

CHAPTER II

LITERATURE REVIEW

A. Theoretical Review

1. Character and Characterization

a. Character

Aminuddin (1995: 79) stated that the way of an author describes a character is various. Occasionally, an author describes a character as a person age that exists only in illusion and has high spirit of struggle to survive. Furthermore, frequently an author describes a character that has almost similar ways with a person in real human life. Character is a belief system and practice that directs one's actions. Therefore, if knowledge of one's character can be known, it can also be seen how the condition of these individuals towards certain conditions. From the point of view of understanding, it turns out that the characters and character do not have significant differences. Both are defined as actions that occur without thinking because they have been implanted in the mind, and in other words, they can be called behavior (Zahroni, 2016: 42).

A character is a figure that appears in a literary work such as novel, poetry and drama (Barnet, 1988:46). Normally, a story consists of several characters one or more of this characters. According to Abrams (1993: 32-33) character is the persons represented in a dramatic or narrative work, who are interpreted by readers as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the person say and from what they do. Then, according Duffy and Petit (1953: 24) that character is a person in a story or a play.

Welch (1990: 2) said that a character is personalities in a story have unique characters human quality. We judge character by how characters are described and how their actions are depicted. That is, we look at both what is said about characters by a narrator or other characters and at the actions and behaviors attributed to them. Characters often represent common character types: e.g., the bureaucrat, the bully, and the siren.

Henkle (1977: 88-100) divides the term character in two, they are major character and minor character, in order to distinguish between those of prominence in the novel. The major character deserves our fullest attention of the novel. Besides it performs the key structural function in the novel, meaning that we build our expectation and desires, which in modification shift our values upon the major character. Most novels depend upon the ability of major character to express and dramatize the human issues of the book. On the other hand, minor character performs more limited functions, less complex than the major character, and presents what is only one side of experience. The minor character functions as a foil to support the major character.

There are few kinds of characters, but the main character is a character that takes the most attention from the audience and becomes the center of attention of the viewer. This character also has the most scenes. The supporting characters are the ones who created the situation and provoke conflict for the main character. Characters are generally divided into two categories, which are the protagonist and antagonist. But Lutters (2006: 81) divides the character or role according to its nature into the following three points:

a) Protagonist

The role of the protagonist is a role that should represent positive things in the needs of the story. This role is likely to be the most hurt, either, and suffering that will cause sympathy for the audience. The role of the protagonist is usually the central figure, the figure that determines the motion scenes.

b) Antagonist

The role of antagonist is the opposite of the role of the protagonist. This role is a role that should represent the negative things in the needs of the story. This role is likely to be the most hurt protagonists. This figure is an evil character that will cause hatred towards the audience.

c) Tritagonist

Tritagonist role is the role of a companion, both for the role of the protagonist or antagonist. This role can be a supporter or opponent of the central character, but it also could be a mediator or intermediary central figure. This position became the defender of figures that they accompany. This role includes the main supporting role.

b. Characterization

The process of creating and developing character in a work fiction is called characterization. Characterization is describing the physical and mental behaviors of the characters (Patmarinanta, 2000: 28). Characterization is a literary device that is used step by step in literature to highlight and explain the details about a character in a story. According to Mulyawan (2015: 8), the methods of presenting character are called characterization. An author should have an ability not only to

choose what characters take part in the story, but also to choose the method of presenting the characters in the story. According to Sayuti (1996: 36) argues that in its characterizations, known in two ways or methods used by the author to illustrate the character in the story that the method or methods of direct and discursive methods of dramatic or indirect method. Characterization is the representation of a character or characters on the stage or in writing, especially by imitating or describing actions, gestures, or speeches.

Jones (1968: 84) states Characterization is the depicting of clear images of a person. It is in the initial stage where the writer introduces the character with noticeable emergence and then following the introduction of the character, the writer often talks about his behavior; then as the story progresses, the thought-process of the character. The next stage involves the character expressing his opinions and ideas and getting into conversations with the rest of the characters. The final part shows how others in the story respond to the character's personality. According to Hughes (2011) in her article the different types of characterization, there are two types of characterization:

- a) Direct characterization is the characterization when the narrator (not another character) directly tells the reader the character's personality.
- b) Indirect characterization, on the other hand, occurs when a narrator doesn't come right out and tell the reader the personality of a character, but by reading between the lines an audience can guess the character's disposition based on certain criteria.

2. Theory of Love

According to Susman (2010: 31) love connotes deep connection in a relationship, including intense feelings for another person, and physical and emotional intimacy. Actually, love is gifting from God to human their life and to increase their creativity which is difficult to solve with logic. The style of love and sexuality has a significant relationship with gender, ethnicity, previous love experiences, status, and self-esteem (Nuqul and Aryani, 2016: 30). Love is essentially an abstract concept, much easier to experience than explain. Everybody has own experience on the way to find his/her love with their life. It can be described an interpersonal of love between human being. According to Tressider (1997: 33), love is poetic emotion that we know and our most basic needs all at once. That is clear that love is the key to open everything great in human fate, love is supreme and it is a need of human.

According to Hauck (1983: 22), love represents a range of emotions and experience related to sense of affection and sexual attraction. The word love can refer to a variety of different feeling, states and attitude ranging from generic pleasure intense interpersonal attraction. Meriam Webster's dictionary, the most recent definition of love is a "strong affection for another arising out of kinship or personal ties".

Sternberg's theory in *Triangular Theory of Love* (1986: 93) explains the topic of love in an interpersonal relationship. It describes types of love based on three different scales: intimacy, passion, and commitment. It is important to

recognize that a relationship based on a single element is less likely to survive than one based on two or more.

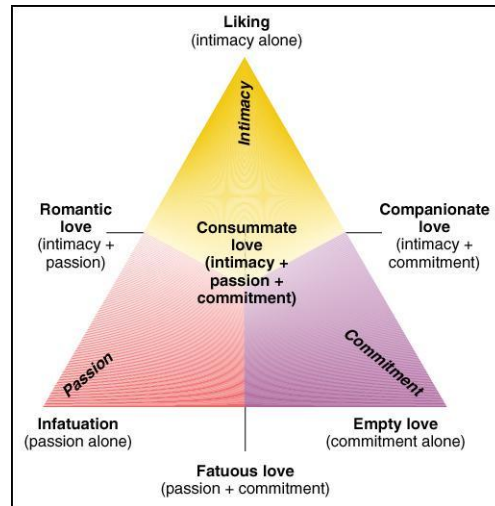


Figure 1. Theory of Love by Robert Sternberg (1986: 93)

1. Intimacy

Intimacy involves feelings of closeness, connectedness, and bloneness in a romantic relationship. It includes feelings of experienced happiness with a partner, mutual understanding and intimate communication with the loved one.

2. Passion

Passion involves drives that lead to romance, physical attraction and sexual consummation. Hatfield defines passionate love as the profound desire to be with another which through a combination of emotions and behaviors (Hatfield, 1988). It includes the most intense feelings. Someone likes another person because of his or her physical, examples from their pretty or handsome, and from the body that make a person excited.

3. Commitment

Commitment consists of two aspects, in the short term, is the decision to love someone, and in the long term, is the decision to maintain that love. With commitment, the two people each becomes determined to work hard at maintaining their relationship, and making sure it grows stronger in the years to come.

Based on three elements above, Sternberg's theory in *Triangular Theory of Love* (1986: 93) categorized love into seven kinds as follows;

a. Liking

Characterize by high Intimacy but no commitment or passion. Sternberg (1986: 93) says that this is friendship where one enjoys the company of another but does not feel sexually passionate toward them or indeed feel any long-term commitment to them as one would with a family member.

b. Infatuated Love

Infatuated is love at first sight. It's passion without intimacy or commitment which explains why it can disappear as suddenly as it appeared. The reality of life with another human being is very hard on Infatuation. There's nothing wrong with Infatuation as a starting point in a relationship, many relationships start that way but the relationship won't last unless it can become grounded in some Intimacy and/or Commitment. This helps to explain why our passion cools after a while - it has to in order to enable to relationship to survive.

c. Empty Love

This kind of love emanates from the decision that one loves another and has commitment to that love in the absence of both the intimacy and passion components of love. It is the kind of love one sometimes finds in stagnant relationships that have been going on for years but that have lost both the mutual emotional involvement and physical attraction that once characterized them. Unless the commitment to the love is very strong, such love can be close to none at all, because commitment can be so susceptible to conscious modification. Although in our society we are most accustomed to empty love as it occurs as a final or near-final stage of a long-term relationship, in other societies, empty love may be the first stage of a long-term relationship.

d. Romantic Love

This is the one we think we all want, passion and intimacy bound up together. Passionate love gives us that sensation of "fusion" with our lovers so that we seem to become one. Unfortunately it isn't grounded in commitment. As described by Sternberg (1986: 93) romantic Love is a whirlwind of intense emotion and bonding but it can fall apart if the emotional high is not maintained through a lack of commitment or stick ability.

e. Companionate Love

Long term romantic relationships tend toward Companionate Love. There is intimacy and commitment but no sexual passion. Most people feel Companionate love toward their family members. There is more commitment than in a simple friendship. Feeling companionate love for a person does not stop you being

annoyed or irritated by that person. Indeed, that irritation and resentment can often be the cause of the loss of passion. Often cantankerous older couples have strong companionate love for each other even though they argue all the time.

f. Fatuous Love

Commitment and Passion with no Intimacy are the hallmarks of Fatuous Love. When a couple falls in love seemingly instantly and marry with haste they will often find themselves in the trouble of Fatuous Love. Without intimacy or friendship the reality of the dream life that the couple thought they would lead can come as a shock. The relationship can still make it but it will be hard work since the couples don't really know each other.

g. Consummate Love

According to Sternberg (1986: 93) this is the "perfect" form of love that can be found right in the center of the triangle. In it Intimacy, commitment and passion are all equally strong. This is the true love that can last the whole lives of the couple and allow them to survive the inevitable ups and downs of life. A couple experiencing Consummate Love can truly say that their lover is their best friend. They are true life-partners, committed, passionate and intimate with each other.

Love is a positive force that exists in every individual. The power will bring people to a unification and formation of behavior and a positive spirit. People must have a sense of love, truth and loyalty. It can be a human motivation in their life.

3. Theory of Faithfulness

Faithfulness is always supporting friends, principles, and countries. Faithfulness can mean belief to some, and infinite strength to others. Faithfulness is the quality of being loyal or feeling of a being loyal to someone or something (Longman, 1995: 624).

According to Fletcher (1993: 8-9), loyalty is expressed in relationships that generate these partialities. Loyalty is needed to maintenance of the relationship, which requires the rejection of the alternatives that undermine the principle bond. A faithfulness lover is someone who will not be seduced by another. A faithfulness citizen is someone who will not go over the enemy in a time of conflict. A faithfulness citizen is someone who will not sell out to the opposition.

Nowadays, faithfulness is expensive thing in the world. Falling in love is easy but keep saying in love is very special. Oxford thesaurus dictionary listed that loyalty has synonym with Faithfulness. In Lee's article (2014) there are three ways to stay faithful;

1. Faithfulness in relationships

Faithfulness in relationships does not just signify marital fidelity, but being faithful to friends and family, as well. This doesn't necessarily mean being on their side, especially if you find your friend or family member culpable to some extent. But more so, faithfulness in relationships means being emotionally supportive and available to them. And being vulnerable and trusting them to care for you as you care for them.

2. Faithfulness in Higher Power

Having faith in someone's higher power means trusting in its support and shelter. It means believing the best interest is in its heart, and the well-being is in its hands. Related to that, being faithful to someone's higher power could possibly have many meanings. The faithfulness to someone's higher power may allow to look elsewhere for the guidance, comforts, peace or loves. But knowing someone's higher power is there, and will be eagerly accepted if it is chosen to return.

3. Faithfulness to oneself

Faithfulness to oneself means truly living in what it is held high, valuable, and vital to fulfill the life. It means ensuring to provide oneself what and who is needed in a life. Faithfulness to oneself establishes a standard of integrity holds to it. It may be hard to uphold these standards in the face of people or circumstances that seem hell-bent on corrupting health, happiness, and balance. Stay strong, and have faith. When the miscellaneous pieces of life puzzle begin to fall away, and those shaped perfectly begin to manifest, all will seem right as a faith starts to materialize.

Thus faithfulness is a journey into what is important and meaningful to you. Be it family, friends, love, marriage or the world beyond the physical. The faithfulness also connected with the commitment and good applied for us for the life is better.

4. Discourse Analysis by Teun A. Van Dijk

According to Nobrega (2014: 4) discourses are ways of representing aspects of the world. Different discourses are different points of view on the world. In the case of Reagan's speech, the new perspective on the world is a nuclear policy. Discourse is a complete recording of the language of communication events (Samsuri, 1998: 1). Discourse can be delivered either orally or written. Discourse analysis is an area or discipline study in language use.

Discourse analysis discusses about the discourse structures and components or elements which are used in language. Discourse analysis covers an extremely wide range of activities, from the narrowly focused investigation of how words such as 'oh' or 'well' are used in casual talk, to the study of the dominant ideology in a culture as represented, for example, in each educational or political practices. When it is restricted to linguistic issues, discourse analysis focuses on the record (spoken or written) of the process by which language is used in some contexts to express intention (Yule, 1996: 83).

Discourse analysis in the last quarter century is becoming increasingly important in social research and has lots of coloring the discussion of a wide range of social phenomena (Syamsiah, 2016: 347). "Discourse studies" is a field of an interdisciplinary between linguistic, psychology, poetics and social sciences the focused on the analysis of discourse, the systematic theory and then various contexts. It has developed from similar problem and interest is an extension in these disciplines. So, with discourse studies will make relation to the basic

similarity on discourse, object, forms in use of language and the communicative context (Laraswati and Ridhani, 2019: 1).

According to Van Dijk (1981: 25), although composed by various elements but these things are one unity and interconnected. Discourse according to Van Dijk is an abstract theory. Discourse cannot yet be seen as a physical embodiment of language, while the manifestation of discourse is text. Van Dijk sees discourse more in written or text discourse. Van Dijk sees a text consisting of several structures or levels that are mutually related and mutually supportive which are divided into three levels, namely macro structure, superstructure, and micro structure.

The global meaning of a text is supported by a textual framework and ultimately affects the choice of words and sentences. In Van Dijk's view all texts can be analyzed using elements such as thematic, schematic, semantic, syntactic, stylistic, and rhetorical. Although it consists of several elements, all elements are a unity, interconnected, and support each other. To get a clear picture of the structural elements of the discourse, here is a brief explanation of these elements:

a. Text

1. Macro Structure

Thematic

The theme or topic in the text describes the main idea, which is put forward by the discourse maker in view of an event. It also can be said to be a core idea, a summary, and a priority in the text. Topics show the most important information or the core message that the communicator wants to convey. From this topic we

can find out the problems and actions taken by communicators in overcoming a problem. Actions, decisions, or opinions can be observed in the macro structure of a problem.

The theme of a discourse will appear in the development of discourse. The theme will guide the flow of the development of an oral and written discourse. In essence, thematic is a structure that explains the themes taken from a novel. According to Eriyanto (2011: 229-231) topic is made up of subtopics which contains a set of supporting facts, as well as coherence.

2. Superstructure

Schematic

Superstructure is a structure that is used to describe as well, where the entire topic or global content of the news is inserted. This superstructure organizes topics by arranging sentences or news units based on the desired sequence or hierarchy. Text or discourse generally has a scheme or plot from the introduction to the end. The flow shows how the parts in the text are arranged and sorted so as to form a unity of meaning. Although it has a variety of forms and schemes, news generally have two major schemes. First, a summary that usually marked by two elements, namely the title and lead. This element of the scheme is the most important element. The title generally shows the theme that the reporter wants to display in his coverage. Lead generally as an introduction to a summary of what you want to say before entering the complete news content. Second, the story is the overall content of the news. The contents of this news also have two

subcategories. The first is a situation that is the process or course of events, while the second one is displayed in the text.

Subcategories of situations that describe the story of an event generally consist of two parts. The first is about the main episode or story of the event and the second is the background to support the episode that is presented to the audience.

While the commentary subcategory describes how the parties involved commented on an event consisting of two parts. First, the reaction or verbal comment from the figure quoted by the reporter. Second, the conclusions taken by reporters from the comments of several figures. According to Van Dijk, the important meaning of schematic is the strategy of journalists to support certain topics to be conveyed by arranging parts in certain sequences. Schematic gives which pressure takes precedence, and which part is hidden. The concealment was done by placing it at the end to make it seem less prominent.

3. Microstructure

a. Semantics

The general meaning of semantics is a language discipline that examines the meaning of a language. The semantics in the Van Dijk scheme are categorized as local meanings, namely the meanings that arise from relationships between sentences, relationships between propositions that construct certain meanings in a textual structure. Semantics not only define which parts are the most important of the discourse structure, but also accompany towards the particular side of an event. In essence, the semantics discusses the meaning emphasized in a text and

discusses the relationship between sentences that have certain meanings in a text that has implicit meaning.

There are several semantic strategies namely first: background, background is part of the news or story that affects the semantics (meaning) displayed. The chosen background determines the direction in which the audience is taken. The purpose of this text background is to dismantle what the intention is to be conveyed by the text maker. Second: detail, detailed discourse elements relate to control of information displayed by someone (communicator/screenwriter). Communicators display information that benefits themselves and excessive good image and is described in detail. In this case the screenwriter intentionally makes something in detail with the aim of creating a certain image to the audience. Third: Intention is almost the same as the details, only the element of intention to see information that benefits the communicator will be explained explicitly and clearly. Conversely, adverse information will be disguised, implicit, and hidden. Fourth: assumption, this element is a statement that is used to support the meaning of a text, and usually the statement is considered reliable so that it does not need to be questioned again. It is called an assumption because the statement is an unrealized act, but it is based on a reasonable assumption.

b. Syntax

In syntax there are several elemental strategies that support, first: coherent, coherent is the neat arrangement of reality and ideas, facts, ideas that become logical strands so that it is easy to understand the message they contain. Coherence in discourse analysis is the connection and interwoven between words,

propositions or sentences. Two sentences or propositions that describe different facts can be connected using coherence. Even unrelated facts can be related when the communicator connects them. Coherence can be displayed through cause and effect, bias is also an explanatory and easy to observe. Among the conjunctions that are used (and, as a result, but, then, because, though) cause different meanings when trying to connect propositions.

Second: sentence form. Sentences are syntactic forms that are related to logical thinking, namely the principle of quality, the logic of causality, will be translated into language into the arrangement of the subject (which explains) and the predicate (which is explained). Sentences are not only technical problems of grammatical truth, but determine the meaning formed by a sentence. In active structured sentences, a person becomes the subject of his statement, while from a passive structure a person becomes the object of his statement. Placement can affect the meaning arises because it will show which parts are more highlighted to the audience.

Third: pronouns. Pronouns are elements to manipulate language by creating an imaginative community, pronouns arise to avoid repetition of words in the following sentences and avoid negative aspects. In discourse analysis, pronouns are the tools used by communicators to show where a person is in a discourse. In expressing his attitude, one can express the pronoun "I" or "us" which illustrates that this attitude is the mere attitude of the communicator. But when using the pronoun "we" becomes that attitude as a representation of the shared attitude of a particular community.

c. Stylistic

The center of attention of the stylist is style, which is a method used by a speaker or writer to express the intention by using language as a target. What is called language style is actually found in all kinds of languages: oral and written variety, variety of literature and non-literature, because language style is a way of using language in certain contexts by certain people for certain purposes. But traditionally the style of language is always linked to literary texts, especially texts in writing. In essence, stylistics is a word used to construct discourse, or the style of language used by the author.

d. Rhetorical

Strategy in rhetorical level is a style that is expressed when someone speaks or writes. For example, by using words that are excessive (hyperbolic) or long-winded. Rhetoric has a persuasive function, and is closely related to how the message wants to be conveyed to the public.

Van Dijk divides rhetorical elements into three parts, first: graphics. Graphic is a part of checking what is emphasized or highlighted (which means it is considered important) by someone who can be observed from the text. In scenario discourse, graphics usually appear through other parts of the writing that are made compared to other writings (the use of bold, italic, underline, and letters made in large sizes). The part that is written differently is the part that is considered important by the communicator, where he wants the audience to pay more attention to that part.

Second: metaphor. Metaphor is an ornament or spice from a news or film script. Certain metaphors are used by text makers strategically as a basis for thinking, justification for certain opinions or ideas to the public. Text makers use public trust, everyday expressions, proverbs, proverbs, advices, ancestors, ancient words, all of which are used to strengthen the main message.

Third: expression. Expressions are intended to help highlight or eliminate certain parts of the text delivered. This element is part of examining what is emphasized or highlighted (which is considered important) by someone observed from the text. In written text, these expressions appear for example in the form of graphics, images, or photographs, whereas in films, expressions usually emerge from the player's face or usually sentences that come from the scenario text

4. Social Context

According to Van Dijk, the discourse contained in a text is part of the discourse that develops in the community, so that to examine a text needs to be interviewed about how calm discourse is produced and constructed in society. In essence, the social context is related to the knowledge that develops in society over a discourse.

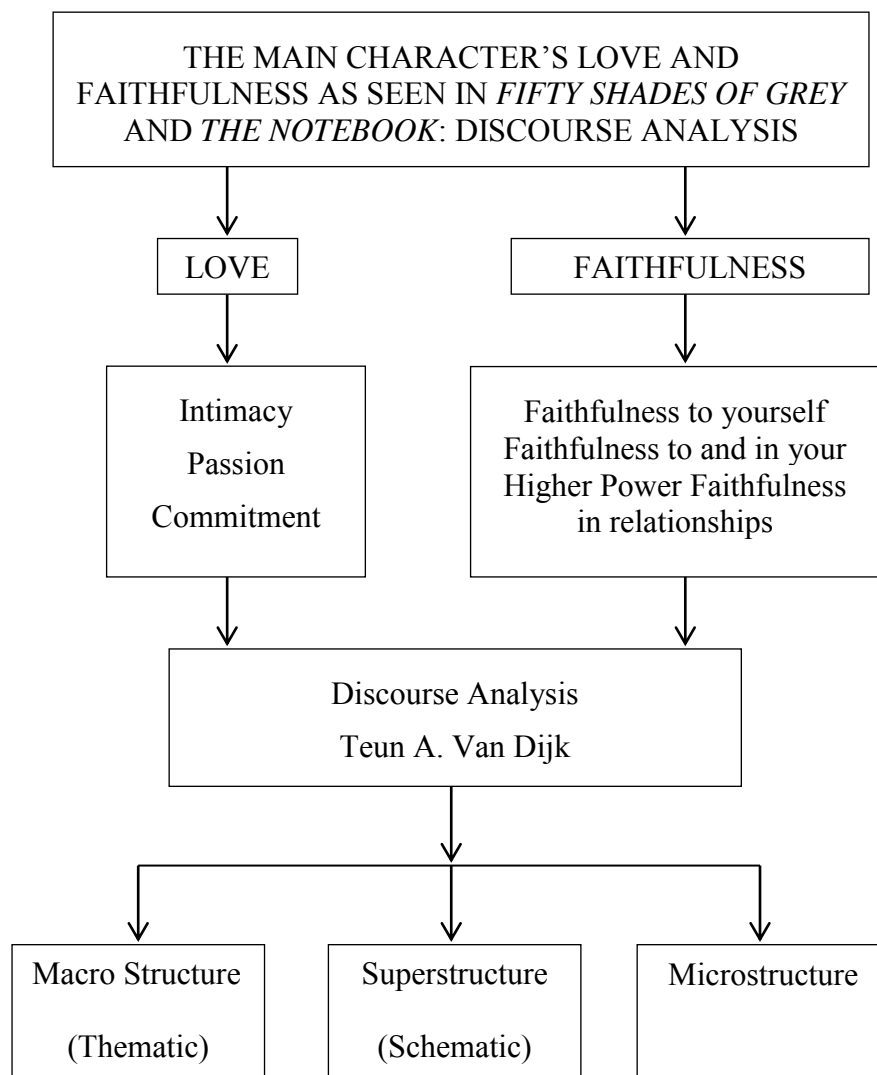
B. Review of Relevant Studies

Regarding with the issue of this present research, one of the relevant previous studies is entitle “Analisis Wacana Kritis dalam Novel Tenggelmnya Kapal Van Der Wijck written by Isma Yudi Primana” publish on November 2016. In this thesis, the researcher investigated discourse ethnocentrism built author through his novels and to know cognition social author and the context social that develops. This research used critical studied as means to find the imperfection of text. Models of communication used are the model theory Teun A Van Dijk. The method used in this research is qualitative descriptive. This research produce the conclusion that novel Tenggelmnya Kapal Van Der Wijck show discourse ethnocentrism through the form of prejudice , stereotype , discrimination , and the distance social. Social cognition shows that author ever come into contact with a culture Bugis when being in Makassar and as a form criticisms a system of matrilineal Minangkabau custom. For the social context the context of the community show occurring at the time of the 1920s to 1930s .There is the context of the context internal and external.

Second, related study entitled “Analisis Wacana Van Dijk Tentang Realitas Beda Agama Pada Film Cin(T)a written by A. Munanjar. This article focuses on love reality on different religion. The illustrated reality in a Cin(T)a film’s script attract various interpretation. The different interpretation arises when each audience construct the reality differently for every visualization through movie scene. This difference becomes the reason why analyzing love reality interpretation at Cin(T)a movie. This research uses qualitative method with Van

Dijk discourse analysis study. This research covers the language used in the text or movie's script. The research goal is to understand act and context as background, situation, event, and condition. Those acts can represent some meaning, opinion, and ideology. Movie's director uses narrative and cinematic approach to sharpened reality construction of love from different religion. This research finds that Cin(T)a was constructed through ideology based on God's concept. The meaning founded in Cin(T)a movie is the intimate of people and his/her God. This relationship builds God's approach as life's guideline.

C. Theoretical Construct



D. Research Questions

Based on the problems to be studied and the possibility of solving problems in theoretical studies, some research questions are formulated as follows.

1. What is the most the main character's characterization appears in the novel?
2. What are the most the main character's love appears in the novel?
3. What are the most the main character's faithfulness appears in the novel?
4. How is discourse analysis appears in the novel?