

CHAPTER II

REVIEWS OF RELATED LITERATURE

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II.1. Reviews of Literature Theories

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To begin with, the thesis writer first explains theory of character by giving a meaning of the word itself. In literature, character refers to any person taking part in the story, narrative poem, novel or play (Havighurst 596). Character is one of the most significant elements of fiction through whom the author conveys his/her ideas (Dietrich 75). When we read, we expect to confront various characters who are engaged in movement or less complex, in action which progresses from its initiation to its necessary conclusion (Bloom 7). The function of the character is that it encourages the reader's empathy and sympathy so that he/she will undergo the reality of the fictional world for himself /herself (Dietrich 75). An author's success in presenting his idea often depends on his ability to create characters who are both interesting and functional (Hurtik 37).

Two basic types of characters are the round and flat; the former possesses depth and complexity while the latter possesses only one or two clearly identifying traits. The round character, usually the major character, is important and valuable in himself. The story's main character is frequently, though not necessarily, a developing or dynamic one. The flat character, on the other hand, usually serves one

specific purpose (to contrast with or complement the main character, to represent or exaggerate particular traits or type of person, to introduce a conflict, etc.). It remains unchanged throughout the course of the story (Hurtik 38-39).

A special kind of flat character is the stock character- a stereotyped figure who has occurred so often in fiction that his nature is immediately known : the strong sheriff, the brilliant detective of eccentric habits, etc. Such stock characters are found very often in inferior fiction because they require neither imagination nor observation on the part of the writer and are instantly recognizable to the readers (Perrine 69).

As for the round character, the change in protagonist as the result of a crucial situation in his life is likely to be the surest clue to the stories meaning of best way to get at the point of the story. A change must meet three conditions : (1) it must **be** within the possibilities of the character who makes it, (2) it must be sufficiently motivated by the circumstances in which the character finds himself and (3) it must be allowed sufficient time for a change for its magnitude believably to take place. Basic changes in human character seldom occur suddenly

(Perrine 70). Like in the novel, the protagonist or the round character is presented by a man named Hugh Conway, and in his thought there happens several mind changes. He was once a soldier in a war and faced the world in its worst condition. Accordingly, arriving at a place which surrounds him with peace and contentment makes him feel so relief and decide to remain in there (condition 2). While the other minor characters who remain unchanged, like High Lama, Lo-Tsen and Mallinson represent the flat characters in the book. Although they are flat characters, they serve important role in the play. For example, Mallinson who has contrastive characteristics with Conway and these differences strengthen Conway's nature.

"Characterization" is the means by which an author creates lifelike people in his/her writing. **An** accurate and believable characterization is developed through the way in which character speaks and acts, and through the way in which the other acts toward him/her (Havighurst 596). **An** essential element of characterization is motivation: characters must appear to be acting on their own; their action must result from plausible reasons which must be revealed or at least implied at some points in the story, all behavior must be logical, justified in term of the characters'

nature, personalities and situations (Hurtik 37).

In Literature: An Introduction Reading and Writing, it is stated that there are some methods in characterization authors commonly use to characterize their characters. The first method is called "Indirect Presentation" by which the author describes his/her characters indirectly, usually through the characters' speech and actions. He/she may reveal what the characters themselves say, as speeches may be accepted to indicate the character *of* the speaker. It may reflect a momentary emotional or intellectual state. In the novel, the indirect presentation is revealed through Conway's speech and action it is known that he is a kind of person who sees things deep down to the core. He does not just speak wisely but he acts precisely.

The second method, that uses action to describe the character traits of those characters, is known as "Direct Presentation." Here the author acts directly as a storyteller or observer to express what he/she says about his/her characters. What the author says, his/her direct comments about a character: about his/her appearance and clothes, thoughts, manners, past life, which are usually accepted as truths (Roberts 138). Hilton, in his novel, depicts his chief

character's physical appearance directly like "he was tall, deeply bronzed, with brown, short crop hair and slate-blue eyes. He was inclined to look severe and brooding until he laughed.." (Hilton 16)

Meanwhile, Laurence Perrine in his book Story and Structure says that. in direct presentation, author uses exposition or analysis to show the character, what a character is like, or has someone else in the story tells us what he is like (Perrine 84). The method of direct presentation has the advantages of being clear and economical, but it can never be used alone. The characters must act, if there is to be a story; when they do not act, the story approaches the condition of an essay. The direct method, moreover, unless supported by the indirect, will not emotionally convincing. It will give us not a character but an explanation. The reader must be shown as well as told (85). Indirect Characterization or implicit characterization, on the other hand, is achieved through the longer range of indirection and nuance. It, therefore, imposes a greater burden on the reader, who must discover depths of personality through the assistance of subtle hints, a bit of conversation, an unexplained movement and so on (Bloom 10).

Besides that, there are "four sides" that author

has to show vividly to characterize someone. In a short story it is usually sufficient to show just "one side" of a character, such as his selfishness. In novel writing the author must show all "four sides" of the leading character. The novelist employs four groups **of** traits to characterize : (1) Those formed by heredity and environment : **general traits**, (2) those expressed in the physical make-up of the person : **physical traits**, (3) those found in the social or ethnical aspects of the individual. : **personal traits**, and (4) those discovered in mental or psychological cast of the individual : **emotional traits** (Meredith 107).

General traits fall into four separate categories: universal, nationalistic, regional and group traits. Universal general traits are common to all human beings, like male or female, two arms, legs and so on. **The** nationalistic general traits is possessed **by** citizen of each nation which are the result of the nations' geography, culture, language, history and psychology. Regional general traits happens to people who in specific geographical locations acquire and exhibit certain regional traits. The fourth is the group general traits which arises from various **groupings** of **people**, chiefly the grouping of

profession, vocation, job or trade (108). In the analysis, only the second, third and fourth are used.

There is an association certain physical characteristics with mental, moral, and emotional traits. Shakespeare's Caesar, thin and hungry-looking man, may seem unreliable. However, the novelist knows that physical appearance is very unsatisfactory guide **to the character**. Physical traits employed for only two reasons : if the novel is to have verisimilitude, readers must have be able to picture the characters and the physical trait is an effective and concrete way of indicating other traits, such as general, personal, or emotional traits (109).

Personal traits make it possible to distinguish individuals from one another. For example: some brave-some coward, some meek-some bald, etc. As in the novel, Conway is a brave man, at least many other characters thought him that way and he never far from a word brilliant. Finally, the **emotional** traits **stem** from the general, physical, and personal traits. People know the feeling of pain because it is universal traits of the body. People know the emotion of patriotism because it is a nationalistic traits. **If** people are born ugly, they must have some emotional attitude about it as a physical. trait (110). Yet, in

the analysis there are only the later three that are used, which are the physical, personal and emotional traits.

It is impossible to separate the characters of a piece of fiction from what happens to the character (the *plot*), from the way in which they speak (*dialogue*), from the environment and time (*setting*) in which they live (Bloom 8). Thus, the next element in literary approach that the thesis writer will explain in this review is setting since she considers it plays an important role in the analysis later.

Setting is the physical background against which characters act out their lives (Bloom 149). The setting of the work is the total of references to physical and temporal objects and artifacts. In a novel, the author may shift the characters to many different locations. Whether there is one location or many, however, the term setting refers to all the places and objects that are important in the work, whether natural or manufactured (Roberts 229). The natural setting is the \ and as one may expect, nature herself is seen as a force that shapes action and therefore directs and redirects lives. The manufactured things always reflect people who make them and these possessions may enter into character

motivation and development (230). The main setting of the novel Lost Horizon is place of peace and contentment called Shangri-La. With the situation, it enables every body who lives there spelled by its beauty. The objects includes the people who inhabit the place, especially they who influence Conway's mind, like the High Lama and Lo-Tsen.

The main thing about setting is that it must contribute to the development of character and plot; it must never be extraneous to them. **It is** not merely scenic or temporal but is inextricably connected to the people and happenings of the short stories. When served as a dramatic functional, setting provokes thought, arouses feeling, and calls into play our visual imagination (Bloom 149).

Setting have several purposes; one **of** its major purposes is to lend realism to verisimilitude. As the description of setting is made more particular and **detailed, the events of the work become more** believable. The more the details, the more believable the events of the story become. Even futuristic, unrealistic, symbolic, and fantastic stories, as well as ghost stories, take in authenticity if the setting is presented as though the world **of** the stories is the one people normally see and experience. Another

purpose is that **it** may intersect with character as a means by which **authors** underscore the importance of place, circumstances, and time upon human growth and change (Roberts 231). It also affects the atmosphere or mood of the stories (232). This intangible quality, dependent for its effectiveness upon the reader's sensitivity and sophistication, is defined by the dictionary as "mental or moral environment." But atmosphere, sometimes rendered as insubstantial as an essence, imparts mood or feeling of a short story (Bloom 150).

A major part in any form of fiction-short story, drama, narrative poem, or novel. is a conflict (Havighurst 596). Conflict **is** the backbone of a story; it is conflict that provides us with pattern and direction and gives us the sense of a story going somewhere. Conflict is the struggle that grows out of the interplay of the two opposing forces in a plot. It can be conflict **of** two people *or* it might be between larger groups, although in imaginative literature, conflicts between individuals are more identifiable and therefore more interesting (Roberts 99). One characteristic of conflict in fiction is that some kind of change is affected in the character involved; another is that the two forces which constitute the

conflict must be reasonably equal in strength (Jaffe 4)*

There are two kinds of conflict: the outer conflict and inner conflict. Outer conflict can be divided into: struggle against nature, struggle against society and struggle against another man who is usually an antagonist(Havighurst 596). The inner conflict happens within a single character as he is forced to meet a crisis or make a decision (Bloom 83). The existence of difficult choices that a character must make may be presented as a conflict, or dilemma (Roberts 99). Yet, in the analysis, only conflict within one's self is used. One major dilemma of the main character's inner is to make up his mind concerning his staying and succeed the Grand Lama. In one side he loves to stay and becomes the high lama, but on the other side, he feels that he has a responsibility to bring one of his companions back to *the civilization*.

All the four theories above, which are the theory of character, characterization, setting and conflict, are the tools that the writer uses in the analysis for looking at main character's traits and his changing mind deeply.