



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 interpretation 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







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 Coltrane and Louise.

### 2.1.1.2 Characterization

Kennedy and Gioia define Characterization as 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 change 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









