

CHAPTER II

REVIEW OF THE RELATED LITERATURE

The understanding of literary elements can be very helpful in analyzing literary work, for example, novel, drama and poetry. Literary elements can be classified into two categories. They are intrinsic and extrinsic elements. The intrinsic element of a literary work includes elements which establish a literary work inside. The elements are theme, plot, setting, character and characterization, and figure of speech. (Semi, 1998:31). For that reason the analysis of any kind of literary work needs a good knowledge about literary elements. Intrinsic element refers to setting, plot, theme, character, and point of view. Extrinsic element refers to social condition in a society and psychological condition. In this thesis the writer employs one of literary works especially short story to be analyzed. And he will employ several intrinsic elements to analyze the drama, namely character, plot and conflict, and one extrinsic element that is psychological condition.

1. Definition of Character and Characterization

Character is one of literary elements that is very vital to understand the entire story of a literary work. 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. A character may be described by the author through dialogues, actions,

descriptions, and expositions of a narrator. As Roberts stated that in literature, a character is a verbal representation of a human being as presented to us by authors through the depiction of actions, conversations, descriptions, reactions, inner thoughts and reflections, and also through the author's own interpretive commentary (Roberts, 2003:66).

Characters in fiction can be conveniently classified as major and minor, static and dynamic. A major character is an important figure at the center of the story's action or theme (Robert Dyanani, 1994:37). Usually a character's status as major or minor is clear.

Furthermore according to Roberts and Jacobs,

flat characters are essentially undistinguishable from their group or class. Therefore they are not individual, but representative. Usually they stay the same; they are static, and not dynamic like round character. They are not developed, and because they are not central to the plot they do not change or grow (Roberts and Jacobs, 1989:23).

Robert stated that, "The major character is sometimes called a *protagonist* whose conflict with an *antagonist* may spark the story's conflict". Supporting the major character are one or more secondary or minor characters whose function is partly to illuminate the major character. The protagonist is always the focal point of the action of a story, the character that the story is most obviously about. Whereas, the antagonist is the main person or thing or force that opposes the protagonist (James L. Potter, 1967:7).

Based on the statement, characters can also be classified by the amount of change they exhibit in their personalities. If a character undergoes a significant change in personality, then that character is considered a dynamic character. If a character shows little or no change in personality, then that character is considered a static 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 William Harmon "characterization is the presentation of the character in action, with little or no explicit comment by the author, from the action" (2003: 88). And in order to discover this pattern, the reader needs to understand the techniques of characterization, which is the process by which an author creates a character. Robert Di Yanni, in his book of *Literature: Reading Fiction, Poetry, Drama, and the Essay*, formulates four techniques of characterization. They are exposition, dialogue, action and description (<http://www.utm.edu/research/iep/l/literary.htm>, accessed on February 21st 2005).

First, through the exposition of the narrator, the narrator of a story or play may comment on how he/she feels, on what he/she thinks, on what he/she intends to do. This narrator may also voice an opinion about other characters, an opinion that helps the reader to understand those characters but also understand the narrator as well.

Second, through dialogue or what a character says. As with people in real life, what characters say and how they say it, reveals much about their

personalities. A character's choice of words can reveal his/her feelings and intentions as well as provide insights into social status, education level, and area of residence.

Third, through action (what a character does). Again, as with people in real life, what characters do, and how they do it, reveals much about their personalities. A character who simply tense up his fist upon hearing that his father has died is likely to be a different sort of person than one who shouts, screams, and weeps upon hearing the same news. Also, a reader should make a special note of how closely a character's actions and dialogue agree.

Fourth, through description (how a character looks/what belongings a character owns). We often gain our first impression of a person by noting what clothes he or she is wearing, what car he or she is driving, etc.

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.

2. Definition of Conflict

The intrinsic elements which can attract the readers' interest to continue the reading of literary works, especially short story, are the reflection of conflict. From conflict, the writer can find the psychological condition of the main character.

Conflict as a clash of action, ideas, desires or willing. Conflicts can be divided into three basic categories; they are physical or element conflict, social conflict, and internal conflict (Jones, 1963: 30). Conflict is necessary

to every story. In short stories, there is usually one major conflict. In longer stories, there could be several conflicts.

Conflict adds excitement and suspense to a story. The conflict usually becomes clear to the beginning of a story. As the plot unfolds, the reader starts to wonder what will happen next and how the characters will handle the situation.

Conflict is divided into two categories: they are internal conflict or psychological conflict and external conflict. Internal is a conflict within the character himself. In this conflict, the character faces problem. He often does something, which is contrary to the fact. External conflict, by contrast, the characters and the outsiders. Force including the other individual, nature, social and fate or any combination of these. (Hurtik, 1971:32)

- Internal Conflict

The readers find a man struggling versus himself, his conflict guilt, or simply trying to decide what he's going to do for examples: a woman struggling with the consequences of a lie she is told, a honest but poor bank employee fighting the temptation to steal from his bank (Jones,1968:30). Internal conflicts occur when a character is in disagreement with him or herself. Specifically, this occurs when a character has two or more values or traits in opposition. For example the conflict in James Thurber's Secret Life of Walter Mitty. The story is a series of Walter daydreams of heroism in action.

- Relational Conflict

In this type the struggle is a person versus another. It can be stated that a conflict is the opposition of two people. Relational conflicts are incompatibilities in how two or more individuals relate to one another - Fathers to Sons, Bosses to Employees, Slaves to Masters, etc. Note that the incompatibilities need to grow organically out of the personalities of the individuals rather than from external circumstances. Although in imaginative literature, conflict between individuals are more identifiable therefor more interesting (Robert,1989:99).

According to Holman in his book *A Handbook of Literature*, “conflict is a struggle which grows out of the interplay of the two opposing forces in plot.” The character, usually the protagonist, may be involved in conflict of four different kinds, namely a struggle against the forces of nature, a struggle against another person, usually the protagonist, a struggle against society as a force, and a struggle for mastery by two elements within the person. 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.