

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the review of related literature that underline the analysis of Catherine's ambition. The thesis writer will explain the concept of ambition, the effort to achieve ambition, character, and setting. These concepts and theories are adopted in this study to help the researcher to describe, interpret, and explain the topic being discussed in this study. In other words, the concepts and theories used in this study lead the researcher to important aspects of the topic being discussed. Thus, every assumption made in this study is based on the available evidence and information.

2.1 The Concept of Ambition

Oxford Dictionary (2005: 45) defines ambition as something that someone wants to do or achieve very much, the desire or determination to be successful, rich, powerful, etc. Similarly, William (1975: 25) describes ambition as strong desire to achieve something in life or getting something for certain reason. Moreover, Tatenhove (1984: 19), states that ambition is an earnest desire for some type of achievement or distinction, as power, fame, wealth, etc, and willingness to strive for its attainment.

Although the word "ambition" is very familiar, the first impression that people usually get from the word ambition tends to have a negative meaning whereas ambition itself is not always bad. Basically, having ambition in life is good because it can spur someone's motivation to attain his/her goal. In other words, ambition shapes

the effort in life and drives the success because ambition can motivate someone to have certain purpose in his or her life. Nevertheless, ambition must be controlled so that its existence will have a positive meaning.

Adler in Widarso (1992: 11) states that ambition is a natural desire to reach higher levels of completeness and fulfillment. The higher levels of completeness and fulfillment are such satisfaction in reaching ambition so that someone who can reach her dream completely will get satisfaction and happiness in life.

Ambition can fall into two kinds, namely good ambition or bad ambition. A good ambition is the same as a good motivation while a bad ambition means the ambition crosses the line from aspiration into selfishness.

2.2 The Effort to Achieve Ambition

Most people have ambition and most of them want to make it comes true. The effort to achieve the ambition depends on the kind of human being's ambition and human being's behavior. It means that someone who has good ambition has different effort from someone who has selfish ambition. Someone who has good ambition usually works hard to achieve his or her ambition and never becomes very selfish in fulfilling his or her dream. Therefore, her ambition will become a good motivation and his or her effort is pure. Someone who has selfish ambition will do everything to achieve the dream without considering the others' feeling. Someone who involves in this situation uses his or her personal feeling to achieve his or her dream that makes him or her becomes ambitious person. There is no doubt if one makes vigorous efforts one is sure to achieve his aim in life sooner or later. Without making any efforts cannot realize anything in life.

According to Freedman (1982: 244) ambition can be related to the emotion because both ambition and emotion use personal feeling. It means that someone who is very selfish will use his or her feeling to fulfill whatever she wants whether he or she feels satisfied or not. If he or she never feels satisfied in fulfilling his or her ambition, he or she usually regards that he or she never gets a big success to reach his or her purpose so that he or she always has particular need which often produces an emotional reaction.

There are four ways to achieve ambition. First of all, someone who has a dream must think of that dream remain focus on it. When someone can see, feel, smell and hear his or her dream in his or her mood, he or she will certainly bring it to pass. Second, he or she must keep away from people who have underestimated the ambition. Third, he or she must always try to realize and achieve the dream. Finally, he or she must try to achieve the dream far more than people hope for. So if he or she fails to obtain it, he or she will at least achieve his or her original goal.

2.3 Character

According to Roberts (1977: 10) character is the synonym of person, human being and literary figure. Therefore, a character is presumably an imagined person who inhabits a story. The characters in a novel are realistic and have full human attributes. They feel the sting of failure, the twinge of conscience due to wrong doing, the joy of friendship, and a vast number of human emotions. They have hopes, dreams and ambitions. Similarly, Robert and Jacob (1986: 134) say that character in literature in general, is extended verbal representation of human being, the inner self that determines thought, speech and behavior.

The author captures some interaction of character and circumstance through the dialogue, action, and commentary. Moreover, X. J. Kennedy and Dana Gioia (1995: 676) say that the writer uses imagination in creating his character in a story, and also provides them to motivation.

The authors have two major methods in presenting character, namely showing and telling. Showing refers to presenting a character through the way they talk and act, and letting the readers infer what kind of person is the character. Telling refers to describing and sometimes evaluating the character for the readers. Character is a literary device that is used step by step in literature to highlight and explain the details about a character in a story. It is in the initial stage where the writer introduces the character with noticeable emergence and then following the introduction of the character, the writer often talks about behavior of the character.

Foster in William Kenney (1966: 28-29) describes two specific types of character feature, a flat character and a round character. A flat character is basically a character that has one side of the personality that will never change in the whole story. This character is always predictable and it does not change any circumstance. In other words, if a character begins as the same kind of characters as he is in the end, then he belongs to a static, unchanging or passive character. While round character is a character with more complex features of ability, psychology, and points of view based on the situations given in the story. The writer describes the character in greater depth and in more details.

The round character has the capacity to grow and change. Round characters provide essential information and perform the innumerable other task that are important in the development of the story. A clear explanation about developing character is made by Laurence Perrine (1959: 87) who says “the developing dynamic

character undergoes a permanent change in some aspects of his character, personality, or outlook. The change may be a large or small one; it may be for better or for worse; but it is something important and basic; it is more than a change in condition or a minor change in opinion”.

Based on the character appearance, the character can be divided into protagonist and antagonist. The protagonist is usually a character which is regarded as a hero in a story and admired by readers because this character is considered performing actions for justice that can give sympathy to the reader. While the antagonist character usually against the protagonist character or become the protagonist rival. This character usually plays a role as a bad person who causes conflict.

According to the level of importance, the characters are divided into two parts, namely major characters and minor characters. A major character is an important figure at the center of the story's action or theme. The major character is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict. The combination of qualities or features that distinguishing one person, group, or thing from another. A formal written statement as to competency and dependability, given by an employer to a former employee. Supporting the major character are one or more secondary or minor characters whose function is partly to illuminate the major characters. Minor characters are often static or unchanging: they remain the same from the beginning of a work to the end <<http://www.unm.edu/~hookster/Elements of Fiction.pdf> >.

Character is one of the important elements that build a literary work because it is through the character that the author tells the story. In their book entitled *Concise Companion to Literature*, Pickering and Hoepfer, (1981: 23) state that “without

character there would be no plot and hence, no story. For most reader of fiction, the primary attraction lays in the characters, . . .” Characters in literature have important position because from the characters, the reader can understand the thoughts and intentions of the author through dialogue and action based on the description given by the author. In other words, characters are actors in a story and the personality of the characters can be known from the dialogue or behavior defined by the author in the story. A character is a person in a narrative work of arts. Character in literature guide readers through their stories, helping them to understand plot and themes. The study of a character requires an analysis of its relations with all of the other characters in the work. The individual status of character is defined through the network of oppositions that it forms with the other character.

2.4 Setting

Setting is one of the essential elements in literary works. It is a part that constructs a story. Setting may refer to the location of a story action, along with the time in which it occurs. In other words setting refer to time and place the story takes place. Setting of time tells about when such events occur in the story. Setting of place is related to the location of the occurrence of events in the story. However, setting can have a much deeper meaning rather than time and place. Setting includes the historical moment in time and geographic location in which a story take place, and helps initiate the main backdrop and mood for a story. Setting are important elements in generating the atmosphere of their works, the where and when of a story or play; in drama the term may refer to the scenery or props.

Setting has been referred to as story world or to include a context beyond the immediate surroundings of the story. The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place. Every story can have many different settings. For example the time and place can change many different times (M.H. Abrams, 2009: 330).

According to J.A Cuddon (1928: 650) that the where and when of a story or play, the locale, in drama the term may refer to the scenery or props, sometimes before writing a story set in a particular town, he would visit that town, select a few houses, and describe them in detail, down to their very smells. But besides place, setting may crucially involve the time of the story-hours, year, or century. It might matter greatly that a story takes place at dawn, or on the day of the first moon landing. Besides time and place, setting may also include the weather, which in some stories may be crucial (Ron Rozelle, 2005: 224).

Obstfeld (2002:171) states that elements of setting may include culture, historical period, geography and hours. Along with the plot, character, theme, and style, setting is considered one of the fundamental components of fiction. Setting plays as much of an important role in literature as characters or plot.

Setting, which includes scenery, time period, and moral or intellectual environment, creates the stage on which characters move and act. Therefore analyzing the setting in a piece of literature can produce a lot of information about its theme. Setting plays as much of an important role in literature as characters or plot. Elements of setting may include culture, historical period, geography, and hour.

Along with the plot, character, theme, and style, setting is considered one of the fundamental components of fiction. In *How to Analyze Fiction*, it exposes that the setting of a story, it means its time and place. The word might remind it of the metal that holds a diamond in a ring, or of a set used in a play perhaps a bare chair in front of a story: a house, a street, a city, a landscape, a region.

2.5 Plot

Plot is literary term defined as the events that make up a story, particular as they relate to one another in a pattern, in a sequence, through cause and effect. According to X.J Kennedy (1995:7) plot means the artistic arrangement of events in a story. This arrangement has a beginning, middle and ending. However, the different arrangements of the same materials are possible. A writer might decide to tell the event in the chronological order which begins with the earliest or he might open the story with the last event, then tell what led up to it.

Plot is divided into two types. They are closed and open plot. Closed plot is a plot when the readers are given the conclusion from the resolution as the end of the plot part. The readers feel they know what will happen. Open plot is a plot when the readers are not given any conclusion from the resolution. The readers must draw or imagine their own conclusion of the story. The plot usually refers to the sequence of events and happenings that make up a story. There usually a pattern, unintended or intentional, that threads the plot together. The plot basically refers to the main outcome and order of the story.

According to Holman (1936: 357) there are three aspects of plot. Firstly, plot is planned incidents. The author determines the event, time, thought, situation and other necessity for a literary work. Secondly, plot consists of a series of actions, which move from the beginning through a logically related sequence to a logical and natural outcome. The sequence of actions grows upon another. Each incident follows one another by a causal relationship from beginning, middle and end. Thirdly, this interrelationship of actions will come to a conclusion. Based on the definition above, it can be concluded that to get better understanding about the plot of a novel the readers have to work out a pattern of cause and effect relation of events.