

Chapter II

The Intrinsic Element and Character Problematic in Fiction Theory

In this chapter, the writer will explain and define some theories which will be used to analyze this paper. The first theory is theory of literature. This theory is used because this paper analyzes about one of genre or type of literature that is prose. Second is prose theory along with the theory of the elements inside it. The writer will use this theory because this paper will analyze the elements inside the story those are plot, setting, and character. Then, the writer will define and explain theory of comparative literature study. After that, the writer will define the problems in fiction which character usually faced and the communication issue or problem in narrative or story refers to communication theory. Also, this chapter will explain and inform about books that is analyzed in this paper.

2.1 Literature

In this section, the writer will explain about the definition of literature. There are some definitions of literature according to experts. According to Mursal Esten (1978) in Toyidin (2013:3) the definition of literature is as follow:

sastra atau kesusastraan adalah pengungkapan dari fakta artistik dan imajinatif sebagai manifestasi kehidupan manusia dan

masyarakat melalui bahasa sebagai medium dan punya efek yang positif terhadap kehidupan manusia (kemanusiaan).

(Literature is act of expressing of artistic and imaginative fact as man and society life's manifest through language as medium and it has positive effect toward human life or humanity).

Furthermore, Wellek and Warren (1989:3) also *said that literature is creative activity*. One of literature constraint is all of printed or written things. It also can be implemented as imaginative works. It is also stated that we can implement or transfer methods which is being developed by science on literature study. Firmly, kind of this scientific causality is being used to explain literature phenomenon which refers to economic, social, politic condition as the caused factors.

It means literature express someone creative activity and it is imaginative. Literature is an imaginative product of someone creativity which reflect human life through language. Literature interpreted or portrayed someone's life inside it. It also has its effect on human real life. It becomes written documentation of what was happened during the Nazi imperial era.

Meanwhile Rusyana (1982) in Toyidin (2013:3) said that literature is as follow:

sastra adalah hasil kegiatan kreatif manusia dalam mengungkapkan penghayatannya dengan menggunakan bahasa.

(Literature is the result of human creativity in expressing their thought by using language).

According to Wellek and Warren (1989: 120) literature text divided to three genres, those are poetry, prose, and drama. Those genres are distinguished by the use of language, writing convention, and the building elements. Prose in literature is also called fiction, narrative text or narrative discourse. The fiction term means creative story or imaginative story. The nature of fiction is narrative prose.

2.1.1 Prose

Prose is an inclusive term for all discourse, spoken or written, which is not patterned into the lines either of metric verse or of free verse (Abram, 2008: 288). Prose is the most typical form of language and it is derived from the Latin word *prosa* which literally means ‘straight-forward’. This means that anything you say or write in prose is presented in a straight-forward manner. It is different with poetry which is written in verse or lines. Prose is made up of complete sentences which constitute paragraphs in a narrative form. Prose reflects the pattern of everyday speech. Words in prose are arranged in correct sentences and in a logical sequence for a meaningful understanding of the intended communication. The daily discourse or dialogue people use is in form of prose. Human unconsciously make and use prose for the sake of communication in straight forward manner. Thus, prose is any discourse presented in straight-forward manner and it is not written in verse like poetry.

2.1.2 Fiction

Fiction is derived from the Latin word *fictum* which means “created”. Fiction is a term used to denote anything, mainly stories or accounts that are not real. Abram (2008: 116) explained that fiction is any literary narrative, whether in prose or verse, which is invented instead of being an account of events that actually happened. In a narrower sense, however, fiction denotes only narratives that are written in prose (the novel and short story), and sometimes is used simply as a synonym for the novel. Fiction is therefore any form of narrative which deals, in part or in whole, with events that are not factual, but rather, are imaginary and invented by its author. Apart from the general meaning of fiction as non-factual accounts, it is also used to denote a major branch of literature especially the novel and also drama or other theatrical presentations in the cinematic and musical mode. The important thing is that the story is not factual or real. It is just reflecting the reality or the factual thing into story.

2.1.3 Prose Fiction

Prose fiction is the narrative form or story which is not factual or real. It is the result of author’s imaginary. Fiction and narrative are words that distinguish prose fiction from any other form of narrative or fictional work. For example, drama is fiction but it is presented in dialogue and not

narrative. Prose fiction as a literary genre is made up of the short story, the novella and the novel. The story in prose fiction is invented by the writer but is presented in a realistic manner. Prose fiction present various individual matter which is then will be interpreted by the reader. What the reader read in prose fiction are events, incidents, and experiences that affect human beings. It reflects and connect the factual or reality of man.

2.1.4 The Elements of Prose Fiction

Stanton in Jabrohim (1965: 12), described that the building elements covers; theme, story fact, and literary work. The story fact covers; story, plot, and setting. Here, it will be explained the definition of each elements.

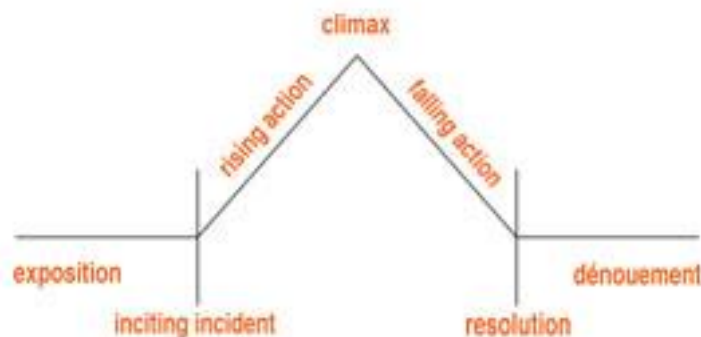
2.1.4.1 Plot

Stanton (1965: 14) stated that plot is story which contained event but those characters are important element in a story. The importance of those elements on characters function plays a role, thus the story can be understood by reader. The character inside the stories will carry out the plot. Stanton in Nurgiyantoro (2000: 113) stated that plot is story which contained series of events but every event is connected just by causal relationship and others events. Every event in Frank's diary and Haddon's

novel undoubtedly is connected. Plot and character are therefore interdependent critical concepts.

Many, but far from all, plots deal with a conflict. Abram (2009:265) explained that in addition to the conflict between individuals, there may be the conflict of a protagonist against fate, or against the circumstances that stand between him and a goal he has set himself. The order of a unified plot, Aristotle pointed out, is a continuous sequence of beginning, middle, and end. The beginning initiates the main action in a way which makes us look forward to something more; the middle presumes what has gone before and requires something to follow; and the end follows from what has gone before but requires nothing more; we feel satisfied that the plot is complete.

The German critic Gustav Freytag, in *Technique of the Drama* (1863) in Abram (2009:267-268) introduced an analysis of plot that is known as Freytag's Pyramid.



He described the typical plot of a five-act play as a pyramidal shape, consisting of a rising action, climax, and falling action. Here are the writer will define each steps:

1. Exposition: Setting the scene. The writer introduces the characters and setting, providing description and background.
2. Inciting Incident: Something happens to begin the action. A single event usually signals the beginning of the main conflict. The inciting incident is sometimes called 'the complication'.
3. Rising Action: The story builds and gets more exciting.
4. Climax: The moment of greatest tension in a story. This is often the most exciting event. It is the event that the rising action builds up to and that the falling action follows.
5. Falling Action: Events happen as a result of the climax and we know that the story will soon end.
6. Resolution: The character solves the main problem/conflict or someone solves it for him or her.
7. Dénouement: The ending, at this point, any remaining secrets, questions or mysteries which remain after the resolution are solved by the characters or explained by the author. Sometimes the author leaves us to think about the theme or future possibilities for the characters. Dénouement is such as

the opposite of the exposition: instead of getting ready to tell us the story by introducing the setting and characters, the author is getting ready to end it with a final explanation of what actually happened and how the characters think or feel about it. This can be the most difficult part of the plot to identify, as it is often very closely tied to the resolution.

Although the total pattern that Freytag described applies only to a limited number of plays, various of his terms are frequently echoed by critics of prose fiction as well as drama. Therefore, plot is series of events and it is played by the character. The character and the plot couldn't be separated. It is connected one of each other.

2.1.4.2 Character

The characters in a literary work usually are imagination but those characters are important elements in a story. The importance of that element has placed on the function of character which play a role, thus the story could be understood by reader. Stanton in Nurgiyantoro (2000: 165) stated that the characterization is the image of characters in the story which is showed by interest attitude, longing, emotion, moral principle that is belonged by those characters.

Characters in fiction can be conveniently classified as major and minor, static and dynamic. A major character is an important figure at the center of the story's action or theme. The major character is sometimes called a protagonist or the main character of the story. The story revolves around she or he which character becomes the driver of action in the story. The protagonist has conflict with an antagonist whose may spark the story's conflict. This character opposes the protagonist or is pitted against him or her in all cases and situations. Supporting the major character are one or more secondary or minor characters whose function is partly to illuminate the major characters. Minor characters are often static or unchanging: they remain the same from the beginning of a work to the end. Dynamic characters, on the other hand, exhibit some kind of change – of attitude, purpose, behavior, as the story progresses.

2.1.4.2.1 Type of Character

1. Protagonist

Abram (2008: 265) stated that the chief character in a plot, on whom our interest centers, is called the protagonist (or alternatively, the hero or heroine). In many storytelling traditions, the protagonist is usually the main character or the hero or heroine. It appears as if the story revolves around the character or that it is his or her story that is being told. That

character becomes the driver of action in the story. She or he therefore is responsible for achieving the story's objective or goal. For example, the protagonist in Little Red Riding Hood is the red riding hood because the story revolves around her. The reader is sympathized to her and it centered around her life.

2. Antagonist

The character that stands constantly in opposition to the protagonist is the antagonist. He opposes the protagonist or is pitted against him or her in all cases and situations. In Little Red Riding Hood, the antagonist is the Wolf. He is opposes the hero or the protagonist. He impersonates red riding hood's grandmother and tries to consume her as well.

3. Flat Character

The flat characters are those characters who remain the same in the course of the story from the beginning to the end. Some scholars refer to them as static characters. They do not undergo significant changes during the course of a story. The flat characters are very predictable because there seems not to be any change in their growth and activities.

4. Round Character

Round characters are those characters that grow in the course of the narration. Most of the time, they grow from innocence to maturity and adapt to situations accordingly. They respond to changes in their environment and react differently to different situations.

2.1.4.2.2 Characterization

Characterization is often listed as one of the fundamental elements of fiction. It refers to the way an author creates and manipulates the characters in the work to explicate his or her theme. Characterization is image toward the characters based on time or its characters which could be known from the physiological, psychological and sociologic features.

A character is a participant in the story and is usually a person, but it sometimes can be any personal identity, an animal or an entity whose existence originates from the fictional work. The writer reveals the character in such a way that the reader becomes familiar with the character's nature through the character's words and actions. A character is also revealed through his relationship with other characters and reaction to situations and events. Sometimes the character's thoughts are revealed by the writer depending on the narrative mode or point of view.

2.1.4.2.3 The Character Problematic in Fiction

Fiction is form of narrative which deals, in part or in whole, with events that are not factual, but rather, are imaginary and invented by its author. Even though it is the author's imaginary, it still reflects the reality on it. The character is the realization of man in narrative. It is form of man reflection on its life. The character used to face various problems as well human in real life. The problem in narrative usually is given by the author in the plot, in form of conflict. Conflict is the elements which move the story in a novel or story. It will be played by the character. There are various problems the character will be faced by the character, especially the protagonist. It can be the character versus themselves; the character versus the other character; the character versus environment or its society; the character versus nature; the character versus its fate or destiny; or even the character versus God or Supernatural things. There are two main conflicts the characters in stories generally faced. Those are the internal and external conflict.

Character vs. self (person vs. character) is when the central conflict of a story is internal to the main character. This type of conflict is also known as internal conflict. This internal conflict occurs when a character struggles with a desire or moral dilemma. Second, character vs. character (person vs. person) is when, in a novel, there is a conflict between two characters. An example is the hero's conflict with the central villain of the

story. This type of conflict is also known as external conflict. Character vs. society (character vs. environment) occurs when the main character is in opposition to societal traditions or concepts. The two parties in this type of conflict are the protagonist (main character) versus the character's own society. This type of conflict is also external conflict. There is conflict of character vs. nature. It is the theme in literature that places a character against the forces of nature. Many disaster movies focus on this theme, which is also found in stories about struggling for survival in remote places. This is also external conflict. Character vs. Destiny (character vs. fate) is a theme where the character attempts to break away from a predetermined path. This path is chosen for the character without his knowledge. It is also the conflict between fate and freewill. This is also external conflict. Also there is conflict between character and God or Supernatural things. This is also external conflict. It is when a supernatural creature puts obstacles into a character's path or when a character must struggle with his own spiritual side.

From the various conflicts that character is faced, there are conflicts or problems in narrative which related with communication issue or problem. It is because the character in novel or story also faced conflict about their way in communication as well as human in real life. There are some barriers or problem make the character faced this conflict. Here is the writer will explain the definition of communication and those

communication barriers themselves. The communication problem which the character is faced in this paper will refer to these communication barriers.

Communication word comes from Latin *communis*, which means “making togetherness” or “building togetherness between two people or more”. The word root of *communis* is *communito*, which means share.

Craig (1999) in Littejohn and Foss (2009:9) said that communication is main process where humanity life is walked on. How we communicate ourselves experience, forming and arranging our experience.

Furthermore Ruben and Stewart (1998) said in Liliweri (2011:35) how important communication is. It is said that communication is an essential thing for individual, relation, group, organization and society. It is line that connect human with world, how human make impression about and toward world. It is media for human to express their selves and how it influences others. Thus, Ruben and Stewart said that if human not have communication, they cannot create and maintain their relation with others in group, organization and society. It enable human to coordinate all of their needs. Therefore, communication is how we communicate our experience in our life. It is very important because it is the main process in human’s life. It connects human with world and also a media to express their selves.

2.1.4.2.3.1 Communication Barrier

According Ludlow and Panton (1993:10-11), there are some barriers which caused the communication become not effective, as follow:

1. Status effect

The influences of social status in every human being will make the communication become not effective. For example, the relationship between King and his subordinates.

2. Semantic Problems

Semantic factor in language is used as mind and feeling convey tools by the communicator to communicant. The communicator should give serious attention to this semantic problem for the sake of communication. The speaking or writing error will cause misunderstanding. For example, the utterance error or interpretation error.

3. Perceptual Distortion

Perceptual distortion is caused by the difference of narrow individual point of view or the difference of narrow mindset toward other people. It will cause the difference of perception and knowledge with one of each other.

4. Cultural Differences

It is a barrier or problem caused by the differences of cultures, religions, and social environment.

5. Physical Distraction

This is caused by physic environment disturbance toward the process of communication. For example, the sound that too loud which caused people cannot hear one of each other.

6. Poor Choice of Communication Channels

It is caused on media which is being used in communication. For example, the bad signal on the phone, the bad connection of internet which makes the information could not be grasped and understood clearly.

7. No Feed Back

It is happened when a sender sends a message to the receiver but the receiver gives no response to the message. There is no feedback from the receiver which caused the communication become futile.

Therefore, there are some relevant thing connect narrative and life of man. It is because literature is the representation of human itself. The problem and also the value from a narrative come from the essential of human's life itself. The character will face problem in narrative as well human in reality. It is inseparable things between narrative and human as its source.

2.1.4.3 Setting

Abram (2009:330) explained that the overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within the work is the particular physical location in which it takes place. Basically, there are two types of setting physical setting and historical setting. Physical setting is the general locale of a work. In other words, it is *the place* of the scene. The geographical location of a work is not synonymous with where it is written. This is referred to as the time setting, temporal setting or the historical setting. This type of setting in a work may be immediate or remote. The temporal setting of a work entails the time element which is almost always (but not necessarily so) different from the time the work is written. The concept of time setting also encompasses what it evokes and carries along with it or the social circumstances of the story like the cultural, social, economic and religious issues raises in the work.

Language is part of human life. It helps man to understand one of each other. It is one of important way to communicate. Language reflects and builds a society though. It will reflect someone though. Literature and language could not be separated from one of each other, it is a unity. Literature will help someone to express his or her thought trough language. The characters were reflected through the novel by the medium of language. Other than character, setting also involves in build a literary

work. Therefore, plot, character and setting are the important elements in building a story in a literary work.

2.2 Comparative Study

In this section, the writer will define comparative study. Comparative method or comparative study is a method to analyze relationship between phenomena and their causal connection (Caramani, 2008: 2). It compares the similarities and the differences among macro social unit i.e. International (or cross-national) comparisons. However, Lor (2011: 2) stated that much of the discussion is also relevant to comparisons of cultural, societal or linguistic groups that are distributed within or across countries. Comparison is inherent in all science where comparative research has historically played a significant role in their development as scientific disciplines.

2.2.1 Comparative Literature

In this section, the writer will explain about the definition of comparative literature. Matthew Arnold used this term for the first time in English language when translated Ampere "*historie comparative*" (1848). France's scientist prefers the earlier term which being used by Villemain which he called "*literature comparee*" (1829) which is analogy with Cuvier's term "*anatomy comparee*" (1800).

Wellek and Warren (1989:47) said *that comparative literature term related with other studies and problems in practice*. It is social institution which uses language as the medium. Furthermore, it is also stated that literature study working from interpretation and analysis of literature work itself properly. General approach which is done toward the relationship of literature and society is studying literature as social document, as social portrait reality. There are always the relation between literature and society because literature through language portrays the life of society in it.

Bassnet (1993:1) explained that comparative literature is a study of texts across cultures. It is an interdisciplinary beyond time and space. In time aspect, comparative literature could compare two or more different period. Romanticism era will be different with Post-colonial period. The writer during Renaissance era will not discussed about the imperial power of European. Meanwhile in space aspect, it will bound comparative literature with literature geographic area. The writer from Europe talked about its imperial power toward their shadow-land. The writer defines the humanity issue which involves the shadow-land. Meanwhile the writer from America raise up the social discrepancy between White and Black. It proves that comparative literature is quite vast. At the next stage, it will focus more on its relation with other study.

Henry Remak (1961) said in Guillén (1993:95) *that comparative literature not limited to particular country*. It studies the relationship between literature and other areas of knowledge or interdisciplinary (e.g. painting, sculpture, architecture, music, philosophy, history, the social sciences, religion, etc. It will not only talk about the literary work and other literary work but it will discuss about literary work and its relation with the culture in a place. How the culture in a place influence the written or oral literature in that place and its relation with anthropology or how the literary work in a place portrayed the way of life of certain group of people or society and its relation with sociology. It talks about how to define the unity or diversity in two or more literature works. In comparative literature, the object of study will discuss about the similarities or differences in two or more literary works. This paper will try to find the similar issue that the main character faced in the stories inside the novels. Else the most important thing from comparative literature study is how to compare the uniqueness or the characteristic of the literary work which being compared. Therefore, comparative literature is study of relations between two or more literatures beyond space and time.

2.3 Anne Frank's Diary: The Diary of A Young Girl

The Diary of a Young Girl (also known as The Diary of Anne Frank) is a book of the writings from the Dutch language diary kept

by Anne Frank while she was in hiding for two years with her family during the Nazi occupation of the Netherlands. This diary was first published under the title *Het Achterhuis. Dagboekbrieven 14 Juni 1942 – 1 Augustus 1944* (*The Annex: Diary Notes 14 June 1942 – 1 August 1944*) by Contact Publishing in Amsterdam in 1947.

Annelies Marie Frank was a German-born diarist and writer. She is one of the most discussed Jewish victims of the Holocaust. Her diary, *The Diary of a Young Girl*, which documents her life in hiding during the German occupation of the Netherlands in World War II, is one of the world's most widely known books and has been the basis for several plays and films.

Born in the city of Frankfurt, Germany, on June 12, 1929, she lived most of her life in or near Amsterdam, the Netherlands. Born a German national, Frank lost her citizenship in 1941 and thus became stateless. The Frank family moved from Germany to Amsterdam in the early 1930s when the Nazis gained control over Germany. By May 1940, they were trapped in Amsterdam by the German occupation of the Netherlands. As persecutions of the Jewish population increased in July 1942, the family went into hiding in some concealed rooms behind a bookcase in the building where Anne's father worked. In August 1944, the group was betrayed and transported to concentration camps. Anne and her sister, Margot, were eventually transferred to Bergen-Belsen concentration

camp, where they died (probably of typhus) in February or March 1945, just weeks before the camp was liberated in April.

Otto Frank, the only survivor of the family, returned to Amsterdam after the war to find that Anne's diary had been saved by one of the helpers, Miep Gies, and his efforts led to its publication in 1947. It was translated from its original Dutch version and first published in English in 1952 as *The Diary of a Young Girl*, and has since been translated into over 60 languages. The diary, which was given to Anne on her thirteenth birthday, chronicles her life from 12 June 1942 until 1 August 1944.

2.4 The Curious Incident of the Dog in the Night Time

The Curious Incident of the Dog in the Night-Time is a 2003 mystery novel by British writer Mark Haddon. The novel is narrated in the first-person perspective by Christopher John Francis Boone, a 15-year-old boy who describes himself as "a mathematician with some behavioral difficulties" living in Swindon, Wiltshire. Although Christopher's condition is not stated, the book's blurb refers to Asperger's syndrome, high-functioning autism. Asperger's Syndrome (AS) was added as a new "official" diagnosis when DSM-IV (The Diagnostic and Statistical Manual, 4th Edition) and ICD-10 (International Classification of Disease, 10th Edition) were published. In the past, children with AS were sometimes referred to as having schizoid personality, or schizotical

personality, and PDD (Pervasive Developmental Disorders), NOS (Non-Autistic PDD). It is now recognized as distinct from autism. AS differs from autism in a number of key ways : First, children with AS may not be detected as early because they may have no delays in language, or only mild delays. In fact, it is usually not until parents notice that their child's use of language is unusual, or their child's play is also unusual, that concern sets in. Unlike autism, where the vast majority of children also experience some degree of mental retardation, children (and adults) with AS are rarely mentally retarded although many have low—average intelligence.

Children with AS are sometimes described as “active”, but odd”—not avoiding others the way autistic children often do, but relating in a more narrow way, usually centering activity around their own needs and peculiar interests. In fact, having one or more areas of narrow, encompassing interest is highly characteristic of those with AS. One main difference is that children with AS tend to have fairly comparable verbal and nonverbal levels of intelligence, while higher functioning autistic children tend to have nonverbal IQs that are markedly higher than their verbal IQs.

When younger, children with AS may stand out as socially ‘different’ to adults (especially to nonparents), but adults usually can

allow for these differences much the way they would when dealing with a younger or immature child's.

Young children with AS usually do not give (non parental) adults the impression that something is seriously “different”, the way an autistic child does. On the other hand, the young child with AS typically has just as much difficulty really playing with others as autistic children do. This is because other young children, unlike adults, lack the skills to automatically adjust to the social “different-ness” of the child with AS. Sometimes a young child gets on relatively well with siblings who know and accept his quirks, but the child is rejected by peers— and quite often does not seem to care much that he is.

Therefore, child with Asperger's syndrome is slightly different with autistic child. Child with Asperger's syndrome is rarely mentally retarded, unlike autism. They tend to have a fairly comparable verbal and nonverbal level of intelligence. But they still cannot play and communicate well especially the young children with AS. They are often rejected by child around their ages.

2.5 Biography of Mark Haddon

Mark Haddon was born in Northampton in 1962. He graduated from Oxford University in 1981, returning later to study for a M.Sc. in English Literature at Edinburgh University. He then undertook a variety of

jobs, including work with children and adults with mental and physical disabilities. He also worked as an illustrator for magazines and a cartoonist for New Statesman, The Spectator, Private Eye, the Sunday Telegraph and The Guardian (for which he co-wrote a cartoon strip).

His first book for children, Gilbert's Gobstopper, appeared in 1987 and was followed by many other books and picture books for children, many of which he also illustrated. These include the 'Agent Z' series and the 'Baby Dinosaurs' series. From 1996 he also worked on television projects, and created and wrote several episodes for Microsoap, winning two BAFTAs and a Royal Television Society Award for this work.

In 2003 his novel, The Curious Incident of the Dog in the Night-Time, was published and has been hugely successful. It is the first book to have been published simultaneously in two imprints - one for children and one for adults. It has won a string of prestigious awards, including the 2003 Whitbread Book of the Year. His second novel, A Spot of Bother, was published in 2006 and shortlisted for the 2006 Costa Novel Award.

His first book of poetry, The Talking Horse and the Sad Girl and the Village Under the Sea, was published in 2005. His latest books are two new novels, Boom! (2009) and The Red House (2012) and a picture book, Walking on The Moon (2009). Mark Haddon teaches creative writing for the Arvon Foundation and Oxford University.