

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Literary Theory

This chapter presents about some related information topic of the recent study. It is intended to provide some theoretical concepts which could support this research. The discussion is presented under the following subheadings: Theory of Representation in Literary Works, Theory of Ideology and Deconstruction of Ideology.

2.1.1 Theory of Representation in Literary Works

Representation is the depiction of a thing, person, or idea in written, visual, performed or spoken language (English Textual Concepts, 2016). In representing we make choices from the language offered by these modes. Representation may aim to reflect the natural world as realistically as possible or may aim to convey the essence of people, objects, experiences, and ideas in a more abstract way. Representation in literary work is a literary depiction of a social phenomenon. This depiction is (of course) through the author of the literary works as a creator. Representations in literary works appears in connection with the views or belief that literary works are actually only mirrors, images, shadow, or imitation of reality. In this context, literary works are seen as a depiction that symbolizes reality (mimesis).

This research employs the theory of representation that is proposed by Young (1999). There are three types of literary depiction that can be found in literature which includes the formal depiction, verbal depiction and descriptive depiction are used as the theoretical framework in analyzing the representation of bisexuality in Ernest Hemingway's *The Sea Change*. The three types of literary depictions are part of the use of language that

portrays the illustrative representation (Young, 1999). He describes, in verbal depiction, instances of what sorts of things people say (or think) are used in representing their characters, states of mind or other of their characteristics. In descriptive depiction, descriptions of an object are used, not to make statements about it, but to represent it by means of examples. An instance of formal depiction uses the formal properties of the literary text to represent some object. The formal properties of the text have some relevant property in common with what is represented.

Indeed, a literary work is created on the factor of the author's imagination. Imagination of the author generally refers to real life, whether it is experienced by the author himself, or from the social phenomena that occur around him. In an imaginative depiction of the author in a literary work, usually there is also an author's interpretation which is presented in the form of a storyline (novel or short story) or implicitly in the content of the text (poems, quotes, etc). So, representation in the world of literature does not merely a description of the social phenomena of a society in a certain period. However, it leads more to a meaningful depiction of society and social situations through the author's creative process. In *The Sea Change*, the story depicts the phenomenon of the issue of bisexuality as in the real world. In relation to the first statement of the problem, the representation of the issue of bisexuality is examined by the using of those three types of literary depiction by Young (1999). The depictions that are found in the story are limited only on the issue of bisexuality.

2.1.2 Theory of Ideology

Ideology is a system of concepts and views which serves to make sense of the world while obscuring the social interests that are expressed therein, and by its completeness and relative internal consistency tends to form a closed system and maintain itself in the face of contradictory or inconsistent experience (Eagleton, 1991). Ideology is the lens through

which a person views the world. Within the field of society, ideology is broadly understood to refer to the sum total of a person's values, beliefs, assumptions, and expectations. Ideology exists within society, within groups, and between people. It shapes our thoughts, actions, and interactions, along with what happens in society at large (Cole, 2019).

Ideology plays such a powerful role in shaping how society is organized and how it functions. Ultimately, ideology determines how we make sense of things. It provides an ordered view of the world, our place in it, and our relationship to others (Cole, 2019). As such, it is deeply important to the human experience, and typically something that people cling to and defend, whether or not they are conscious of doing so. And, as ideology emerges out of the social structure and social order, it is generally expressive of the social interests that are supported by both. Ideology is the basis for how a person views and responds to things in life, especially to issues that exist in society. Ideology can be formed from the influence of culture, religion, government, and environment in which people lives.

In line with ideology in operation in a literary work, ideology consists in the determining principle of a work, the view that provides unity to the large number of scattered experiences in a work. The critical reader is supposed to locate ideology and examine its nature to ascertain the extent to which it lightens up the area of social happenings and experiences sought to be captured by the writer. In relation to the second statement of the problems, the researcher's attitude towards the issue of bisexuality is certainly influenced by the basis or ideology itself. The large impacts given by the environment, religion and culture of the researcher who lives in Indonesia is different (when compared) with foreigners. So based on the ideology of the researcher's point of view, it can provide a general image of how Indonesians react to the issue of bisexuality

2.1.3 Deconstruction of Ideology

Deconstructive criticism is quite popular as it offers the “radical” way to dismantle ideologies which are hidden in a literary work (Lumbantoruan, 2020). Through deconstruction, a researcher deconstructs the language as well as the “wordplay” in the literary text. It is assumed that the language is ambiguous, dynamic unstable; it is always a chain of signifiers (Tyson, 2015). For instance, someone might identify the word “fruit” but how each person interprets the word “fruit” can be different. This shows that language does not have an absolute meaning. Aside from the language, for deconstruction, human beings are “fragmented battlefields for competing ideologies whose only “identities” are the ones we invent and choose to believe” (Tyson, 2015). Related to this, such as what happened between Susanty (the researcher in the part of earlier studies) and Ester (the researcher of this thesis). Deconstruction is a clear example of how Susanty, who thinks that the issue of lesbianism is contained in *The Sea Change*, contrasts with Ester, who interprets it as an issue of bisexuality. Here the ideology of the LGBT issue conveyed by Hemingway as a writer of the story is interpreted differently by Susanty and Ester.

Jacques Derrida (1930-2004), the theorist behind deconstructive criticism argues that the study of deconstruction is the way to read the “text” in which the text itself has never consisted of one meaning (Derrida, 1997). Deconstruction is not only shown to writing, but all cultural statements because all these statements are texts which by themselves already contain certain values, prerequisites, ideologies, truths, and goals. But specifically, deconstruction aims dismantle rigid ideologies. In relation to the third statement of the problems, the ideology conveyed by Hemingway’s *The Sea Change* provides an interpretation and attitude from the researcher’s own ideology towards the same issue. So with this deconstruction of ideology, the researcher wants to describe how this issue affects the researcher’s perspective and attitude as an Indonesian, which (however) has a strong

impacts by the ideology of religion, culture and environment in Indonesia. With the presence of this deconstruction, hopefully it can make the existing rigid ideology especially for Indonesia people perspective is more open and flexible to issues within the era development.

2.2 Earlier Studies

The researcher found several previous studies which also related to this study. These are some of the studies that have been carried out earlier by other researchers on the work of Ernest Hemingway. The first one is the thesis done by Susanty (2010) entitled “*Hemingway’s Themes of Relationship, Identity, Sex and Death in Ten Selected Short Stories And the Parallels to the Author’s Life*”. In this thesis, she also chooses *The Sea Change* for her research from Hemingway's short stories. Here she only explains the theme of the relationship (between characters in the story) and the sexual identity as their conflict, as well as the parallels between Hemingway's themes of his literary work and his own life. However, Susanty stated that *The Sea Change* has a lesbian issue, in contrast with the researcher who will discuss the bisexuality represented in the story.

The second study was done by Sam Post (2019) in *Senselessness, Indeterminacy, and Sexual Ideology in Hemingway’s The Sea Change*. Sam states that its very evasion of determinacy is central to its thematic and narrative construction since many critics have attempted determinate readings of *The Sea Change*. In his paper, Sam describes in detail about the senselessness and indeterminacy in the characters when they face problems related to their sexual orientation. Like in the first section, he stated that the man character says “... *I’ll kill her!*” in which he found a typology illuminative of the man’s ideological stance. Sam also gives a detailed linguistic treatment to two conversations which are crucially constituted by indexical. He takes several dialogue sentences from the story and provides a critical analysis of language and the meaning behind it which is related to human sexual

ideology. He stated that a normative heterosexual ideology and senselessness is paired with a sexually non-normative ideology. Sam also explains what the meaning behind the title if it related to the problems and situations in the story, which the man character undergoes his sea change. Where these three things are related because of indeterminacy and paradox, analogous to the senselessness of the analyzed conversations is accompanying the character's metamorphosis, suggesting that his sea change was one in which the man detaches from a heterosexual ideology and acquires a sexually non-normative ideology. So, the study includes a critical analysis of some conversations between characters, as well as how a person's sexual ideology is related to situations of senselessness and indeterminacy in the story.

The third study has been done by Zainuddin (2020) entitled *Intrinsic Element In The Old Man And The Sea By Ernest Hemingway*. He describes characters, setting, plot, conflict, and point of view in the novel by Hemingway. He analyzed the data using conversational sentences in the novel and then adjusted it to the theory. It is only discussing the intrinsic elements of one of Hemingway's works without any love-hate relationship and sexual orientation themes, which is different from the researcher who will focus on discussing the issue of bisexuality in Hemingway's *The Sea Change*.