CHAPTER II

Review of Related Literature

In order to make the discussion of this study clearer, this chapter will elaborate some theories needed to support the analysis in the next chapter. Those theories are: the theories of characters, characterization and motivation.

2.1 New Criticism

Formalism criticism sometimes called new criticism (even though it has around a long time) involves the careful analysis of a literary text's craft. Formalism or new criticism are particularly keen on isolating parts of a text for an intensive look the assumption that any small passage can be a microcosm that contains or signals the meaning of the whole, as a single strand of DNA can reveal the genetic code of a whole organism. They tend to pick a few section of a poem or story, assess the writer moves and then try to relate those sections to other sections and to the whole work to determine what principle or theme tied them together. (Gillespie 2010:172).

Formalism is sometimes called new criticism (or practical criticism, close reading, text explication). Regardless of the name all these approaches involves the careful analysis of a literary text's craft. In literature, the focus of this detailed examination or close reading, is the way the components of language, diction, syntax, rhyme, and meter, symbols metaphor, allusions uses of point of view and so forth,

form the completed literary text, which is why we call them formal elements (Gillespie, 2010:175).

In simple, formalism criticism totally pays attention to the draft of the literary works. Literary works become an independent object description, it is description without considering any external factors of the literary work itself such as the author background, the political issue at the time a certain literary work created, etc. The analysis of the literary works through formalism is by description the internal factors of the literary works such as characters, plot, setting, etc.

2.2 Definition of Character

Character is one of the basic elements of a story. It always appears in a story as it is a must for the author to emerge characters in their literary work. As what Potter (1967:1) said, he stated that characters are a basic element in much imaginative literature, and therefore they merit the considerable attention paid to them. It means that character is the important element of a certain literary work that makes the story alive

Character in literature generally, and in fiction specifically, is an extended verbal representation of a human being, the inner self that determines thought, speech, and behavior. Through dialogue, action and commentary, authors capture some of the interactions of character and circumstance (Roberts, 1986:134).

Sometimes, the author emerge a character in a story in the form of animal or even a

thing, somehow, the animal or the thing which is emerged as the character in the story will have a behavior, attitude, or personality as a human being has. It is because the character is actually the representation of the human being included its attitude, behavior, and personality character is interpreted by the readers. This idea is also supported by Holman (1986:81) which states that character is a complicated term that includes the idea of the moral constitution of the 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 or another. Further, according to Abrams as state in Nurgiyantoro (1995:165) explained that character is a person that is displayed in a story, which is interpreted by the readers, it has a moral quality and a certain tendencies that represented by his/her speech and action.

Based on the definitions above, it can be concluded that character is a basic element in a literary works, it is mostly displayed in form of creature such as human being, animal, etc. and it always has a specific moral quality and tendencies. Without characters, a story will be nonsense.

The existence of character in a certain literary works is a must due to it is the basic element of literary work itself. Although literary works such as novel always presents a character, many people got difficulty in understanding the character. It is stated by Perrine (1959: 83) that understanding character is not easy. He said that character is much more complex, anyone can repeat what a person has done in a story, but considerable skill may be needed to describe what a person is (Perrine,

1959:83). Therefore, character becomes one of the topics chosen by the researcher that will be discussed in the next chapter. It is hoped that the writer's analysis toward character will ease other researcher in analyzing a character in a literary work.

2.2.1 Kinds of Character

Kenney (1983: 46) noted that characters in fiction are divided into two categories: Flat and Round characters. A flat character usually has only one outstanding trait or feature, or at most a few distinguishing marks. Round character, however present us with more facets that is their authors portray them in greater depth and in more generous detail. Such a round character may appear to us only as he appears to the other characters in the story. It can be concluded that round characters play a big role in a story rather than a flat character.

The flat character is characterized by one or two traits, he can be summed up in a sentences. The round character is complex and many sided; he might require an essay for full analysis. Both types of character may be given the vitality that good fiction demands. Round characters live by their very roundness, by the many points at which they touch life (Perrine, 1959:85). Based on what Perrine (1959) said, it can be summed up that both round and flat characters are needed to be presented in a literary work such as a novel to make a good story. Although the round characters play a big role in developing a story, they are lame without the existence of the flat characters.

Different from flat character, round character, however presents us with more facets that is their authors portray them in greater depth and in more generous detail. The round character is complex and many sided; he might require an essay for full analysis. It is happened because the authors give a greater development for their round characters. The more complex the author develops a character, this character will dominate the story and they will be the central of the story. This kind of central character is usually interesting to be discussed. It is because most authors give special and unique characteristic for their round characters. However, the non round character cannot be neglected. Somehow, the emergence of the flat character is needed to support the wholeness of the story.

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2.3 Theory of Characterization

There are three fundamental methods of characterization in fiction based on Holman (1978:91). They are:

- 1. The explicit presentation by the author of the character through direct exposition, either in an introductory block or more often piece-meal throughout the work, illustrated by action.
- 2. The presentation of the character in action, with little or no explicit comment by the author, in the expectation that the reader will be able to deduce the attributes of the actor from the action.
- 3. The representation from within a character, without comment on the character by the author, of the impact of actions and emotion upon his inner self, with the expectation that the reader will come to a clear understanding of the attributes of the character.

In reality, people may judge other people through their speech, behavior, and habit. However, characters in a written form could not be seen directly their behavior, speech, and habit. Therefore, besides narrating the characters' behavior, Holman (1978:91) argues that the other fundamental methods to characterize characters are by giving a direct exposition and implicit meaning behind the characters action.

On the other hand, Pooly (1967:538) says that the authors may use any or all of four different methods in characterizing their characters. Those methods are:

- 1. He may describe the character's physical traits and personality, in terms of physical traits, the author may use the adjective such as beautiful, short, blond hair and etc to describe his character.
- 2. He may show the character's speech and behavior, in this point, the characterization is shown by the behavior & speech of the character

- such as when the character speaks in a loud tone, the author maybe want to show the reader that this character is bed-tempered.
- 3. He may give the opinions and reaction of other characters toward and behavior, in this point the characterization of the character is shown through others' character opinion toward the certain character.
- 4. He may show the character's thought and feelings, in this point the characterization of the certain character is shown through the character's thought and feeling. For example a certain character always thinks that no one in the world is smart but him, by this thought, the reader can determine that this character is arrogant.

Those four methods are the ways taken by the author to ease the readers depict the characters in their mind and to ease the readers judging the characters' moral value. Some methods are also happened in the real life, the people may judge other people through their actions and other people opinion. Other methods, such as showing characters' thought and feeling is not applicable in the real life because no one can understand what other thoughts and feeling.

In this study, the writer prefers to description the characterization of the characters based on Pooly (1967:538) method. In description Laura's characterization, the writer will asses her physical traits and personality, her speech and behavior, her thought and feelings, and what others characters opinion toward her.

1.4 Theory of Motivation

Psychologists define motivation as an internal process that activates, guides, and maintains behavior over time. Motivation is what gets you going, keep you going and determines where you are trying to go (Slavin, 2000:327). Based on this opinion, it is clear enough that motivation is an internal process, because it is internal, what will motivate someone will be different to someone else. The motivation factors of someone are varied. However, Maslow underlined that human beings have certain basic needs that they must meet before they can fulfill their other developmental needs. These needs can be simply say as the classification of the motivation's factors of every human being.

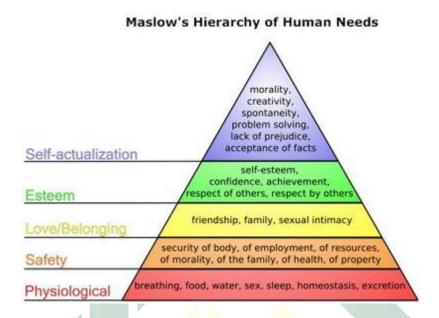
Maslow (2006:1121) classified the human being needs into a pyramid scheme that broadly known as Maslow's Hierarchy of Human Needs. Here is the Maslow Pyramid that depicts the level of the human needs

According to the pyramid above, there are five hierarchies of needs. The first level of needs is physiological need includes need of food, air, and water. The second level encompasses safety needs. The third level of need is belonging and love. The fourth level is self-esteem. The fifth level is the need for self-actualization, entails maximizing one's unique potential in life, Mary (2006:1121). Related to the theory of the human motivation/need, stated that physiological needs (including needs for food,

water, and sex) and safety needs are two things that fundamentally needed by the human beings.

This is the basic needs from Abraham H Maslow 1970:

- 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.
- 2. The Safety Needs, 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).
- 3. The Belongingness and Needs, if both the physiological and the safety needs are fairly well gratified, there will emerge the love and affection and belongingness needs, and the whole cycle already described will repeat itself with this new center. Now the person will feel keenly, as never before, the absence of friends, or a sweetheart, or a wife, or children.
- 4. Self- Esteem Needs, 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
- 5. Self-Actualization Needs, 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 he, he must be. He must be true to his own nature. This need we may call self-actualization.



Theoretically, based on the classification of human needs by Maslow (1970:35-46), it can be concluded that each of the level of the needs drawn in the pyramid, representing how importance a certain need toward the human life. The first level means the fundamental needs of the human, the second level means the semi fundamental needs of human and so forth. Therefore, based on the classification of the human needs stated by Maslow, Psychological need is the principal need of human that must be fulfilled. However, other needs are also important to be fulfilled but they are not as urgent as the Psychological need.

1.5 Related Studies

Catherine Anderson is one author you will not forget and fans of this gifted author will welcome the return of her favorite family the Coulters. In *My Sunshine*,

Anderson delivers an incredibly poignant contemporary bursting with her usual flare.

This one author continues to push the romance genre forward by blending sweetness with remarkable insight. Isaiah Coulter is the youngest Coulter successful, attractive, and very desirable. Isaiah has his life planned, and his planned life does not include a wife at least not anytime soon! Veterinary medicine is a demanding field Laura Townsend is attractive and very lonely. Once Laura Townsend was an environmental scientist, today she is happy to be a kennel keeper at the Coulter Animal Clinic. Laura Townsend refuses to dwell on life's `what ifs' and instead lives each day within a sunny outlook.

Ms. Anderson develops a wonderful, warm romance for Isaiah and Laura. Isaiah realizes his life is empty and little Miss Sunshine is the antidote. Laura would love to be in Isaiah's life, but Laura is also a realist. She has aphasia, five years ago a diving accident damaged her brain's left lobe, and sadly Laura realizes she must deny Isaiah. What Isaiah needs is an accomplished woman, who can complete his potential, he must not settle for less.

My Sunshine is an admirable read. Catherine Anderson writes with respect and shrewdness for the aphasia condition. Again I discovered Anderson can bring her reader a new understanding for a perplexing condition. Anderson's books are always worthy of notice and My Sunshine is very noticeable.

By: Mary Grace Meloche on December 1, 2004.