

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses some related literatures for this study. It will talk about Literature, Short story, Character and Characterization, Conflict and Plot.

2.1 Literature

Reading literature – at least in Priyatni’s view – is often called an aesthetic read or a beautiful read whose sole purpose is to make the reader can enjoy, appreciate, and to appreciate the beauty of the elements exposed in a literary text (2010:3). To be able to enjoy, appreciate, and to appreciate the beauty of the elements contained in literary texts, readers first need to understand “What is literature?”

In Bennett and Royle’s view, literature is uncanny (2004:34). What does this mean? They exemplify, to try to define the uncanny is immediately to encounter one of its decisive paradoxes, namely that ‘the uncanny’ has to do with a *troubling* of definitions, with a fundamental disturbance of what we think and feel. Bennett and Royle further clarifies that on the one hand, uncanniness could be defined as occurring when ‘real’, everyday life suddenly takes on a disturbingly ‘literary’ or ‘fictional’ quality. On the other hand, literature itself could be defined as the discourse of the uncanny: literature is the kind of writing which most persistently and most provocatively engages with the uncanny aspects of experience, thought and feeling.

Based on Bennett and Royle's view above, one can say that the uncanny, then, is an experience – even though this may have to do with the unthinkable or unimaginable. It is not a theme which a writer uses or which a text possesses. The uncanny is not something simply present like an object in a painting. It is, rather, an effect. In this respect it has to do with how we read or interpret (interestingly, it makes no difference here whether we are talking about something in a book or something in the so-called outside world). In other words, the uncanny has to do, most of all, with effects of reading, with the experience of the reader. The uncanny is not so much in the text we are reading: rather, it is like a foreign body within ourselves.

According to West's view, Literature is Imaginative or creative writing, especially of recognized artistic value: "Literature must be an analysis of experience and a synthesis of the findings into a unity" (1992). Similarly, according to Priyatni (2010:12) states that literature is the disclosure of the reality of life of society as an imaginary or fictional basis. In this case, literature is indeed a representation of a reflection of society.

Based on West and Priyatni's view above, it can be concluded that literature is a reflection of who gave us a reflection of reality and based on the author's experiences and observations on life.

But until now there hasn't been any raw deal indeed universally about the notion of literature as a dynamic literary property that continues to thrive. However, the essential characteristics of which have been

addressed above can be used as a reference to create a definition of literature.

2.2 Short Story

Stories are everywhere: in movies, sitcoms, cartoons, commercials, poems, newspaper articles, short stories, novels. We all make use of stories every day and our lives are shaped by stories – stories about what happened in our dreams or at the dentist, stories about how we fell in love or the origins of the universe, stories about war and about peace, stories to commemorate the dead and to confirm a sense of who we are. In this case, Bennett and Royle's (2004:52) propose to circle around the following propositions:

- Stories are everywhere.
- Not only do we tell stories, but stories tell us: if stories are everywhere, we are also in stories.
- The telling of a story is always bound up with power, with questions of authority, property and domination.
- Stories are multiple: there is always more than one story.
- Stories always have something to tell us about stories themselves: they always involve self-reflexive and metafictional dimensions.

The short story is one form of fiction. Short stories, true to its name, exposing the nature of the short, good all-round event unfolds, the content of the story, the number of perpetrators and the number of words used. This comparison if it is associated with other forms of prose, such as a novel. According to Mifflin's view, Short story is a short piece of prose fiction, having few characters and aiming at unity of effect (1992).

To determine the length of his short stories, in particular with regard to the number of words used, Hewitt argues that short story

typically use less than 5000 words or approximately 17 kuarto page double spaced (2008). Short stories, in addition to the short demonstrated by the number of words used, it turns out the events and stories that presented content are also very short. Events that are presented are indeed short, but contains a deep impression. The content of the story was short because only selecting the density of ideas. Because of the events and the contents of the short stories in recent editions, then the perpetrators in any short story players are relatively less compared to roman or novel. Similarly, according to Hewitt (2008) states that a short story as a brief, focused fictional piece that contains at minimum the following key elements: plot, setting, characterization and some sort of resolution. And the optimal length for a short story is between ten and fifty double-spaced pages of text. He further states that, anything longer than this is a novella (a short novel). Some other ways of defining the length of a short story are: Short stories are short enough to be read in a single sitting (from a half hour two hours). This definition can be traced back to Edgar Allen Poe, one of the first great short story writers. Short stories are less than 5000 words. Short stories are shorter than a novel. Hewitt gives the reason that the true difference between a short story and a novel is that a short story has a unity of theme, character and plot that is much more focused than a novel.

Here are some other ways of stating the difference:

- Short stories tend to concentrate on one major event or conflict.
- Short stories have only one or two main characters.
- Short stories create a single specific effect.
- Short stories are more compressed than novels.
- Short stories do not have sub-plots.

Based on Hewitt's view above, it can be finished that the short story is a story that's less than 5000 words or approximately 17 quarto page space, the contents of the double solid, complete, have a unity, and to contain the effects of a deep impression. While the developer elements, essentially the same as the novel.

In this paper the writer employs one of literary works especially short story to be analyzed. And it will employ several intrinsic elements to analyze the short story, namely character, plot and conflict, and one extrinsic element that is psychological condition.

2.3 Character and Characterization

Character is one of literary elements that are very vital to understand the entire story of a literary work. Characters are the humans, animals, or fantasized beings that 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. A character may be described by the author through dialogues, actions, descriptions, and expositions of a narrator.

In Herderson's view, a character is a person who is responsible for the thoughts and actions within a story, poem, or other literature (2012). She exemplifies, characters are extremely important because they are the medium through which a reader interacts with a piece of literature. Every character has his or her own personality, which a creative author uses to assist in forming the plot of a story or creating a mood. Henderson further states that the different attitudes, mannerisms, and even appearances of characters can greatly influence the other major elements in a literary

work, such as theme, setting, and tone. She further clarifies that with this understanding of the character, a reader can become more aware of other aspects of literature, such as symbolism, giving the reader a more complete understanding of the work. The character is one of the most important tools available to the author.

The definition of character is the actors or the subject of the lyrics in a work of fiction. According to Kennedy and Gioia, character, based on its shape can be distinguished into two, namely: physical characters and imaginary characters (2005: 81-84). Physical character is a character that appears as the author of the man who lived in a real natural. in a work of fiction, the character of this kind can be seen in the work of conventional fiction. The imaginary character is a character that appears as a man who lived in a fantasy. From this imaginary character we wouldn't find human traits are reasonably. Usually a character of a super all-round man, a character does not have the character, nature, and culture as well as the ordinary man.

Based on the nature of the character, the character can be distinguished into two, namely, the protagonist and antagonist. The protagonist is a character who is good tempered so favored by readers. The antagonist is a character who is ugly, not recognized as desirable by readers (Perrine, 1983: 65-69).

Still, according to Perrine's view, character based on its functions distinguishable into two, namely, the main character and subordinate helpers. The main character is a character who had a major role, the

frequency of its appearance is very high, being the center of the narrative. The cast of supporting characters is subordinate to the main character, which makes the story more to life (1983: 65-69).

Based on the complexity of the problems faced, according to Kennedy and Gioia's view, distinguished characters of simple and complex figures. Simple character is a character that is not much of a problem, while being burdened complex figures is that many characters saddled problem (2005: 84).

Finally, based on the development of characters, Perrine (1983: 65-69) argue that the characters are distinguished on the static and dynamic character figures. A static character is a character who does not suffer changes character start from the beginning to the end of the story. A dynamic character is a character that is experiencing dynamic changes and the development of character.

Meanwhile, in order to analyze a character's personality or motivations, the reader must search for a pattern in the character's behavior, or this way is called characterization. According to Maxnotes further states that Characterization is the creation of the image of imaginary persons in drama, narrative poetry, the novel, and the short story (2000). Characterization generates plot and is revealed by actions, speech, thoughts, physical appearance, and the other characters' thoughts or words about him.

Staying aware of these methods will help the reader determine if a character is major or minor, dynamic or static, round or flat. The reader

should also use these methods to determine the reasons behind his/ her attitudes towards the characters.

Meanwhile the extrinsic aspect that will be discussed is psychology. Analyzing character may include psychological aspect. According to Mifflin (1992) states that psychology is not only the science that learns the mind, but also the behavior. Additionally, Mifflin explains psychology is the scientific study of the behavior of organism; its goal is to describe, understand, predict and control behavior. Based on Mifflin's view above, one can say that in recent time, that psychology may be described most as a science which learn both human and animal behavior.

Psychology has given much influence on literature and literary criticism. The relationship between literature and psychology commonly derives from psychology dimension in literary works and the application of psychology theory in interpreting literary text. Literary work inherently implies elements of psychology that establish the whole content of literary work. A viewpoint of psychological consideration can also be used in the process of literary text interpretation theory and concept of psychology, which is used to comprehend the literary text, will be meaningful to transform the text into meaning. Thereby, literature and psychology are inseparable psychology explain underlying reasons for character's behavior or elaborates the relationship between conflict and psychological condition of characters and evaluates their behavior and motive in doing something.

The application of psychology in literature is to analyze the behavior of characters, both protagonist and antagonist. This is one of the goals of psychology in literature. By using this science, we can find out the personality, motivation, goals or even the life of each character in a story.

2.4 Conflict

One of the intrinsic elements which can attract the reader's interest to continue the reading of literary works, especially short story, are the reflection of conflict. According to Wellek and Warren's view, the conflict is something dramatic referring to a fight between the two forces are balanced and implies the existence of an action and the action of the reply (1995: 285). They further state that these two classes to each other cannot be mutually adjust the will, effort and what they mean. The conflict is something unpleasant (negative connotation). That is why people prefer to avoid conflict and wants a quiet life.

However, a literary works such as novels or short stories if there is no conflict in the plot will be flat and not beautiful. To the author usually always conjures up a variety of conflict in a story, so that the story will be meaningful to anyone who read it. The point of conflict, can make the reader want to continue reading the story to finish.

As human beings we are created as a social creature, which means we alive our life, hand in hand with others. We have many hopes and wishes to be fulfilled in our life. However, life is that simple because our

needs could not always be satisfied. There are many obstacles, internal and environmental, which interfere our live to get our goals.

Silverman (1972) states that conflicts are divided into four types, namely:

- Approach-Approach Conflict

The individual is drawn to two equality pleasurable goals and in choosing, one must eliminate the other.

- Approach-Avoidance Conflict

One goal has both positive and negative qualities that alternately or simultaneously attract and repel the individual.

- Double Approach-Avoidance Conflict

The individual is caught between two goals, both of which have positive and negative qualities.

- Avoidance-Avoidance Conflict

The individual is pressured to choose between two goals. Instead of making a choice between these alternatives, some individuals will respond by escaping the entire situation.

Conflict can be a centre of a story. Conflicts, which become the basis of plot, are the conflict of the protagonist. This situation and condition arouse some events on the story and make the story alive. Generally, the central of theme of a story is a conflict and how to solve or to end the conflicts.

Conflict is the element of the story which shows the concerns of the central characters. According to Montgomery County Community

College's view, there are some universal conflicts which are often identified by the terms: character vs character, character vs self, character vs society, character vs nature (2009).

Similarly, according to Nurgiyantoro's view, conflict can be divided into two categories: internal and external (1998:123). He exemplifies, internal conflict is a conflict that exists inside a character's mind. In other word, conflict is a fight against himself. Meanwhile, external conflict is defined as a conflict that exists between character in the story and something beyond his power.

Conflict is also one of the causes in a story that makes it become more fascinating. A story without conflict will be monotonous. Therefore, conflict is an important part of a story. According to Stanton (Nurgiyantoro, 1998: 124) conflict are distinguished into two categories, internal and external conflict;

- Internal conflicts or psychological abuse was a conflict that took place in the heart of a story. So this conflict is a conflict that plagued mankind with itself.
- External Conflict is a conflict between a character with anything Outside itself.

This external conflict by Jones (1965:30) is distinguished in two categories, namely physical conflict and social conflict;

- Physical Conflict is a conflict caused by the presence of fighting between the people with the natural environment.
- Social conflict is a conflict caused by the existence of social contact or problems arising out of human relationships.

The data in this research will be analyzed by using the theories of conflicts as discussed above.

2.5 Plot

The most important intrinsic element that will be very useful in comprehending the whole story is plot. When the reader can understand the plot of a story in short story, it means that she knows the entire story of it in detail. According to Altenbernd and Lewis's view, the definition of plot in the literary works commonly is a series of story which is formed by some stages of event until they produce a story that is presented by the actor or actress (1966:16).

From the definition above it can be concluded that the incident was a major element of the plot. Skills in its execution of author events into the tangle of interesting stories were determine the quality of the displayed story author.

Interwoven events in prose fiction are composed in stages. In principle, prose fiction from the beginning, moving through the Middle, and toward the end. Stage of events that waves events is varieties. A story, sometimes only contains one stage away from the many stages of existence. To that end, would put forward some opinions as to the stages of the plots cited by Altenbernd and Lewis (1966:16).

According to Altenbernd and Lewis (1966:17-20) that the pace of events in the plot is composed as follows:

- *Exposition*, which is an early stage that contains a description of the scene of events as well as the introduction of every performer that supports the story.
- *Inciting Force* is the onset phase of the strength, the will, nor the behavior to the contrary.

- *Rising Action* is a hot situation because the perpetrator-perpetrators in the conflict.
- *Crisis* is a situation that's getting hot because the perpetrator-perpetrators in the story begin in conflict and the perpetrators had been given a description of the fate by its author.
- *Climax* is the situation of the Summit because the conflict are in the highest levels, so that the criminals get the levels of his fate.
- *Falling action* is the levels of conflict that have been declining, so the tension in the story have started to subside until conclusion or resolution to the story.

Meanwhile, according to Loban, *et al* further states – cited by priyatni (2010:113) – that the prose fiction plot is as follows:

- Exposition.
- Complications or early intrigues that would evolve into conflict.
- Climax.
- Resolution or unveiling the curtain a problem.
- Denouement or settlement.

From the above discussion, it can be seen that conflicts are important parts of the plot. In this research, the researcher will try to analyze the effect of the conflicts on the plot.

