# CHAPTER II

# LITERATURE REVIEW

## 2.1 Theoretical Framework

This chapter will discuss about the general description of the theory the writer used to identify the topic of the novel as well as specific part of theory itself related to the issue or topic of the text. The writer divides this chapter into several part which consists of the main theory, New Criticism, the specific part of New Criticism or formal elements include character, plot, and theme. Thus New Criticism as a theory included as the basis of this study along with Children Literature.

### 2.1.1 New Criticism

New Criticism is introduced as "close reading" (Tyson 135), which focuses only on the literary text. According to Tyson in his book titled *Critical Theory Today*, formal elements consist of; images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, theme, and so fort (Tyson 137). There are many kinds of elements of intrinsic or formal element that can be use to analyze a literary work. However, to analyze this novel the writer focuses only on character and characterization, plot, and point of view because this thesis is analyzing about Sara Godfrey character and her mental development in this story.

New Criticism encourages readers to find out what happens (to see how the plot works out), an equally compelling reason is to follow the fortune of the character. We come to care about fictional characters, the imaginary people that writers create, sometimes identifying with them, sometimes judging them. Plot and character, in fact, are inseparable; we are often less concerned with "what happened" than with "what happened to him or her." Readers want to know not just "how did it work out," but "how did it work out for them.

### 2.1.2 Character

As readers, one reason we read stories is to find out what happens (to see how the plot works out), an equally compelling reason is to follow the fortune of the character. We come to care about fictional characters, the imaginary people that writers create, sometimes identifying with them, sometimes judging them. Plot and character, in fact, are inseparable; we are often less concerned with "what happened" than with "what happened to him or her." We want to know not just "how did it work out," but "how did it work out for them?"

Character in literary works usually comes as fictional character. Fictional characters come alive for us while we read. They are real enough to live in our memories long after their stories have ended. We might say that fictional characters possess the kind of reality that dream have, a reality no less intense for being imagined. Although, fictional characters cannot step out of the pages of their stories, we grant them a kind of reality equivalent to if not identical with our own. In doing so we make an implied contract with the writer to suspend our

12

belief that his or her story is "just a story," and instead take what happens as if it were real. When we grant fiction this kind of reality, we permit ourselves to be caught up in the life of the story and its characters, perhaps to the point of allowing our own lives to be effected by them (Harrison 52).

In short, the approach of analyzing fictional characters needs more or less the same concerns how to approach real people. It needs to be alert for how to observe their actions, to listen to what they say and how they say it, to notice how they relate to other characters and how other characters respond to them, especially to what they say about each other. To make inferences about characters, the observer needs to look for connections, for links and clues to their functions and significance in the story. In analysing a character or characters' relationship (and fictional characters almost always exist in relation to one another), it is essential to relate one act, one speech, one physical detail to another until we understand the character, similar in how we understand how real person feel in society.

Character in fiction can be classified as major and minor, static and dynamic. A *major character* is an important figure as the canter of the story's action or theme. Usually a character's status as major or minor is clear. On some literary works, there will be more than one major character which influences the story (Harrison 52). The major character is sometimes called a *protagonist* whose 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. *Dynamic characters,* on the other hand,

13

exhibit some kind of change of attitude, of purpose, of behaviour as the story progresses. It should be taken cautiously to not to determines directly a major characters as dynamic ones or minor characters with static ones. *Characterization* is the means by which writers present and reveal character. The method of characterization is narrative description with explicit judgment. We are given facts and interpretive comment (Diyanni 55).

### 2.1.3   Plot

The other element which also determines the story of the novel whether it is interesting to be followed or not for the reader is the plot. Plot, the action element in fiction is the arrangement of event that make up of a story. A story's plot keeps us turning pages: we read to find out what will happen next. But for a plot to be effective, it must include a sequence of incidents that bear a significant causal relationship to each other. Causality is an important feature of realistic fictional plots: it simply means that one thing happens because of as a result of something else. Many fictional plots turn on a *conflict*, or struggle between opposing forces that is usually resolved by the end of the story (Diyanni 44). Typical fictional plots begin with an *exposition* that provides background information we need to make sense of the action, describe the setting, and introduces the major characters; these plots develop a series of complications or intensifications of the conflict that lead to a crisis or moment of great tension that fixes the outcome then the action falls off as the plot's complications are sorted out and resolved (the resolution or denouement) (Diyanni 45).

The action of a realistic story is usually composed of a sequence of causally related actions or events that are not necessary presented in chronological order. Whatever the plot of the story may be, the writer has ordered the events with a view both to the overall meaning and to the responses of readers. To appreciate fictional plot, therefore, we should think about our experience in reading of a story and remember what we thought and felt at different points. This subjective dimension of our reading experience should prompt us to investigate why the writer has chosen one arrangement of incidents over another. A story's structure can be examined in relation to its plot. If plot is the sequence of unfolding action, structure is the design or form of the completed action. Structure is important in fiction for a number of reasons. It satisfies our need for order, for proportion, for arrangement. A story's symmetry or balance of details (Diyanni 46).

### 2.1.4 Theme

According to the Robert Diyanni in his book, *Literature: Reading Poetry, Fiction, and Novel* (2011), theme is the central idea of the text which is wrapped through the storyline and intertwined with the other formal element (86). A theme is formed by the formal elements of the text itself to support the idea brought by the author to the text Theme differs from the subject or topic of a literary work in that it involves a statement or opinion about the topic. Not every literary work has a theme. Themes may be major or minor. A major theme is an idea the author returns to time and again. It becomes one of the most important ideas in the story. Minor themes are ideas that may appear from time to time.

15

It is important to recognize the difference between the theme of a literary work and the subject of a literary work. The subject is the topic on which an author has chosen to write. The theme, however, makes some statement about or expresses some opinion on that topic. For example, the subject of a story might be war while the theme might be the idea that war is useless.

There are two kinds of theme, major and minor themes that appear in literary works. A major theme is an idea that a writer repeats in the writer work, making it the most significant idea in a literary work. A minor theme, on the other hand, refers to an idea that appears in a work briefly and gives way to another minor theme (DiYanni 86). Examples of them are matrimony, love, friendship, and affection. The whole narrative revolves around the major theme of matrimony. Its minor themes are love, friendship, affectation etc.

To be clear about theme, we should distinguish it from plot, the story's sequence of action, and from subject, what the story is generally about. Theme is related to the other elements of fiction more as consequence than as a parallel element that can identified the core of the story. A story's theme that is grows out of the relationship of the other elements.

16

## 2.2 Review of Related Study

The writer uses three related studies to support her analysis. It is essential for a research or study to include one or more related studies as reference to support the argument of the observer in the study. The first study is an article written by Perry Noddleman from University of Winnipeg, Canada, in Springer Journal titled *Discovery: My Name is Elizabeth* (2013). It concern about the role of children literature in literary works and how children place themselves as a readers of children literature (Springer 2013). Noddleman realizes that children is the stage of crawling what kinds of world they live on, so literature is the way in how to inform children about their world in proper manner. This article is fundamental basis for the study which uses children literature as the object because Noddleman is known as famous critic of children literature. Children literature is the kind of literature that become the object that the writer treis to analyze.

The second article is written by Belen Garcia from Universidad Complutense de Madrid and Pilar Garcia from Coleglo Virgen del Carmen titled *Working Models about Mother-Child Relationship in Abandoned Children* (2000). This article analyze about the behavior of abandoned children which is more self-desire than children with biological mother. The abandoned children are also physiologically more dynamic than children with mother. The abandoned children psychology in the novel that the writer used as the object of the study also has similar case of different psychological behavior occurred at the main character.

17

This article also needed for deeper analysis as references to understand the behavior of abandoned children, since *The Summer of the Swan* raise the issue of abandoned children and parental absent. Parental absence always cause the psychological behavior of the children different with the normal children as a result of the lost of the essence of love. Children are still need to being loved by their parents by blood and needs proper guidance to do activities in real life, so that they won't cause disturbance to the society, rather gives advantages and help others. In the case of the relationship between mother with no blood related with children, it is essential to know that parents, especially foster mother needs to be aware that they have to act different in treating their abandoned children because they have physiological difference than normal children and they haveto give them more than what normal children do.

The third article is written by Ching-Hsuan Lin titled *Children Who Run Away from Foster Care: Who are the Children and What are the Risk Factors?* (2011). This article analyze the run away children as a result of parent absence and the risk factor being abandoned by parent. It suits with the topic absence of parent as the related study for supporting the data analysis. this article explain why children sometimes felt that their home is not suitable with their feeling of comfortableness. They tend to reject parents or adults who are not parents by blood and run away from the place where they stay. Such condition is almost affected by mere children instinct since they are born, rather than social fact.