Chapter II
An Analysis of Major Characters Characterization in Burgess's
A Clocwork Orange

2.1 Literature

According to A. Teeuw (in *Sastra dan Ilmu Sastra*: 1987:30) , literature described as everything written; the use of language in written form.

Literature is a form of personal expression of human experience, thought, passion, and belief in a form of concrete picture that evokes the fascination with language tools. In more detail, Faruk suggested that initially very broad definition of literature, which includes all kinds of activity results of language or writing. Along with the widespread the habit of reading and writing, the understanding narrows and is defined as any result that is both imaginative language activities, both in the life depicted in them, and in terms of the language used to describe that life.

2.2 Novel

Literally novel come from word "Novella" Italian language vocabulary, which in Latin language mean *novus* or newly. As for definitively novel is story regarding remarkable event or occurence of life of someone is in it met by processing of soul altering someone chance road, its meaning of someone which is narrated in the novel experience of life of problem in details, good in the form of grief, adventure, struggle,

which is on finally the figure experience of change of chance which enough base, what experienced of that figure basically represent of top from all distortion live and life which have happened. Equally can be said that by novel represent life life concentration at one time, which is determine toward its perpetrator chance road. Congeniality of this novel of said also by Aminuddin (1987: 51) that:

"Novel as one of the prose belles letters form, a structure can be in explaining and comprehended to pass intrinsic aspect analysis and aspect of extrinsic. A structure, art text of belles letters represent something that of complex with elements which consist in it. Contained complexity cover element, discussion, structure discourse, art signification, beauty, cultural social, good values of philosophy value, religion, and also psychology and also its background."

Situation the above is true result analysis and understanding to art text bear miscellaneous approach of stream and theory. Explained also by Jacob Sumarjo (1991: 29) that:

"Novel is story in form of prose in wide of size measure. Wide of measure here can mean story with part, which is complex, immeasurable story atmosphere and immeasurable the story setting also."

If seen from cratin factor, hence novel can be interpreted as a master piece with intellect image join to depict life in the form of imagination and story, controlled and instructed by intellect. In creation a novel, imagination element play a part in to braid story. Do that story can be accepted logically, this matter fully depended from role of intellect element. There by to create a novel with interesting story at the same

time can involve, hence, the story by realistic needed by the existence of solid compound between intellectuality and imagination.

By careful of the description above in the end can be concluded that novel is a story which story life of its figures, finally with change of chance of the story and figure basically represent solid author imagination with intellectual element. Therefore, strive to recognize and comprehend intrinsic elements and how function each its development element is needed by a precise and appropriate approach as step or guider in analyzing. Ellection of precise and appropriate approach will really assisting in catching poured content through article which wish to be sent by author at reader.

That thing is as according to opinion of Saad (Yudiono, 1986: 49) that there is two way of to enjoy and comprehend belles letters, first coalescing and enguilfing it self into that belles lettres so that existing problem is feel and way of both is enjoying it consciously with method benefit or certon criterion to analyse belles letters so that its problem "assessing" objectively.

2.3 Fiction

Literary world prose recognize as one of the literary genre in addition to other genres. In the sense of literary prose also called fiction. The term fiction in this sense means fiction or fantasy stories. Abrams (2007: 2) states that a work of narrative

fiction that its contents are not menyaran truth. According Altenbernd and Lewis (1966: 14), in *Nurgiyantoro* (2007: 2-3), can be interpreted as a fictional prose narrative that is imaginative, but usually sensible and contains a truth that dramatizes the relationships between people. The author argues that based on the experiences and observations of life.

From the definition above, it can be concluded that the fiction is a work that menyaran the story is fictional, the story does not really happen in real life, but the elements of creation are those of the author of a real-life environment around the author. Therefore, fiction is a story, and therefore contained also in it the purpose of providing entertainment to their readers, besides that there is also an aesthetic purpose. Wellek & Wgggarren, (2007: 3), states:

"Reading a work of fiction means enjoy the story, entertain themselves to gain inner satisfaction. However saratnya experiences and problems life has to offer, a work of fiction must remain an interesting story, remains a coherent structure of the building and still have aesthetic purposes".
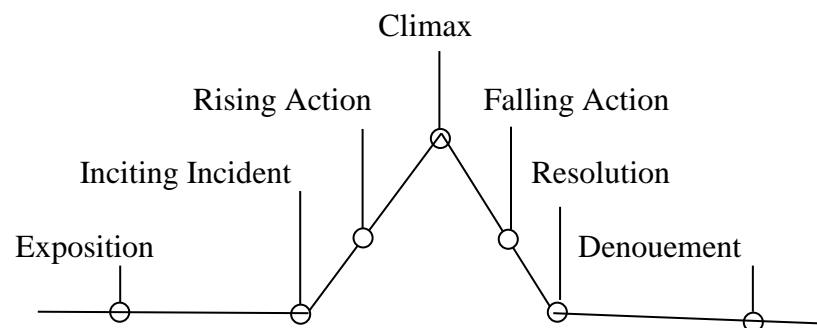
2.4 Plot

Plot is an important element of the story and every story should have a plot. Plot is the events that make up the story, linked together in a chain of cause and effect (Hall, 1983:12). Meanwhile according to Stanton (In Nurgiyantoro (2005:113)) *Plot adalah cerita yang memiliki serangkaian kejadian. Namun, kejadian tersebut*

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*berhubungan dengan alasan dan hasil dari cerita. (*Plot is a story that has the series of moment. However, every moment connect to reason and result of story.)

Plot has a meaning as the sequence of events showing characters in action. This sequence is not accidental but is chosen by the author as the best way of telling his or her story. According to Tomlinson and brown (2002: 97), if the writer is chosen well, the plot will produce conflict, tension and action that will arouse and hold our interest.

There are the structure of plot. The structure which known as Freytag Pyramid.

Climax

Rising Action   Falling Action

Inciting Incident   Resolution

Exposition   Denouement

In other opinion suggest the most common structure, regardless of the chronological order of the story, is the following:

1. Exposition, the author introduces the main characters and orients the reader to the setting, such as time and place.

2. Inciting Incident or the beginning of conflict. In this part conflict has become a broad term in literary works and it now includes almost any problem the protagonist may have.

3. Rising Action. The complications arise, decisions are made and actions are taken, all developing the central conflict and opening it up to different resolutions.

4. Climax or turning point, if the action was rising up until the climax, then the climax is the highest point of the action, from which tensions will fall.

5. Falling action, after the climax, all events leading to the resolution are the falling action.

6. Resolution: the character solves the main problem or conflict or someone solves it for him or her.

7. Denouement or conclusion or ending, the resolution. Problems are finally solved and the conflict resolved for good or bad. The importance of the denouement is to give the reader a sense of completion and satisfaction. Sometimes the author leaves us to think about the THEME or future possibilities for the characters.

2.5 Characters

Before we talk about characters, first we should know the meaning of a character itself. There are some theories according to the authors taken from library's book. In this connection Kenney (1966: 15) states that :

"We are introduced to the story's title character; we are informed that he has a wife, we are told that, like her husband, she is young and we are told that she is pretty."

Kenney (1966: 20) continues saying about characters that she is adopted by E.M Foster that characters in fiction are divided in to two: "flat" and "round" characters.

"Flat (simple) characters: the simple, or flat, character is less the representation of a human personality than embodiment of single attitude or single attitude or obsession in a character. Foster calls this kind of character flat because we see only one side of him. The simple characters can perform many important function in the work of fiction. Simple character many appear in minor role in serious fiction, but will a major part in interior fiction."

Complex (round) character: at the other end of the spectrum is the complex character, called round by Foster because we see all sides of him The complex character is obviously more lifelike than the simple, because in life people are not simply embodiments of attitudes. The complex, or round character is higher bind of achievement than the simple complexity of character tends to produce life likeness in the world of fiction. The complex character is in many ways difficult than the simple.

The simple character need only repeat his basic formula each business. The fictional character, however complex is not human being. He is himself an artistic creation.

Most simply a character is one of the persons who appear in the play, one of the dramatic personal (literally, the person of the play).

In other sense of term, the treatment of character is a basic part of the play wright's work. Conventions of the period and the author's personal vision will affect the treatment of character. Most plays contain main character and minor character essential to the play.

There are two kinds of character; they are the main character and minor character (supporting character). This explanation based on Aminudin (1995 :79-80) who states that:

"Para tokoh yang terdapat dalam suatu cerita memiliki peranan yang berbeda-beda. Seseorang tokoh yang memiliki peranan penting dalam suatu cerita disebut dengan tokoh inti atau tokoh utama. Sedangkan tokoh yang memiliki peranan yang tidak penting karena pemunculannya hanya melengka, melayani, mendukung pelaku utama disebut tokoh tambahan atau tokoh pembantu."

It means that characters in story have difference character. A character has important character story is called main character, while a character that's character is less important, because her/his play completely, to support, to work with main character only. It is called minor character or supporting character.

2.5 Kinds of Character

Character in fiction can be classified a major and minor, static and dynamic. A major character is an important figure at the center of the story's action and theme. Usually a character's status as major and minor is clear. On occasion however, not one but two characters may dominate a story, their relationship being what matters most.

a. Mayor and Minor

A mayor character is a person or thing that has a big role in the development and configuration of the story. A none of this character causes the absent of the story. All elements belong to the story such as theme, plot, atmosphere, etc. are focused on describing this kinds of character. While a minor character is the existence of this kind is to support the major one. A minor character plays only small role and contribution to the development and configuration of the story. Robert Diyyani (1965:45)

b. Protagonist and Antagonist

The main character (or protagonist) is not only at the center of the action, but also the chief object of the play wright's (and the reader's or audience's) concern. Defining of the character of the protagonist (sometimes by comparison with a competitor, or antagonist often becomes the consuming interest of the play, and the

action seems designed to illustrate, or clarify, or develop that character, or sometimes to make him or her complex, unfathomable, mysterious being.

The Antagonist is the character or force against which the protagonist struggles. The antagonist may be another character, a culture and its laws or traditions, natural elements, or the protagonist divided against himself.

c. Static and Dynamic

A Dynamic character is the one who changes significantly during the course of the story. The changes considered to qualify a character as dynamic include the changes in sight or understanding, in commitment, and in values. The changes in circumstance, even physical circumstance, do not apply unless they result in some changes within the characters self. By that definition, the protagonist is nearly always a dynamic character. In coming of age stories in particular, the protagonist often undergoes dramatic change, transforming from innocence to experience. Antagonists in some stories are frequently dynamic as well.

A static character is a literary character that remains basically unchanged throughout a work. Whether round and flat, their personalities remain essentially stable throughout the course of the story. This is commonly done with secondary characters in order to let them serve a s thematic or plot elements.

d. Stock Characters and Stereotypes

Stock characters are minor characters whose actions are completely predictable or typical their job or profession. Stereotypes are characters of somewhat greater importance to the novel. They are in the story because the situation demands their presence. Thus they serve as a natural part of the setting, much as stage properties like a lamp or a chair high function in a play.

e. Round and Flat

Round characters are characters there are complex and realistic; they represent a depth of personality which is imitation of life. They frequently posses both good and bad traits and they may react unexpectedly or become entangled in their own interior conflicts. These characters have been fully developed by an author, physically, mentally and emotionally, and are detailed enough to seem real. A round character is usually a main character, and its developed over the course of the story. A flat character its opposite, having hardly any development whatsoever.

A flat character is distinguished by its lack of a realistic personality. Though the description of a flat character may be detailed and rich in defining characteristics. It falls short of the complexity associated with a round character.

There are two types of trait character should posses; they are external and internal traits. External traits that posses by one dimensional character such as names, physical appearance, manner of speech and accent, social status and so on. The internal traits possessed by a round (multi-dimensional) character are:

thought, feelings and emotions. A round and dynamic character must possess not only internal traits but also external ones.

2.7 Characterization

In terms of characterization ,Jones (1968: 84) says that characterization is the depicting of clear imagines of person:. He continuous saying about characterization as follows:

"There are two methods of characterization: The Dramatic and the Analytic. In the dramatic we form our opinion of the characters from what they do and say, from their environment and from what other characters think of them. In the analytic method the author comments upon the characters explaining their motives, their appearances and their thoughts."

In other words the writer can say that the characterization is showing a clear imagination of a person or something that has a relationship between literary works in this case a novel and nature of characters. Really, it does not matter who or what the characters are, so long as we can identify ourselves with them. Such as how they live where they live, how their relationship with another character and so on.

Furthermore, Dickinson (1966: 83) says that there are some steps of how to study a character of a novel. They are:

1. Basic Characteristics

- Physical (age, physical oddities, etc)

- Social relationship (personal relationship in the other character in the works; wider social relationship such as social class occupation)

- Mental qualities (typical ways of thinking, feeling and acting)

2. Appearance from various points of view

- How the character sees him self

- How various other characters see him

In other words, the writer only analyzes and study the characterization of the characters, the writer uses the analysis of the major characters which is based on these aspects:

1. Physical appearance of the major characters

It contains the physical or performance of the characters, such as their age, physical oddities, performance, etc. The use of physical appearance is to describe: how old they are, how they look like, about sex (are the major characters both of them men or women, do the major characters have pale skin, handsome, beautiful, long, black, brown or white hair, etc)

2. Personality of the character

It describes the character's personality such as: whether or not are they responsible, neat persons or discipline, romantic (romantic is a kind of person who can create the condition or situation become beautiful) and careless (is not care the condition around them).

3.   Social status of the characters

This point discussing the background of the characters, such as: their educational background, their life in middle, high modern classes.

4.   Social relationship of the characters

In this case, the writer wants to discuss the relationship between the major characters and other characters surrounding them (minor characters or supporting character).

2.8 Analytical Approach

In the literature study, an approach is the basic principle or the elment that is used to appreciate a work of literature. And in this paper, the writer use analytical approach. It is used to analyzing some the aspect of the intrinsic elements such as characters, characterization.

The meaning of analytical approach is an approach that used for finding the idea, the writer's may be typressing the writer's attitude in presenting his idea , intrinsic element and mecanism relation in every intrinsic elements.

The implementation of analytical approach will help the reader in understanding the intrisic elements of literarywork . And through analytical approch the reader will comprehend the function of every elments in a literary work. The basic principles as background of analytical approach are a literary work that's formed by certain elements, every elment in a literary work that has certain function and relation to each other although they have different characteristic and the characteristic of the elements can be understood one by one, but finally every elements should be understood as unity.

2.9 Author's Biography

John Burgess Wilson was born in Harpurhey, Manchester, on Sunday 25 February 1917. His mother, Elizabeth Burgess, was a singer and dancer on the music-hall stage in Glasgow and Manchester. His father, Joseph Wilson, played the piano in music halls and silent cinemas before taking a job as a cashier at Swift's beef market in Manchester.

Burgess's mother and his only sister, Muriel, died in the influenza epidemic of 1918. The loss of his mother had a profound effect on his life and literary work. In 1922 Joseph Wilson married a publican, Margaret Dwyer (née Byrne), and the family lived above a pub, the Golden Eagle, on Lodge Street in the Miles Platting area of Manchester. By 1928, when Burgess enrolled at his secondary school, they had

moved to Moss Side, where he was to write his earliest published poems and short stories. He claimed to have composed his first symphony at the age of 18.

Burgess was educated at Xaverian College and the University of Manchester, graduating with a degree in English Literature in 1940. He served in the Royal Army Medical Corps and the Army Educational Corps from 1940 until 1946. In 1942 he married his first wife, Llewela (Lynne) Jones, in Bournemouth, while he was the musical director of an army dance band. From 1943 he was stationed in Gibraltar, where, as a member of the Army Educational Corps, he taught a course entitled 'The British Way and Purpose' to the troops. In 1945 he composed a Sonata for Cello and Piano in G minor, which is his earliest surviving musical work.

After the war, Burgess taught at colleges in Wolverhampton and Bamber Bridge. In 1950 he moved with Lynne to Adderbury in Oxfordshire, and taught at the nearby Banbury Grammar School. His first full-length stage play was completed in 1951. Around this time he wrote his first two novels, A Vision of Battlements, which drew upon his experiences in Gibraltar, and The Worm and the Ring, although neither were published until several years later.

In 1954 Burgess and Lynne moved to Kuala Kangsar in the Perak province of Malaya, where he taught at the Malay College. In 1956, his first published novel, *Time for a Tiger*, appeared under the name 'Anthony Burgess'. He continued to

balance his teaching and writing careers, completing his Malayan Trilogy with the novels *The Enemy in the Blanket* (1958) and *Beds in the East* (1959). Writing as John Burgess Wilson, he published a history of English literature in 1958. Lynne and Burgess moved from Malaya to Brunei, but late in 1959 he collapsed in the classroom. He was discharged from the British Colonial Service and flown back to England with a mysterious illness, which was misdiagnosed as a fatal brain tumour.

His prolific literary output as a novelist began at this time, as he sought to provide for his prospective widow. By the end of 1962 he had published seven novels, including *The Doctor is Sick*, *The Worm and the Ring*, *A Clockwork Orange* and *The Wanting Seed*. Working collaboratively with Lynne, he translated three novels from the French originals. He also adopted another pen-name, publishing two novels, *One Hand Clapping* (1961) and *Inside Mr Enderby* (1963), as Joseph Kell. In addition, his work as a frequent contributor to television and radio programmes began in 1961. It was clear that Burgess was no longer dying.

The following decade was prolific, with Burgess publishing another five novels before 1970, as well as a variety of critical works, including his shortened edition of James Joyce's *Finnegans Wake*; it may have been around this time that he also wrote a shortened edition of *Ulysses*, now lost. In 1968, Lynne died of liver failure.

Later that year, Burgess married Liliana (Liana) Macellari Johnson, an Italian linguist and translator. Together with Liana's son, Paolo Andrea (later known as Andrew), they soon left England for Malta, beginning a peripatetic existence that was to last the remainder of Burgess's life. They acquired various houses throughout Europe, including residences in Rome, Bracciano, Siena, Lugano and Callian in the south of France, before settling in Monaco in the mid-1970s.

Throughout this period Burgess continued his prodigious output as a novelist, poet, screen-writer, broadcaster and composer. His television credits include *Moses the Lawgiver*, starring Burt Lancaster, *Jesus of Nazareth*, directed by Franco Zeffirelli and featuring Robert Powell as Jesus, and the epic mini-series *AD: Anno Domini*. In total, he wrote thirty-three novels and more than twenty-five works of non-fiction, including two volumes of autobiography, *Little Wilson and Big God* (1987) and *You've Had Your Time* (1990). There are three published volumes of his essays: *Urgent Copy* (1968), *Homage to Qwert Yuiop* (1986) and *One Man's Chorus* (1998).

Burgess's most substantial novel, Earthly Powers, was published to international acclaim in 1980. George Steiner wrote in the New Yorker: 'The whole landscape is the brighter for Earthly Powers, a feat of imaginative breadth and intelligence which lifts fiction high.' Earthly Powers was awarded the Charles Baudelaire Prize and the Prix du Meilleur Livre Etranger in France in 1981.

Burgess also composed approximately 200 musical works, stimulated in this activity by the 1975 performance of his Symphony (No. 3) in C by the University of Iowa. He wrote the lyrics for the award-winning Broadway musical Cyrano, with music composed by Michael Lewis and featuring Christopher Plummer in the title role. His ballet suite about the life of William Shakespeare, *Mr WS*, was broadcast on BBC radio.

He wrote a song cycle based on his own poems, *The Brides of Enderby*, along with musical settings of texts by T.S. Eliot, James Joyce, D.H. Lawrence and Gerard Manley Hopkins. *Blooms of Dublin*, his musical adaptation of James Joyce's *Ulysses*, was broadcast on BBC radio in 1982. He also provided new libretti for Scottish Opera's Glasgow production of *Oberon* in 1985 (revived in Venice in 1987), and for the English National Opera's 1986 production of Carmen. Even when he knew that he was dying from lung cancer, Burgess continued to write and compose music. Anthony Burgess died at the age of 76 in London on 22 November 1993. His last novel, *Byrne*, was published posthumously in 1995.