

CHAPTER II

REVIEW OF RELATED LITERATURE

Although readers usually consider plot as the central element of fiction, writer usually remark that stories begin with characters (Kennedy and Gioia 105). As reader, we often come to care about fictional characters, sometimes identifying with them, sometimes judging them. However, plot and character, in fact, are inseparable; we are often less concerned with “what happened” than with “what happened to him or her” (DiYanni 54).

A. New Criticism

Formalism, sometimes called New Criticism (even though it has been around a long time) involves the careful analysis of a literary text’s craft. It is how to paraphrase the text. It based on the text. Ignoring any historical context, any biographical information about an author, any philosophical or physiological issues, or even any of a text’s political or moral messages, the formalist is simply interested in taking the text apart to see how it works as a piece of art. It does not need to think about the background of literary work making (Gillespie 172).

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,” has been a standard method of high school and college instruction in literary studies for the past several decades (Tyson 135). All the evidence provided by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so forth, which, 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 (Tyson 137). It should be given textual evidence to validate data.

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).

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 the text, the more of its formal elements could be analyzed. When longer works were examined, such as long poems, novels, and plays, New Critical readings 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. In analyzing the novel chosen, the writer analyzes some aspects of literary work. They are character and characterization. (Tyson 149).

1. Character

The literary kind is not a mere name, for the aesthetic convention in which a work participates shapes its character (Wellek and Warren 235). The study also examines the character description, by analyzing his or her speech and action as well as what other characters said about him. 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 who the doer in the story is.

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 (DiYanni 54).

According to novelist William Glass, a character, first of all, is the noise of his name (Kennedy and Gioia 78). As we know that a character is someone told in the story. Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action. (Abrams 32-33). Like a human being that a character has own characteristic. It can be known by his or her attitude and personality.

There are some types of characters. They are flat, round, major, minor, protagonist, and antagonist. To borrow the useful terms of the English novelist E. M. Forster, character may seem flat or round (Kennedy and Gioia 78). 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 (Madden 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 met (Kennedy and Gioia 77). Sometimes we know even judge the characters that they are good or bad.

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 adequacy as a person in real life, and like real persons, is capable of surprising us (Abrams 33). "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." (Wellek and Warren 227). It means that a round character has attitude and personality in complex. It is more complex than flat character. Flat characters tend to stay the same throughout a story, but round characters often change (Kennedy and Gioia 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.

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 (DiYanni 55). 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 or antagonists (Madden 66). So, there are some types of characters, namely: flat, round, major, minor, protagonist, and antagonist character.

2. Characterization

Characterization is the techniques a writer uses to create, reveal, or develop the characters in a narrative (Kennedy and Gioia 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. Not only about the name of character, but also the character psychology.

There are two basic types of textual indicators of character: direct definition and indirect presentation. The first type names the trait by an adjective, an abstract noun, or possibly some other kind of noun or part of speech. The second type, on the other hand, does not mention the trait but displays and exemplifies it in various ways, leaving to the

reader the task of inferring the quality they imply (Rimmon and Kenan 61).

Direct definition, such naming of a character's qualities counts as direct characterization only if it proceeds from the most authoritative voice in the text (Definition is akin to generalization and conceptualization. It is also both explicit and supra-temporal. Consequently, its dominance in a given text is liable to produce a rational, authoritative and static impression. This impression may be alleviated if the definitions seem to emerge gradually from concrete details, or are immediately exemplified by specific behaviour, or presented together with other means of characterization (Rimmon and Kenan 62).

There are many cases in indirect presentation, such as action, speech, external appearance, and environment. A trait may be implied both by one-time (or non-routine) actions, and by habitual ones. Both one-time and habitual actions can belong to one of the following categories: act of commission (i.e. something performed by the character), act of omission (something which the character should, but does not do), and contemplated act (an unrealized plan or intention of the character) (Rimmon and Kenan 63).

A character's speech, whether in conversation or as a silent activity of the mind, can be indicative of a trait or traits both through its

content and through its form. Style may be indicative of origin, dwelling place, social class, or profession (Rimmon and Kenan 65-66).

Ever since the beginning of narrative fiction, external appearance was used to imply character-traits, but only under the influence of Lavater, a Swiss philosopher and theologian (1741–1801), and his theory of physiognomy has the connection between the two acquired a pseudoscientific status. One should distinguish in this connection between those external features which are grasped as beyond the character's control, such as height, colour of eyes, length of nose (features which get scarcer with the advancement of modern cosmetics and plastic surgery) and those which at least partly depend on him, like hair-style and clothes. A character's physical surrounding (room, house, street, town) as well as his human environment (family, social class) are also often used as trait-connoting metonymies (Rimmon and Kenan 67-68)

People characterization is various. The characters in a novel experience like human being. Human natures and their attitudes can be found in a novel's characters, such as stubborn, responsible, loyal, and hardworking. Some characters in the novel have these characters like people in usual.

Like human being, one character in a novel is stubborn. Stubborn is determined not to change one's attitude or position; having a strong

will (Oxford 1186). People will defend whatever which is right according to their belief or mind. Sometimes, other people regard as stubborn because of imitating their strong will.

Responsible is having the job or duty of doing something or caring for somebody or something, so that one may be blamed if something goes wrong (Oxford 1000). People get their responsible if they belong to the part of them. Some people are responsible to their work when they have a job. They will doing something or caring for someone as long as it belong to their duty. They will do the best they can.

According to Oxford dictionary, loyal is true and faithful (700). People married tend to be loyal to their wife or husband. Some people assume that marriage is a sacred bond. They become one in family. They become possessive each other. It is normal because they have been bonded in a marriage.

Smart is having or showing intelligence, clever (Oxford 1119). It is human nature. Every people are smart, but it different in smart level in each person. Some people shows their intelligence freely. She could achieve their goals and become what they want by using their cleverness and skill.

All in all, characterization is one of important element in fiction. Characterization help the reader to understand the story easily. The

characterizations of characters in a novel is same with human being's characterization.

B. Theory of Motivation

A motivation theory is based on existing drives rather than on goals or needs also needs a strong situation theory if it is not to fall. However, a theory that stresses constant fundamental needs finds them to be relatively constant and more independent of the particular situation in which the organism finds itself. For not only does the need organize its action possibilities, so to speak, in the most efficient way feasible and with a great deal of variation, but it also organizes and even creates the external reality (29).

This chapter is an attempt to formulate a positive theory of motivation that will satisfy the theoretical demands listed and at the same time conform to the known facts, clinical and observational as well as experimental. It derives most directly, however, from clinical experience. This theory is in the functionalist tradition of James and Dewey, and is fused with the holism of Wertheimer, Gold. stein, and Gestalt psychology, and with the dynamicism of Freud, Fromm, Homey, Reich, Jung, and Adler. This integration or synthesis may be (ailed a holistic-dynamic theory (61).

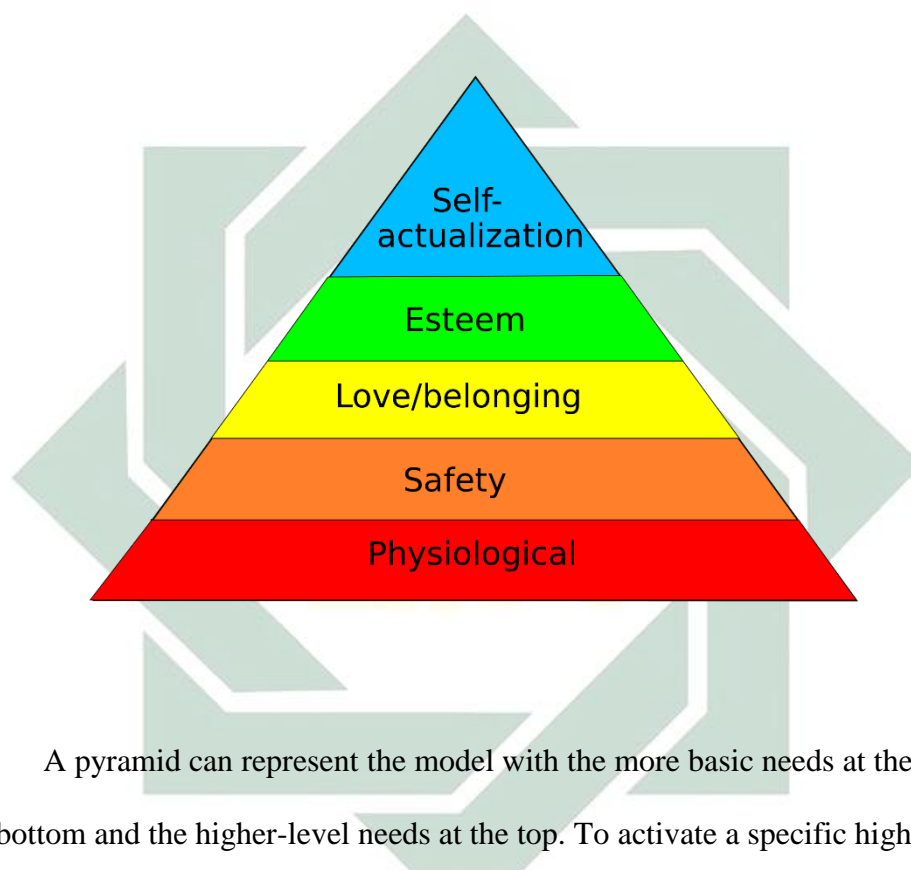
Any theory of motivation that is worthy of attention must deal with the highest capacities of the healthy and strong man as well as with the defensive maneuvers of crippled spirits. The most important concerns of the greatest and finest people in human history must all be encompassed and explained (59).

Commonly termed humanistic psychology, it maintains that humans are different from all other organisms in that they actively intervene in the course of events to control their destinies and shape the world around them. It seems like human create their destiny indirectly. Maslow felt that human beings have certain basic needs that they must meet before they can fulfill their other developmental needs (Crandell 46). He proposed a hierarchy of needs to describe a person's developmental progression from psychological-instinctive motives to more rational, intellectual ones. To achieve their goal, people have to get their hierarchies. He believed that human beings are self-actualizing-that they tend toward becoming all that they can be (42). They can be anything they want by stepping the hierarchy.

Maslow and other humanistic psychologists argue that scientific inquiry should be directed toward helping people achieve freedom, hope, self-fulfillment, and strong identities (Crandell 46). People should do it to achieve their goal. Maslow's model places motivational needs in a hierarchy and suggests that before more sophisticated, higher-order needs can be met, certain primary needs must be satisfied (Maslow, 1970, 1987). It means before people can reach whatever they want or whatever their goal, they have to meet the basic needs.

In formulating his famous hierarchy of needs, Maslow saw self-actualization as one of several biological needs influencing human behavior. Sometimes, because of the ambition, people do whatever they want, even irrational. Maslow's theory suggests that the higher needs, like self-

actualization, are sensitive to environmental influence, but he never clearly spells out the conditions that facilitate or hinder the drive toward self-actualization or, for the matter, what the process of self-actualization involves (Slavin 86). Maslow's hierarchy of need pyramid is:



A pyramid can represent the model with the more basic needs at the bottom and the higher-level needs at the top. To activate a specific higher-order need, thereby guiding behavior, a person must first fulfill the more basic needs in the hierarchy (Slavin 13). People have to experience their basic needs before facing their highest need. At the bottom of Maslow's pyramid are fundamental requirements to satisfy physiological needs (including needs for food, water, and sex) and safety needs. Next, Maslow identified a set of psychological needs focused on belongingness (love) and self-esteem. At the top of the pyramid, he placed the need to realize one's unique potential to the

fullest in a process he termed self-actualization (Crandell 46). So, the lower need is start from physiological needs, safety needs, then love and belongingness and self-esteem, and the higher needs is self-actualization. It means people can reach their goals and be whatever they want in the higher need.

Psychologists define motivation as an internal process that activates, guides, and maintains behavior over time (Slavin 327). In analyzing the character's aspect to have a strong motivation, the writer will choose humanistic theory by Abraham Maslow. It means that motivation supports for human to satisfy his or her wants or needs or to strive for the achievement of desired goal.

1. The Physiological Needs

The needs that are usually taken as the starting point for motivation theory are the so-called physiological drives. Two recent lines of research make it necessary to revise our customary notions about these needs: first, the development of the concept of homeostasis, and second, the finding that appetites (preferential choices among foods) are a fairly efficient indication of actual needs or lacks in the body. Homeostasis refers to the body's automatic efforts to maintain a constant, normal state of the blood stream. Camion (78) has described this process for (1) the water content of the blood, (2) salt content, (3) sugar content, (4) protein content, (5) fat content, (6) calcium content, (7) oxygen content, (8) constant hydrogen-ion level (acid-base balance), and (9) constant temperature of the blood.

Obviously this list could be extended to include other minerals, the hormones, vitamins, etc. (Maslow 35-36). So that to fulfill the people needs, especially for basic needs, people need these needs.

We cannot identify all physiological needs as homeostatic. That sexual desire, sleepiness, sheer activity and exercise, and maternal behavior in animals are homeostatic has not yet been demonstrated. Undoubtedly these physiological needs are the most prepotent of all needs. What this means specifically is that in the human being who is missing everything in life in an extreme fashion, it is most likely that the major motivation would be the physiological needs rather than any others (Maslow 36-37). To move up the hierarchy, a person must first meet these basic physiological needs.

2. The Safety Needs

People who is lacking food, safety, love, and esteem would most probably hunger for food more strongly than for anything else (Maslow 37). If the physiological needs are relatively well gratified, there then emerges a new set of needs, which we may categorize roughly as the safety needs (security; stability; dependency; protection; freedom from fear, from anxiety and chaos; need for structure, order, law, limits; strength in the protector; and so on) (Maslow 39). When people in safe position, people can reach their next hierarchy easily.

Practically everything looks less important than safety and protection (even sometimes the physiological needs, which, being satisfied, are now underestimated) (Maslow 39). The average adult in our society generally

All people in our society (with a few pathological exceptions) have a need or desire for a stable, firmly based, usually high evaluation of themselves, for self-respect, or self-esteem, and for the esteem of others. These needs may therefore be classified into two subsidiary sets. These are, first, the desire for strength, for achievement, for adequacy, for mastery and competence, for confidence in the face of the world, and for independence and freedom. Second, we have what we may call the desire for reputation or prestige (defining it as respect or esteem from other people), status, fame and glory, dominance, recognition, attention, importance, dignity, or appreciation (Maslow 45).

Satisfaction of the self-esteem need leads to feelings of self-confidence, worth, strength, capability, and adequacy, of being useful and necessary in the world. But thwarting of these needs produces feelings of inferiority, of weakness, and of helplessness. These feelings in turn give rise to either basic discouragement or else compensatory or neurotic trends (Maslow 45). When people is respected, they more enjoy to their life.

After fulfilling these needs, a person strives for esteem. In Maslow's thinking, esteem relates to the need to develop a sense of self-worth by recognizing that others know and value one's competence. In fact, the more people are able to meet their need to know and understand the world around them, the greater their motivation may become to learn still more (Slavin 330). When the environment is respectfulness, people always do better life not only for their selves but also for people around them.

5. The Need for Self-actualization

Even if all these needs are satisfied, we may still often (if not always) expect that a new discontent and restlessness will soon develop, unless the individual is doing what lie, individually, is fitted for. A musician must make music, an artist must paint, a poet must write, if he is to be ultimately at peace with himself. What a man can be, he just be. He must be true to his own nature. This need we may call self-actualization (Maslow 46). It means that people must be whoever they want to be. It depends on their profession.

According to Maslow, they are autonomous and independent. They have a firm perception of reality, accepting themselves, others, and the world for what they are yet they are able to transcend their environment rather than merely cope with it. They are problem-centered rather than self-centered and are sympathetic to the condition of other human beings. They tend to establish deep and meaningful relationships with a few people rather than superficial bonds with many people but also have an air of detachment and a need for privacy. They have a democratic world perspective and work to promote the common good. They are spontaneous in thought and behavior but are not deliberately or flamboyantly unconventional. Self-actualized people are creative and are susceptible to *peak experiences* (rapturous feelings of excitement, insight, and happiness) (Maslow 46). So, self-actualization can be achieved by every person as a human being.

Self-actualization is a state of self-fulfillment in which people realize their highest potentials in their own unique way. Although Maslow first suggested that self-actualization occurred in only a few famous individuals, he later expanded the concept to encompass everyday people. The important thing is that people feel at ease with themselves and satisfied that they are using their talents to the fullest. In a sense, achieving self-actualization reduces the striving and yearning for greater fulfillment that mark most people's lives and instead provides a sense of satisfaction with the current state of affairs (Slavin 314). Everyone has own needs and the own way to achieve that.

Maslow's hierarchy of needs is important for two reasons: It highlights the complexity of human needs, and it emphasizes the idea that until more basic biological needs are met, people will be relatively unconcerned with higher-order needs. It helps them to achieve their goals and become what they want to be.