

CHAPTER II

REVIEW OF THE RELATED LITERATURE

In this chapter, the writer would like to discuss the theoretical framework which will be used as a means to analyze the novel the writer will be discussing. They are novel, characterization, character, how to study a character, the structure of Henry James' novel and the meaning through social contrast (the American vs the European)

2.1. Novel

The novel possesses the same basic elements as drama and the short story. The advantage of the novel is its length, which makes it possible for the writer to develop all the basic elements to achieve the purpose of the writer, as describe follows :

According to Little (1966:68),” The novel is the longest form of prose fiction, in which we may find most extraordinarily wide range of writing.” Little (1966:68) also mentions,” A novel is greatly concerned with character. Because of its scope, a novel will be expected to present one or a few characters in considerable depth, as well as a large array of minor characters in outline.”

In the same harmony with Little, Simon and Schuster (1966:105) states ,”Because of its length, the novel is particularly suited, as the short story is not to deal with the effect on the character of the passage of time.” If Little and Simon

Schuster stress on the length of the novel and its connection to the development of the character, Hawthorn (1985:1) says "A novel may include references to real places, people and events, but it contain only such reference and remain in a novel. However, eventhough its characters and actions are imaginary, they are in some sense representative of the real life as the dictionary has it; although fictional they bear an important resemblance to the real."

From the above statements, it is clear that the length of the novel gives the writer chances to develop the characters fully and the characters, even if imaginary, should not be in contradiction with the characters of the real people.

It has been mentioned before that the novel possesses the same basic elements as drama and the short story. So far, only character as the element of the novel that has been discussed, since character is the great concerns in this study.

2.2 Characterization

Bain, Beaty and Hunter (1977:32) contrast "character" to "characterization" by saying, "Character is a kind of subject matter, the reality or stuff out of which the fiction is made and characterization is a structure, a literary method." In addition to this, Bain, Beaty and Hunter (1977:32) define characterization as, "the aesthetic or structural aspects of character – the art, craft, method of presentation or creation of the fictional personages."

Based on the simplification of the characterization, Little (1966:91) divides the characterization into two types :

1. Type Characterization which is the simplification of character down to one or two qualities. It can be entertaining, although it is realistic, for instance a comedy, a caricature, in which the person's characteristics are exaggerated fantastic degree.
2. Stock Characterization which uses the familiar type of character, "in stock," in the sense of the storehouse of literary devices, for example, boastful hypocrite, witty servant.

Like Perrine, Little (1966:90) also divides the characterization into two types based on the author's way in presenting the characterization :

1. Descriptive Characterization which is mainly presented through description, or discussion. This characterization is what Perrine calls "direct presentation".
2. Dramatic Characterization which is simply a report of the character's speech and action. This characterization is what Perrine calls "indirect presentation."

In addition to the dramatic and descriptive method, Little (1966:90) says "Neither the descriptive nor the dramatic method of characterization is "the best" method; each has virtues and limitations." For this reason, the two methods are possible to be combined.

2.3 Character

According to Peck and Coyle (1991:27), people in a novel are referred as characters and through them how people live in a society is presented and reflected. What a character does, how he makes decisions in his life and how he

gains his goal may be present in the real life. While Potter (1967:3) explains that a character does not refer only to a person in a literary work, but to what he is like including his whole nature, such as his personality, his ways of thinking or "spiritual " qualities, his intelligence, even his physical build. According to Kusumawidjaja (1992:13) in her unpublished thesis ,” ... in relation with the plot, a character can be protagonist or antagonist, for there must be leading character in the plot.”

Further, Perrine (1966:44) defines the meaning of protagonist and antagonist, as follows : The central character in the conflict, whether he be a sympathetic or unsympathetic person referred to protagonist. The forces arrayed against him, whether persons, things or conventions of society are the antagonist.

According to the way it is developed, characters can be categorized into flat and round characters, as Bain, Beaty and Hunter (1977:501) ,” In proportion to the fullness of their development, the characters in a story are relatively flat or round characters.”

According to Bain, Beaty and Hunter (1977:501) ,” A flat character is one who has one or few dominant traits, who remains essentially consistence or two dimensional, one who can usually be categorized or described in a sentence or two. These usually are minor characters. This type of character is also called a simple or two - dimensional character.

It is also easily accepted that flat character, then, is a static character. As quoted from Ernawati (1992:18) in her unpublished thesis ,” The flat character is

always a static character because it undergoes no appreciable changes as the story

progress." The static character itself according to Perrine (1966:71) , " The static character is the same sort of person at the end of the story as he was at the beginning." Furthermore, Perrine (1966:70) adds that , " A special kind of flat character is the stock character – this character is found very often inferior fiction because they require neither imagination nor observation on the part of the writer and is instantly recognizable to the reader."

The opponent of flat character is round character which is defined by Perrine (1966:69) , " The round character is complex and many sided; he might require an essay for full analysis." In other words, round character is also a developing (dynamic) character, as it tends to change in accordance with the events he takes part in it. This character is lifelike and has many traits. Simon and Schuster (1966:29) says , " Round character is obviously more lifelike than the simple, because in life people are not simply embodiments of single attitude." This type of character is also called a complex or three - dimensional character.

Basing on the role in the story, Kenney (1966:10) divides characters into two types, namely :

1. A major character who plays the most important role
2. A minor character who plays small role

Laurence Perrine (1966:68) says that , "An author may presents his characters either directly or indirectly. In direct presentation, he tells us straight out, by expository or analysis, what a character is like." Thus, the direct

presentation may use exposition or analysis by the narrator. “ In indirect presentation,” Perrine continues ,” the author shows us the character in action; we infer what he is like from what he thinks or says or does.” The indirect presentation, therefore, may use the characters’ actions, interactions or dialogues among the characters.

Hatlen (1967:18) categorized characters into four ways :

1. By appearance : the actor’s physical qualities give an immediate stimulus to the audience.
2. By speech : for the kind of language used by the person manner of speaking, and voice quality. Here, the dramatist takes great care to write dialogue that makes an immediate impression about the character.
3. By a character’s external action in order to have clues to his inner motivations.
4. By what others say about a character and the way in which they react to him

2.4 How to Study a Character

Walter Blair (1959:48) defines characterization of a piece of a work. Here, he poses three questions. First, what the qualities – the characteristics of the characters in the works are. To answer this question, one should know about the role of the characters. Some of them will be nothing more than isolated types. Others will be more complex, and several adjectives will be needed to describe them. In some characters, all traits will be subordinated to a single dominating

motive. Some will have qualities which contend for mastery, while others, essentially, are contending drives – personalities.

The second question is how the work has indicated those qualities. For the author must have the technical skills required to acquaint us with his creations obviously, and sometimes, he may vary his methods. He can describe a person in such a way as to infer that he is arrogant or intelligent. The character's features, his performance, his timbre, his gesture and his facial expressions, his voice – all of these may be delineated as to show us what he is. Or an author may characterize with (1)direct statement (2)picturing his surrounding (3)quoting his dialogues (4)telling the character's thought (5)giving the opinions of others about the certain character, or (6)showing an action.

Blair (1959:50) also says about their function in the work. There are three functions, as the followings :

1. may appear for a particular action.
2. may appear for a change - a reversal – which is at the heart of a pattern of action.
3. may offer signs of the progress and the completion of the narrative.

In short, the writer can conclude that this expert reveals three aspects of studying characters in an imaginative work. Firstly, what the characters are like. Next, how the author reveals those qualities and the last one is what function each detail performs.

Concerning how to study a character well, Graham Little (1966:63) stated that there are several points as a framework of the character's study. He divided

into three points, first of all, it is called basic characteristic which include the physical appearance, social relationship of the character, and mental qualities; second, the appearance from various points of view toward the character, what development that exists. Last is the connection with the environment, the surrounding, or the place that the story happened.

Jeremy Hawthorn (1985:50) suggested four methods of studying characters.

1. By description or report.

2. By action.

We learn something about the character which pages of description could not give us.

3. By a character's thought or conversation.

Dialogue in particular is a wonderful way of revealing character. Modern novelists have shown how much we can learn about a character merely by following his or her thoughts.

4. By a symbol or image.

This symbol or image is use to reveal and develop a character.

Pamela .J. Annas and Robert .C. Rosen (1990:1406) state that “ We can come to know characters through what they do, or don't do: bravery or cowardice, for example, or generosity or selfishness is easily demonstrated through action. We can learn about characters through what they say and if we are privy to their thoughts, through what they think. In addition, we can learn about them from what other characters say and think of them. And of course, a combination of elements

can reveal character, we may, for example, understand characters' hypocrisy only by observing the discrepancy between their actions and their words. Finally, we can sometimes find clues to what characters are like through their appearance.

According to Barnet, Berman and Burto (1992:112) in studying characters, we have to take these four points into consideration :

1. What the character says

(but consider that what he or she says need not be taken at face value; the character may be hypocritical, or self – deceived, or biased – you will have to detect this from the context).

2. What the character does.

3. What other characters say about the character.

4. What the character looks like.

(what they looks like may help you to understand them.

From the definitions above, the writer would like to say that the Barnet, Berman and Burto's points in studying a character is the simplest, easiest and clearest. That's why the writer choose the Barnet, Berman and Burto's points in studying the protagonist's character in Henry James' novel The Portrait of A Lady.

2.5 The Structure of Henry James' Novels

Almost all of James' novels are structured in the same way. Roberts (1965:9) states that "There must be a center - something toward which all the lines point and which supremely matters". This is essentially James' own explanation of his structure. The thing that "supremely matters" is the central idea of the novel or

that “supremely matters” is for Isabel Archer to have the opportunity to develop freely to the limits of her own capacity. The thing that “supremely matters” is the full development of Isabel Archer. She is seen as a person who has great potential, but she does not have the freedom which would allow her to develop her own innate qualities. Therefore, almost all of the scenes and action of the novel are design to hinder or to bring to completion this chance for Isabel to attain her full capacity.

James’ creative process is also important to understanding the structure of his works. He begins his novels with a situation and a character. He created a certain situation, and then he would place his characters in it. James would then, in effect, sit back and simply observe what would happen when a character was confronted with this new situation. Often, James said, he had no particular ending in mind when he began a novel. Instead, he would let the character and the situation determines the ending. This allowed him more freedom, and allowed him the opportunity of “getting to know” his character by observing him in a series of scenes.

Thus, the central situation in The Portrait of A Lady is the arrival of a charming young girl in Europe who is restricted by having no means to travel and be free. Many characters who meet her wonder what would happen if she were perfectly free to develop her fullest.

2.6 Meaning Through Social Contrast: The American Versus The European

Henry James was the first novelist to write on the theme of the American versus the European with any degree of success. Roberts (1965:61) states that, "Almost all of his major novels may be approached as a study of the social theme of the American in Europe, in which James contrasts the active life of the American with the mannered life of the European aristocracy. Embodied in this contrast is the moral theme in which the moral innocence of the American is contrasted with the knowledge and experience (evil) of the European.

In the Portrait of A Lady, the character who represents the American in the best sense of the word is, of course, Isabel Archer. The representative of the European in the worse sense of the world is Gilbert Osmond, and to a lesser degree Madame Merle. Of course, both of these people were actually born in America, but they have lived their entire lives in Europe and consider themselves European.

In this novel also emphasize the difference between the American's practicality and the European's insistence upon form and ceremony. Isabel likes to react to any situation according to her own desires. Early in the novel, Isabel's aunt tells her that it is not proper to remain with two gentlemen without a chaperon. Isabel likes to do what she thinks is right and not what other people tell her is right. But people like Osmond know ahead of time what type of form and ceremony they will employ in any given situation.