CHAPTER TWO

THEORETICAL REVIEW

2.1   Previous Studies

In this chapter, the writer discussed some previous studies to support and are needed to help the writer doing current research. Therefore the relevant studies with the same topic are chosen as direction for current research.

The first previous study was conducted by Siahaan, Safnidar, and Tampubolon, Seprida (2015) entitled *Personality Analysis of Jacob Black's Character on Stephanie Mayer's Novel New Moon*. This applied Abrams theory and personality theory by Maslow. Further, this study applied qualitative research and used a psychological approach. The aims of this study were to find out characteristics of Jacob Black described in the *New Moon* novel and to know and explain Jacob's personality by using psychology approach. As the results, the researchers find out Jacob Black's characteristics are smart, brave, loving, and friendly. The researchers also find Jacob's characters influence his personality. This study helps the writer figure out how to conduct similar research in current study. The gap is in literary work, a novel applied.

Second previous study was conducted by Wulansari and Hidayat (2017) entitled *Characterization Analysis of the Main Character of The Secret Garden (A Comparative Study of Characterization in the Movie and Novel.* This study uses Eller's characterization theory along with the method of characterization theory

proposed by Pickering and Hoeper. To analyze the characterization of the main character, the researchers use descriptive qualitative research with comparative study. The purpose of this study was to analyze the characterization of the main character, Mary Lennox, in the novel and movie *The Secret Garden*. The researchers found out in the novel, the direct characterization method was used to reveal and develop Mary Lennox character through the appearance, author, dialogue, and action. Meanwhile, there was a transformation of the characterization through some reduction and addition to the characterization of the main character in the movie. This study gives the writer additional understanding on how the study of characterization can be done in different ways.

The third previous study was conducted by Suhendra (2019), *entitled An Analysis of Characterization of Will Traynor and Louisa Clark and the Idea of Compassionate Love in Me Before You* (2016). The researcher used characterization by Reams along with the theory of compassionate love Fromm, Underwood, and Stenberg. The descriptive qualitative method was used to help the researcher conduct this study. This study intended to find out how compassionate love was depicted through characterization of the main characters in the novel. The researcher found P.A.R.T.S characterizations were shown in both main characters. Further, the researcher found there are seven compassionate love seen through the characterization of main characters. This study helps writer to understand more about characterization and how to apply the theory into the study.

The forth previous study was conducted by Patmawati, Jayantini, and Resen (2021) entitled *Exploring Characterization of Main Characters: Elizabeth and Darcy in Pride and Prejudice.* To conduct this study, researchers used Wellek and Warren's characterization theory (three dimensions of characterization) that dealt with psychological aspect, sociological aspect, and physiological aspect along with Kenney's methods of characterization theory. To help researchers conduct this study, qualitative was applied to the analysis. This study intended to analyze characterization of the two main characters in *Pride and Prejudice*, Elizabeth Bennet and Fitzwillian Darcy. In this study, the researchers found three dimensions of characterization could be used to make a complete and vivid description of the main character to share the values and message of the story. This study helps the writer understand more about the subject.

The fifth previous study was conducted by Rizka, Sakinah, and Luqman (2020) entitled *The Comparison of Characters, Setting and Characterization Analysis between Novel and Film of Paper Towns (A Study of Comparative Literature)*. This study applied comparative literature study proposed by Susan Bassnet as theoretical based on this issue. Further, this study also applied character theory proposed by Robert and Jacobs. To conduct this study, the qualitative method is used. This study focussed on character, setting, and characterization in the novel and film. As a result, the researchers found many characters in the novel disappeared in the movie, the setting in the novel is more complex and detailed than in film, and there are no changes of the character's characterization in film. Even though this study was more complex than the study that the writer intends to discuss, this study helps the writer

to understand more about characterization study and on how a characterization study can be done in different ways.

2.2.   Structuralism Approach

This study applied a structuralism approach. A literary work is a unit consisting of several elements builders in it. These elements are interrelated to one another. A structure is a combination of constituent elements that are related and intertwined. In the realm of literature, Kenney (1966, p. 5) stated that *"[what is meant by] analysis of a literary work is the activity of identifying the elements that make up the work and then explaining the relationship between the elements as a whole"*. The final form of analysis is a conclusion that a literary work is a unified and complex whole. Thus, it can be said that the idea of structuralism in the analysis of literary works refers to the identification of the elements that make up the totality.

Literary works have a structure, which is a unified and systemic unit. Each element in a literary work is interrelated and functional or interrelated. A literary work's overall value is based on its elements' value. The elements in a literary work do not have their meaning, but these elements together form a comprehensive meaning (Carter, 2006, p. 40). Or in other words, the meaning of the element of a literary work is not the meaning of the literary work but only the meaning of the element itself. Structural criticism, formerly formalist criticism, focuses on analyzing the internal elements of a literary work. Structural criticism insists that a literary work is independent in the sense that the author's life, the social setting of creation, and the philosophical views of the writer are irrelevant to criticism. Structural criticism

is only a close reading in dismantling and explaining the interrelationships of all elements in work in constructing a totality (Teeuw, 1984: 135; Guerin et al., 1979: 76). Structural critics believe that the value of objectivity of a critique can be obtained in this way.

Process analysis based on these elements is used to find out the meaning contained in the literary work. Abrams (2012) explains that structuralism is a totality coherently constructed by various building elements. The structure of literary works can be interpreted as an arrangement, affirmation, and an overview of all materials and parts that become its components together to form a beautiful circle. Carter (2014) also said that structuralism could be viewed as a way to think about a world that is more the arrangement of relationships rather than the arrangement of objects. Thus, the nature of each element in the division of the new structural system has meaning after being in connection with other factors contained therein. Stanton (2007) stated that structuralism is divided into several parts, namely themes, facts, and means of pronunciation (literature). The theme is something that forms the basis of the story. Facts in a story include a character (characterization), plot, and setting. Meanwhile, literary means are techniques used by the author to select and compile the story's details (events and events) be a meaningful pattern. This research limits the structure to be analyzed, such as theme, plot, characterization, and setting. The reason only analyzes the four structures because the four elements already include all auxiliary aspects.

This structuralism approach is also stated as an intrinsic approach as it refers to a study of a text, especially the form of the text, how it is structured, and how the language is used (Gerdin, 2016; Eagleton, 2016). It means that an intrinsic approach describes the structure of a literary work such as character, setting, plot, theme, and tone.

a. Character

A character frequently often refers to a person in fiction. It is the product of the author's imagination to reveal or tell their fictional story. However, a character can also be an image of the author or a presentation of an actual person in real life.

b. Setting

The setting is the background of the narrative or literary works that take place. It also refers to the geographical location or the environment and even the time period in which the story takes place.

c. Plot

The plot is a structured design to display characters by plotting a story through its whole events. This element is a part where the fiction is arranged and told to the reader. Along with character, plots are knitted together to establish and reveal the story by narrative. In other words, a plot is the pattern of events within fictional works.

d. Theme

The theme is the central idea that dominates the story. It also refers to the general topic of the discussion, the subject, or the abstract concept of a literary work.

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e. Tone

The tone is the mood of the way a literary work is delivered. Besides, the tone

contributes to the color of how a language is used to create the mood.

2.3. Character

There are some basic elements in a novel, and character is one of them. Character

is the person or object or any entity that holds story progress. According to Klarer

(2004), characters in a text can be distributed as a type or as individuals. There are

two types of characters; *flat character* and *round character*. *A flat character* is a

character who is dominated by one specific trait, while, *round character* refers to a

persona with more complex and contrasting features. a typified character in a text

often represents a general trait of a group or person or abstract ideas.

Johnson and Arp (2012) added, a character should be consistent in their behavior.

In other words, a character does not behave one way on one occasion and different

way on another unless there is a clear and acceptable reason for the change. Besides,

character's words and actions root from motivations that the reader can understand

and believe. Furthermore, a character must be lifelike. According to Forster (in

Johnson and Arp, 2012), a character in literary work is either *flat character* or *round*

character. *A flat character* is the individual who has only one or two predominant

traits. By contrast, *round characters are* more complex and has many sides; they

possess the three-dimensional quantity of real people. Besides, Johnson and Arp

added that, a fictional character can also be classified as either *static character* or

developing character. *A static character* is identified as a character that remains

essentially the same from the beginning until the end of the story. On another hand, *developing or dynamic character* is identified through a distinct change of personality or outlook that appears in the character. Further, the change is usually significant and basic, in which it can be large or small changes.

DiYanni argued (1986), a character can be classified into *major and minor*, *classic and dynamic*. *Major character* is an important figure at the center of the story's action and theme. *A major character* or sometimes called a *protagonist character*– a figure whose conflicts with *antagonist* ways sparks story conflicts. Besides, in some case, more than one character may dominate the story. While the *minor character* is a less important figure in a plot story. *A minor character* is a secondary character whose function is to illuminate the *major character*. Usually a minor character is often *static*; they remain the same as the story progresses. While, *dynamic characters* exhibit some kind of change as the story progresses, like attitude, purpose or behavior.

2.4 Characterization

This thesis focuses on the intrinsic element and it centers on character and characterization. There are two types of characterization. They are direct presentations which happen when the author directly describes character, and indirect presentation when the author explicitly describes character.

a. Direct presentation

Direct presentation is a direct description of a character by telling it straight out, through expression or analysis of what a character is like, or it is described by

another character in the story. This study applied Burroway's characterization (2000) which defined four types of direct characterization in literary work: speech, action, thought and appearance.

- Speech

    Speech is an attempt to externalize the internal and to embody not only feelings or preferences but also intentional thinking. Like fiction itself, human dialogue tries to marry logic with emotion. Communication is a direct expression of emotion: laughing, glancing, shaking hands, shouting, shouting, shooting, making love (Burroway, 2000)

- Action

- Burroway quotes from Smiley that action is a human change that occurs with dramatic events that are decision, discovery, deed, and accident. Thus, action lies in the mental moment of change, in which it was influenced when the character decided to do something or discover something. Meanwhile, deeds and accidents help the decision or discovery events occur.

- Thought

    Burroway quotes from Aristotle, thought is the thinking process by a character before they decide to do something in particular goal. In another word, thought appears when the character works backward in their mind before they decide to do something (in specific events) to achieve their ultimate motive/desires.

- Appearance

    In this method, a character is conveyed by their physical appearance. Burroway believes that someone's appearance forth some aspects of their inner selves.

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She added that features, shape, style, and object can be statements from internal values that are political, religious, social, intellectual, and essential.

Burroway's method of direct characterization such as speech, thought, action, and appearance can be explained from the table below. nd out data.

Table 1. Burroway's Method of Characterization

Speech	What does the character say? How does the character speak?
Thought	What is revealed through the character's private thoughts and feeling?
Action	What does the character do? How does the character behave?
Look	What does the character look like? how does the character dress?

b.   Indirect presentation

Indirect presentation is a description of characters' qualities in an explicit way. Through this way, the author shows the characters through their actions. In this way, the readers have a right to determine what a character is like by what they say or do. Burroway (2000, p. 107) stated *"The indirect method of presenting a character is authorial interpretation [which is telling:] character's background, motives, values, virtues, and the like"*.