

CHAPTER I

INTRODUCTION

1.1. Background of the Study

According to the catalog of courses of the English Department of FKIP Unika Widya Mandala, there are four courses on Literature for the S-1 students, namely: Literature I, Literature II, Literature III and Literary Appreciation. In addition to this, book reports on novels are assigned to the students who take the Reading class.

How pitiful it is to have mastered a language without the ability to analyze its literature. It is, therefore, reasonable to say that even the mastery of a language does not guarantee someone to manage to read a literary work. There are some other factors that influence the literary reading, namely: the literary knowledge and experience, besides the analytical ability.

Peden defines that, "The more one knows of the technical aspects of the creation of a story, the greater his understanding and pleasure in the work will be".¹

¹ William Peden, Short Fiction: Shape and Substance, Boston: Houghton Mifflin Company, 1971, p.50.

Bazerman, then, adds, "Yet, however subtle and technical your understanding of particular modes of creative expression may become, you should never forget that first aesthetic experience of the creative work. That immediate experience begins all interpretations".²

As far as the literary analysis concerned, Bazerman describes:

The task of literary analysis is similar to an analysis of purpose and technique, except that your subject is a piece of non fiction prose rather than a poem or short story,. In this type of analysis, sometimes called rhetorical analysis, you show how the details of technique contribute to the larger purposes of the writer.³

Each author has his own way in characterixation. The writer's interest in Hemingway's characterization grew when she took Literature III and Literature Appreciation courses, in which the lecturer discussed some Hemingway's short stories.

Furthermore, Peden explains his point by saying:

No incident is too commonplace or too small for a short story or too unusual or too large. Success depends not upon subject matter but upon the author's insight, his ability to create characters who engage the reader's interest with whom through the alchemy of the author's creative talent and the reader becomes involved. To this

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Charles Bazerman, The Informed Writer, Boston: Houghton Mifflin Company, 1985, pp.354-355.

3

Ibid., pp.163-164.

I would add, as a personal conviction, that a short story should embody or suggest something universal, some kind of statement about life.⁴

As far as the short story concerned, Peden also adds:

It does appear that all contemporary literary forms the short story is most suited to the temper of our times. It seems increasingly possible that future generation of literary critics will find the short story the major literary contribution of the years following World War II.⁵

Based on Peden's viewpoints, the writer deliberately chooses the short stories to be discussed in this study.

Last but not least, the fact that literary research was a rare in the English Department of FKIP Unika Widya Mandala, challenged the writer to conduct this literary study. When the writer took Proposal course in 1990, she found out that from 1986 until 1990, there were 98 titles of the S-1 students' theses in the catalog of the English Department library, but none of them was the product of the literary research.

Hopefully, this study might popularize both literature and literary research, moreover it might provide the

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Peden, op.cit., p.15.

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Ibid., p.4.

model for the fellow students in analyzing the characterization of short stories, especially Hemingway's work. Under these considerations, the writer presents this thesis, entitled "An Analysis of Hemingway's Characterization in His Short Stories".

1.2. Statement of the Problem

The student's failure in answering the essay test items in the Literature exams happens when the student does not have either the literary reading ability to read a piece of literary work, or the literary writing skill to answer the essay test items in a written way.

De Lisle et.al say, "But very often students are faced with a double problem; they do not fully understand what they have read and they do not know how to write about what they have understood".⁶

This study focuses on the literary reading problem. By analyzing the characters' actions, dialogs and personal traits, it is expected that Hemingway's characterization can be identified. Little states, "character may be presented mainly through description and discussion, or, in a

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Harold de Lisle, et.al., The Personal Response to Literature, Boston: Houghton Mifflin Company, 1971, p.x.

more dramatic manner, by the author's simply reporting the character's speech and action. These methods can, of course, be used together".⁷

Accordingly, the problem which arises and will be discussed in this study is "What techniques are used by Hemingway in the character delineation in his short stories?" The techniques of character delineation imply:

- What types of characters does he apply?
- What kinds of characterization does he present?
- What point of view does he use in each of his short stories?
- How many points of view are there in each of his short stories?
- Are the characters' exemplifications are contrasted one to another in each short story?

1.3. Objective of the Study

In order to analyze Hemingway's characterization in his short stories, the writer will try to deconstruct the techniques used by Hemingway in the character delineation. By means of deconstructing the techniques, the writer will

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Graham Little, Approach to Literature: An Introduction to Critical Study of Content and Method in Writing, Marrickville, N.S.W.: Science Press, 1966, p.89.

hopefully grasp the essence of Hemingway's characterization.

1.4. Significance of the Study

Since this study is a qualitative one, it emphasizes the process of analyzing data before coming to the conclusion. This process can be displayed as a model to arouse the students' interests to conduct the literary study in the English Department of FKIP.

The literary researchers may go hand in hand with the lecturer's courses and other literary references to develop the students' literary knowledge, literary experience and analytical abilities. With these knowledge they may be able to read the literary works, namely short stories.

Furthermore, the ability in reading short stories may be useful in reading another prose fiction. This literary reading ability can also minimize the problems in answering the essay test items of Literature, especially concerning the characterization of Hemingway's works.

1.5. Limitation of the Study

The writer chooses short story because it is

1. short, and yet as a literary genre, the short story is a solid narrative form. Scharbach writes:

The short short story shares with the novel these four elements of narrative structure; (1) the narrative substance, (2) the narrator, (3) the story form, (4) the intended audience.⁸

2. short, not time consuming, as West Jr. notes:

The short story, by its nature, concentrates upon a single incident or action; it has few characters; its setting and characterization must rather be evoked than developed in detail; its effect must be made quickly and sharply.⁹

3. available in book, magazine and newspaper of this present time. Peden insists:

It does appear that of all contemporary literary forms, the short story is most suited to the temper of our times. It seems increasingly possible that future generations of literary critics will find the short story the major literary contribution of the years following World war II.¹⁰

Hemingway is chosen because he won the Pulitzer Prize in 1953.¹¹ A year later, he was awarded the Nobel Prize, cited for "forceful and style making mastery of

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Alexander Scharbach, Critical Reading and Writing, New York: McGraw-Hill, 1965, p.222.

9

Ray B. West Jr., The Art of Writing Fiction, New York: McGraw-Hill, 1965, p.471.

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Peden, op.cit., p.4.

11

Sculley Bradley, Richmond Croom Beatty and E.Hudson Long, The American Tradition in Literature Vol 2. Whitman to Present, New York: W.W. Norton & Company, Inc., 1962, p.1351.

the art of modern narration".¹² Thus, he can be categorized as a representative author of modern narration.

Characterization is selected for "good characterization - that is, the creation of convincing and interesting characters is usually regarded as the most essential quality in a novel, short story or drama",¹³ and because "almost every short story is centered around some kind of conflict: between characters, within a character, between the main character and some abstract force such as nature".¹⁴ For "conflict is the essence of all stories",¹⁵ characters may influence the story to convey the theme.

The short stories to be discussed in this study are "Cat in the Rain", "In Another Country", "Hill Like White Elephants", "The Killers". "Cat in the Rain" is chosen because of its simple vocabulary. "In Another Country" is selected because of its different setting and its long opening paragraphs. "Hill Like White Elephants" is

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Robert P. Weeks, Hemingway: A Collection of Critical Essays, New Jersey: Prentice-Hall Inc., Engelwood Cliffs, 1962, p.176.

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Robert A. Bennett, Verda Evans and Edward J. Gordon, Types of Literature, Boston: Ginn and Company, 1964, p.707.

14

Robert C. Pooley, et. al., Outlooks through Literature, Atlanta: Scott, Foresman and Company, 1968, p.xiv.

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Little, op.cit., p.83.

chosen because of its simple and slightly complicated dialogs. "The Killers" is selected because of its chronological significance.

1.6. Theoretical Framework

In line with Statement of the Problem (1.2), this section is devoted to review the theories that the writer is going to apply in analyzing the short stories.

The first theory is the one propounded by Forster. In order to be able to analyze a novel, according to Forster, we should pay attention to two different devices: the use of different kinds of characters and the point of view.¹⁶

The writer is aware that Forster in his theory is dealing with the novel, not the short story. Forster's theory, therefore, cannot be directly applied to this thesis. At the same time, however, Scharbach says that the novel and the short story are basically the same.¹⁷

According to Scharbach, the short story shares with the novel the four elements of narrative structure, i.e. the narrative substance, the narrator, the form, and the

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E.M.Forster, Aspect of the Novel, New York: Harcourt, Brace & World, 1955, p.67.

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Scharbach, op.cit., p.222.

intended audience.¹⁸ Based on Scharbach's ideas concerning the similarities of the short story and the novel, the writer, then, is determined to apply Forster's theory.

The second theory is the one propounded by West Jr. He suggests that, "No two writers, [and] no two imaginations are alike". What every successful writer brings to the world of art is something truly unique.¹⁹ If the writer takes West Jr.'s theory as her premise, certainly Hemingway's characterization must also have its own characteristics, which are different from the characterizations of other writers.

But, because Forster's theory is applicable to all novels, which, following the ideas of Scharbach, can be narrowed down to all short stories, Forster's theory is, no doubt, applicable to Hemingway's short stories.

To focus her attention to Hemingway's short stories and nothing else but his short stories, the writer, then, takes West Jr.'s theory to analyze the characterization.

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Ibid., p.222.

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West Jr., op.cit., p.3.

1.7. The Definition of Key Terms

Before proceeding to further discussion, it is better to clarify some key terms applied in this thesis.

1. According to West Jr., the short story, by its nature, concentrates upon a single incident or action; it has few characters; its setting and characterization must rather be evoked than developed in details; its effect must be made quickly and sharply.²⁰
2. Bain, Beaty and Hunter define character as a person (or personified or anthropomorphized animal, object or deity) who acts, appears, or is referred to in a work.²¹
3. Bain, Beaty and Hunter also describe characterization as the art, craft, method of presentation or creation of the fictional personages.²²
4. According to Buckler and Sklare, by "point of view" in fiction is meant the particular angle of vision which an author uses in a story or the point from which he views the pattern of events he chooses to relate.²³

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Ibid., p.471.

21

Carl E. Bain, Jerome Beaty and J. Paul Hunter, The Norton Introduction to Literature, New York: W.W. Norton and Company Inc., 1977, p.500.

22

Ibid., p.501.

23

William E. Buckler and Arnold B. Sklare, Stories from Six Authors, New York: McGraw-Hill Book Co. Inc., 1960, p.xiv.

5. The theme in a poem, novel, play or short story, as Wiener writes, is its main idea, the dominant point the writer had in mind for the work.²⁴
6. Wiener explains by saying "the plot is the story line, the events that take place".²⁵
7. A conflict, according to Brooks, Purser and Warren, means a collision between one person and another, between a person (or group) and some elements in the world around or between various needs, impulses, or values within a person.²⁶

1.8. The Organization of the Thesis

Following the Introduction in Chapter I, the writer describes Review of Related Literature in Chapter II. Then, Chapter III will concern about the characterization in "Cat in the Rain". Chapter IV will discuss the characterization in "In Another Country". Meanwhile, the characterization in "Hills Like White Elephants" will make up the whole of

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Harvery S. Wiener, Creating Composition, New York: McGraw-Hill, 1987, p.463.

25

Ibid., p.469.

26

Cleanth Brooks, John Thibaut Purser, and Robert Penn Warren, An Approach to Literature, New Jersey : Prentice-Hall Inc., Englewood Cliffs, 1975, p.6.

Chapter V, before the one in "The Killers" presented in Chapter VI. Finally, the whole discussion will be concluded with some suggestions in Chapter VII.