CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter focuses on the discussion of some theories related to the research. The discussion begins with the definition of literary approach, definion and type of character, definition of conflict, Artistic Unity, definition The Great Depression and impact of The Great Depression for American during its period, definition and sources frustration.

2.1 Literary Approach.

Literature invites experience. Mathematics and science use abstract terms to describe truth. Literature uses concrete and science use abstract; its primary aim is to evoke experience through concrete language. A literary approach focuses on the analysis of various literary devices the writers used to evoke emotion and experiences in read. A literary approach views a work as a literary whole. It emphasizes the unity of the work. It attempts to uncover the authorial intention that runs through the entire work. Literary approach has many theories such as formal/ new criticism, semiotic, structuralism. It also has literary tools such as plot, character, setting, etc. (Hartik&Yerber,1971:1).

However, the writer will use literary approach to do this analysis and also the writer needs some tools to analyze this novel. Literary study will be applied in this thesis because in the novel the main characters can influence there problems of life, and it needs literary tools to help the writer discuss it, there are many conflicts which are experienced by one character only. So to analyze this novel the writer also uses the tools such as; character and conflict.

2.2 Definition of Character.

A novel is greatly concerned with character. (Little,1966: 101). Character in fiction can be presented mainly through description and discussion, or, in a more dramatic manner, by the author's simply reporting the character's speech and action. (Little, 1966: 89-90)

The relation of characters to the other aspects of the novel-will form the subject of a future inquiry. The test of a round character is wheather it is capable of surprising in a convicing way. If it never surprises, it is a flat character. If it does not convince, it is a flat pretending to be round. It has the incalculability of life about it□life within the pages of a book. And by using it sometimes aline, more often in combination with other kind, the novelist achieves his task of acclimatization and harminizes. (E.M. Forster,1927: 44).

Roberts and Jacobs have completed Forster's theory. They say that "Round characters are usually the major figures in a story. They have many realistic traits and are relatively fully developed by the author. For this reason they are often given the names hero or heroine. Because many major characters are anything but heroic, however, it is probably best to use the more descriptive term, which we have introduced before, protagonist. The protagonist is central to the action, moves against and antagonist, and usually exhibits the human attributes we expect of rounded characters. To the degree that round characters possess many individual and unpredictable human traits they may be considered as dynamic; that is, they demonstrate their capacity to change or to grow."(Roberts and Jacobs,1986:134).

Roberts and Jacobs also say at their second edition book that "As contrasted with round characters, flat characters are essentially undistinguishable from their group or class. Therefore they are not individual, but representative. They are usually minor characters, although not all minor characters are flat. They are mostly useful and structural in the stories. Usually they are static, and not dynamic like round characters. Thus, they make announcements, serve meals, provide essential information, and perform the innumerable other tasks that are important in the development of a story. They are not developed, and

because they are not central to the plot they do not change or grow." (Roberts and Jacobs,2nd ed,1989:145-146)

2.3 Definition of Conflict.

Conflict is struggle between the opposing forces on which the action in a work of literature depends.

(http://contemporarylit.about.com/cs/literaryterms/9/conflict.htm)

Little also said that "conflict is the essence of all stories. The main conflict in stories is often a moral one. Sometimes it is a clear conflict of right and wrong, sometimes a more rangled one between irreconcilable views, and each right in its own way." (Little, 1966: 83)

A conflict is also a special short of frustration because it requires us choose among several alternatives. It has the same meaning with direat blocking of desire that occurs as frustration. In a conflict, we are always having positive aspect. A person with a conflict is not directly blocked from the chosen goal but must choose among alternative goals. (http://www.dowlingcentral.com)

2.3.1 Kinds of Conflict.

After knowing the definition of conflict generally, then it defines what kinds of conflict are. According to Little : "The conflict may be one of man against nature, man against man or, in the mind of the chief character, man against himself." (Little, 1966:84).

Dietrich has completed the theory and said that conflict may variously be a physical, moral, psychological, intellectual, or spiritual context between antagonistic forces between man and nature, between man and god, or universe and any of these may be an external lized projection of an inner conflict between man and himself (Dietrich, 1974:71).

There are four basic forms of conflict: person versus person, person versus self, person versus society, and person versus god. (http://contemporarylit.about.com/cs/literaryterms/9/conflict.htm).

2.4. Artistic Unity.

Artistic unity is essensial to a good plot. There must be nothing in the story that is irrelevant, that does for its own shake or its own excitement. A good writer exercises a rigorous selection: he includes nothing that does not advance arrange. The incidents and episodes should be placed in the most effective order, which is not necessarily the chronological order, and, when rearranged in chronological order, should make a logical progression. (Laurence Perrine,1966:?)

Knickerbocker also says that "Every good story is shaped by a controlling theme, or idea. This controlling theme selects and arranges everything which goes into the story, the characters, the action, the resolution of the conflict, and anything else used by the writer to dramatize his total meaning as we read a story, its theme is usually revealed to us by degrees as the story moves to its conclusion. (Knickerbocker,1969: 17)

Now we know that all of basic elements of fiction must have relationship and must be related each other. And theme is the controller of them. This study analyzes the novel with theory of character and conflict. And now we try to find some theories which are says there any influential each of them and to be controlled by theme in a story.

2.4.1. The Influentience of Character into Conflict or Conflict into Character.

"Many fictional plots turn on a conflict. Typical fictional plots begin with an exposition that provides background information we need to make sense of the action, describes the setting, and introduces the major character; these plots develop a series of complications or intensification of the conflict that lead to a crisis or moment of great tention." (Diyanni,1994:27)

"Whatever else a storywriter does, he must present characters in action, an action which is designed to dramatize a fully realized theme, a situation, a character in fact, anything the writer whishes to dramatize, or to make concrete in terms of action." (Knickerbocker,1969:17)

"Exposition is the presentation of the information necessary for the plot to get under way. It is the introduction to the characters, their relationships with one another, the physical background in which they find themselves, and so on." (Little,1966:83)

"Authors present their characters either directly or indirectly. In indirectly presentation the authors show us the characters in action; we infer what they are like from what they think or say or do." (Perrine,1987:67)

2.5 Definition of Great Depression.

The great depression was a worldwide economic downturn starting in most places in1929 and ending at different times in the 1930s or early 1940s for different countries. It was the largest and most important economic depression in the 20th century, and is used in the 21st century as an example of how far the world's economy can fall. The great depression originated in the United States. The depression had devastating effects in virtually every country, rich or poor. (http://www.red-coral.net/workcoop.html#bloody)

2.5.1 Impacts of Great Depression for American during its period.

According to Norton cs, "American lost saving and jobs. Although most people remained employed, day after day thousands of men and women received several slips. At the beginning of 1930 the number of jobless had reached at least 4 milion; by November it had jumped to 6 milion. Millions Americans were not only hungry and ill; they were cold, unable to efford fuel, some huddled in unheated tenements and shacks.

In countryside, hobbled long before the depression stuck, economic hardship deepened. Drought, foreclosure, clouds of hungry grasshoppers, and bank failures further plagued the American farmer.

A Missouri man who could not pay his taxes or his mortgage, nor affort to truck his corn and barley to market, appealed for help: "I have no horses, no car am 73 yrs old, born on this farm but don't seem like I can hold it much longer."(Norton, Katzman, Escott, Chudacoff, Paterson, Tuttle;2nd ed;1986:714-719).

2.6 Definition of Frustration.

Frustration is an emotional response to circumstances where one is obstructed from arriving at a personal goal. The more important the goal is the greater the frustration. It is comparable to anger and disappointment.

2.6.1 Sources of Frustration.

Sources of frustration may be internal or external. Internal sources of frustration involve personal deficiencies such as a lack of confidence or fear of social situations that prevent one from reaching a goal.

Conflict can also be an internal source of frustration when one has competing goals that interfere with one another. External causes of frustration involve conditions outside the person such as a blocked road; or condition linked to the person's actions but not directly such as lack of money, or lack of sexual activity. In psychology, passive-aggressive behavior is a method of dealing with frustration.

Frustration can be a result of blocking motivated behavior. An individual may react in several different ways. He may respond with rational problem-solving methods to overcome the barrier. Failing in this, he may become frustrated and act irrationally. (http://en.wikipedia.org/wiki/frustration)

According to Worchel and Geothals, "Frustration is a common negative emotional experience, and it occurs whenever a person is unable to do or complete what is necessary to

reach a motive-satisfying goal. Frustration occurs when an important need or motive can't be satisfied. Usually this happens when a person is trying to meet a need or satisfy a drive and his or her behavior is blocked by some barrier. (Worchel&Goethals,1985:107-108)

Freud considered frustration to be anything that prevented a painful or uncomfortable excitation within the personality from being relieved. The satisfaction of the pleasure principle, the goal of the id, was denied. The goal could be withheld (privation) or removed (deprivation). In both cases the origin of the difficulty lay in external reality. Frustration could also occur within the personality itself. Freud made it clear that there were no superego□id conflicts because the opposition of these two systems always involved the ego. Both systems tried to use the ego for their own advantage.

The ego could try many things in order to deal with its frustrations and conflicts; it could attempt some realistic solution by overcoming, circumventing, escaping, or avoiding the frustration. The ego could deny, falsify, or distort the relationships between itself and the environment, making the frustrations and conflicts less painful. Frustration, conflict, and anxiety caused pain for the ego, and the defenses served to protect it, at least in part, from this paiful experience. (Robert W. Lundin,1969:317-318).