CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter comprises theories concerning the object of this research and theories related to the study. It involves New Criticism or Formalism, Narratology, Fiction, Novel, Character, Types of Characters, Characterization, Characteristics of Young learner, Previous Studies.

2.1. New Criticism (Formalism)

New Criticism, sometimes called as Formalism is one of Literary Theory which has been emerged for a long time around 1930s-1940s highly influenced by Russian Students movement on the work of finding new methods in analyzing literary works. Regardless of the date, this approach had been appointed by the majority of authors as to play major role in literary interpretations in English Classroom (Francis, 2008, p. 28). The methods of New Criticism are so familiar that to most teachers were readily aware in applying these approaches as a set of basic practices interchangeably with the teaching of English itself. New Criticism involves the systematic way of analyzing a literary text's craft. It centers the base of analysis in the text only. Disregarding any historical context, any biographical information about an author, any philosophical or physiological issues, or even any of a text's political or moral messages, the formalist is simply interested in taking the text apart to see how it works as a piece of art. It does not need to think about the background of literary work making (Gillespie 172).

Began established in common usage after Ransom's book "The New Criticism" in 1941, these approaches probably were also influenced by a series of

fallacies developed by Wimsatt and Beardley. The Intentional Fallacies, for example, proposed a distance from the author of the text, because such interpretations always direct the reader to an interpretation located outside the text itself in the realm of psychology and biography. Additionally, The Affective Fallacies advocated an emotional distance from the text. Those fallacies governed what critics of the preceding approach that students should not do when engaging in literary interpretation. As a result, both fallacies manage in pointing a central tenet of New Criticism that when it comes to reading, a critics need only for the text itself not anything outside the text (Francis, 2008, p. 29).

Most literary critics today incorporated the use of concrete, specific examples from the text itself to validate the interpretations as the concept knowingly as textual evidence. The New Critics supports the idea since it began in developing method of literary studies instruction in high school and college in America for the past several decades (Tyson 135). New Criticism proposed an idea of literature as a science, criticism as an independent academics discipline that posits as guide to the understanding of the intrinsic qualities of literature (Madsen, 1968, p.26). Most studies of New Criticism identify it as a formalist mode of critical interpretation, focusing on a close reading of the technicalities, structure, themes, and message of the literary text. Shklovsky, Tomashevsky and Jakobson were the first to argue that the formal dimension of literature, from rhythm patterns in poetry to narrative strategies in fiction, should be the primary concern of literary study (Golban, 2015, p. 167).

New Critics concentrating on the way a text operates as a literary work of art and the way its formal elements combine to create an internally consisted and

organic whole (Francis, 2008, p.30). All the elements represented by the language built the literary work itself as the formal elements that form the text; its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so forth. New Critics believed that a single best, or most accurate, interpretation of each text could be discovered that best represents the text itself. The proper way to interpret the text is based on the text. That best explains what the text means and *how* the text produces that meaning, in other words, that best explains its organic unity (Tyson 148).

Nevertheless, New Criticism's success in focusing the attention on the formal elements of the text and on the relationship to the meaning of the text is compatible with the way a study of literature today, regardless of our theoretical perspective. An important formalist concern was defining and describing the specific qualities and characteristics of particular genres and discourses, from the poetic (the early formalists) to the novelistic discourse (Bakhtin) (Golban, 2015, p. 165). The using of interpretation of the text for whatever theoretical framework, always support it with concrete evidence from the text that usually includes attention to formal elements, and, with the notable exception of some deconstructive and reader-response interpretations, usually try to produce an interpretation that conveys some sense of the text as a unified whole (Tyson 149).

Still, despite the many contribution towards literary criticism today, there were many misconception in the practice that leads many critics. Such as how the New Criticism was considered fail in exploring the nature of poetry as unique verbal construction which in particular can have the external world rather than text or language as referent.

2.2. Narratology

A Narrative may related with the verb Narrate that is a common used term which can be associated with the act of narrating or telling a story. It may also have multiple definition. Narratives are based on cause-and-effect relationships that are applied to sequences of events (Fludernik, 2009, p.1). The study of narrative, as put forward by Fludernik (2009), is narrative theory. Narrative theory, or narratology, is the study of narrative as a genre. Its objective is to describe "the constants, variables and combinations typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models (typologies)" (Fludernik, 2009, p. 8).

Originally established by Tzevan Todorov, narratology is defined (by him) as the theory of the structures of narrative (in Phelan, 2006). The term narratology has been defined by some writers in more or less the same way. The general idea we get from these definitions is that narratology studies the formal features of a narrative. Prince (1982), for instance, defines it as: "the study of the form and functioning of narrative" (p. 7). This term is moreover defined by Meister (2009) as a "humanities discipline" which is dedicated to "the study of the logic, principles, and practices of narrative representation" (in Huhn, Meister, Pier, Schmid, and Schönert, 2009, p. 329). However, Schmid (2010) expresses that there is a criticism by which writers are warned that narratology must not confine itself to be merely analytic; because this will result in objective descriptions which hence will be deprived of any free interpretation. This outlook hints at the idea that narratology should make its borders larger. It suggests that narratology, with widening its scope, can be more insightful. This is reflected in the era of post-

classical narratology. It gives narratology a respite to interact with other disciplines (the next section will provide a more detailed discussion on this issue).

Narratology examines what all narratives have in common, and what allows them to be narratively different (Prince, 1982). There is a delicate point in the definition of narratology to which Prince has pinpointed and that is the idea that narratology is not concerned with "the history of particular novels or tales, or with their meaning, or with their esthetic value, but rather with the traits which distinguish narrative from other signifying systems and with the modalities of these traits" (Prince, 1982, p. 5). So it is clear from this and other definitions that narratology does not deal with the abstract levels of a specific narrative nor with the interpretative dimension of narratives; but it investigates narratives' structure and basic traits which ultimately give shape to what a narrative is and what distinguishes it from other forms.

Considering the origin and roots of 'narratology' about both its name and discipline, Prince explains that though the term narratology is new, the discipline and what they do in it, is not new but it goes back at least to Plato and Aristotle (1982). But as a discipline, Jahn explains, narratology started to take form in 1966, and this was the time when the French journal Communications published a relevant issue with the title "The structural analysis of narrative" (Jahn, 2005,N2.1.1.). Jahn explains that it was just three years later that Tzevan Todorov coined the term narratology to refer to the theory of the structures of narrative and this was when a narratologist aims to describe and investigate the structural properties of a narrative. This is called "dissecting the narrative phenomenon into

its component parts" and attempting to determine its functions and relationships (Jahn, 2005, N2.1.1.).

Admittedly, Prince (1982) also asserts that during the twentieth century narratology has been considerably developed. He says that narratological activity has been growing since the last ten years significantly. Further, he explains that narratology expanded its scopes to other literary fields and it also attracted so many "literary analysists and linguists as well as philosophers, psychologists, psychoanalysts, biblicists, folklorists, anthropologists, and communication theorists" (p. 4) in many parts of the world:

Denmark (the 'Copenhagen Group'), France (Barthes, Bremond, Genette, Greimas, Hamon, Kristeva, Todorov, etc.) Germany (lhwe, Schmidt, etc.), Italy (Eco, Segre), the Netherlands (van Dijk), North America (Chatman, Colby, Doleze l,Dundes, Georges, Hendricks, Labov, Pavel, Scholes, etc.), the U.S.S.R. (Lotman , Toporov, Uspenski, etc.). (As cited in Prince, 1982, p. 4)

Narratology can be considered based on two classifications introduced by Jahn. In making a distinction between discourse narratology and story narratology, Jahn (2005) refers to the Swiss linguist Ferdinand de Saussure who, in Jahn's words, is the "founding father of structuralist" (N2.1.3), and explains how he differentiated the two concepts of discourse and story, with his specific terminology which are: the signifier which is the same as discourse (a mode of presentation) and the signified which is the same as story (an action sequence). Thus, based on the same source narratology pursues two traditions: discourse narratology analyzes the stylistic choices that determine the form or realization of

a narrative text (or performance, in the case of films and plays). Also of interest are the pragmatic features that contextualize text or performance within the social and cultural framework of a narrative act.

Story narratology, by contrast, focuses on the action units that 'emplot' and arrange a stream of events into a trajectory of themes, motives and plot lines. The notion of emplotment plays a crucial role in the work of theorists like the historian Hayden White (1996 [1981]) and cultural philosophers such as Paul Ricoeur (1991) and Michel Foucault. (Jahn, 2005, N2.1.3)

2.3. 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.

2.4. Novel

Nowadays, most of people are already familiar with the term of novel. As one kind of fiction, novel is one of written literature genre currently enjoyed by people. The word of novel itself was derived from Latin word novus/novello or the Italian word novella storia or French word nouvelle which means "new", "news", or "short story of something new". In the beginning, novel is only a term used for "piece of news" which later developed to describe a short story whether fiction or non-fiction. Although the term has been used long before it, the first novel to be recognized is *Don Quixote*, that, the writer, Cervante considered to call it history. Cervante refers it as novel to define only the main narrative during chapter 33-35. (Schlueter, p. 138, 2012)

Sometimes when referring to novel, word 'fiction' and 'narratives' come into heading owing to the fact that both words seem to characterized the novel. Regarding to the standard definition to rule out, fiction excluded factuality while narratives excluded the discourse which isn't told despite both being stories. It is that McKeon (2000) argued that "both "fiction" and "narrative" are evidently a good deal broader than "the novel,". Therefore novel can be assumed as part from both terms.

In defining novel, some scholars have different arguments. Sumardjo and Saini (1986:29-30), for instance, argued that "novel is a story with the prose form in long shape, this long shape means the story including the complex plot, many characters and various setting." Regarding to this definition, novel is seen as a unity of words, an entirety; a whole work that is artistic and complex with a certain length. In connection with length, Forster (1927) broadly define novel as any prose of at least 50,000 words. The words combine into elements creating

novel as a whole, most related to one another in close and mutually dependent. The elements build the novel collectively formed a totality knowingly as the formal elements. The traditional division of the element commonly are known as the intrinsic and extrinsic elements.

The intrinsic elements is the one that build the novel intrinsically. To put it in another words, it is the elements which is embodied the text itself or say it the body parts of the text narrated. Generally known as traditional concepts, the intrinsic elements is the downgraded of the study of 5 P's; People, Place, Plot, Point, Perspective. It is about character, setting, plot, point of view, style, and theme. On the other hand, the extrinsic elements is extrinsically. It studies the components outside the text, such as the history, the biography of the author, the psychology and etc. The extrinsic elements is the one that are beyond of the works, but indirectly affect the building and system of a novel. Regardless on that fact, the extrinsic elements of the novel must still be considered as something important since it also affects on the way reader perceived what is the novel about or the interpretation of the novel.

2.5. Character

The character is one of the important elements of fiction. Duffy and Petit (1953:24) stated that "Character is a person in a story or a play". The existence of the character is important for the story since they are the one that made a sequence of events from beginning to end through their action. Bergman (1992) stated that "in fiction, the performers of the actions are called character in which the performer may be a person or a thing." Based on that definition, a character in a

story can be person or other entities. Jannadis (2012) argued that character is a text- or media-based figure in a storyworld, usually human or human-like. Despite a character is a things or other entities, usually it is given nature or characteristic like human such as it can move, talk, think so that they can act and brought the sequence of events in the story lively.

According to Forster (1927, p.67-78), there are two types of character in regards to the simplicity and the complexity of the traits it has. They are flat and round character.

"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. Forster calls this kind of character flat because we see only one side of him. The simple characters can perform many important functions in the work of fiction. Simple character may appear in minor role in serious fiction but will be a major part in interior fiction."

"Round (complex) character: at the other end of the spectrum is the complex character, called round by Forster 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 a character is not human being. He is himself an artistic creation."

The definition above describe that there are two types of characters, Flat characters are simple characters who do not change from the beginning to the end of the storyline. Flat character is less the representation of human personality than embodiment of single attitude or single attitude or obsession in a character (Kenney: 1966). In another words, flat character is only two dimension. They remain flat throughout the 'volume (development)' of storyline. Flat character can be described or summed in one or simple words.

Round characters, in contrast to the flat characters, are more complex and realistic character. They grow and develop with the plot and usually is a dynamic character. Everything about them is revealed throughout the storyline or the play and sometimes surprised the reader from the plot twist. They are usually the main characters of the novel and play. Round character is difficult to be summed in one words since they own more than single traits that sometimes may appear contrary to each other. They can be good character but they also can be bad character being that they may possessed both the positive and negative characteristics.

The writer has way to present the characters. One writer can have different ways in presenting his characters from the other writers. The way the writer present their characters toward the development of the stories is called characterization. Having character means to have courage and be willing to do the right thing at the right time. Character is not only "moral excellence and firmness". People with character always do their best and never give up. They have no limits and will not stop supporting what they think is right without a fight. The terms of character on that case is different with the literary device character discussed here which is the elements of the story that is the person itself.

The writer says that a character is not always people but it can be a thing or authors themselves. In this case someone, things, or even the author can be the character, but they have to play in the story of the literary genre itself, in this case the novel, movie or drama.

2.5.1. Types of Character

Character in fiction can be classified into a major and minor character in terms of their role in the story, viewed from their development through the story are 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. Major and Minor

A major character is a person or thing that has a big role in the development and configuration of the story. 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. Wall (1984) on reviewing characters in Bakhtin theory stated that major character "would be those whose number of constitutive voices could be hardly counted." While a minor character, the existence of this kind is a mere function to support the major one. Their voice could be easily counted because they are appear the less than major character. A minor character plays only small role and contribution to the development and configuration of the story (Diyanni, 1965, p.45).

For instance, the major character in J.K. Rowling's Harry Potter series is Harry Potter, Ron Weasley, and Hermione Granger since they give major contribution to the development of the story. On the contrary, character such as Luna Lovegood, Ginny Weasley, Seamus Finnigan, and other characters are minor characters because they existed only to support the major character and sometimes can hardly be remembered due to little time of appearance or emergence.

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 playwright'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.

In addition, Protagonist character refers to the central character or leading figure (as part of major character) who more often than not naturally possessed fair and virtuous traits supporting the moral good of the story. The protagonist usually also called as the hero. The story revolved around the protagonist, causing this character the one who have to work to build emotional connection or plays the empathy to the readers or audience. A well constructs protagonist attracts the audience or readers emotionally. The example of the protagonist characters are Harry Potter,

Frodo Baggins in The Lords of The Rings, Sherlock Holmes, Gatsby in The Great Gatsby, etc.

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. It mostly the one who stands in opposition to the protagonist and often called as villain or the bad character. Those character such as Professor Moriarty in the story of Sherlock Holmes, Lord Voldermort from Harry Potter series, Bob Ewell from To Kill a Mocking Bird, Hyde which is the evil side of Dr.Jekyll himself (the protagonist) in Dr. Jekyll and Mr. Hydes are examples of an antagonists from each of their stories.

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. They usually given motivation to achieve a certain goal and in order to succeed it somehow they have to undergoes some conflicts that changed them.

Antagonists in some stories are frequently dynamic as well although most of them may remain bad through the course of the stories like Cinderella's step mother.

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 as thematic or plot elements.

According to Kress (2004), "unchanging series characters recycled through endlessly different situations. The form still exists in some series fiction, although for the most part, TV took over the static major character, and print fiction moved on to concentrate on stories in which characters do personally grow and develop as a result of the events in the story." It is not something wrong that a major character remain statics, as long as the plot of the stories is the one which grows and develops to be more enticing. One of the popular major static we knew is Sherlock Holmes. Despite he doesn't undergo a lot of changes, the story still holds the curiosity of the audience or readers.

d. Round and Flat

Round characters are characters that are complex and realistic; they represent a depth of personality which is imitation of life. They frequently possess 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 it's 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 possess; they are external and internal traits. External traits that possess 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.

2.6. Characterization

Character refers to person, particularly portrayed by an actor who appeared in literary work, whether a fictional character or historic figure. Character is widely considered as an essential element of fictional work in novel and play. The process of creating and developing character in a work of fiction is called characterization. Jones, (1968: 84) states characterization is the depicting of clear images of a person. Characterization, by this definition, means the real description of the characters participating in the story through their actions.

Characterizations or disposition is a technique or ways of showing figures. There are several ways to show character. Analytical way, is how the appearance of characters is stated directly through the author's description. Therefore, the author outlines the characteristics of the character directly. Dramatic way, on the other hand, in depicting the characters is indirectly, but through other things. Jones (1968: 84) stated about method of 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."

Meanwhile, Kenney (1966:34) as cited by Mulyawan (2015:8) divided characterization methods into five which are discursive method, dramatic method, character on characters method, contextual method, and mixing method.

Discursive method is the method in which the author presents the character in the story directly through narrative statements. In this method, the author tells how the character look like directly rather than shows them using symbol like how the characters talk and act. So, this method is on the basis of telling rather than showing a character. Kenney (1966) stated that this method limiting the imagination and reaction from reader since it is so mechanical and does not require reader to make up their mind about the characters.

Dramatic method is the method in which the author lets the characters describe themselves to the readers by their own words and actions. In contrast, dramatic method is a method in which it shows the character rather than tells.

Therefore, the reader build their own perspectives towards the characters based on the way the character talks or their speech, action or behavior or attitude in the story. Since, it shows the characters by symbolizing them or indirect way, it can took long for the reader in building their understanding about the character. Therefore, Kenney (1966) stated that the disadvantage of this method is it is less economical or time consuming.

Another method is Character on character method. It is the method to present ones character through other character. It means that one character describes or talks about another character in the story.

Contextual method is the method of presenting the character through certain description of their surrounding condition. Different circumstances or condition can change verbal context or what character said.

Mixing method is the use of more than one methods in presenting a character. Mixing method is basically combination between two or more of the methods above.

Besides the methods, a characterization of character can be determined by some aspects. Those aspects are categorized into three dimension. Egri Lajos (in Hamzah, *1985:107)* cited by Mulyawan (2015:9) states that a character has three dimensions as its fundamental structure. Those dimensions are physiology, sociology, and psychology. A physiology dimension describes the physical appearance of the characters. A sociological dimension describing the character by the condition of its environment. Meanwhile, a psychological dimension defining a character by its psychological traits or the characteristic seen from

behavior or thoughts. Mulyawan (2015: 9) argued that such elements build the characterization in literary work and they are bound each other.

Based on the theory above, the writer decided to analyze and study about the characterization of the main characters by using the mixed methods by Kenney considering the characteristics of the selected novel. Here, the main characters is also observed based on these aspects from the three dimension of characterization:

1. Physiological Dimension

   From the physiological dimension the physical aspects of the character are observed. It concerned with the physical appearances of the characters and healthiness (Mulyawan, 2015, p.9). It can be defined from the character's age, performance, how they look like, the gender and their appearance such as body shape, skin tone, handsome or beautiful, long, black or brown hair, etc. Determining these dimension is essential since probably it may also influence another aspects such the character's feeling regarding his or her surrounding whether she or he feels secure or insecure towards his or her environments (the psychological dimension).

2. Sociological Dimension

   This dimension describing a character from the condition of character's social environment. It determines such aspects of social status of the characters and also characters relationships with other characters. It can be effectively analyzed through the social life of

the character, e.g. the house, the job, the education, and the social status (Mulyawan, 2015, p.9). This dimension discusses aspects such as the background of the main character, how rich or poor his or her condition of life, how their educational background, and individual class status in the environment. Such social relationship of the character is also determined, how the main characters interacts with other characters surrounding them (the supporting character), for example.

3. Psychological Dimension

The psychological dimension of character's characterization reveals the personality traits aspects of the characters. It observe the personality of the main character such as, how to create romantic situation, can see good condition to play a role, whether or not are they responsible of their action. It usually involves such aspects like how their emotion and thoughts, how they naturally behave affects their action.

2.7. Traits

Traits refer to stabilities of behavior and beliefs about the enduring dispositions (Matthews, Deary, & Whiteman, 2009). Traits influence a character to behave in a positive, neutral, or negative manner.

Ackerman (2013) divided traits into three; positive traits, neutral traits and negative traits. A positive traits or positive attributes is traits that produce personal growth or help a character achieve goals through healthy means. They also enhance one's relationships and benefit other characters in some way for instance,

loyalty. A loyal person would be very helpful to others. This traits usually belong to the protagonist character.

A flaw or negative traits refers to traits which causing damage or minimize relationships and do not take into account the well-being of others. They also tend to be self-focused rather than other-focused. Negative traits sometimes also can be called as flaws. Many experts argued that a realistic character is a character that have both flaws and positive traits in good measures. However, flaws usually are dominant traits for the antagonist character. The opposite of protagonist character.

Meanwhile, Neutral traits are harder to categorize. Characteristics such as introverted, extroverted, and flirtatious may not necessarily aid a protagonist in achieving her goals in an obvious way, but they do encourage greater exploration of her world and allow for self-discovery. While flaws are devastating, neutral traits don't have a highly negative impact (Ackerman, 2013).

2.8. Characteristics of Learners

In describing learners, most scholars have already contributed their arguments. Divided by age group, Learners can be classified into young learner, adolescent, and adult. In the context of language learning, young learners have their own features which need to be understood by those who wish to be successful teachers of young learners. The features differentiate them from other stage of learners, like adult and adolescence. For instance, Brumfit (1991) described young learners as keen, enthusiastic and motivated learners, who can be easily stimulated. Another striking feature of young learners is that they have a greater facility than adult learners for understanding and imitating what they hear

(Brewster & Ellis, 2001:3-4). Other characteristics listed by Scott & Ytreberg (2001:1) include that five to seven years olds understand situations more quickly than they understand the language used, have a very short attention and concentration span, and sometimes they have difficulties in knowing what is fact and what is fiction; whereas eight to ten years olds can tell the difference between fact and fiction, ask questions all the time, rely on the spoken word as well as the physical world to convey and understand meaning, and have the ability to work with and learn from others. Cameron (2001) claimed that "young children may learn a foreign language especially effectively before puberty because their brains are still able to use the mechanisms that assisted first language acquisition" during what is known as 'the critical period hypothesis'(Aldabbus, 2012).

With regard to experience it could be argued that some young learners have a great ability to imitate adults, and learn things easily but usually without understanding. That is, unlike adults they may reproduce what they have been exposed to, but they may not be able to interpret why and how. Again this could be due to the method of teaching with which they have been taught. However, I believe that age is considered to be one of the most important factors in the process of learning a second language, yet there are other essential factors such as motivation, desire and intelligence (Aldabbus, 2012).

Harmer (2007) on describing learners stated that "Young children, especially those up to the ages of nine or ten, learn differently from older children, adolescents and adults in the following ways":

- They respond to meaning even if they do not understand individual words.

- They often learn indirectly rather than directly— that is they take in information from all sides, learning from everything around them rather than only focusing on the precise topic they are being taught.

- Their understanding comes not just from explanation, but also from what they see and hear and, crucially, have a chance to touch and interact with.

- They find abstract concepts such as grammar rules difficult to grasp.

- They generally display an enthusiasm for learning and a curiosity about the world around them.

- They have a need for individual attention and approval from the teacher.

- They are keen to talk about themselves and respond well to learning that uses themselves and their own lives as main topics in the classroom.

- They have a limited attention span; unless activities are extremely engaging, they can get easily bored, losing interest after ten minutes or so.

On the other hand, adolescent learner often describes as problematic learner among the three of age groups. Adolescent has already improved their abstract thinking. Sometimes they became problematic because they are on the state of searching for identity. They have the necessity for self-esteem, they need to be valued and given the right to feel good about themselves (Harmer, 2007).

According to Harmer (2007), adolescent learner may be the most exciting student among of the age groups if they were engaged with the learning and having commitment about what they are doing, they will take responsibility of what they ask for and most of them already understand the need for learning.

2.9. Previous Studies

This sub-chapters discusses some previous studies which have been conducted by several researcher that relevance with the topic of this study. Several researchers have tried to conduct a study concerning in the area of literature particularly the elements of literature. Here, the researcher provides the data of studies which have been conducted before in the subject of character and characterization analysis in the literature. The previous studies acted as the comparison for this study.

In 2011, a study in the subject of analyzing major character was conducted by Milawaty. The object of the study is a movie entitled Orphan. In her study, she aimed to find the objective which is to know the characteristics of Esther as the major character in the Orphan Movie by Jaume Collet-Serra. Based on the movie and the script, she found Esther have five main characteristics, which are she is a *talented* young girl, an *introvert* girl, and also *sadistic, Aggressive and Tricky*. The study of Milawaty used movie script which is different in terms of structure with this study that used novel as the main source of the study. Moreover, Milawaty's study used different aspects in analyzing the characterization of the character which are through the character's appearance, dialogue, action (internally or externally), relationship with other character since the analyzation can be done by watching the movie and reading the movie scripts.

In addition, the study of Rahmawati (2010). In her study she tried to analyze the role of teacher in literary work genre of movie. The movie she chose is called The Rainbow Troops which is based on the novel of Andrea Hirata with the same title. The main focus of the study is based on less understanding of teacher character toward his duty as an educator. There are many teachers pictured in the novel that still disturbed about salary problem rather than concerned on their responsibility as teacher. The result of Rahmawati's research shows that teacher character in Laskar Pelangi movie can be divided into three types. Thus are teacher character toward his/her potential, a teacher character toward his/her students, and a teacher character toward society (Rahmawati, 2010). However, the focus of her study and this study is different because this study observe the character of teacher in the movie. While, the researcher's study concern on how the character of young learner are portrayed in the main character by the author in the novel Fish in A Tree.

Another study is from Febriasari (2007) that took its based on the phenomenon of crisis of value and character faced by Indonesian society in this era. According to the writer of this study, the complexity of this problem must be balanced with the incessant instill of religious values (Febriasari: 2007). Although her study also focused in characterization of the novel, it took different object of analysis from this research which is the character analyzed. Febriasari's used the main character as the object to be analyzed to find the Islamic religious values reflected from the character. In addition, this study more focused on educational characterization in general instead of specified it into the religious one like Febriasari's.

The next study was conducted by Muntaqif Latif (2016), entitled "An Analysis of Characterization of The Main Characters In "The Social Network" Movie Script". The study may have a relation with Naila Nur Saadah research in 2017, entitled "An Analysis of Characterization of The Main Charactcrs In "Gone Girl" Movie Script by Gillian Flynn". And also the one that Diana Wardiana had conducted in 2013, entitled "A Study on Characterization of the Main Characters in the Sherlock Holmes Movie." The three of them had chosen the same subject in analyzing a movie focusing on the characterization of the main characters. While this study chose to focus more on the characterization of the main character as young learner. This study also use different use of aspects and technique in analyzing the method of characterization since the way analyzing movie and novel is different.

From the previous studies above, there are many similar studies about characterization, but it has different focus with this study. Most of them use a literary genre kind of movie meanwhile this study used literary genre kind of novel that plays the imagination differently from watching movie. Therefore, the technique used in the analyzation is not quite the same from examining the script and watching the movie. Moreover, considering the variety of literature that is analyzed from one researcher to other researcher is also essential. As far as the researcher concerned, no study in the topic of characterization of main characters in Fish in A Tree Novel has been conducted before.