

CHAPTER II

LITERATURE REVIEW

This chapter is divided into two parts, which are Theoretical Framework and Related Studies. Theoretical Framework consists of two theories used—Intrinsic Approach and Society in the Novel—and Related Studies consists of research paper which is related with characterization in a work. The first part of Theoretical Framework discusses about the perceiving the sensible points as key to start with literary works. It will tell about the elements of a literary work. Then the second part of Theoretical Framework mainly concerns with the society that is determined from culture point of view, in which the discourses resulted in the underlying description of races society.

Furthermore, there are two theories in the study of the superiority of Frodo Baggins among other creatures in *The Lord of the Rings: The Fellowship of the Rings, The Two Towers, and The Return of The King*. The first theory, which is the main device, is the intrinsic theory since the study concentrates on the elements of the works as Abrams stated that “the literary work is most significant an object in itself” (305). The second theory is theory of society by Elizabeth Langland as a device to understand cultural studies which concentrates on how a particular phenomenon relates to matters of ideology, nationality, ethnicity, social class, and/or gender. This is also aimed to reveal the representation of external world which had been created by the author of *The Lord of the Rings*, J. R. R. Tolkien.

A. Theoretical Framework

1. Intrinsic Theory

Wellek and Warren in *Theory of Literature* says that the natural and sensible starting point for work in literary scholarship is the interpretation and analysis of the works of literature themselves (Wellek and Warren 139). “After all, only the works themselves justify our interests in the life of an author, in his social environment and the whole process of literature” (139).

Literature content implies some elements of forms such as the system of signs or structure of signs that point out the aesthetics purpose of the writer as well as the social condition presented.

a. The Theory of Characters and Characterization

Robert C. Meredith and John D. Fitzgerald in *Structuring Your Novel : From Basic Idea To Finished Manuscript* state that the readers must be aware of the mental and emotional responses of the character prior to the action, because sometimes there is a great discrepancy between what a character thinks and feels and what he actually does (114). These two points are very essential since the readers can exactly know the characters that the author presents. In other words, Emil Hurtik and Robert Yarber in their book *An Introduction to Short Fiction and Criticism*, point out that through the character’s thought, speech and action, the readers will be aware with his traits and qualities, with his flaws and virtues (37-38).

A character in a work of fiction may be recognized in a number of ways. He may be a flat, two dimensional figures. It means that the flat character is

characterized by one or two traits, whereas the round character is complex and many sided (Perrine 68). The round character plays the most important role in the whole story and the author always describes them in concrete detail. On the other hand, the flat character is described in a simple way since their function is to support the round one. In addition, “the flat character tends to be the same person the beginning to the end of the story” (Roberts 65-66).

The various characters who have outward appearances and also inner qualities are the imaginary persons created by the author. There are two basic methods of characterization, namely: the dramatic and analytic methods. In dramatic method, the readers can know their characters through “what they do and say”, “their environment” and “what other characters think of them”. In this case, the readers must be able to interpret their character by using their interpretation without the author’s comment. While, in the analytic method, the author can directly give the comment on the character and explain their “motive”, “appearance”, and “thought” (Emil Hurtik and Robert Yarber 84)

The discussion of character includes the discussion of attitude since attitude, as mentioned in the *Oxford Learner’s Pocket Dictionary*, is “a way of thinking or behaving” (Hornby 21). As seen in movie, this means that the attitude people hold can profoundly influence the way they act in personal and larger situations. So, through the study of attitude, the thesis writer can recognize the kinds of attitudes of the characters in the novel.

b. Setting

“Setting covers the places in which characters are presented; the social context of characters, such as their families, friends, and class; the customs, beliefs and rules of behavior of their society, the scenes that are the background of situation for the events of the novel; and the total atmosphere, mood or feel that are created by these.” (Roberts 72)

Settings refers to the natural and artificial scenery or environment in which characters in literary live and move, together with the things they use. The setting may also extend to references to clothing, descriptions of physical appearances, and spatial relationship. In short, “the setting of a work is the total references to physical and temporal objects and artifacts” (74).

A well-defined setting can explain why the characters think and act as they do. The circumstances or the setting often influence the main character conduct, reaction, and the development. “A good author always combines the natural setting and the manufactured setting” (Perrine 102). Natural settings for a great deal of literature are the outdoors and related to the nature. Nature herself is seen as force that shapes character and action. Manufactured setting is the artificial scenery that always reflects the society created. Hence, a building or a room bespeaks the characters of those who build and inhabit it, and ultimately it reveals the social and political orders that maintain the condition. “Asumptuous taste of the characters living on it, and also their financial and political resources” (Roberts 76).

2. The Society in the Novel

The use of this theory comes up when the writer has an assumption that fictional world in *The Lord of the Rings* is not made arbitrarily by the author of the novel. The society in movie might have reflected something outside the work or in other words, real world. The relationship between the fictional world or society and real world is no longer mimetic one but also evaluative. Elizabeth Langland utters that society is a concept and a construct in fiction. Society, as do all other aspects of novels, functions as an element in a structure that is, at least in part, self-referential. Definitions of society that explicitly or implicitly see society always as an imitation of an outside world have tended to obscure the formal variety of social presentation in novels (4).

If society is a concept and construct in art, it is also a concept and construct in life. Society in the novels does not depend on points of absolute devotion to an outside world in details of costume, setting, and locality because a novel's society does not aim at a faithful mirror of any concrete, existence thing (5). The explanation of the society in the novel aims at a wider area, understanding not merely peoples and their classes but also their customs, conventions, beliefs and values, their institutions—legal, religious, and cultural—and their physical environment (6). They generate potential differences in the formal relationship of character, social order, and authorial value in novels.

Elizabeth Langland has limited the discussion of the formal roles of the society in the novel into character, society, and narrator/implied author, because these all inhere in the novel and become the centers of judgment manipulated within the novel (11). It is possible to make improved distinctions or, indeed,

identify yet the roles for society in the novel. That desire would support the broad premise which has proceeded, that society plays a variety of roles in the formal construction of the novel, and that it needs to give closer attention to that variety and the framework for interpretation it suggests (210).

Hence, the society in the novel has a power to create and shape reality to provide the assumptions about individual relationship to society. According to Elizabeth Langland, it is not necessary to look to the novel primarily for the social documents; social historians and sociologists can tell about particular societies. Novelists teach the varied meanings that society has for individuals and societies; they use depictions of society to speak truths about what men and women are, singly and communally, and what they might be. We look to the novel for what we ultimately find there, imitations and imitations of human life in society (220).

B. Review of Related Studies

There is a research paper which has close relation with the character analysis in a fiction works *The Lord of the Rings*. That research paper is written by Theresia Marhini Mardhany which entitled *Motives behind Four Characters' Decision Makings which Reveal Their Good and Evil Actions in J.R.R. Tolkien's The Lord of the Rings: The Fellowship of the Ring*. In her research paper, Theresia explains the conflicts happens in four major characters and tries to find out their motives behind their decisions that lead them to do good or evil action. The Marhini's analysis shows the complex attitudes of several characters based on the motive that they emerge. It has close relations with the Frodo's character analysis in this study.

In her analysis, Marhini analyzes characters' motives to have some decisions by using theory of characterization. Later on, she classifies their actions to categorize them as a good or evil one. While, in this study, the writer explains the superiority of Frodo Baggins, a major character, through the exploration of his characterization and the nature of his decision to be the Ring Bearer. In brief, this study has close relation with the research paper of Marhini in explaining the nature of one character's decision.

The difference between Marhini's research paper with this research paper is the problem of the research. Marhini wants to analyze four characters conflicts due to the One Ring's effect to find out their motives behind their decisions. From the motives, she wants to find out how those motives show their good and evil action.

CHAPTER III

ANALYSIS