

CHAPTER I INTRODUCTION

A. Background of the Study

Nowadays language is very important for human beings to communicate with each other. Language plays a crucial role in expressing, exchanging and particularly reproducing ideologies. Language is not produced in a context free vacuum, but in discourse contexts that is constructed with the ideology of social systems and institutions. Since language operates within this social dimension, it tends to reflect and construct ideology. According to (Clark, 1981:1) language is not only the principal medium that human beings use to communicate with each other but also the links people together binds them their culture. There are so many functions of language, some of them are to: give information, deliver message, express feelings, persuade people, entertain people, and share opinion.

Considering those various functions of language mentioned above, in simple word it can be concluded that language functioned as a tool of communication. Communication itself is the activity or process of expressing ideas and feeling or of giving information or messages (Hornby, 2000:225). It means when people use language, they need not only to interact with others but also to get other persons to understand their thought and feeling.

In general, communication can be divided into two forms; they are spoken and written communication. Spoken communication means the process of expressing ideas and feelings or giving information which is done orally. While

written communication is done in written form, available in newspaper, brochures, letter, script, novel etc.

World of meanings and symbols have been in the spotlight for a long time language experts. Peirce with trichotomous concept, Umberto Eco, Danesi and Perron, Husserl era with the concept of "Voice" itself, followed by De Saussure that states that verbal language as the language of truth, then Barthes by focusing on studies and cultural criticism (Text), Kristeva, Derrida, and many other figures.

Barthes's many monthly contributions that were collected in his *Mythologies* (1957) frequently interrogated specific cultural materials in order to expose how bourgeois society asserted its values through them. For example, the portrayal of wine in French society as a robust and healthy habit is a bourgeois ideal that is contradicted by certain realities (i.e., that wine can be unhealthy and inebriating). He found semiotics, the study of signs, useful in these interrogations. Barthes explained that these bourgeois cultural myths were "second-order signs," or "connotations." A picture of a full, dark bottle is a signifier that relates to a specific signified: a fermented, alcoholic beverage. However, the bourgeois relates it to a new signified: the idea of healthy, robust and relaxing experience. Motivations for such manipulations vary, from a desire to sell products to a simple desire to maintain the status quo.

In Western culture there are a number of literary or narrative genres that scholars have related in different ways to myths. Examples are fables, fairy tales, folktales, sagas, epics, legends, and etiologic tales (which refer to causes or

explain why a thing is the way it is). Another form of tale, the parable, differs from myth in its purpose and character.

Myth criticism designates not so much a critical approach in literary studies as the convergence of several methods and forms of inquiry about the complex relations between literature and myth. So heterogeneous are these inquiries, connecting with so many disciplines and interdisciplinary issues, that it is perhaps best to think of myth criticism as the locus for a series of complex, if powerfully suggestive, questions.

Mythology is subjected to connotations and denotations since the inception of its incorporation in the mainstream. Warner (1994 : 14) narrates:

Myths offer a lens which can be used to see human identity in its social and cultural context . . . they can lock us up in stock reactions, bigotry and fear, but they are not immutable, and by unpicking them, the stories can lead to others. Myths convey values and expectations which are always evolving, in the process of being formed, but . . . and this is fortunate . . . never set so hard they cannot be changed again.

In literature, Structuralism is concerned with an analysis of texts based on some linguistic principles. Founded on modern linguistic theory of the French Ferdinand de Saussure, literary Structuralism attempts to define, explain and analyse literature by concentrating on signs in a given text. On this note, there is only a thin line of demarcation between Structuralism and Semiotics – the science of signs.

According to Saussure quoted from Terry Eagleton's *Literary Theory* (1996), language is:

A system of signs, which was to be studied 'synchronically' – that is to say as a complete system at a given point of time – rather than 'diachronically' in its historical development. Each sign was to be seen as being made up of a 'signifier' (second image, or its graphic equivalent) and a 'signified' (the concept of meaning).

Literary Structuralism is an attempt to apply the above linguistic paradigm to study literature. The term connotes structures and is more concerned with the way elements relate with one another in a literary production. The focus of this approach is to analyze deep structures in a given literary text. It sees issues in such a text in relation to the signs employed by a writer. Thus, "Structuralism focuses on the text as an independent aesthetic object and also tends to detach literature from history and social and political implications". Jerome Beaty (2002: A18)

As laudable and science – based as Structuralism seems to be, literature transcends an analysis of signs. Literature would not achieve its purpose of expressing those fundamental and socio-cultural human desires that have passed through history, if all it preoccupies itself with is an analysis of signs.

Certainly, other crucial elements demystifying the political leaders in Antigua as exemplified in Jamaica Kincaid's *A Small Place* (1988) would have been lost,

if the author's emphases were only on the glamour of the V.C. Bird International Airport. However, it is paradoxical to assert that literary Structuralism is an evidence of the demystification of the monopoly of early literary theories. In other words, it provides alternative principles for studying literature as against the monolithic posture portrayed in the sociology of literature.

In analyzing a literary work, there are many aspect that can be explored. The analysis of character, setting, and plot have been common aspect in literary analysis and one of the into language aspect of analysis literary text is exploring the myth and symbol that might appear in the text. A literary work today is a matter of poetry, drama and prose.

A novel is a not too unorganized, fictitious narrative in prose of at least, say, 20,000 words. In simple words, we can easily define the novel as a long story in prose. Novel is not a short story in prose; instead, it is actually an extensive and an illustrated account of series of events that happened right through the life of a character. Whatever may be the meaning of the novel, it is apparent that novel is a picture-perfect image of the time of the writer. It is much the same as a mirror, which reflects the picture of a thing put against it. Additionally, a novel reflects the patterns, eccentricities and attributes of the contemporary age with true colours. He does not think that the novel is a closely definable affair.

Myth has been studied for years in order to dig up more information to believe and its implications of ethos and ideology. For instances, the myth of success had played roles in shaping some of American people's modern habit, opinion and way of life. Also it was found that to some people's opinion myth of success was

connoted with the attaining of materials objects but not to others' (Arsanti : 2003). Furthermore, it was found out that the characters in *MetalGear Solid* reflect the myth of American paradox through several elements of character namely physical traits, how he/she dresses, psychological/personality traits, motivation, behavior /actions, relationships with other characters in the story, weaknesses/faults, strengths/virtues, moral constitution, history and background, changes, and similarities and differences of the characters (Purnama : 2007).

However, signifier and signify in myth of Mahabharata has never been studied. Therefore, the researcher will present the data of signifier and signify which are found in the myth of Mahabharata particularly in the character of Draupadi.

B. The Problem of Study

Based on the background of this study, the research problems are formulated as the following :

- 1) What is the myth of Drupadi's life story?
- 2) What is the myth in Draupadi's character?

C. The Scope of Study

This study will analyze the myth in Draupadi's character of Mahabharata Novel. Myth generally refers to gods or tales of human origins as the focus of belief, the new definition includes any cultural activity that implies an ethos or ideology as the focus of belief, be that secular or religious. There are 106 chapters

of the novel, the sample of data are 6 selected (Chapter 13. Drona, 17. Draupadi's Swayamvaram, 18. Indraprastha, 28. Krishna's Vow, 29. Pasupata, and 44. Virtue Vindicated) which are selected based on the frequent used of myth. The writer uses Roland Barthes's theory to identify myths that is found on Mahabharata characters or setting especially in Draupadi's character and also in relation to the problem stated above, the writer focuses the study on describing how the myth can influence the citizen with their life.

D. The Objective of Study

In relation to the problem mentioned, the objectives of the study are :

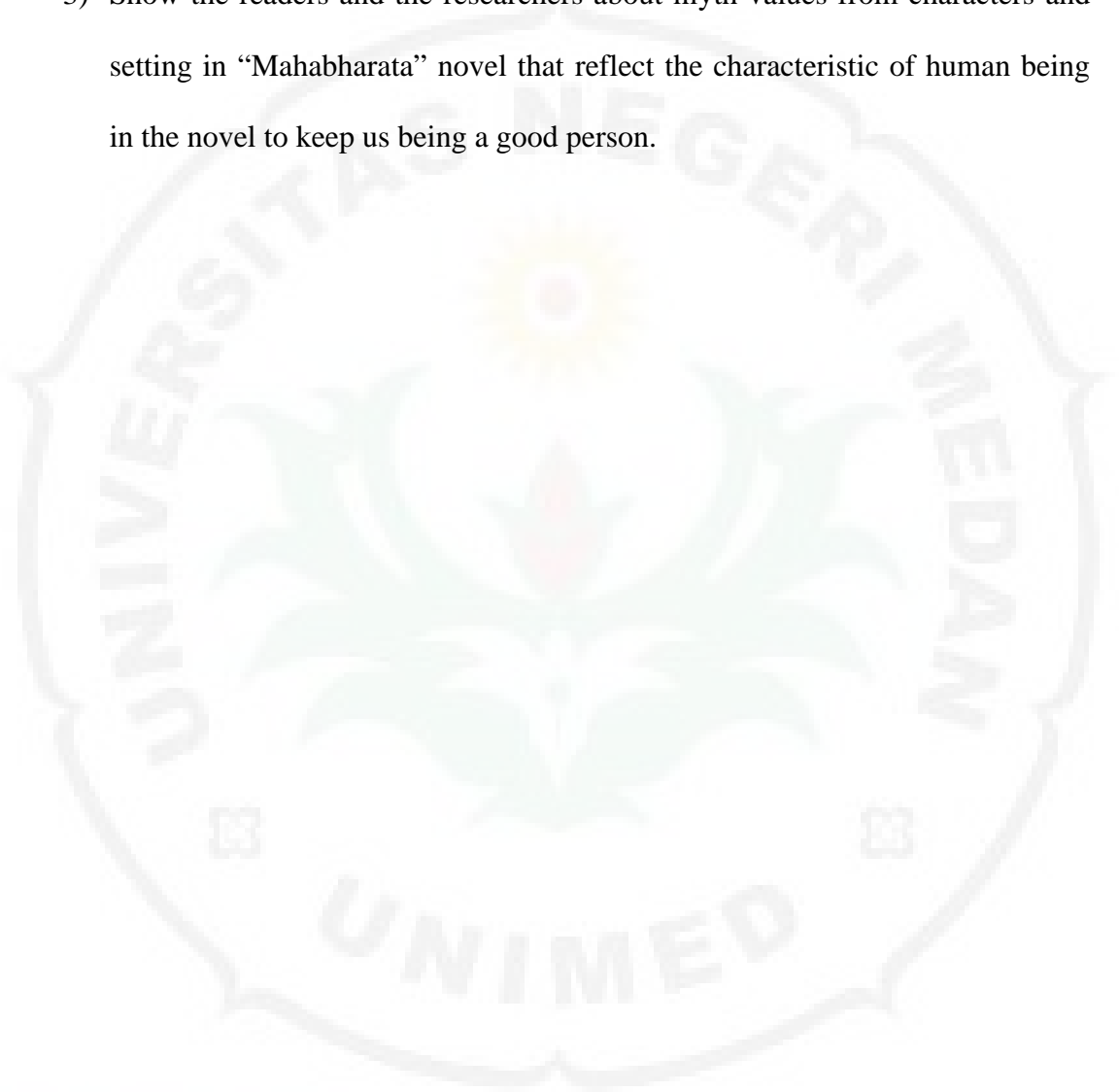
- 1) To find out and describe the way to specify value of myth in Draupadi's character.
- 2) To give some information about myth value in Draupadi's character and to enrich the knowledge of people about myth itself..

E. The Significance of Study

The results of the study are expected to :

- 1) Theoretically provide information about myth, especially for the students of literature who study about myths.
- 2) Practically give information about myth to teachers who teach the student in psychology aspect by learning about the good values in myth.

- 3) Show the readers and the researchers about myth values from characters and setting in “Mahabharata” novel that reflect the characteristic of human being in the novel to keep us being a good person.



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