

CHAPTER II

REVIEW OF RELATED LITERATURE

This Chapter is presents the review of related literature which is based on relevant theories. The understanding of literary elements can be very helpful in analyzing literary work. It is covers novel, character and characterization, the life of struggle and also plot. This study will use some of literary elements to analyze main characters.

2.1 Novel

A novel is a fictional piece of prose that is typically written in a narrative style and presented as a bound book. Novels tell stories, which are usually defined as a series of events described in a sequence. In Abrams's view:

“ a novel is applied to a great variety of writings that have in common only the attribute of extended works of fiction written in prose. As an extended narrative, the novel is distinguished from the short story and from the work of middle length called the novelette; its magnitude permits a greater variety of characters, greater complication of plots (1999:190)”.

The novel has been a part of human culture for over a thousand years, although its form and presentation tend to change with the times, but it remains an essential part of the literary cultures of nearly all societies around the world. In koesnosoebroto's view :

“The full length novel may consist of over 100,000 words, contain a number of character, have more incidents, scenes, or episodes, have a number of setting, and may take place in a long span of time. It may have more than one theme, may have both minor and major crises (conflicts), and climaxes (1988:19)”.

Based on statement above, it can be said that novel is much like a short story, that is a fictional account of life constructed on a broad plane and designed to entertain and inform but novel also is different from stories, poems, and narratives in a number of key respects. Though they are presented in the form of a book, novels much more than that in most cases, any bound paper constitutes a book. One thing for sure all novels are books, therefore, but not all books are novels.

2.2 Character

Character in fiction is an extended verbal representation of a human being, and the complex combination of both the inner and the outer self. Characters are the humans, animals, or fantasized beings that are created by the author to act within a story for the author's purposes. In some instances, such as in historical fiction, there may be real human beings who lived during the time period of the story. In Bennett's and Royle's view "character are the life of literature : they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation (2004:8)". A character may be described through dialogues, actions, descriptions, and expositions of a narrator. And according to Abrams's:

"Character are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it, the dialogue and from what they do or the action (1999:33)".

One of the most important elements in literature and film are the characters. Based on the statement above, it can be concluded that the characters are what drive the plot forward or backward. Characters in a story are brought to

life by their physical traits, habits and gestures, emotional responses and intellectual observations, as well as their goals and conflicts. We need to observe their actions, to notice how they relate to other characters and how other characters respond to them, especially to what they say about each other.

2.3 Characterization

Character is different with characterization. If character is an imagined person in the story, characterization is the way of author to describes the character in literary works. In Abrams's view :

“characterization is establishing the distinctive character of the the person in a narrative: showing and telling. In showing the character talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do. the author may show not only external speech and actioins, but also a character's inner thoughts, feelings, and responsiveness to events; for a highly developed mode of such inner showing. In telling, the authorintervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the character (1999:34)”.

Characterization it's the creation of the image of imaginary persons in drama, narrative poetry, the novel, and the short story. And the important part of characterization is dialogue, for it is both spoken and inward dialogue that afford us the opportunity to see into the characters' hearts and examine their motivations. In the best of stories, it is actually characterization that moves the story along, because a compelling character in a difficult situation creates his or her own plot.Characterization generates plot and is revealed by actions, speech, thoughts, physical appearance, and the other characters thoughts or words about him.

2.4 The Struggle of Life

As the species of the same genus usually have, though by no means invariably, much similarity in habits and always in structure, the struggle will generally be more severe between them, if they come into competition with each other, than between the species of distinct genera. In Darwin view:

“when a plant or animal is placed in a new country amongst new competitors, the conditions of its life will generally be changed in an essential manner, although the climate may be exactly the same as in its former home. If its average numbers are to increase in its new home, we should have to modify it in a different way to what we should have had to do in its native country; for we should have to give it some advantage over a different set of competitors or enemies (2013:14)”.

It is good to try in imagination to give to any one species an advantage over another. This ought to convince us of our ignorance on the mutual relations of all organic beings, a conviction as necessary as it is difficult to acquire. Darwin also stated:

“When we reflect on the struggle, we may console ourselves with the full belief, that the war of nature is not incessant, that no fear is felt, that death is generally prompt, and that the vigorous, the healthy, and the happy survive and multiply (2013:14)”.

From the statement above, it can be concluded all that we can do, is to keep steadily in mind that each organic being is striving to increase in a geometrical ratio, that each at some period of its life, during some season of the year and during each generation, has to struggle for life and to suffer great destruction.

2.5 Plot

Plot is a literary term defined as the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, and how the reader views the story, or simply by coincidence. And plot is the most basic feature of narrative, that good stories must have a beginning, middle, and end, and that they give pleasure because of the rhythm of their ordering. There must be an end relating back to the beginning, an end that indicates what has happened to the desire that led to the events the story narrates. One is generally interested in how well this pattern of events accomplishes some artistic or emotional effect. In Roberts's view :

“ Fictional and dramatic characters are derived from life, and so are the things that they do. These things are the actions or incidents, which occur in chronological order. Once we have established a narrative or sequential order, however, there is still more to be considered. This is plot, or the plan of development of the actions (1992:51)”.

And according to Di Yanni :

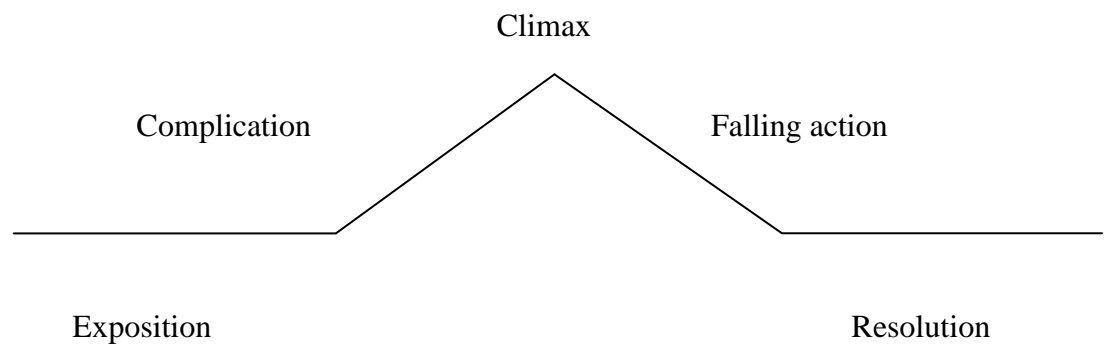
“ Plot, the action element in fiction, is the arrangement of events that make up a story. A story's plot keeps us turning pages: we read to find out what will happen next. But for a plot to be effective, it must include a sequence of incidents that bear a significant casual relationship to each other (1994:26)”.

As the conclusion, plot is the series or the sequences of event and action in a story. The plot draws the reader into the character's lives and helps the reader understand the choices that the characters make. Whatever the plot of a story may be, the writer has ordered the events with a view both to the overall meaning and to the responses of readers. A plot's structure is the way in which the story elements are arranged, causality is an important feature of realistic fictional plots: it simply means that one thing happens because of---as a result of---something

else. Whatever the plot of a story may be, the writer has ordered the events with a view both to the overall meaning and to the responses of readers.

2.6 The Structure of Plot

Many aspects of structure are common to all genres of literature. Particularly for stories and plays. Structure describes how the writer arranges and places materials in accord with the general ideas and purpose of the work. And there are the structure of plot :



2.6.1 Exposition

Every story must have a beginning. The start, or exposition, is where the characters and setting are established. During this part of the novel, the conflict or main problem is also introduced. In this section, there is introduction of character and setting. The exposition introduces all of the main characters in the story. It shows how they relate to one another, what their goals and motivations are, and the kind of person they are. Roberts stated:

“exposition is the laying out, the putting forth, of the materials in the story; the main characters, their backgrounds, their characteristics, interests, goals, limitations, potentials, and basic assumptions (1992:97)”.

It may not be limited to the story's beginning, where it is most expected, but may be found anywhere. Whenever something new arises, to the degree that it is new it is a part of exposition. Eventually, however, the introduction of new material stops, and the story moves toward its end with only the exposition that has already been included.

2.6.2 Complication

In this section, the conflict is started or intensified, leading to a crisis or moment of greatest tension. The character now begins to struggle against one another. In Roberts's view "complication is the onset of the major conflict in the plot (1992:97)". After the characters and main problem have been established, the main problem or conflict is dealt with by some kind of action. In this part of the story, the main character is in crisis. This is the place for tension and excitement. The complication can arise through a character's conflict with society, nature, fate, or a number of themes. In this part of the story the main character is aware a conflict has arisen and takes some kind of step to battle this crisis. The major participants are the protagonist and antagonist, together with whatever ideas and values they represent, such as good versus evil, freedom versus suppression, independence versus dependence, love versus hate, intelligence versus stupidity, knowledge versus ignorance, and the like.

2.6.3 Climax

In this section, the point of climax is the turning point of the story, where the protagonist plays his main role. It is the main event or danger that the character faces. This is the darkest moment, the worst challenge the character

must oppose. At this point it looks as if the character will fail, and will never get what he/she wants. The turning point may be either physical or emotional. Both the protagonist and the antagonist have a plan to win against the other. In Robert's view "climax is a consequence of the crisis, it is the story's high point, which may take the shape of a decision, an action, an affirmation or denial, or an illumination or realization (19992:97)". In most stories, the climax occurs at or close to the end. The climax often contains much of the action in a story, for example, a defining battle.

2.6.4 Falling Action

The events which happen as a result of the climax. Following the climax, the story begins to slowly wind down. Falling action, one of the two final story elements, shows the result of the actions or decisions the character has made. This eventually leads to the final part of the novel, the crisis resolution. It means after the climax, the falling action is the series of events that leads to the conclusion.

2.6.5 Resolution

The resolution, also often called denouement, which is French for "to untie" or "unraveling", is the conclusion of the story. Here, the conflicts are resolved, all loose ends are tied up, and the story concludes with either a happy or sad ending. This is the final confrontation between protagonist and antagonist, which one of them win the conflict. In Roberts's view" resolution is (a releasing or untying) or denouement (untying) is the finishing of things after the climax (1992:98)". It can be concluded that when the climax has occurred, there is a relaxation of tension and uncertainty, and most authors untie things as quickly as

possible to avoid losing their readers interest. Resolution has three type, they are:
Happy Ending, Tragic (unhappy ending), Open Ended (lack of resolution).