

## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter explains about theories related to the problems that will be discussed. It discusses discourse analysis, definition of rhetorical structure, rhetorical structure theory, rhetorical pattern, definition of plot, elements of plot, and the autobiography's author.

#### **2.1 Discourse Analysis**

According to Wood and Kroger (2000) said that discourse analysis is a perspective on the nature of language and its relationship to the central issues of the social sciences. Discourse analysis described upon a variety of disciplines, including linguistics, philosophy, psychology, pragmatics, rhetoric, and sociology, to study language use (Prideaux, 1997).

Jorgensen and Philips (2002) (p. 1) state that in many cases, underlying the word 'discourse' in the general idea that language is structured according to different patterns that people's utterances follow when scientific texts and debates take part in different domains of social life, familiar examples being 'medical discourse' and political discourse'. 'Discourse analysis' was the analysis of these patterns.

The discourses interpretation strategies that speakers and listeners ( writers and readers) employ made sense of a text include, but do not exhaust, principles of:

- a. Pragmatics

Pragmatics is the study of language use from the perspective of social, conversation, and psychological principles.

- b. Propositional analysis

Propositional analysis is the construction of the propositional content of the clauses, including the semantic roles of the arguments within the propositional.

- c. Discourse coherence and cohesion

Discourse coherence and cohesion are the devices used to order parts of a text, establish causal links, sustain topic continuity, determine relation among discourse entities, establishes bridging between distinct parts of a discourse.

d. Lexical choice

Lexical choice is the types of words that a writer uses can activate particular presupposition, reveal speaker attitudes, require reader agreement for interpretation, etc.

e. Information management

Information management is the ways in which the writer organizes propositional content into packages, including the devices used to signal given vs. new information foregrounding vs. back grounding, etc.

f. Syntactic structure

Syntactic structure is the ways in which clauses and phrases are structured, their use in anaphor identification, and their contribution to semantic interpretation.

g. Rhetorical organization

Rhetorical organization is the types of discourses strategies used to advance the position, to build an argument, to refute an argument, etc.

## **2.2 Rhetorical Structure**

### **2.2.1 Definition of Rhetorical Structure**

According to Sobariah (2008, p. 1) rhetorical structure is the art of using or wearing beauty language and interesting to persuade or influencing consideration of reader and listening. In essay writing, rhetoric is the art of using attractive writing style; beautiful and effective word choices with the goal of influencing the reader. Bizzell and Herzberg (2001) said that rhetoric is a complex discipline with a long history : It is helpful to try to define it once and for all than to look at the many definitions it has accumulated over the years and to attempt to understand how each arose and how each still inhabits and shapes the field (p. 1).

Nietzsche (1872-73) said that what is called “rhetorical”, as a means of conscious art, had been active as a means of unconscious art in language and its development, indeed, that the rhetorical is a further development, guided by the clear light of the understanding, of the artistic means which are already found in language (p. 21). Rhetoric is the art of describing reality through language. At the heart of this definition is the assumption that what renders discourse potentially persuasive is that a rhetor (e.g. a speaker or writer) implicitly or explicitly sets forth claims that either differ from or cohere with views of reality held by audiences ( e.g. a specific scholarly community, a reader of fiction, or an assembly of persons attending a political rally) Cherwitz and Hikins (p. 62).

Based on above statements of some experts about definition of rhetorical. The writer can conclude that Rhetorical is the art of using writing style and language in the story that has goal to persuasive and influencing reader. So that reader can understand and know about the long story has been read by reader.

### **2.2.2 Rhetorical Structure Theory**

Rhetorical Structure Theory (RST) (Mann, W.C., & Thompson, S.A. 1988) Text, **8** (3). (p. 243-281) is RST is intended to describe texts, rather than the processes of creating or reading and understanding them. It posits a range of possibilities of structure various sorts of "building blocks" which can be observed to occur in texts. These "blocks" are at two levels, the principal one dealing with "nuclearity" and "relations" (often called coherence relations in the linguistic literature).

The analysis process is intended to give a structured, definite way for a person who understands the text to state a part of what that understanding includes.

The analyst (generally called the observer in RST papers) is saying that in his or her own view, the first two units (those that explain the terms lactose and lactase) are intended to facilitate understanding of the rest of the text. Also, that unit 2) is providing additional detail about the subject matter (or more generally, the situation) presented in unit 1). Also, that units 3) and 4) are in a neutral contrast relation. Each of these observations is formulated in terms of author's

intention, so that, for example, the author intended that the reader recognize that the situations expressed in 3) and 4) are similar in many ways, but are different in a way that the author wanted to express.

Mann and Thompson (1988) said that Rhetorical Structure Analysis is a framework which is used to analyze various discourses in linguistic. This analysis can reveal text organizations and propositional relations of natural text. Mann and Thompson present their definitions for the text analysis as follows (Table 1).

Table 1 :  
Propositional Relation by Mann and Thompson

Relation Name	Text Units	
	Nucleus	Satellite
Antithesis	ideas favored by the author	ideas disfavored by the author
Background	text whose understanding is being facilitated	text for facilitating understanding
Circumstance	text expressing the events or ideas occurring in the interpretive context	an interpretive context of situation or time
Concession	situation affirmed by author	situation which is apparently inconsistent but also affirmed by author
Condition	action or situation whose occurrence results from the occurrence of the conditioning situation	conditioning situation
Elaboration	basic information	additional information
Enablement	an action	information intended to aid the reader in performing an action
Evaluation	a situation	an evaluative comment about the situation
Evidence	a claim	information intended to increase the reader's belief in the claim
Interpretation	a situation	an interpretation of the situation
Justify	text	information supporting the writer's right to express the text
Motivation	an action	information intended to

		increase the reader's desire to perform the action
Non-volitional Cause	a situation	another situation which causes that one, but not by anyone's deliberate action
Non-volitional Result	a situation	another situation which is caused by that one, but not by anyone's deliberate action
Otherwise (anti conditional)	action or situation whose occurrence results from the lack of occurrence of the conditioning situation	conditioning situation
Purpose	an intended situation	the intent behind the situation
Restatement	a situation	a reexpression of the situation
Solution hood	a situation or method supporting full or partial satisfaction of the need	a question, request, problem, or other expressed need
Summary	text	a short summary of that text
Volitional Cause	a situation	another situation which causes that one, by someone's deliberate action
Volitional Result	a situation	another situation which is caused by that one, by someone's deliberate action

Mann and Thompson described a text as an example of the relations in table 1. The writer could get definition and explanation of the relations from this text in table 1. First of all, the text was fragmented into 15 units of idea. The units of idea were analyzed into two main steps beginning from general coherent (top level) analysis and the local coherent analysis and the local coherent analysis.

There are examples of text below, they are :

1. What if you have to clean floppy drive heads to open?
2. Ask for Syncom diskettes, with burnished Ecytpe coating and dust absorbing jacket liners
3. As your floppy drive writers or readers
4. A Syncom diskette is working four ways

5. To keep loose particles and dust from causing sort errors, drop outs.
6. Cleaning agents on the burnished surface of the ectype coating actually remove built-up from head
7. While lubricating it at the same time
8. A carbon additive drains away static electricity
9. Before it can attract dust or lint
10. Strong binders hold the signal carrying oxides tightly within the coating
11. And the non-woven jacket liner
12. More than just wiping the surface
13. To see which diskette will replace the one's you're using now
14. Sent of our Flexi-Finder selection guide and the name of the supplier nearest you
15. Syncom, Box 130, Mitchell, SD 57301, 800-843-9862;605-996-8200

Figure 1: Relations were illustrated by the first paragraph of an editorial in the Hartford Courant (Mann and Thompson 1988:254)

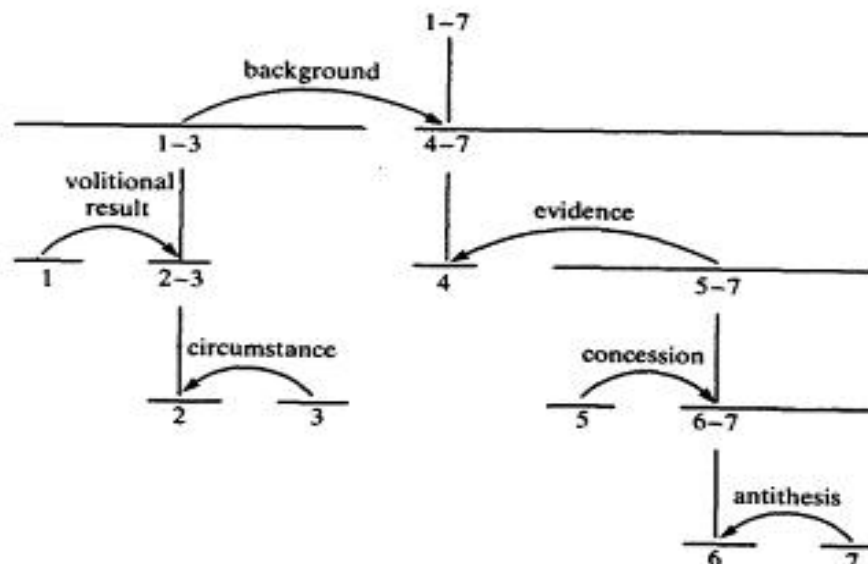


Figure 4. RST diagram for 'Not Laziness' text

The relation of the text is background where unit one until unit three are as a problem and unit four until unit seven of the unit present the background. Unit four until unit seven present the background as satellite and unit one until unit three are as a nucleus. In that diagram, it divided into two part. They are from unit one until unit three and unit four until unit seven.

The relation that divided from unit one until unit three. The diagram that is below unit one until unit three show the relation of this text is volitional result where unit one as nucleus and unit two until unit three are as satellite. Unit two until unit three of the units present the volitional result.

The diagram that is below volitional result show the relation of this text is circumstance. Unit two as nucleus that is from unit three and unit three has a role as satellite.

The relation that divided from unit four until unit seven. The diagram that is below unit four until unit seven show the relation of this text is evidence where unit four is as background because unit four includes unit five until unit seven. And unit five until unit seven are as satellite of unit four.

The diagram that is below evidence where it explains unit five until unit seven where in this text presents concession that come from evidence. Unit five presents a problem and unit six until unit seven present concession.

The last diagram that is from concession where it explains the relation between unit six and unit seven where in this text is antithesis and unit seven presents a problem.

### **2.2.3. Rhetorical Pattern**

In theory of Marc Alexander, rhetorical pattern is collection of moves where move is relation preposition by Mann and Thompson which there is relation, text unit is divided into nucleus and satellite. The similarities between rhetorical structure from Mann and Thompson and rhetorical pattern from Marc Alexander is similar in using relations to identify relation of sentence by sentence. And the differences between rhetorical structure from Mann and Thompson and rhetorical pattern from Marc Alexander is without using terminology nucleus and satellite where nucleus as topic sentence and satellite as supporting detail.

Alexander modified rhetorical structure become rhetorical pattern because rhetorical structure from Mann and Thompson is included longer which there are many diagrams that used places to identify definition from sentence to others. In rhetorical pattern is short making of pattern and more easy to know meaning of sentences.

The ways to apply rhetorical pattern of Alexander are reading text with detail, and then it is divided into sentence by sentence, it must be identified into moves. Finally, it is explained base on sentence and move.

According to Alexander (2004, p. 16) said that he used a simplification of RST diagrams for the purposes of detailed analyses of the rhetorical move structure of certain text. For the above reason above, particularly the unwieldy length of an RST tree diagram of a relatively long stretch of text, rhetorical moves were described in a table with one column showing the move content and the other showing the move structure of the text, with indentations indicating the subordination of various moves to one another. He adds the typographical assistance of showing moves either with a large initial capital letter (for main moves, or *nuclei* in RST terminology, eg **T**ASK) or with no large initial capital and leading full stops indicating the level of subordination (for subordinate move, eg. QUESTION) . Overall, the major difference between this and classical RST diagramming is the assignment of a particular label to discourse moves independently of their ties to other parts of the text.

This is example of how Alexander applies rhetorical pattern in novel “Murder on the Orient Express” by Agatha Christie (2001, 2004) :

*Murder on the Orient Express* (Christie 2001, 2004), is considered one of Christie’s best and most famous works (not only because of its cinematic adaptations of varying quality, but also due to the brazen ingenuity of the plot). Twelve passengers, all close to a recent tragedy where a child was kidnapped, ransomed and murdered, converge on a train where Mr. Ratchett, the murderer of the child, is travelling. Planned thoroughly and carried out in the manner of a jury, they drug and kill him for what he has done.



Pretending throughout not to know one another, the passengers all provide alibis for one another and attempt to present an alternative solution (involving a stranger entering the train) to the famous detective Hercule Poirot, coincidentally travelling on the same train and asked by the train owners to investigate the murder while the train is later stalled in a snowdrift. Needless to say, Poirot is not fooled by their attempts to construct an alternative.

Having every suspect be an equal murderer is by no means obvious to most readers, and the *dénouement* of the novel, wherein Poirot reviews the evidence and explains that “they were *all* in it” to a conference of the assembled passengers and train staff, must persuade both the fictional characters that the solution is correct and also demonstrate to the reader the truth of the sequence of events Poirot describes. It is therefore ideal for an RST analysis of the structural and rhetorical techniques employed by Christie, and such an analysis follows.

This is the first monologue *dénouement* in novel “Murder on the Orient Express” by Agatha Christie (2001, 2004)

I agreed with him, but when this particular point came into my mind, I tried to imagine whether such an assembly were ever likely to be collected under any other condition. And the answer I made to myself was-only in America. In America there might be a household composed of just such varied nationalities-an Italian chauffeur, and English governess, a Swedish nurse, a French lady’s maid and so on. That led me to my scheme of “guessing” –that is, casting each person for a certain part in the Armstrong drama much as a producer casts a play. Well, that gave me an extremely interesting and satisfactory result. (Christie 2004: 378-9)

This is rhetorical pattern of *Murder on the Orient Express* by Agatha Christie can be presented below:

Table 2  
The first *dénouement* of the novel on page 378-9

The monologue	Move
...the company assembled was interesting because it was so varied	<b>CLAIM 1</b>
representing as it did all classes and nationalities. .	EVIDENCE
I agreed with him, .	EVALUATION
but when this particular point came into my mind I tried to imagine whether such an assembly were ever likely to be collected under any other conditions.	<b>THEORY</b>
And the answer I made to myself was—only in America.	<b>CLAIM 2</b>
In America there might be a household composed of just such varied nationalities—	.EVIDENCE
an Italian chauffeur,	..CONCRETE EXAMPLE
an English governess,	..CONCRETE EXAMPLE
a Swedish nurse,	..CONCRETE EXAMPLE
a French lady's-maid	..CONCRETE EXAMPLE
and so on	....SERIES EXAMPLE
That led me to my scheme of “guessing”—	<b>TASK</b>
that is, casting each person for a certain part in the Armstrong drama	.EXPLANATION
much as a producer casts a play.	..SIMILE

Well, that gave me an extremely interesting and satisfactory result.	<b>TASK</b> <b>EVALUATION</b>

The first *dénouement* shows only 15 moves namely. Here there are 15 moves. The first move is claim 1 of passenger variety. The second move evidence provides an evidence to support claim 1. The next move evaluation means that Hercule Poirot gives evaluation to support claim 1, the move theory means that the passengers could previously have been connected, the move evidence provides an evidence to support claim 2, there are three moves concrete example that tell explanation of evidence, the move series example means that implying continuation by what I term a series examples (terms like *and so on, etc, and others*), the move task of fitting the passengers into the Armstrong household, and the task evaluation – and these moves, although not overtly signaled as what are here termed “main moves”, form the rhetorical thrust of the argument.

The information presented within the detective-story was constructed to overtly deceive and manipulate a reader with respect to the ‘solution’ of the text; of detective fiction.

Agatha Christie’s novels present similar structure (Alexander, 2009: 14):

1. a murder is committed; 2. the detective is called or is frequently already present to search information ; 3. the detective analyses the evidence; 4. the detective interviews witnesses and suspects, and then 5. he almost always reveals the eventual solution in a *dénouement* with the interested parties and suspects present. 6. the murderer often confesses in the presence of all the assembled witnesses that the detective was correct, giving background information and endorsement to the detective’s reasoning.

A key point for this article is that Christie, although scrupulous with the placement of such clues, fully intends the reader to be in the dark until the detective points the way, and a great deal of the pleasure to be found in reading the stories is derived from this final *dénouement*.

The analysis carried out below is of a persuasive monologue within one of these dénouements.

## **2.3 Plot**

### **2.3.1 Definition of Plot**

According to Oxford Learner's Pocket Dictionary plot is series of events which form the story of film, novel, etc. While according to Nurgiantoro (2010, p. 113), there are some experts define plot, the expert is Stanton said that plot as the series of story contents chronological order, but that every event just be related with cause-effect, one of event can be caused by other event.

Staton (2007, p. 26) said that plot is a series of the events in a story. How a certain event is affecting to another event that cannot be ignored since the event will be affected for all the story. Furthermore, according to Nurgiyantoro plot is the reflection of the character's behavior and attitude in acting, thinking, feeling, and facing the problems of life he or she faces.

Based on above statement of some experts about definition of plot, the writer can conclude that is the serial occurrences in the story based on chronological order .

### **2.3.2 Elements of Plot**

According to Klarer (1998, p. 42) there are some elements of plot. They are :

#### **1. Exposition**

Exposition is the starting point of narrative providing information about the main characters and setting in narrative. It is very common fictional plots that start with exposition, including background information necessary to know to understand the action, picture the setting, and bring up the main characters Diyanni (2001, p. 44)

#### **2. Conflict**

Conflict is the problem, considered as clash of desire between the protagonist and antagonist character. Diyanni (2001, p. 45) said that a

conflict can be internal or external. Internal conflict refers to the main character himself who is experiencing a clash, while the external conflict refers to a clash between to sides, person, and person, person and nature, or between groups of people.

### 3. Complication

Complication is part of story in that a problem gets complicated and a problem between antagonist and the protagonist gets worst. Diyanni (2001, p. 45). Complication also refers to a development of plot or “intensifications of the conflict that leads to a crisis or moment of greatest tension” .

### 4. Climax

Climax is the peak of story that is about something to happen or not, at which situation an effect has to be accepted. Kennedy and Gioia (2005) defined it as the uppermost pressure between the protagonist and the antagonist at which a last effect is to take (p. 13).

### 5. Resolution

Resolution is the end of the story where there is no problem anymore that Kennedy and Gioia (2005) refers to the last effect necessary to take (p. 13).

## 2.4 Study Case

According to Depdikbud (1997) (p. 2) said that “study case is comprehension studying or analyzing which used some techniques, materials and tools into indication or characteristic of some kind of problems or deviate habit for individual as well as group”.

While Wibowo (1984) (p. 79) describes that “study case is a technique to study condition and development people deeply to reach adaptation more better”.

Based on both argumentations, the writer can conclude that study case is a technique of study people from physically to reach condition more better and be able to increase adaptation in environment.

## 2.5 The Autobiography's Author

This is the autobiography's author novel "Third Girl", it is as information for reader to know about author in this novel.

Dame Agatha Christie ( September 15, 1890 – January 12, 1976) was an English writer of crime and romantic novel. Agatha Christie began writing in 1920, her first story was *the Mysterious Affair at Styles*, (1920). This featured the soon to be famous detective- Hercule Poirot, who at the time was portrayed as a Belgian refugee from the Great War. Agatha Christie went on to write over 40 novels featuring the proud and immaculate Hercule Poirot.