

CHAPTER II

LITERATURE REVIEW

A. Theoretical Framework

The novel studied here is entitled *Olive Kitteridge* by Elizabeth Strout which talks about the life of the main character, Olive Kitteridge, in social life where Olive lives and communicates with other people in her neighborhood. This novel is not favorable because the story is rather awkward based on some readers. Based on the article that the writer found in Goodreads there is a person with an account named Sparrow, who criticizes the *Olive Kitteridge* novel by saying boring and awkward. But in another article by Louisa Thomas in nytimes, she said that the pleasure in reading “Olive Kitteridge” comes from an intense identification with complicated, not always admirable, characters. And there are moments in which slipping into a character’s viewpoint seems to involve the revelation of an emotion more powerful and interesting than simple fellow feeling from the above opinions that actually this novel is wonderful for some people and not interesting for the other.

In social life, there are friendship, relationship and understanding among the people. These three aspects could be found in the story. This study is about the tone, which relates to the narrator and other elements of the novel such as characters and point of view. Since the tone is part of the intrinsic elements of the novel, the study will apply New Criticism. According to Tyson, New Criticism occupies an unusual position, both in this textbook and in the field of literary studies today (135). It means that New Criticism is flexible that can be applied to the text or to the study that needs to analyze.

1. New Criticism

In New Criticism, the student should only look within the text, so it is no use for student to look at the background that affects the story, and also the background of the author. Tone studied here is related with the Point of View, and according to Kelley Griffith in his book *Writing Essays about Literature*, tone it is an aspect of point of view since it has a great deal to do with the narrator. (46)

New Criticism is also found in David Buchbinder's book entitled *Contemporary Literary Theory and the Reading of Poetry*. Although the book is for poetry it is not hinder the writer to use this book. The book is also appropriate for the writer to add some knowledge needed. That said as a theory of the literary text and how to read it, New Criticism has attracted unfavorable judgements throughout its existence (12). In this book students could understand that actually the theory has no matter with the background beside the story itself.

Like the writer has mentioned before, in New Criticism there are three aspects to analyze the work, which are Close Reading, Organic Unity and Formal Elements. In analyzing the text, the students must completely understand the text. Every detail in the story must be recognized, so there are not any details that slip from the story that could be important for the students in the analysis.

In this study, the tone will not be discussed alone but it needs the supports from other formal elements. The formal elements needed in this analysis like point of view and character. They will be the supporting elements in the discussion.

2. Point of View

There is always the Point of View that the story should have. In order to make a good story, the author needs to have the point of view from where the story

is seen by the author, how the narrator tells the story and how the reader sees it. The author also tries to make an obvious point of view that is easy to understand by the reader. Using the main character's point of view in viewing the story is a little bit confusing because the main character sometimes only becomes the passerby.

Tone in this analysis a bit confusing because there is no specific book which discusses about tone in the novel. There is a book by Kelley Griffith entitled *Writing Essays About Literature* that talks about tone, but in this book tone is related and included in point of view. Point of view itself discusses about the tone in other chapter but it still has relation between tone and point of view.

As stated in Griffith's book that tone and point of view is related. Tone is a part of Point of View. Tone is also an aspect of point of view since it has a great deal to do with the narrator (46). Since tone is part of the point view, it is probable for the writer to talk about the point of view first. Moreover, tone cannot be discussed alone because point of view and tone are related.

Tone discussed here is connected with the point of view, which is why, it cannot be separated. All of the readers can identify the tone of some people from their pitch, or maybe from the face (only if they can show expression through their face). If it is in real life, then it is identifiable from the body language. On some literature, tone cannot be identified as easy as in real life, because many people cannot identify such thing like hearing the pitch of the characters and seeing the face of the characters in literature. Therefore, people who read the novel must read throughout the book very closely to understand about the tone. People are also able to estimate from what situation that the characters previously feel and how the characters face the problem.

The definition of point of view will be discussed more, in relation to other elements of the novel. The example is the existence of different types of point of view. There are also reliable and unreliable narrator: first-person, second-person, and third person narrator, limited and unlimited or omniscient narrator. Now, the writer will explain each of them.

2.1 Reliable and unreliable narrator

First discussion is about reliable and unreliable narrator. Most people know that a story is narrated by a person called a narrator. From the writer's knowledge about reliable and unreliable narrator, the writer can assume some understanding about that. The narrator is called a reliable narrator because people can believe him or the words that he talks about. People can also rely to them about the story background in the past and what happens next if the story in the past is like that.

People will not believe him when he just boasts about the things that he knows and it is not the same with the reality and different with the fact in the story. People can also correspond the story if it is what told by the narrator is true or not and maybe the narrator just take sides from another character. That would make people feel anxious because what really happens now is different from the story before. This time, the narrator becomes unreliable.

2.2 First, second and third-person narrator

The next things are the other varieties about first-person, second-person and third-person narrator. This kind of narrator as the point of view of which the story is going to tell to the people. The first-person narrator is usually used by the author to give a closer distance between the narrator and the readers. It is also possible that from first-person point of view, the narrator is the character itself. People can only

hear the story from the view of the narrator and the narrator usually uses the words like I, my, or mine. When people find the narrator use those words to describe his/her things that happens, it can be implied that the narrator is using first-person narrator in narrating the story. People can also read only the mind or the surface of the character, because the narrator can only see about him/herself but not anyone and every condition in story.

For the second-person point of view, the narrator usually uses "you or your" to describe anything from his perspective. In this second person narrator, people feel like drowning to the story. As people must be careful enough when deciding about things that are related with the story like when the narrator or a character is asks people of the story about what happens next, so people need to be fully conscious in deciding and not based the answer solely from the story before. People will also feel like they are in the position where they determine their own positions. Second-person narrator is definitely felt as if the narrator was introduced formally than the character. Based on Peter Timm an eHow contributor, unlike the first person narrative in which the main character describes the story, the second person narrative describes the story as if people speak to the main character. Second-person narrator also rarely chosen by the author because it can make some misunderstanding if the narrator keeps saying 'you' when narrating. It can feel like the narrator is guiding the readers.

The last things are the third-person point of view. This kind of Point of View according to Erik Steel is this point of view is often used by the author to narrate their story. In here, the author uses narrator that come from outside the story. Usually the narrator uses "he, she and it" and the narrator usually can tell about other

characters but he does not reveal everything that has internal problem or feeling with the character. Because the internal could be the mystery that people itself has to solve regarding the story itself. Even though the narrator is coming from other side of the story, he usually knows everything about the character, the setting, etc.

2.3 Limited and unlimited point of view

In limited point of view, the narrator cannot know the entire thing about all of the characters. Maybe the narrator will understand one character only: about what he/she thinks and did/will do in past and future. That is only for one character only, the narrator can not knowing about the other character as well as one character. In here, the author usually uses third-person point of view but not like the common third-person narrator who know about all things, this narrator cannot do that. The narrator can understand one character only. First-person point of view also usually use limited point of view. Differently, when he narrates about other characters, he can only use his perspective or opinion. It also possible that the narrator is from the character of the story too, so he/she will/did not understand all about the character.

It is different with unlimited point of view which is usually called as omniscient. Omniscient narrator knows about all things in the story, including the thoughts of every character and what is hidden by them. It does not mean also that the narrator will tell all about the story and everything that is hidden to the character that the narrator likes. The character has to try by itself to finish the story. It could be that the thing is hidden by the narrator itself, if the narrator knows, he will not tell anyone.

The author of the story often uses this kind of point of view because this kind of point of view gives people a wide angle to think, which will suit them the most.

Although people has to be careful also. since this omniscient narrator has so many angle about the other things people must not trapped in one angle only.

After knowing all about the types of Point of View, the writer thinks that now people of this analysis understands about the Point of View. The writer has explained the important things in analyzing tone, and the first is about the types of Point of view. To find the tone in the novel, people could find it inside the story and in the conversation of the character. If it is related with the narrator like this analysis, to make the analysis it would be good if started from the narrator. This analysis also started from how the narrator doing the tone.

People will not be in the difficulties to find the narrator because narrator's duty is to define the character and the situation before and after in the story. The narrator could be found before or after and in the middle of the conversation. About how to find the narrator if it is not clear enough that usually the narrator not speak by itself, without using the quotation mark.

In discussing about the point of view, there are some different opinions in the context of tone. It could be based on the author or the reader of the story. Based on the author, the point of view must be clear enough to reduce errors. The writer cited from *Determining the Author's Purpose, Tone, Point of View, and Intended Audience* he said that the author's intended meaning is what the author wants readers to understand, even if the words appear to be saying something different. At that sentence it is clearly said by the person who makes slide that the author's do not want any mistake happen when they try to told the story to the people, and the diction should have support the tone that the character feels.

3. Tone

According to Richard Gill, tone is the most general of all technical words (10). It seems to be true because tone can find in almost every single of literature works. It can be a drama, poetry and also novel. In drama and poetry the audience can hear the tone of the speaker, but in novel it seems hard because people cannot hear the tone of the character.

To understand the tone from the novel it can be from the words and the thing that the character experiences right now. Tone also can be described from the point of view. It is explained in the book by Kelley Griffith that tone has a great deal to do with the point of view and that tone is also part of point of view.

Reading aloud will help some people to find the tone of the novel. However, in a not-so-quiet surrounding, people can still understand the tone of a novel. The easiest way is to understand the words that used by the narrator. It is pointed to anger or sad situation.

Realize it or not, usually people feel touched by the story. It can be referred to the tone. The people imagined the situation experienced by the character right now. So people understand the words that used by the narrator. Reverse, if the people do not understand the word and the situation, they just reading it without understanding it and cannot imagine the situation right now. They will not understand the tone and plainly go through the story.

The character and point of view relate with the tone because the tone that is used by the narrator is influenced by the character when the character is talking and also with the point of view that the narrator and the characters of the novel linked with or how they see it.

Tone itself according to Edgar V. Roberts in his book *Writing Themes About Literature* is a reflection of your attitude toward the person or persons whom you are addressing and also toward the subject matter of your discussion (112). In this book, a person who wants to discuss about tone can begin to know about the matter and then to start the discussion so there will not be a misunderstanding opinion in the discussion. People never think that tone will be the topic of the discussion. In this thesis the writer will try to make the study worthwhile.

People who do not understand tone will not understand the essence of the story. They will not understand the purpose of the author writing the story. They only know the story, but not understand it. That is why tone is very important to understand.

4. Character and Characterization

The characters in the story and in every literary work are divided into round and flat character. This division is intended to facilitate the author when creating the characters for her work. To facilitate means that, when the author made the literary work, the author decided to use some methods like make round and flat character in the story. Also, from round and flat character, the author will understand which character that has developed the most. Kelley Griffith stated that usually round characters always change during the story like after he got bad then good, but the flat characters remain the same. After that, the author is able to decide who is in the major or minor character. From that sentence, the reader could understand why the writer stated like that, it means that the author could make a choice.

The round character is the character developed through the entire story. Round character also usually play as a leading character in the story, they often

described in the story that is the reason why they became major characters. Flat character that is the opponent of the round character cannot develop throughout the story, and its personality remains the same in the story.

The other is about protagonist and antagonist. The protagonist is usually the person who is formally introduced by the author and the character that often appears in the story. The protagonists commonly also act as the main characters in the story, because usually they are the main center of attention. The opposite of the protagonist character is antagonist character. Antagonist characters are always as the rival of the protagonists and they are in different side from the protagonist.

Then about dynamic and static character, the meaning is not really different from round and flat characters. The difference is only about the other is physiology, and the other is physically. Dynamic and static or round and flat character was only the differences from major character. Major character plays an important part in making the story, major characters often make their appearance and they also made the story. About dynamic and static character, the writer got it from reading through the web.

To make the story colorful and not boring the author added some spice in the story. The conflict itself is the spice to the novel, by create the character and improve what they have to say is spice for the story. How the narrator carry the story along with the character is important for the reader. There are also intrigues in the story that the author makes. so the story is beautiful and not boring.

Point of view and character makes some scene in the story that forming tone. It does not mean that tone only consists of point of view and character, but this two are linked between each other. In analyzing tone, the writer needs to read and

understand about the story and the points that remembered clearly by the writer are the point of view and character that connected to tone.

The character selection in the story affects the tone in case whether the character has the characterization favored by the narrator and the reader of the story or not. The tone also can indicate that the character is good or not, though people cannot hear it. The character that is chosen by the author for the story give the narrator suggestion like how he should doing some conversation and dialogue or to narrate the character considerate their characterization. In some way the tone that is use by the narrator in the *Olive Kitteridge* story to Olive could influence by the characterization of each character and the Point of View that use by the author of this story.

B. Review of Related Studies

There are only a few journals or thesis that discuss about tone in *Olive Kitteridge* because this is a new novel. The article found is talking about Ageism in *Olive Kitteridge*. The writer of the article is Mary Laga, an English Department student on Peace College at Raleigh. She wrote about this article entitled *Older Woman and their Fall from Grace: Ageism in Elizabeth Strout's Olive Kitteridge* in 2011. She wrote it in the Proceedings of the National Conference On Undergraduate Research. The writer of that article said that the ageism and gender in *Olive Kitteridge* greatly affected the story. In her article the writer notices "...constructs age as a part of gendered identity where maleness is strikingly privileged over femaleness."

The second article is from AP English Literature and Composition entitled *Special Focus: The Importance of Tone*. This article was written by some people

such as Carol Jago, Robin D. Aufses, Ellen Greenbaltt and etc. This article also contains some stories from other titles. This journal talks published the analysis of tone in other stories like in a story titled *Interpreter of Maladies* by Jhumpa Lahiri (1999). In this article there are also subchapter titled Hearing the Tone in Jhumpa Lahiri's "Interpreter of Maladies" by Ellen Greenbaltt she said that So the dramatic irony—the distance between what we and Mr. Kapasi know—augments the growing tone of sadness and emptiness.

The writer found the same study about *Olive Kitteridge*, the title is *Olive's Character Development in Elizabeth Strout's Olive Kitteridge* written by Erita Pramudiyanti Lestari. This study discusses about *Olive Kitteridge* in different issue. She was doing this study to fulfill her degree in Airlangga University. She also writes that this analysis is emphasized more on the direct and indirect explanation of characterization and plot without neglecting the other elements on the New Criticism theory (x).

The similarities of the three of them, that they use tone as a focus, but it is different with the article from AP English Literature and Composition, they use a different story with Mary Laga and Erita. The writer in this analysis use New Criticism similar with the work from Erita. But Erita use character as a focus, Mary Laga is different also with the writer because her use different focus, she only focuses on the Ageism. But the writer here focuses on the narrator's tone which is important to understand the story well.

CHAPTER III

ANALYSIS