

superficial, academic, and remote from life-that is the heart of existentialism (12).

The advance of existentialism at the time, of course, has been related by one of existentialists who is Soren Kierkegaard. Robert Solomon in his book *Existentialism* says that it is generally acknowledged that if existentialism is a “movement” at all, Kierkegaard is its prime mover (1).

Bertens says that for Kierkegaard, human has never lived as “general”, but as an individual and cannot be changed to something else and also philosophy is not system but the expression to individual existence (89). Moreover, Solomon says that Kierkegaard substitutes “subjective truth,” choice, personality, and passion, turning our attention back to the individual and away from the “collective idea” and philosophical systems (1). This means that human existence is an existence that is selected in freedom itself so existence means daring to take own decisions to determine the life and it is not a group decision.

In his theory, Evans says that for Kierkegaard to talk about human existence is to talk about inwardness (20). This means that human existence is the emphasis on the human side of all the problems and objectives that will also get back on human beings because existence itself is privately owned. Humans can choose and act typically: the conscious self, acting on their own accord. The typical existence is human existence that is real, namely that each behavior comes from his conscience and his own free choice (Abidin 10-11).

attend moral rules in the aesthetic stage because it is all the things that will limit any human being to give satisfaction to them (332). Furthermore, the person who inhabits the aesthetic as an existential sphere also lives “in the moment,” attempts to fashion a life that is in some way satisfying (Evans 71). Therefore, Life at this stage is a continual search for satisfying moments.

An aesthete is a person who takes himself as a given, complete with a set of wants to satisfy, and tries to satisfy as many desires as possible (Evans 71). Therefore, at this stage there is no moral principle that considers good and bad. There are only the satisfaction and dissatisfaction, delights and frustrations, joys and sorrows are free to choose without limitation. Fadhillah states that the principle of individual life is the pursuit of immediate pleasure (hedonic) so that the moral norms in this stage is not suitable, because it would hamper the satisfaction of individual desires (50). Furthermore, they do not have the religious beliefs as the standard to hold on life due it will limit human freedom of choice (Stumpf and Fieser 360). Therefore, Kierkegaard puts emphasis “pleasure” on desire itself. What the aesthete wants is simply to have what he or she wants, whatever that might be (Evans 71)

The aesthetic life comes in a vast range of forms, as extensive as the forms of human desire itself (Evans 72). For the aesthetic person, the only two-categories matters in human life which matters are boring and interesting (Obinyan 4). Life of the aesthete is an attempt to scramble for new sources of enjoyment and to avoid boredom by filling interesting experiences. Miles

choices in his/her life and moral choices which human decides in ethical stage are divided into the dichotomy of good/bad (5)

Kierkegaard presents the ethicist as a representative of this important insight into of human existence. However, he also shows how this insight has certain limitations, as it takes for granted the individual's freedom and power to rule her own life (Christensen 2). This means that the individual makes a free choice by recognizing and controlling him, but at this stage, individuals are still confined to himself (Fadhillah 50). Moreover, although humans have been trying to achieve universal moral principles, however, ethical human beings are still restrained in himself, because he is still being immanent, that means relying on strength of mind (Hardiman 253). Thus, an individual's life at this stage is marked by concrete options under consideration of mind.

Kaufman states that if life of aesthetic stage only thinks nowadays through a desire of satisfaction, while in the ethical stage, individuals get the past as a life experience and understand the future as expectations are based commitments of his life (263). This means that at this stage of ethical, human tries to comprehend life as a whole to be more meaningful and can achieve decisions of his life.

Ethical human believes that a meaningful life is to live for the sake of universal values and rule and always expressed his personal of choice and commitment to be uphold, and continuously maintain obligations and universal rules that occur in society. Therefore, the fundamental obligation of

This stage is the stage of "non-rational". In this stage, God is the absolute paradox, namely as a relation that "unlimited" as the basis of human judgment in making decisions in the act, although it is not rational. Fadhillah states that humans who have entered at this stage, is the human with the consideration of "non-rational", which is based on the own beliefs that choose "faith" as a basis for making the decisions to act (51)

In this stage, individuals surrender and commit their self completely to God. Hardiman states that individuals make a personal commitment and perform what it is called as a leap of faith (253). This means that self-reliance to the strength and power of god is the key to achieve at this level. So that a life experienced by humans at this stage based on submission to the existence of god.

Miles states that the life of faith requires that we surrender this insistence on self-reliance. Living by faith means putting one's trust absolutely in God, not in one's own strengths and abilities (41). Besides that, Kierkegaard imagined the life of faith as one in which love of God manifests itself in loving, joyful engagement with others and the world. As Kierkegaard understands it, this life of joyful, genuine participation in the world is a stance gained only through accepting one's life as a gift and task from God. (Mile 42). Therefore, human life cannot be separated from the power of God as the creator of everything so human must get faith and surrender his life to God as the absolute reality, as the Creator of all reality (Fadhillah 52).

136). It means that New Criticism claims that the text in self is enough to make interpretation and we do not need other outsides of text to get the true meaning of it. The 'meaning' of a text was to be found in the arrangement of the words of the text and not in other factors such as the reader's psychology, the author's intention or the historical context (Green and LeBihan 186)

New Criticism asserts that text of literary works is a complete system or structure. As complete structure of literary works, text of literary works is constructed by elements of literary works which have correlation each other to make a meaning. In this way, a New Critic attempts to study the "formal elements" of the text, such as characterization, setting of time and place, point of view, plot, images, metaphors and symbols to interpret the text which all the evidence provided by the language of the text itself (Tyson 137).

2.1.2.1 Character

Characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation (Bennett and Royle 60). People like to read literary work because of character emerging in there. In the literary works such as drama, short story and novel, characters are an important element which will always be present to build the story in the literary work because it includes one of the elements forming literary works. Characters are another element of fiction vital to the enjoyment of a story (Tomlinson 29). Besides that, Nurgiyantoro says that character is one of important elements in fiction story (246). Therefore, the role of a character in building a storyline is definitely something important

because it is impossible in a story without presenting a character that make up the story so it makes the story becoming interesting to be read by the reader.

In addition, the author of the story can select some characters that build the story in his work is through characters that can be played by humans, animals or other objects. However, usually in a story like a novel always been dominated by human. Card states that character is the nature of one or more of the people in the story— what they do and why they do it (48).

According to Abrams, 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 (32). Moreover, Roberts says in fiction, a character may be defined as verbal representation of human being (131). It means that the characters in the novel can be stated as a verbal representative of human being because the characters or human being in fiction who plays action in the novel can do actions like making conversation or doing activities which are found in people in real life.

In the story, Dietch states that there are two types of characters; they are main or major character and minor character (434). They are characters referring to good or bad characterization during the course of events in the story.

Besides that, there were two types of character which are found in the novel, those are flat and round. Round character is complex individual who possesses both good and bad traits while flat character is a character described in a one-sided or underdeveloped manner, (Tomlinson 29). Round character is called as major character in a work of fiction because it tends to develop in the sequence of events in the story. Flat character is called as minor character in a work of fiction which does not undertake change in the sequences of the story.

2.1.2.2 Characterization

Characterization in literary works is one aspect to understanding a character in the story because every single character has its own personal characteristic that differs from one and another. Tomlinson (29) states that characterization refers to the way an author helps the reader to know a character. By this characterization, the authors try to describe the physical appearance and personality of characters in their works and characterization is to help the readers know and understand more about character's strength and weakness. Sanger says that a writer's use of speech for a character can obviously be very important to indicate what that character thinks, feels or believes (47). Through description of every character in the story, it makes clearer about the position of the characters in the story and also characterization makes the story more interesting. Card states that characterization is not needed, except to make the characters entertaining (52).

The author has some styles to reveal the characters of imaginary persons. According to Robert (135) there are five ways to reveal the characters in fiction: 1) Action: what the characters do is the best to know characters, 2) Description both personal and environmental: appearance and environment show the characters, 3) Dramatic statement and thoughts: the speeches of the most characters tell the characters, 4) Statement by other characters: by other characters, it can show the characters, and 5) Statement by the author speaking or storyteller or observer: by the author say in the story, it can reveal the characters.

2.2 Review of Related Studies

In writing this thesis, the writer uses some review studies having relation with the topic about *Love Portrayal of Pilar as Her Existence Shown in Paulo Coelho's by The River Piedra I Sat Down and Wept Novel* from other universities.

Firstly, Melia Kurniawati (2008) is student of Petra Christian University and her thesis is *Pilar's personality change from a weak into a tough person in Paulo Coelho's by The River Piedra I Sat Down and Wept*. In her thesis, she tries to explain the development of the main characters by using theories of characterization. Besides that, the writer uses the theory of conflict to analyze several conflicts, both external conflict and internal conflict, which eventually help the character to develop from a weak person into a tough person.

Secondly, Sonny Suyono (2012) is student of Maranatha Christian University Bandung and his thesis is *Portrayal of the Protagonist in Paulo Coelho's By The River Piedra I Sat Down And Wept*. In his thesis, he tries to explain the character of Pilar as protagonist character and to find out the reason why the author creates a protagonist.

Thirdly, Fatahillah Erfan (2012) is student of The State of Islamic College (STAIN) Pamekasan and her thesis is *The analysis of educational values in By The River Piedra I Sat Down and Wept novel by Paulo Coelho on John s. Brubacher's perspective*. In her thesis, she tries to explain that there are 31 educational values in the “By The River Piedra I Sat Down and Wept” novel by and they are divided in to (12 educational values in the first statement of John. S. Brubacher’s), (12 educational values in the second statement) and (7 educational values in the third statement).

Fourthly, Rif'atus Sholiha (2012) is student of The State of Islamic College (STAIN) Pamekasan and her thesis is *an Analysis Of The Main Character's Conflict In Paulo Coelho's By The River Piedra I Sat Down And Wept*. In her thesis, she uses psychological approach which she tries to explain some problems including the main character conflict to her childhood friend, Brida, an old man, a priest, her nature and herself. Besides that, the writer wants to show how the main character's conflict come to the climax and how the main character solves the problems.

Fifthly, Diana Meirawati (2013) is student of Sanata Dharma University and her thesis is *Feminine Side of God in Coelho's By The River*

Piedra I Sat Down And Wept. In her thesis, she tries to reveal the feminine side of God in this novel based on moral philosophical approach through characterization of Pilar and her lover.

Based on the review studies above, the writer knows that writer's analysing has similarity with other review studies about same novel, *By The River Piedra I Sat Down and Wept*, written by Paulo Coelho, and also focus on Pilar as a main character in novel while the difference with review studies above is the theory which is used to analyse this novel. The writer uses existentialism by Soren Kierkegaard to analyse existence of Pilar as a main character through love story in this novel and this theory has not been used to analyse this novel yet.

