CHAPTER 2

THEORETICAL FRAMEWORK

Perrine (25) stated, most of the discussions of short story, narrative, poem, and drama focuses on the character, for it is the human dimension which gives literature it's great appeal. Here the writer will discuss the concept of character and characterization, such as : kinds of character and how to study the character.

2.1. Literary Devices

The writer uses close reading as the theory to look up the literary work, in order to find the answer for the research. The writer would explain the term of close reading according to many sources.

Close reading is one of literary methods, which sees the literary work only from the text itself. The *"text itself"* means the text that shows up in the literary work as the story. Tyson states in his book *Critical Theory Today* that close reading is the scrupulous examination of the complex relationship between a text's formal elements and its theme. The text itself became the battle cry of the Critical effort to focus our attention on the literary work as the sole source of evidence for interpreting it (118).

In close reading, we would pay attention to the elements of prose, such as the character, the conflict or the plot as the features of literary work, as mentioned by Patricia Kain.

Close reading only focuses on certain text or particular passage. Both Patricia and Wheeler say that we as the reader, who would use close reading

theory to see a literary work, should choose and pay attention to a certain text or passage as a whole, then noticing the striking features of the text, such as the elements of prose (character, conflicts, and plot) and then we analyze it in detail.

For conclusion, close reading can be said as a way to see literary work through the text itself. The text itself means the text in the novel and the language, which is used in the novel. The writer analyzes the novel to answer the research question by seeing the story through the text.

For this research, the writer uses intrinsic approach, which consists of plot, setting, character, and characterization. The writer would justify what the meaning of, setting, plot, character, and characterization

2.1.1. Setting

According to John from UPSALLA Universitet of German, the department of English literature, setting is the background of the story, where the story take place, or where the action takes place, as stated;

Setting are the environment in which the events of a story take place. The elements which go to make up a setting are a) the geographical location, the scenery; b) the time in history when the action takes place, the season, etc.; and c) the social, moral, and emotional conditions surrounding the characters (John : 3). The setting also supports the story of a literary work. The setting where the story takes place, or the time an action takes place in the novel, the explanation of the scenery in the text, and the social condition which is told in the text, would help the reader to imagine the story of a literary work.

Setting affects the story of a novel or a short story. Setting also effects the actions that happen to the character. Both elements of prose are connecting each other, as Danziger has stated, "Setting is a term that can apply to the furniture of one room or to a whole era and nation. The setting of a story may be important in that it affects action and character. Setting may embody a larger meaning in the work, a theme or idea that is implied in other elements of structure as well (27)." A story must have setting. It helps the reader to imagine the character does in one place. Therefore, setting can affect the character or action in a story. It can be concluded that setting is the explanation of the environment where the story takes place, the time when the story takes place and social situation, which affects the action and the character in a story.

2.1.2. Plot

A story must have a plot. Plot decides how the story would flow whether it is falling or rising and would guide the reader to the climax of a story. Plot is one of the most important elements of prose in literary work.

> Plot is a narrative of motivated action, involving some conflict or question which is finally resolved. "A narrative" does not necessarily mean a simple sequence of events, although the normal mode of development in fiction is chronological, this pattern of movement in time is often altered for special purposes (Danziger and Johnson : 19).

Plot consists of exposition, rising action, climax, and falling action which consist of resolution of the problem which is experienced by the character of a story. But

perhaps the most elaborate pattern of all is that which includes seven parts or stages according to Danziger and Johnson. These are the exposition, the explaining of the situation in which a main action is to occur; the inciting moment, at which the nature of the problem first appears; the development; the climax, the turning point when the crucial question or conflict in the story is presented directly, to be solved one way or another; the denouement, the working out of a solution; final suspense; and the conclusion (22)

For the conclusion, plot is the path of a story which guides the reader to understand a story. Plot also has elements which makes the story flows beautifully; acknowledgment or introduction of a story which is called exposition, raising action, climax, and falling action.

2.1.3. Character and Characterization

Character is a term used in literary work, to name persons who involve and develop the story from the beginning until the end. Character inside literary works sometimes is not a real person; it is only created by the author of literary work. When the author wants to create certain character, he or she will take some aspects of ordinary persons then they will develop it as the please and put it anywhere they prefer. The result is the character becomes not ordinary person but a fictional character, which only exists inside the literary work.

Shaw explains in *Dictionary of Literary Terms* that the term of character has several meanings, but inside literature it has specific meaning, which is a person represented in a story, novel, play, etc. He also explains that in 17th and

18th century of England, a character was a formal descriptive analysis of particular virtue as represented in a person (70-71).

The usages of character inside novel are different from the play, especially from the character's appearances and activity during the story. Inside the novel, the appearance of the character is depending on the author, from the existence until the characteristics of the characters. However, the most important thing is to convince the reader that the characters inside the novel are real and exist in their own world. Nevertheless, we can still analyze a character by using a particular psychological theory, since a character is a person in an imaginary world of a novel.

The analysis of character is usually a popular theme subject, particularly in discussing the novel. In a novel we surely know that characters come from the author's imagination. According to Bennet, the foundation of a good fiction is character creating character, the author usually copies the behaviour of the people around him but he has to have more creativity in performing the character to make his work more interesting (51).

Robert and Jacobs in *Literature : an Introduction to Reading and Writing* also explain about how characteristics of a character may develop. When we analyze a certain character, we will not only analyze the physical appearances, but we will also analyze the psychological condition of the character. This we may see by the way author write about a character, whether the way it thinks, behaves and reacts toward diverse situations and events (144). This character's development will be interesting to observe, because in it we can see the

character's development, from one thing to another, in which many of conflicts will take place, whether from inside or outside.

There is a little difference between real people and fictional characters. A fictional character does not have any freedom in doing something because the author has already made them. He just has to do what the author wants him to do, like Perrine says that an author can tell us, exactly what is going on in a character's mind and exactly what the character feels, and in some respects we can know fictional characters even better than we know real people (84).

Meanwhile Shaw explains that inside literary work there is some creation of the images of imaginary persons, it is called characterization. It existence inside every literature takes place (340). Therefore the existence of this element is crucial to the existence of the story, especially to the mood of the story.

Moreover, Shaw states that the author can use any or al of several basic means of characterization, in which a character can be revealed by a character's action, a character's speech, a character's thoughts, a character's physical appearance and what other characters think or say of him (71). Therefore many of fictional characters look like the real persons, because the author describes the fictional character as if they were real ones, with human attributes.

According to Perrine, there are several kinds of character. Based on the role of characters, character is divided into four: Main or major character, minor character, protagonist, and antagonist. Main/major character: is the character who plays the most important and significant role in the story. It is the central figure of the story that relatively fully developed by the author. Minor character: is the character who plays less important and less significant role than a main character

in the story. Protagonist: is a character or principal character who is also the hero in the story. Antagonist: is a character who provides some short of contrast for the protagonist or the hero. (52-55)

Based on typology, there are flat character and round character. Flat character: is a character who has only one or two traits. They can be summed up in a sentence. Perrine also calls flat character a static character (68). Flat character is uninteresting in him self because he is simple and limited. It is always a static character, because he undergoes no appreciable change as the story progress. The static characters the same sort of a person at the end of the story as he was at the beginning (68). The second is round character: it is very complex and many sided. Round character might require an essay for full analysis. They live by their roundness, by the many points at which they touch life (68) it is also called as a developing character, because it often undergoes a changing from the beginning to the end of the story. Round characters include within themselves, the ambiguities and ambivalences we assume to be a part of any human being. They may be interchangeable and unpredictable. They may be at one moment proud and unyielding (28).

2.2. The Study of Character

As the writer has already written in the previous chapter that to analyze the story, the writer uses Graham Little theory as the guide line. And in this section, the writer will talk about the theory of Graham Little in detail.

2.2.1. Basic Characteristics

To study a character we must know about the characteristic from the person who was study. Basic characteristic means the first thing that the readers must know about the main character such as age, physical, their relationship with the other character in the novel, how the main character in the way their feeling, acting and thinking, etc.

According to Perrine (70-71), basic characteristics include:

1. Physical

   Here we have to describe the physical appearance of the main character such as age, physical appearance, oddities, etc.

2. Social relationship

   It means that the main character have personal relationship with other characters in society.

3. Mental qualities

   In studying novel we have to talk about typical ways of thinking, feeling, and acting.

2.2.2. Appearance from Various Points of View

In this sub-chapter, the writer will study the novel from the character relationship with the other character in the novel. The studies will be focus on the feeling, attitude and how the author makes the characters in act.

1. How the character sees herself

2. How various other characters see her

3. How she develops, or fails to develop, during the course of the

story (Perrine : 72).

2.3. Review of Related Studies

This novel was published in Japan by the title *"Madogiwa no Totuto chan"* and then a year later, 1982, it was translated into other languages, including English and Indonesia (www.everything2.com). The title for the English version is *Totto-Chan, the Little Girl at the Window,* and *Totto-Chan, Gadis Cilik di Jendela* as the Indonesia version. For analyzing and writing this thesis, the writer reads both the Indonesian version and the online English version.

The novel, although becomes the best seller and popular, the method used by Mr. Sosaku Kobayashi got criticism from a lot of people.

> Some parents had misgivings about Tomoe's education. Among parents who regarded Mr. Kobayashi's educational system dubiously and judged it superficially, just by what they saw, were some who became so alarmed about leaving their children at his school that they arranged to transfer them elsewhere. But the children themselves did not want to leave Tomoe, and cried. (Kuroyanagi:64)

It means that, although the method seems familiar with children's daily activities, it seems strange for adults.

In the other hand, Titi stated that this novel is a good book that can inspiring the teachers and parents how they have to do children with the special characteristics as Totto-Chan (1).

The novel *Totto-Chan, the Little Girl at the Window* can be considered as an old novel, and there are some persons studied on this novel. *The Analysis of Emotional Intelligence of Totto-Chan, the Little Girl at the Window* was done by Dian Kurniawardani and accomplished on 26 Mei 2000. She described about the emotional intelligence of Totto-Chan when she gets the right guidance that it will become extraordinary.

The next is Dance Wamafma who studied *Analisis Kontrastif Modalitas Imperatif Bahasa Jepang dan Bahasa Indonesia (Dalam Kerangka Kesepadanannya di dalam Novel Madogiwa no Tottochan dan Terjemahannya)* accomplished on 10 Agustus 2004. Dance contrasted function and writing of preposition in Japanese and Indonesia languages and then finds out the similarities and differences.