CHAPTER II CHARACTERIZATION AS ONE OF THE INTRINSIC ELEMENTS OF LITERATURE

2.1 INTRINSIC ELEMENTS OF LITERATURE

Literature, literally translated, means “acquaintance with letters” (from Latin littera, letter), and therefore the academic study of literature is known as Letters (as in the phrase “Arts and Letters”). In Western culture the most basic written literary types include fiction and nonfiction. Literature created from the imagination, not presented as fact, though it may be based on the true the story or situation. Types of literature in the fiction genre include the novel, short story, and novella.

The intrinsic elements of a novel are the elements that build the literary works itself. It can be found when someone reads a novel. Novel has certain major elements that connect each other in developing one story its unity. The unity of a novel creates a concrete novel.

Novel has four important intrinsic to develop the story. They are plot, point of view, setting, and characters. Without them, literatures not exist.

2.1.1 Plot

Plot is the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative. It was what got us interested in reading in the first place and the carrot on the string that pulled us through a story as we wanted to see what would happen next. Plot is a sequence of interrelated events arranged to form a casual pattern and achieve an intended effect. It is often designed with a narrative structure or storyline that includes
conflict, rising action, and climax, followed by a falling action and a resolution. Plot is the major events that move the action in a narrative. It is the sequence of major events in a story, usually in a cause-effect relation.

A story requires several times order. It is called plot. It will concern about past time, and the future time, or the combination of the two different times. It can be arranged chronologically or in flashback moments depending on the author’s will. In other words, plot contains of how the story runs connected with every event which is come afterwards in a series.

Conflict and climax are the most important things in the plot’s structure, both of them are the main elements of plot. Climax probably happen if there is a conflict. A conflict will become climax or not, finished or not, in many ways will be influenced by the attitude. And the author’s main purpose in building the conflict appropriate with the demand and the coherence of the story. To understand plot is not easy. The readers should have sensitivity of though, feeling, serious, and critic.

2.1.2 Point of View (Narrative Perspective)

Point of View is the “narrative point of view”, how the story is told—more specifically, who tells it. Point of view is the author’s vision, that is, the angle from which the events are seen or narrated, from the outside, from the inside, from the above or below. What you see in fiction and how you understand it depends upon POINT OF VIEW
which controls quality and amount of information the reader will receive.

There are three common manifestations of narrative perspective in prose fiction can, therefore, be structured according to the following pattern:

1. The omniscient point of view

   The omniscient (knowing all) point of view is revealed from the perspective of a narrator that is outside of the story, not a character in the story. But, this narrator enters the character’s mind as an observer of the inner person. The omniscient narrator knows everything the character is doing, seeing and feeling as he chooses.

2. The first-person point of view

   The personal, first person POINT OF VIEW is projected when the story is unfolded by a major character or even a minor character. The character tells the story as he or she experiences it. The pronoun “I” is used throughout.

3. The figural narrative situation

   The narrator moves into the background, suggesting that the plot is revealed solely through the actions of the characters in the text. Though it too is third-person narrative like the omniscient point of view, the author using this technique refrains from making sides, commenting on the action, or
addressing the reader. The author becomes a seeing eye that reports but does not interpret.

2.1.3 Setting

Setting is combination of place, historical time, and social milieu that provides the general background for the characters and plot of a literary work. The general setting of a work may differ from the specific setting of an individual scene or event. The setting also establishes a mood. If the author writes about the dark, gloomy house he not only tells you where the events is occurring, but he generates a feeling of somberness and even dread in the reader.

Setting can also develop characterization, or an image of a personality, in a story. When an author writes that a man is sitting quietly, rocking to and fro in the rocking chair, the grandfather’s clock ticking beside him; the author is reflecting the fictional person’s age, and his inactivity in a quiet, still room.

2.1.4 Characters

In literature, as in real life, we can evaluate character three ways: what the individual says, what the individual does, and what others say about him or her. Character is the author’s way of describing their characters in a literary work, or it is in author’s mean of differentiating one character to another. Characters are closely related to the plot because character means action, while action forms the plot of literary work. Another important way an author develops CHARACTERIZATION is
by describing how the character acts in different situations. Everything the person does is a clue to his personality. If a character is depicted as heaping her clothes on a chair, letting some fall on the floor and rarely bothering to ever hang them up, she would be perceived as a careless, sloppy person. If the story performers are depicted as civic minded giving their hearts and home to the needy, then readers would perceive them to be compassionate, supportive people. Everything a fictional person does or the way he behaves will be clues to his personality.

As indicated in several of the story analysis, a character of the chief developments in modern fiction has been in the increasing emphasis upon characterization. Many stories set in order categories in this collection could as easily have been stressed here. With slight shift in tone and attitude. The reasons for the emergence of character are complex, but not the least is the discovery and development of psychoanalysts have revealed more and more about the inner reserves of individual, authors have naturally enough fond new areas to research. (Leo Hamalian and Frederick Karl, 1967:237)

There are two basic kinds of characters, as well as between two general modes of presentation. They are typified character (flat) individualized character (round), explanatory method (narration), and dramatic method (dialogue- monologue).
Kinds of characters

1. Typified Character (flat)

A typified character in literature is dominated by one specific trait and is referred to as a flat character. Typified characters often represent the general traits of a group of person or abstract idea. (Klarev, Mario, 1999:17)

2. Individualized Character (round)

The term round character usually denotes a persona with more complex and differentiated. The individualization of a character, however, has evolved into a main feature of the genre of the novel.

Modes of Presentation

1. Explanatory Method

The explanatory characterization, or telling, describes a person through a narrator, for example, the description of Mr. Rochester by the protagonist in Charlotte Bronte’s (1816-55) novel Jane Eyre (1847)

2. Dramatic method

Dramatic characterization, or showing, does away with the position of an obvious narrator thus avoiding and overt influence on the reader.

Many of stories in the section, indeed in the entire collection, ‘are opened’ through the author’s use of character. If you fail to understand that, you miss the important of the story. Character is interesting for the very personal reason that we want to see how other people live, how they make decisions and react to responsibility, how they pursue their goals. We measure ourselves by
them. Think of characters in stories and novels as real people, and then let your imagination go. (Leo Hamalian and Frederick Karl, 1967:238)