CHAPTER II

THEORITICAL REVIEW

This chapter discusses about theories that used in this research. Those are is narratology by Mieke Bal as a grand theory and narratology by Manfred Jahn and Rimmon-Kenan as a supporting theories.

2.1 Mieke Bal's Narratology

Mieke Bal in *Narratology: Introduction to the Theory of Narrative* says that a narratology is the ensemble of theories of narratives, narrative text, images, spectacles, events, cultural artefacts that 'tell a story'. Such a theory helps to understand, analyze, and evaluate narratives (Bal, 2009:3). In his book, he states that narratology is a tool for dissecting a literary works as a narrative, especially narrative text. A narrative text is a text which an agent or subject conveys to an addressee ('tells' the reader) a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof. (Bal, 2009:5). According to the statement, narrative text has an agent or figure which the agent has a duty to convey the contents of the text narrative in various ways. The content is a story about the agent that tell some events. However, in the story, an agent hardly needs mentioning that this agent is not the (biographical) author of the narrative (Bal, 2009:15). He uses brackets in 'biographical' because the author is not always create

an actor as his biographical imagery. The author creates an actor for giving a duty to tell a story and it makes actor as an agent that performing actions. Thus, the agent is not merely an author of the narrative text, but the agent or subject is a character created by the author and given a task, which is telling a story. When the agent is telling a story to a reader, the reader will understand the narrative text of the surface. However, to understand more about the contents, the educated reader will be assisted by narratology as a tool to understand about the story. Narratology will dissect the story, this theory will make the reader understand the story. However, the story in the narrative text has not yet a manifestation, therefore, according to Bal, a story is the content of that text, and produces a particular manifestation, inflection, and 'coloring' of a fabula (Bal, 2009:15).

The statement above thus describes that narrative text will be a story that has a particular manifestation; in this case, the narrative text has written form. In this form, character as an agent that telling the story become a paper person that created by the author. For this narrative text, a novel is one such example, because it has an agent and fabula that built it.

2.1.1 Element of Fabula

Fabula has elements that build itself. Fabula, according to Bal, is a series of logically and chronologically related events (Bal, 2009:194). Bal's statement is intended to show that the action and the time in a fabula are described clearly or logically when events—actor's actions and/or time and location—are

chronologically occurred in a fabula. Those sequences will make a reader easier to understand the fabula. Even though elements of fabula are event, actor, time and location, but this research will be focus to one of important element, it is an actor, because actors are the agents who make events.

2.1.2 Actor

In the selection of events and the sequences, actors always are important elements. In the following, therefore actors will be regarded in their relation to the sequences of events. Actors are agents that perform actions. They are not necessarily human. To act is defined here as to cause or to experience an event (Bal, 2009:201). Bal's term about the actor is agent, an agent for the author to tell a story to the reader, because the actor is created by the author to achieve his goals by telling a story to the reader. In this case, Bal argues that the actor is one important element in fabula because actors make the story continues to play. He also says that an actor does not only a human, but also another living creature, therefore, Bal says that the actor is often an agent of an author. Related to that, in a fabula, actors have a specific roles that given by the author to determine the events that will be telling by the actors to readers, there are subject and object, and power and receiver, helper and opponent.

2.1.2.1 Subject and Object

The first and most important relation in fabula is between the actor who follows an aim and that aim itself. The relation may be compared to that between subject and direct object in a sentence (Bal, 2009:203). Bal assumes that an important thing between subject and object is the aims, because they become a way for an actor to interact to another actor, and it will be lead to an event. Besides that, the aim will also show which actor who plays as a subject and as an object. It occurs because the actor positioned as a subject will oppress an object, and the object will only accepted it. The object is not always a person (Bal, 2009:203). It means the object can be a personified animal or the things that will become an aim of the subject. According to Bal's statement, it shows that the aims of the subject is not always relate to another actor, but in the fabula, the aims can be an actor will for reaching something, like an actor that wants to become a king. The position of the king is becoming an object for the actor.

The subject may also aspire towards reaching a certain state (Bal, 2009:203). The subject has an ambitious will for reaching the aim and makes it to have abilities in achieving the aim. It can be says that the aim may be a desire to love or to kill someone, or it can be a position desire on an outcome of it action. However, since, as was said earlier, the principle of the fabula resides in its aspect of intention, the practical result is that the subject is usually a person or a personified animal (in fables), not object. From the position as a subject and object, the actors

unable to choose wants to become what they are, there is a power that makes an actor has the position as a subject and object. Therefore, a power is becoming an important thing to changes actor's position in a fabula.

2.1.2.2 Power and Receiver

For reaching an aim, an actor is forced by a power that makes the subject can reach, prevent or avoid it. As like what Bal says that the intention of the subject is in itself not sufficient to reach the object. It means that actions of the actor are more significant rather than a mere will or intention. However, sometimes actor's power is not enough to reach the aim, thus, there will always another power to support and prevent or avoid the actor. It is also said that there are always powers who either allow it to reach its aim or prevent it from doing so (Bal, 2009:204). A power will make an actor becomes superior when s/he tries to reach the aim when another power such as an abstraction: e.g., society, fate, time, human self-centeredness, or cleverness is occurred (Bal, 2009:204). In this case, the power in a form of abstraction is emerged as Princess beauty and goodness, which influenced the actor Prince—. It becomes a power that makes prince wants to help, to be close with princess always and makes him to have affection toward her. It shows that the power is not necessarily from person but it be able to come from a nature of the person that is abstract. Thus, this power is also cannot be perceived or be known by the actor, in Princess and Prince case, if the power is focused on what had caused something happened, then, it will show Princess as the power. However, the power

existed in the relationship between Prince and Princes is merely caused by a nature of her.

In other hand, receiver is different with power because, according to Bal, the receiver may also embodied in a person." (Bal, 2009:204). The differences can be seen when a power is often not embodied in a person form, but it is in abstraction. While, receiver is often embodied in a person form—may be the receiver is an actor. It happens because power gives cause and effect towards the actor when the actor gives a power towards the object, the actor will get an effect from the power itself. If the actor gives a good action power to object, a good effect or influence will come to the actor. Thus, the actor will be receive something that s/he wants.

2.1.2.3 Helper and Opponent

In actor's action, power gives more significant influence to the actor and makes an actor becomes a receiver of the power itself. Actor that has a position as a subject is helped by a power when he want to reach the aim, but it not will be easy to reach it, thus, the subject needs some help to achieve the aim. The categories discussed hitherto are both directly showed to the object, which is object both of desire and of communication. Subject and object have roles that make them have a relation on people that have a power and a people who becomes a receiver, yet those relationships may also become helper and opponent. Both relations are necessary for the development of a fabula (Bal, 2009:206).

Bal's statement shows that both of the relationship is a reason of a fabula happens, because when the both relations make an action, events will be created. The subject wants something to achieve and even though s/he does not know that things can be achieve or not. The subject meets with resistance on the way and receives help. When the subject wants to achieve the aim, there will something that has a power to resist the subject, which are another actor and an abstraction; fate, time, society, or himself. Thus the model distinguishes a third relation which determines the circumstances under which the enterprise is brought to an end (Bal,2009:206). Bal's statement in a fabula has a three relationship that build it, the first relationship is between subject and the object, the second is between subject and the resistant, and the third relationship is subject and the actor that becomes a helper. First relationship occurs when subject wants to achieve the aim through an object. The subject will give certain instruction or information to the object for subject's aim and the object will do nothing except to receive the instruction or information. Second, relationship occurs when subject wants to achieve the object, on the process, the subject meets an actor or abstraction which prevents the subject to achieve the aim. Thus, this relation shows the subject tries to overcome the resistant. The last relation occurs when the subject is in second phase—second type of relationship—s/he makes interaction with another actors which enabling the subject to overcome the resistant.

From the explanation above, an actor needs a helper for helping to reach the aim, and in fabula, the helper has the aim for achieving by helper. The aim is helping an actor to achieve the aim. However, Bal says that in fabula the presence of helpers

and opponents, which makes a fabula suspenseful and readable (Bal.2009:207). In his statement, if there is a helper in Fabula, of course there will be the opponent. Opponent is almost the same as helpers, not always in human form, can be abstraction also, as mentioned previously. When the actor will attempt to achieve the aims, from other actors or an abstraction will become an opponent for him/her. As like in Tales of Two Cities novel, when Charles Evremonde Darnay wants to leave his past and left the Evremonde family, French society become an opponent for him. Those who hate Evremonde family, they want to all of the descendants of the family are killed, no one is left, including Darnay, although he is a good person in French. Thus, the helper and the opponent makes fabula becomes more interesting to read. Bal's ideas on narratology is simplified by Jahn in order to grasp the concept easier.

2.2 Characters: Flat and Round Character

Bal's narratology has been used to discuss narratives and its element of actor which becomes the focus on this research. Afterwards, Jahn's ideas on narrative in narratology are also used as a supporting theory. As the beginning, he also explain that all narratives present a story—a sequence of events, which involves characters. Hence, a narrative is a form of communication presenting a sequence of events caused and experienced by characters. In oral tradition, there is a story-teller or a narrator. This getting started section will mainly focus on narrators and characters (Jahn, 2005). In his statement, it indicates he already agree about narratology is a

theory of narratives. Then he tries to give a simple definition of the narratives themself, that all the things that has a story is a narrative, which are text, oral, image, or another forms.

One of narrative elements, which is a character becomes one of an important element. Jahn quotes Barthes who state that a character is not a real-life person but only a "paper being" (2005), a being created by an author and existing only within a fictional text, either on the level of action or on the level of fictional mediation. The author creates a character may have more natures, but it will not know well about character if the reader not analyze it. Therefore, analysis about the character needs to be done, and characterization is becoming a way.

Characterization analysis investigates the ways and means of creating the personality traits of fictional characters. The basic analytical question is, Who (subject) characterizes whom (object) as being what (as having which properties).

(Jahn, 2005). In his statement, character created with certain purpose by an author. Characterization analysis becomes a tool for dissecting about aims, roles, traits, forms, natures of a character. Therefore, a reader will know how character act and where the author takes the character in a story. After knowing character act in the story, the reader will know which characters develop and do not. In this case, there is a term called flat and round character.

2.2.1 Flat Character

Characters have certain traits when they created in a story. The various characters abstracted from a given text are seldom grasped having the same degree of fullness (Rimmon-Kenan, 1983:40). Rimmon-Kenan assumes that almost all of characters have abstraction nature that cannot be guessed by the readers based on text. There are not much of the readers know about the character in depth. May be few readers only know about the character that becomes good and bad character from text. The readers will know from basic information given in the fabula about the character, good and bad, whereas, the characters have more traits then it.

Therefore, according to Rimmon-Kenan (1983) who is quoting Foster on his book, he is already distinguishing between 'flat' and round characters. Flat character are analogous to 'humors', caricatures, types. In their purest form, they are constructed around a single idea or quality' and therefore can be expressed in one sentence (Rimmon-Kenan, 1983:40). From his statement, he argues that flat character has a simple form, often analogized to humor and caricature, because it is built by one idea, does not have other ideas. As like Lucie Menette character in A Tale of Two Cities by Dickens, from first showed in novel, she is already becoming a good character, does not have bad ideas inside. It can be seen when she meets Sydney Carton for drist time, only Lucie that has a positive thought on him, although his appearance cannot show it. Therefore, Rimmon-Kenan assumes that flat character can be explained by one sentence. Such characters do not develop in the course of the action.

Therefore, flat character will never change from beginning s/he appear until the end of the story. As a consequence of the restriction of qualities and the absence of development, flat character are easily recognized and easily remembered by the reader (Rimmon-Kenan, 1983:40). Because s/he does not have complex development, flat character easily to be recognized by the readers, as like Lucie Menette. The term flat suggests something two-dimentional devoid of depth and life, while in fact many flat character, like those of Dickens are not only flat as very much 'alive' bit also create the impression of depth. The term of flat as though that flat characters become unattractive because it does not have the complexity, but some characters of a Dickens novel shows that the flat characters are also interesting. Foster seems to confuse two criteria which do not always overlap. According to him, a flat character is both simple and undeveloped (Rimmon-Kenan, 1983:41). Does not want to confuse the reader to know flat characters, Foster in Rimmon-Kenan says that flat character is simple and undeveloped. In this case, undeveloped wants to make clearly that flat characters only do a same role, do not have other roles. For characters with good roles, their will always do the good things even though they face a bad character. S/he never does other things except good things.

Character who do not develop are often minor, serving some function beyond themselves (Rimmon-Kenan, 1983:41). It can be said that flat characters are a minor characters in a story. At the opposite pole there are fully developed characters (Rimmon-Kenan, 1983:41). However, Rimmon-Kenan argues that when it focused to minor characters, thus the minor characters are fully developed.

Moreover, the lack of development can be presented as arrested development resulting from some physic trauma, thus endowing a flat character with complexity. Rimmon-Kenan thoughts are clearly in Dickens novel character. The character is Sydney Carton in A Tale of Two Cities. He is becoming a minor character in the novel and his role only becomes a supporting character towards major characters, but he is actually a character that fully developed. It occurs because as a minor character, he has motivations to achieve his own aims.

2.2.2 Round Character

All the things are created have partners or that contrast with it. As like in characters classification, as it has already discussed by Rimmon-Kenan in previous subchapter. In other hand, there is another classification character, which is round character. According to Rimmon-Kenan, round character are defined by contrastive implication namely those that are not flat. Not being flat involves having more than one quality and developing in the course of the action (Rimmon-Kenan, 1983:40). In his statement, it is obviously that round character is contrasting of flat character. Round character has complex characteristic and it will be developed in a story. As like what Rimmon-kenan has said, round character is both complex and developing. (Rimmon-Kenan, 1983:41).

The word develop is referred to characters which are described in a story, and their roles will be changed. It will be bad personalities in beginning, but in the end, it will change to good ones. Although, Rimmon-Kenan argues that these

criteria often co-exist, there are fictional character which are complex but undeveloping and other which are simple but developing (Rimmon-Kenan, 1983:41). In this case, Rimmon-Kenan try to says that round characters are complex but undeveloping. It occurs because characters have a role for achieving the aims, but they action for the aims prevented by some factor. Therefore, they cannot develop and they will become depend on minor character as their helper. Rimmon-Kenan statement can be found in Charles Darnay character in Dickens novel. He is a major character that has aims for making him freedom from his family and his background, but he cannot execute any action more when Parisian proletar want to execute him. He wants to surrender with his condition and accept it as his fate, because he is a member of aristocrat family that hated by French people. However, in other side, even though he is a member of aristocrat, in personally he is a good man, and he has a beloved wife and daughter.

Thus, in this story, the character that has more action is minor character as a helper, which is Sydney Carton. Therefore, even Darnay becomes a round character, he is not develop because many factors that prevented him. At one pole on the axis of complexity, he locates characters constructed around a single trait or one dominant trait along with few secondary ones (Rimmon – Kenan, 1983:41). From his statement, it shows that round character created only one traits and has domination towards other characters.