CHAPTER II

LITERATURE REVIEW

2.1 Theoritical Framework

In conducting this study, this study uses some theories. In order to know who Coltrain and Louise is, this study applies New criticism theory which talks about intrinsic view about character, characterization and conflict.

2.1.1 New Criticism

New criticism was a standard method of literary studies during 1940s until 1960s (Tyson 135). Further, Tyson add some of its most important concepts concerning the nature and importance of textual evidence (the use of concrete, specific examples from the text itself to validate the interpretations) have been incorporated into the way most literary critics today, regardless of the theoretical persuasion, support the readings of literature. It supports for literary interpretations because the New Critics introduced to America and called "close reading."(135). All the evidence provided by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization and plot, and so forth, because they form or shape the literary work are called its formal elements. It needs to understand the meaning of text itself first. It related to the beliefs concerning the proper way to interpret it(137).

New critics believed that a single best, or most accurate, interpretation of each text could be discovered that best represents the text itself. The proper way to interpret the text is based on the text. That best explains what the text

means and how the text produces that meaning, in other words, that best explains its organic unity (Tyson 148).

According to Rene Wellek and Austin Warren in *Theory of Literature*, the natural and sensible starting-point for studying a literary work is based on the interpretaion and analysis that directly toward the work (139), they not only laid the basic notion that any literary research should begin with the understanding and learning of its own matter, but also gave power to the elements within the work itself, such as characterization, plot, and setting. This knowledge becomes the foundation for thinkers like Richard Gill with his book *Mastering English Literature*, Edgar V Robert in Literature: *An introduction to Reading and Writing* and Robert Di Yanni in Literature: *Reading Fiction*, *Poetry, and Drama* to explore and expand the depth of the elements of fiction, especially character, characterization and plot (conflict). From Wellek and Werren's starting point, the writer decides to explore the thesis analysis by applying new criticism theory which is focused on the character and characterization as well as the conflict.

Nevertheless, New Criticism's success in focusing the attention on the formal elements of the text and on the relationship to the meaning of the text is evident in the way we study literature today, regardless of our theoretical perspective. The using of interpretation the text for whatever theoretical framework, always support it with concrete evidence from the text that usually includes attention to formal elements and with the notable exception of some deconstructive and reader response interpretations, usually try to produce an

interpretation that conveys some sense of the text as a unified whole (Tyson 149).

It is understandable that the method worked best on short poems and stories because the shorter text, the more of its formal elements could be analyzed. When longer works were examined, such as long poems, novels, and plays, New Critical reading usually confined themselves to the analysis of some aspect (or aspects) of the work, for example, its imagery (or perhaps just one kind of imagery, such as nature imagery), the role of the narrator or of the minor characters, the function of time in the work, the pattern of light and dark created by settings, or some other formal element (Tyson 149). In analyzing the novel chosen, the writer analyzes some aspects of literary work. They are character develop and conflict between Coltrain and Louise.

2.1.1.1 Character

Since the main character is being analyzed, it is important to include character and characterization because from those concepts the reader can understand the whole story of novel. Character takes the great roles in the novel since it is the first element of intrinsic. Character is the first focus when the reader reads the novel.

By analyzing his or her speech and action as well as what other characters said about him. Abrams states the character is the name of a literary genre; it is a short, and usually witty, sketch in prose of a distinctive type of person (Abrams 32). A character represents a subject. It is about whothe doer in the story is.

DiYanni says the characters live in a story, like human being. It needs to be alert for how we are to take them, for what we are to make of them, and we need to see how they may reflect our own experience. Many people experience like characters done. It also needs observe their actions, to listen to what they say and how they say it, to notice how they relate to others characters respond to them, especially to what they say about each other (54).

Holman in *A book to Literature* explains that character is a complicated term. It is included the ideas of moral constitution of human personality, the presence of moral uprightness, and the simpler notion of the presence of creatures in art that seem to be human beings of one sort to another (63). It means character is a representation of human being in literary art which describes the life of human in the real life.

According to Kennedy and Gioia, there are some types of characters. They are flat, round, major, minor, protagonist, and antagonist (78). While Maden, states that when characters lack the development that seems to bring them to life, lack the complexity that lets us know them as we know people in our own lives, and seem to represent "types" more than real personalities, they are called flat or stock characters (66). They are especially convenient for writers of commercial fiction: they require little detailed portraiture, for we already know them well. Although stock characters tend to have single dominant virtues and vices, characters in the finest contemporary short stories tend to have many facets, like people we

meet, Kennedy and Gioia(77). Sometimes we know even judge the characters that they are good or bad.

Abrams says, a round character is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any edequacy as a person in real life, and like real persons, is capable of suprising us (33). Wellek and warren "Round" characterization, like "dynamic," requires space and emphasis; is obviously usable for characters focal for point of view or interest; hence is ordinarily combined with "flat" treatment of background figures the "chorus." (227). It means that a round character has attitude and personality in complex. It is more complex than flat character.

Kennedy and Gioia, flat characters tend to stay the same throughout a story, but round characters often change (78). So, a flat character is known the character has his or her virtuous and vices from the start the story tell about than a round character.

Moreover DiYanni, 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 characters. Minor characters are often static or unchanging: they remain the same from the beginning of a work to the end (55). Madden says, when we find a character or characters who seem to be a major force in opposition to the protagonist, that character or characters is called the

antagonist (66). So, there are some types of characters, namely: flat, round, major, minor, protagonist, and antagonist character.

By studying character in a novel, someone can acquire the knowledge about character types of human being since character is representation of human life. Character becomes a prominent thing in this study since it focuses on the main characters named Coltrain and Louise.

2.1.1.2 Characterization

Kennedy and Gioia define Characterization is the techniques a writer uses to create, reveal, or develop the characters in a narrative (106).

Moreover characterization is development of characters in a story

(Madden 65). The method of characterization is narrative description with explicit judgment. It is given facts and interpretive comment (Kennedy and Gioia 55). From both facts and interpretive comment derives impressions.

Characterization is the author's method of presenting the character with literary work, in which the readers can capture or understand the character personality (15). Author gives characterization in each character to give them imaginary person as portrayed in the real life. Just like what Holman says that "The creation of these imaginary persons so that they exist for the reader as real within the limits of the fiction is called characterization (75)." It means characterization is used to describe the character. Characterization is the way that the author gives the personality and the life of character inside of the story.

Holman in states that characterization can be seen in the explicit presentation by the author through direct expression. It can be seen in the presentation of the character's action or inside of the character itself (75). The characterization can be seen through the physical appearance, the dialog that character said, the action that they did, and also from their thought and feelings.

Moreover, DiYanni says that characterization is the means by which writers present and reveal character. Characters are imaginary people created by the author. It can be classified into major and minor, static and dynamic. Major character is essential to the literary text since she is the centre of the story's action or theme. Minor character's appearance is aimed to support major character. Dynamic character experiences chage of attitude, purpose, or behaviors during the progress of the story, while static character stays the same from the beginning until the end(55-56).

Abrams in the *Glossary of Literary Terms* states there are two ways to explain the characterization. He mentions those ways are *showing* and *telling. Showing* is when the author simply presents the characters talking and acting and leaves the reader to infer the motives behind what they say and do (33). It means that the author not only needs the verbal dialog between characters physically, but also deals with the thought and feeling which is placed inside of the character. On the other side, *telling* process is a kind of process of the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of

the characters (34). *Telling* process described as the ability of the author to create the character. The author directly state what kinds of person the character is like; Sneaky, honest, patient, innocent, evil, and so on.

Characterization is important because it is a part of making story. In order to make the reader interested in the character, they need to seem real. The author achieves it by depicting them as real human. A good characterization gives readers a strong sense of character's personality and complexities. It makes character alive and believable.

2.1.1.3 Plot

Plot is a casual sequence of events, the "why" for the things that happen in the story. Plot draws the reader into the character's lives and helps the reader understand the choices that the character makes. Every human has the desire in their life and they always try to fulfill it. When the human fails to get capacity to satisfy most of his need, it makes conflict in their life. Conflict is the universal problems of every human being as long as they are still alive. It has become process happening in our life involving our self, other people or group of people which have impact.

Conflict is a necessary element in a story. Brooks explains that without any conflict, a story is considered to have no plot; as a result, conflict is one of the essential tools in fiction in creating and developing a plot (130). As DiYanni states, conflict is the most important thing that happens in the story. It is what makes the story exciting (144). According to Holman (48),

conflict is the struggle which grows out of the interplay of the two opposing forces in a plot. It means that two different sides that are opposed against each other, bring about conflict.

Conflict is very important in a story because it implies the existence of some motivation for the characters to be in opposition or some goals to be archived thereby. When a story contains a true and dramatic conflict, it means there is a class of two sides, the right against the wrong. Each side presents a moral power of principle that is essentially worthy one itself and each side separately has sympathy (Holman and Harmon 118).

Muller and William classify conflicts into two types, internal and external conflict. Internal conflict is the struggle of main character or protagonist against his or her own nature. It means, internal conflict happens when the struggle or opposition of forces takes place inside the mind of character. Hence, external conflict is the struggle of main character (protagonist) against someone or something (antagonist) outside him or himself (44).

2.2 Review of Related Literature

Up until this study is written, the writer has not found the previous studies about the novel. But, the are some reviews which has relation with this research in some aspects. One of the reviews is From Limecello who discuss about *Coltrain's Proposal* in the topic of rules of engagement between Coltrain and Louise.

The writer also dreviewed some theses that are related to this study. The first thesis belongs to Intan Meiana Pratiwi, a student of STAIN Tulungagung. She wrote her thesis under the title *The Significance of The main Character's Conflicts to the Plot in Oppenheim's Novel Entitled "The Illustrious Prince"*. She wrote her thesis in 2011. Her study tries to explain about main's character conflict and the development of plot in the novel.

The second thesis belongs to Yulia Dewi, a student of University of Sumatra Utara. She wrote her thesis under the title *An Analysis of The Main Characters Conflict In New Moon By Stephenie Meyer*. She wrote her thesis in 2012. Her study tries to explain about the external and internal conflict of Bela as the main character in the novel.

The similarity between this research and those previous studies is about the conflict that happens between the main character. However, what makes this research different is that this research also analyzes about the development of Coltrain's and Louise's character.