2. REVIEW OF RELATED LITERATURE

2.1 Character

Most of the characters works of fiction are fictional characters. Character is an important part in building a story although it is just the form of custom or just the author's imagination. The character is not only serve to play a story, but also serve to convey the idea, motif, plot, and theme. The continued development of life sciences is also one of the reasons how the importance of the role of characters as part highlighted by the author. The conflicts in a story which is underlying the establishment of a plot, basically can not be separated from its characters, both protagonist and antagonist. Therefore, the ability of authors to describe the character of the story which is told in accordance with the demand of the story can also be used as an indicator of the strength of a fictional story.

To assess the character can be seen by what is said and what is done. The identification is based on its consistency, in terms of consistency of attitude, morality, behavior, and thinking to solve, to look and behave in the face of each event. As quoted by Fananie (2001: 87), the character actors of fiction to emerge from a number of events and how these characters react to events encountered.

Although the appearance of the character figures can not be separated from the sequence of events, the model of expressing the character which is used by the author can be varying. Muhammad Fananie stated that there are two kinds the model of expressing the character. First, physical appearance, author can express through its physical description, including a description of the specific
characteristics that belongs. In this case, the author usually describes in detail the behavior, background, family, life character at the beginning of the story, with models like this before entering the core of the story, a rather complete image about the character already possessed by the reader. This first model in the study of literature is often called as Analytical. It means that the characters themselves are described by the author. In other words, the author analyzes of the characters. To assess whether the physical character in accordance with the character played can be viewed from various aspects such as height, shape forehead, chin, mouth, eyes, hands, feet and so on. On the one hand, physical interpretation can describe the behaviors, although the attitudes are not disclosed by the author directly. For example, the glaze eyes can detect that the person has a soft character. Thick eyebrows can detect that the character figures are hard, and so forth. Therefore, the search accuracy a physical description can be done by harmonizing with other characters, such as how to talk, how to act, how to solve problems, and so forth.

Second, undescribed appearance, the author does not describe the characteristic of the characters directly. Character is built through the habit of thinking, ways of making decision in the face of every event, travel career, and the relationship to other character, including comments from one character to another character. To describe the characteristic of the characters in this model can not be seen only in one event within a certain time unit, but must be seen from the sequence of events as a whole. Model such as this is sometimes associated with past events. From here, the author usually tries to portray the main character through the dialogues among characters and then make a presentation state of
mind in stages that are connected in units of events. Author reveals character figures flowed in tune with the situation faced by the characters, like how the characters deal with certain problems, how patterns of thought, attitude consistency, stream of consciousness, emotional changes, language in used in any event faced. Through dialogues which are explained by author, readers will find out the extent to which morality, mentality of thought, character and behavior of its characters. In study literature, it is called dramatic model. (Muhammad Fananie, 2000:87)

Characters in fiction are usually divided into several types. In accordance with its involvement in the story is distinguished between the main character (central) and additional character (peripheral). The character is called as the main character if it fills the three conditions, namely: most involved with the meaning or theme, most relate to other characters and most takes of the storytelling.

2.2 Plot

One of the most important elements in shaping a work of fiction is plot. In the analysis of the story, sometimes the plot is called as groove. As quoted by Fananie (2001:93), the plot is the construction which is made to read on of a sequence of events that are logically and chronologically related, and caused or experienced by actors. In the most general explanation, the plot or the groove is often interpreted as an entire series of events contained in the story.

However, in a more specific explanation, the plot of a story is not just a series of events contained in certain topics, but includes several factors causing the occurrence of events. In this context, building of a plot is very something
complex. Fananie quoted from Crane theory, the plot is not only seen from the course of an event. Further, plot should also be analyzed how the urgency of events that appear are able to build a tension or conflict stories. In other words, analysis of plot is not only seen from the position of one topic among other topics, but also must be related to others element such as character actors, the author’s thought that was reflected in his characters, diction, and narrative (2001: 94).

The series of events that associated with the development of character, the thinking of the characters, problems faced, and the presentation of the order of events that is flipped by the author is what will determine the extent to which the power of a work story. In this relevancy, Fananie quoted from Propp that the existence of a plot can not be only seen just from the structure, but also to be seen from the function. This is based on Propp’s research of the plot of folklore. According to Propp, the function of the plot is act dramatic persona that is based on the significance of the point of view of a number of events that build the overall of story (2001: 94). The harmonism or alignment between the structure and function what is indicated as an aesthetic feel of the story.

In accordance by the arrangement of the event or its parts, the plot can be divided into several types such as Chronological or progressive plot and regressive or flashback plot. In a progressive plot, the event is arranged: the early-middle-end whereas in the flashbacks plot, the event is arranged: early-middle-end or early-middle-end.
1.3 Setting

In literature, the setting is one shaper element of the story that is very important, because this element will be able to determine the general situation of a work. As quoted by Burhan Nurgiantoro (1981:216), setting is called as foothold on understanding the place, time relations, and social environment where the occurrence of the events described. In a fiction work, setting is divided into three kinds: place, time and society. Place is related to the geography, where the events happen such as in town, country, and etc. Time is related to date, hour, day or night, and history. The last, society is related to people’s life.

Although the setting is intended to identify the depicted situations in the story, essentially the existence of setting element is not just a state where, when, and how the situation of the events take the places, but it also related to the image of tradition, character, social behavior, and public opinion at the time when story is written. From the study of the setting would be known the extent of conformity and correlation between behavior and temperament with the community leaders, social situation, and opinion of society. Besides, the condition of the area, geography, social structure also determines the characteristics or character of certain figures. Therefore, the function of setting in a literary work can not be separated from other problems such as, themes, characters, language, the use of medium literary, and problems that arise, all of which are an unseparated part.

The successful setting must be integrated with the theme, character, style, implication or the related of its philosophical, as quoted by Fananie (2001; 98) in certain things, setting must be able to form the certain theme and plot in the
dimensions that associated with the place, time, area, and certain people with specific characteristics as a sequences of the environmental situation or era, way of life, and ways of thinking.

To determine the accuracy of the setting in a work can be seen from several indicators such as general locale, historical time, social circumstances. Based on the indicators, that will be seen the suitability of elements forming the story. If the indicators are applied in the study of setting of literary work, it does not mean that the problem is seen only beyond the scene of the incident, while the occurrence of events, and social situation, but also from its context relation to people’s behavior and the characteristic of the characters according to the situation when the work is created. Hence from the study that is conducted must know the extent of fairness, logic of events, developments of character actors in accordance with the prevailing opinions of society today.