CHAPTER II
THEORETICAL FRAMEWORK

2.1 Literature

Literature is the mirror of human life that portrays’ human feeling, thought, imagination, and perception which can be viewed based on personal judgement. As Wallek and Warren’s state in Theory of Literature:

The term ‘literature’ seems best if we limit it to the art of literature that is to imaginative literature. There are certain difficulties with so employing the term; but in English, the possible alternative such as ‘fiction’ of ‘poetry’ are either already, pre-empted by narrow meanings or, like ‘imaginative literature’ or belies letter are clumsy and misleading. One of the objection to literature is its suggestion of limitation to written or print literature; for clearly, any coherent conception must include’ oral literature. (Wallek, Warren 1997:3)

The word ‘literature’ derives from the Latin ‘littera’ means ‘letter’ which primarily refers to the written or printed words (Kasim, 2005:1). Rene Wellek and Austin Warren in their book Theory of Literature (1977:15) state that “literature is said to be creative, an art, what an author has produced”. Related to this, not all of printed works can be classified as a literary work. For example, an informative writing, such as medical writing, history or geography cannot be classified as a literary work due to the different kind of languages used.
Literary languages are different and diverge from daily use language, literary languages is full of arts. For example:

\[O, \text{rose, thou are sick}\]

\[The \text{ invisible worn}\]

\[That \text{ flies in the night}\]

\[(William \text{ Blake})\]

We look that worn cannot be translate only as an animal. In a literal may imply as further meaning of possible meaning. Worn usually symbolized a man.

Since literature reflects life is arguable for the meaning of the life itself is very broad, Wellek (1967:1) wants to emphazize with that axiom is the portrait of man’s life condition in the language of literature. It summarizes man’s life history in the form of writing such as novel, drama, or poetry. Thus, the essence of literature is conveying the meaning of life in the real of literature.

Literature has three genres. Those are prose, poetry and drama. Poetry is a meaningful arrangement of words. Drama is fictitious represented in performance. Prose is a fictitious narrative kind of writing, in general this is called novel.

Prose is known as the least complicated literary genre. This literary genre is often classified into some other forms, such as romance, novel, short story, and biography. The first three forms (romance, novel, short story) are sometimes called “fiction”, while the least is “non-fiction”.

Romance is usually very long and deals with the noble and heroic figures. The preference for describing heroic figures was criticized by a Spanish writer, Cervantes, in his comic romance, \textit{Don Quixote}. Romance was revived by a romantic writer, Sir Walter Scott, who wrote \textit{Ivanhoe}. 
Short story is the latest prose form that appears in literature. It is a short prose narrative which usually focuses on a single and clear problem. Character however, is revealed, not developed. There is no space in short story to describe unique character or a character that undergoes the change, such as from bad to good.

Novel is the further development of romance. Ian Watt in his book *The Rise of the Novel* (1959) describes the background of the rise novel. In the 18th century some English writers tried to create literary works that didn’t follow the traditional ways of writing prose. They described the uniqueness of human life such as described by Daniel Defoe in his work *Robinson Crusoe* (1719), and the life of a determinate maid-servant as told by Samuel Richardson in his novel *Pamela* (1740); and the life common people in Henry Fielding’s novels, *Joseph Andrew* (1742), *Amelia* (1751), and *Tom Jones*. (In Kasim 2005:13) The new form of such kind of prose was then called ‘novel’ (novel means ‘new’).

Novel as a part of the fiction can be defined as a work of prose fiction which tells story or uses incidents to dramatize human experience and individual character.
2.2 Novel

The word ‘novel’ is derived from Italian word ‘novella’ that used to describe a short, compact, broadly realistic tale popular during the medieval period. Until the seventeenth century ‘novel’, if it was used at all, meant a short story of the kind written and collected by Boccario (1313:75) in his Decameron. By about 1700 it had got something like its present meaning, which, as the shorter oxford dictionary tells us, is ‘a factious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity’. In other word a novel, as we understand it today, is a story longer, more realistic and more complicated than the Italian novella as written by Boccario and other writers at the time. The novel is now the most widely read in all kinds of literature, and the new form of such kind of prose was then called ‘novel’ (novel means ‘new’).

Taylor (1981:460) says that:

“Novel is a form of literary work. Novel is normally a prose work of quite some length and complexity, which attempts to reflect and express something of the quality or value of human experience or conduct”.

Therefore, novel creates by authors to represent their life experience that they put in written form.

Novel deals with a human character in a social situation, man as a social being. The novel places more emphasis on character, especially one well-rounded
character, than on a plot. Another initial major characteristic of the novel is realism—a full and authentic report of human life.

The novel can be considered a work of imagination that is grounded in reality. In the other hand, during the middle Ages a popular literary form was the romance, a type of tale that describes the adventures, both natural and supernatural, of such figures of the legend as the Trojan heroes, Alexander the Great, and King Arthur and his knights. Thus, the modern novel is rooted in two traditions, the mimetic and the fantastic, or the realistic and romantic.

There are certain elements, which every novel has, and these are:

**Plot**

This is what happens in the novel, it is the author’s arrangement of the story. There can be a logical development of events with a careful linking of scene or there can be a series of apparently unrelated scenes, which are not shown to be connected until the end of the novel- there should be a beginning, middle, and an end.

**Setting**

The setting of a novel encompasses a number of different, but linked, elements:

1. Time: day or night; summer or winter; the historical period (an actual date)
2. Place: inside or outside; country or city; specific town or country; real or fictional
3. Social: the mirror characters who take little part in advancing the plot, but whose presence contributes to the realism of the novel.

Characterization

Characters in the novel are the vehicles by which the author conveys to us his/her view of the world.

We learn about individual characters from their own words and actions; from what the other characters say about them and the way others act towards them. Characters help to advance the plot and character must grow and change in response to their experiences in the novel.

Theme

This is the central idea which runs through the novel; the author’s purpose in writing. There may be a moral in the story- such as the need for social reform in many of Dickens’ novels. It is the message that author whishes to convey or the lesson author wants the reader to learn. Theme is revealed through the values of characters when confronting obstacles and resolving conflict in pursuit of their goal. It can be considered the foundation and purpose of your novel. Without purpose, the story becomes trivial.
The theme gives the story focus, unity, impact and a ‘point’. The theme becomes clear by looking at what happens to the major characters. If the main character survives while others do not, it shows that the author is rewarding his/her behavior.

**Point of View**

Point of view is who is telling the story. This can be done several ways. In first person, one character is speaking in the “I” voice. Second person, which uses “you”, is the least common point of view. Third person, which can be handled a variety of ways, is most often used method. In third person limited, the narrator can only go inside the head of the character telling the story. This requires the character to be in every scene, which must be told through their eyes. Third person omniscient gives the author the most freedom. Using this, the author can have different point of view characters for different scenes.

**Style and Presentation**

This is the way the story is written.

There are four main ways a story can be presented (and countless combinations of these):

1. The central character tells the story in his/her own words
2. A non-central character tells the story
3. The author refers to all characters in the third person, but reveals only what can be seen, heard or thought by a central character
4. The author refers to each character in the third person and describes what most or all of the characters see, hear and think; the author can also describe events which do not concern any of the characters.

The author can adopt:

1. A subject point of view, which means he/she judges and interprets the character for the reader
2. Or an objective view, in which the author presents events and allows the reader to make judgments
3. An author can use ‘flash-backs’ to fill in background.
2.3 The Concept of Character

Characterization is an important for readers and for people who want to write fiction, such as, short stories, novel and drama. If we want to perform a drama, we have to look for suitable character. The character has to be suited to his or her role. This will make the drama alive.

Before discussing characterization, we have to know something about the character. Character is an important element in novel because without them the story will not exist. Character is a person who acts in the story. Generally, character is divided in two classes, namely the major character and minor character.

*Dictionary of Literary Terms (1972:70)* defines that:

*Character is the aggregate of traits and features that form the nature of some person or animal. A person represented in a story, novel, play, etc. Character also refers to moral qualities and ethical standards principles.*

The term of character can be applied not only in the real world as someone’s identification, but also can be applied in the literary works such as, drama, poetry and novel.

Abrahams (1981:20) declares that:

“Characters are the persons presented in dramatics of narrative work, who are interpreted by reader as being endowed with the moral and dispositional qualities that are expressed in what they say and what they do in action”.
Bain (1973:2) gives the details of the term, that “Character is the invented, imaginary person in a dramatic or narrative works, which is given the human qualities and behavior”. We learn about them through dialogue, action and description. And characterization is the fictional or artistic presentation of fictional personage, term like ‘good character’ then, can be ambiguous- they may mean that the personage, is virtuous, or may be, or that he/she is well presented whatever his or her characterization or moral qualities.

Literary works usually portrays some different types of characters; the dimensions the character assume and the roles they are given. Some types of characters are:

1. Stereotypes

A stereotype is a conventional character representing a particular group or class or occupation. Because the character is conventional, he acts according to set patterns. His appearances is familiar, his speech is predictable, and his actions are standardized. Stereotyping is a simplified way of looking at people representative of a group rather than as individuals.

Stereotypes often seem true experience, not because they are exact replicas of people who walk in the streets, but because people whom we meet show some of the same traits of talking, dressing, and acting associated with types.

Unquestionably, stereotypes in literature have had their effect in social attitudes. Despite the serious social and personal implications of stereotyping, it persists in literature as a quick means of characterization. The typical senator, the
typical servant-these are all characterization that may be used by writer for a purpose, perhaps for comedy or satire. Stereotypes may also be related to races and ethics group. As an example, it is often said that the Irish are people who easily get angry.

2. Stocks characters

Closely related to stereotype are stock characters. Even through the word ‘stock’ has close association with drama, stock figures appear in other genres as well. They are figures who because of their customary associations with dramatic situations have become conventions.

3. Allegorical and symbolical characters

Allegorical characters are usually not given human names; they represent human attitudes and emotions. Allegorical characters are not symbolical ones. Any character may be interpreted as symbolical when it appears that his actions and words seem to represent some thought, view, or quality. A symbolical figure is one whose accumulated actions lead the readers to see him as something more than his own person, to see him as the embodiment of redemptive power or hope.
4. Full-dimensional characters

Full dimensional characters in literary works are usually described at greater length and revealed in more detail - they are capable of greater individuation. No doubt, many people whom we encounter casually and see only as stereotypes - the waitress, the cab driver, the servant - would be interesting subjects for study, but, just as in life, literature does not permit us to know every character equally well. Leading characters of a literary work are drawn in full; others are only sketched in to fill out the scene. Though poetry ordinarily does not permit the same space for character development that fiction and drama do, it is still possible to describe the full dimensionality of its characters.

Character is one of the important elements for the construction of the works. By reading a literary work, we often feel sympathy for a character or we may feel unsympathy for another.

Di-Yanni (1990:36) explores how the literary writer presents and reveals the character. He generalizes and lists methods of revealing character in fiction. Firstly, it is narrative summary without judgment; secondly, it is narrative description with implied or explicit judgment; thirdly, it is about surface details of dress and physical appearance; fourthly, it is about characters actions of what they do and the characters speech of what they say and how they say it; and finally, it is about the characters consciousness of what they think and feel.

The literary reader’s judgment of the characters must not be too subjective. There must be consequence of judging character in relation to be the whole context of the story such as plot, setting and point of view. As what Milligan (1983:157)
expresses that whatever differences there may be in the methods novelist use to present their characters, it is a mistake to apply to them simply the knowledge of life that we bring to them ourselves. For one thing the novelist may be describing ways of life which are totally beyond our experience.

It may require patient attention on our part to grasp the principles by which his characters have been made. It may be, however, that life of characters is far more related to their function within the overall structure of the novel and that we should pay particular attention to how characters are illuminates by patterns of symbolism of imaginary in which the life of the novel may be found, to quote what Milligan (1983:157) about judging the characters in fiction.

There can be simplified that character in fiction is a description or representation of a person’s qualities. The creation or delineation of a character in touches with their actions, gesture, or speeches which exiting in the work. By so doing, character is factious living person that has personal qualities of a real person has.

An author may present his characters in two general ways, those are:

1. Directly, telling his readers the characters’ qualities.
2. Through actions, showing the characters’ deeds by which his characters may be revealed.
Millie and Yates (1982:228) say, “There are at least six methods by which an author can show characters”. The character describes in the example below has a strong will and won’t give up.

1. By what the person says:
   “Give up? Don’t be silly. I haven’t even started yet!”

2. By what someone else says:
   “Jenkins? A bulldog is a quieter compared to him”.

3. By his or action:
   Wearily Marlene straightened her shoulders, took a deep breath, and tried again, as she had trying for hours, to make the figure balance.

4. By indicating his or her thoughts:
   So they thought she would give up. What a laugh! She’d show them”.

5. By the way that other people treat him or her:
   Here was a mission on which only a person who would never quit could succeed. The colonel’s glance went swiftly down the eager line standing before him. Then, “banter you’re the one,” he barked.

6. By the author’s direct words:
   Sophia was a person who never gave up.
Roberts and Jacobs use five ways to present characters:

1. **Action**
   
   What characters do is our best way to understand what they are.

   For example, walking in the woods is creation for most people, and it shows little about their characters.

2. **Description**

   Description is both personal and environmental. Appearance and environment reveal much about a character's social and economic status, of course, but they also tell us more about character traits.

3. **Dramatic statements and thought.**

4. **Statements by the other characters.**

5. **Statement by the author speaking and storyteller or observer.**

In this thesis, I uses any or all several basic means of characterization: a character is revealed by (1) his actions, (2) his speech, (3) his thought, (4) his physical appearance, (5) what other characters say or think of him.
2.3 The Kinds of Character

E. M. Foster (1990) in his book *Aspect of the Novel*, distinguishes two kinds of characters, those are:

1. Flat character

A flat character is constructed round a single idea or quality; he is unchanging, static; at the end of the novel he essentially what he has been throughout. His every response is predictable, the readers can anticipate exactly the character will react.

2. Round character

Quite the opposite is a character portrayed in the round. He is profoundly altered by his experiences. His responses take us by surprise; he does not embody a single idea or quality, but is much more complex.

Norman Friedman (In *The Theory of the Novel*, ed. By Razali Kasim, 2005:28) warns the readers that the character whose name appears in the title is not automatically the protagonist (for example, in William Shakespeare’s *Julius Caesar*, it is not Julius Caesar who is the protagonist, but Brutus), nor is the protagonist the one for whom we feel most sympathy and admiration. The protagonist is the one who undergoes the major change, the one around whom all else in the plot revolves, the one whose career serves as the chief focus of interest.