.

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