CHAPTER II

LITERATURE REVIEW

A. Review of Related Theories

The thesis writer uses close reading as the theory to answer the statement of the problems of the study. Close reading is used as the way or the eyeglass to look up the literary work, in order to find the answer for the analysis research. The thesis writer would justify the term of close reading according to many sources.

The writer will discuss and analyze a literary approach by close reading to analysis the text itself and the intrinsic elements. In doing the close reading, the writer would see and interpret the literary work from the text.

B. Theoretical Framework

According to Tyson in his book *Critical Theory Today*, 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 states that we may focus on a particular passage, or on the text as a whole. Our aim may be to notice all striking features of the text, including rhetorical features, structural elements, cultural references; or, our aim may be to notice only selected features of the text for instance, oppositions and correspondences, or particular historical references (on line)

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Close reading as she mentions is only focus on certain text or particular passage. Patricia says 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 (on line).

In 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 thesis writer analyzes the novel to answer the research question by understanding the story through the text.

B. 1. Intrinsic Approach.

In analyzing a literary work, however it cannot be separated from the intrinsic elements, since they build the story itself. By applying the intrinsic approach means that a process of analyzing the intrinsic elements should be based on internal elements of the work. In this context, emphasize of literary works is on the analysis of the intrinsic elements such, plot, setting, and character. "A study of literary work should have been based on the interpretation and analyzing of the literary work itself. The first and the most prominent concentration on this study should be acted toward the work itself" (Wellek and Warren, 157-158)

To analyze literary work towards the work itself requires good understanding about the theory of internal elements that build up the story. Intrinsic approach is focused to discover what the work expresses and what it means from the really important that can be derived from the text to the work itself.

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In analyzing *Waiting*, the intrinsic elements used are plot, character and setting. Those elements have very much contribution in supporting the analysis. Plot analysis gives all the events which happen in the story including all conflict which is faced by the characters. Character analysis depicts the character's appearance and his category as round or flat character. Setting analysis gives information about the background of the study, e.g. when and where the story happens, to get better understanding of the story.

B.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 the main story arc of a literary work. Elements of the Story Arc consists of Exposition - introduction   of the main characters and setting, "en medias rest" in shorter forms,   Rising Action - one (or more) characters in crisis, Climax - point of highest emotion, turning point, Falling   Action - resolution of character's crisis, Denouement - "untying of plot treads" resolution,   Plot Structure - one of a finite number of plans in which to tell a story (on line).

As the writer uses the intrinsic approach in her analysis, she considers using Edgar V. Roberts in explaining plots as is basis for every story because without plot we will not have any stories at all. A Plot is plan or ground work for human motivations, with the action resulting from believable realistic human responses (99).

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According to Forster, Plot is the sequences of incidents or events that that embodies sort of conflict – a clash action, ideas, wills, or desires of which a story is composed. It is one and the most significant elem ent , the essence of plot is the essence of all the stories. The conflict may be physical, mental, emotional or moral. A person maybe in con flict with another person or group of persons (man against man), he may be n conflict with some external force physical nature, society, environment, or he may be conflict with some elements in his own nature (man against himself) (Forster,43-44)

The conflict in a plot will reach the climax, the major turning point in the whole action of the plot. The conflict climax is reached when the character makes as essentials decision which will result in the action concluding the conflict one way or another.

The continuation form of the point of climax to the end of the plot is suspense. The form of suspense range from crude to subtle and may concern not only actions but psychological consideration and moral issues (Forster, 45).

B.3. Study of Characters

Character in literature generally, and in fiction especially, is an extended verbal representation of human being, the inner self that determines though, speech, and behavior. Through dialog, action, and commentary, authors capture some of the interactions of character and circumstance. All the actions, interactions, speeches, and observations are arranged to give us the details we need for conclusions about the character. Characters is an

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extended verbal representation of human being, the inner self that determines thought, speech and behavior (Roberts, 146)

B.3.1. Major Characters Trait.

In studying a literary character, it is determined the character's major trait or traits. A trait is a typical or habitual mode of behavior, such as acting first and thinking afterward, crowding another person closely while talking, looking directly into a person's eyes or avoiding eye contact completely. If we learn about a person's trait, it developed understanding of that person. Sometimes a particular trait may be the primary characteristic of a person, not only in literature but also in life (Roberts, 145). Thus, character may be lazy or ambitious, anxious or serene, aggressive or fearful, assertive or bashful, negligent or compulsive, open or secretive, confident or self-doubting, adventurous or timid, noisy or quite, visionary or practical, reasonable or hot-headed, careful or careless, impartial pr biased, straightforward or underhanded, a "winner" or a loser, and so on.

B.3.2. Types of Characters Round and Flat

In literature, it encountered two types of characters calls "Round" and "Flat". The basic requirement for a round character, usually one of the major figures in the work, is that he or she profits from experience and undergoes a change of some sort. Round characters have many realistic traits and are relatively fully developed.

Character can be divided into 'flat' and 'round'. The 'flat' character is less than representation of human personality than the embodiment of a single attitude or obsession in a character. Forster calls this kind of character   'flat', because we only see in one side of the character itself, characterization by one only one or two traits. It is includes all the

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familiar types or stereotypes of fiction. Besides, the 'flat' character is undistinguishable from other person in a particular group or class. Flat character usually minor, although not all minor characters are flat. they are static and not dynamic like round character. Whereas round character is obviously more live like than the flat. According to Roberts, the round character can be considered dynamic character because the changes or growth they undergo as the result of their experience (Roberts, 145)

Furthermore, all fictional characters may be classified as 'static' and 'developing, and also 'major' and 'minor'. Static is the same sort of person at the end of the story as he was at the beginning, developing character performs some changes in his character at the end of the story. Minor is one who does not move the plot along but does directly or indirectly provide information about the main character, the major on the contrary. They state that these types exist if we see from the conflict point of view; we can find protagonist and antagonist. They also explain about how characteristics of a character may develop. In analyzing a certain character, we will not only analyze the physical appearances, but we will also analyze the psychological condition of the character. 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.

B.4. Setting

Setting in analysis is not only when the time or where the place is event occurred, it is more covers places in which characters are presented, the social context of character, such social related, their families, friends and class, the custom, beliefs, and rule behaviors of their society, the scenes that are background or situation for events of novel, the total

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atmosphere mood or feeling that is created by these.

According to Guches, setting is very important in a story, if we study fiction, we should pay attention to the setting, because it can make contribution to the story. Setting refers to the natural and artificial scenery or environment in which character life and move, together with the things they used. Nevertheless, setting means more than just that, because is establishes the atmosphere, which help create the mood. (Guches, 68)

Setting refers not only to place but also to time and everything that time implies. In short, the setting of a work is the sum total of references to physical and temporal objects and artifacts. Although they may be several setting in a work, the term setting refers generally to all the places mentioned.

Guches also says that the word setting when it is applied to the drama means the visible background and furnishings of a stage. But it is taken in larger sense, especially when applied to novel or a poem, so as to include the times and places in which the action occurs (79). The setting for instance, is early nineteenth-century England, says that setting, including only one level of society in one small area in one brief period, and concern with the nice observation of particular people and actions. But setting takes on a different significance in Hawthorne, to reveal his large his vision of symbolic places and objects and moral behavior. Setting is a term that can apply to the furniture of one room or to a whole era and nation. The setting of story may be important in that it affect action and characters: Setting may embody a larger meaning in the work, a theme or idea that is implied in other elements of structure as well.

In a story, the reader will always finds character, setting and plot that really necessary to explore the story itself. Those three factors help the readers in understanding

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the story. However, character is connected with plot and setting, without one of those factors the story will not become a good story.

CHAPTER III

ANALYSIS