

CHAPTER II

REVIEW OF RELATED LITERATURE

Reading the fiction, the readers are always confronted with some important elements. Naturally, we expect to know about the characters who get involved in a situation or in a related series of events, and also in physical time and place (Bloom 7). That is why, in order to understand A Passage to India, I should understand the literary elements in its story. In this chapter, I will look at some literary elements namely characterization and conflict used in the analysis.

2.1 Theory of Characterization

According to Arnold Bennett, “the foundation of good fiction is character-creating, and nothing else” (Bloom 8). This shows that the character-creating, or namely characterization has an important existence to the story. By using the characterization, the author wished to reveal its function as “indispensable and most readily intriguing element of fiction” and as “a liaison of understanding between the reader and the author” (Bloom 8). A characterization itself is defined by Robert C. Meredith and John S. Fitzgerald as “the use to which each character puts the traits with which he/she is endowed (106). It refers to the author’s method of presenting the people in his story so that it can arouse the reader’s curiosity to pay attention to them and understand the author’s intention in creating the character.

In general, there are two methods used by the author to present the people in his/her story, which are explicit characterization or implicit one. In the first method, the author reveals the character through external details such as how she/he looks, thinks, feels, dresses, and moves. On the other hand, implicit characterization is discovered through the assistance of subtle hints, a bit of conversation, an unexplained movement, and so on (Bloom 9-10). It means that unlike the first method which presents the characters clearly and directly, the last method gives more difficulty to the readers because they have to pay attention to the depth of the character’s personalities. Apparently, both methods determine whether a character is “flat” or “round”. These terms are made popular by Forster to point out the type of characters. The flat character generally plays a minor role which depicts their action rather than their thoughts. This is because they remain static, — as Forster notes: “never changed by circumstances” (69).

Thus, the flat characters are easily recognized by the reader's eye through the external details. In contrast, the round characters are shown with their capability of surprising in a convincing way (78). So, in describing the round characters, a person must be aware of the internal details such as their conflicts or thoughts. In other words, both types of character can give a proportion to the fullness of a character's development. Flat characters do not develop as round ones who are capable of change or develop.

In addition, there are several important techniques that make the character well-rounded such as:

1. The discrepancy between what a character thinks and feels and what he actually does
2. The ability of the character to judge himself
3. The character's action which is clearly motivated (Fitzgerald 114-5)

From the quotation above, round character can be seen through his change or development from what he is at past to at present. At first, he may have thinking and feeling but then he discovers that his action is different from what he thinks and feels before. At his character development, he may become aware of his self after he does not realize aspects that he possessed. Likewise, he may have the different motivation to be better than his previous one. In other words, in character development, a character does not stay the same, but there is the differences between his past and present.

In character development, there is three conditions as the influential factors for a character to change

1. It must be within the possibilities of the character who makes it
2. It must be sufficiently motivated by the circumstances in which the

character finds himself

3. It must be allowed sufficient time for a change of its magnitude believably to take place (Perrine 87)

In other words, a character undergoes a change or development if there is a character's own desire and intention, the influence of his environment and a process that takes time for a change.

Adela Quested in A Passage to India is a round character because she is capable of undergoing development and change from an idealistic and ignorant to a realistic and understanding person. Thus, the theory of characterization is worth applying to analyze Adela's character development.

2.2 Theory of Conflict

A conflict is an essence of a plot which presents a clash of actions, ideas, desires, or wills (Perrine 59). There are two types of conflict, namely internal and external ones. The first type is a conflict in which "man is against himself". It means that he or she is in conflict with some elements of his or her own nature. It deals with his or her character's traits—physical, mental, emotional or moral. Then, the second one is a conflict between "man is against man" that is a conflict between the character and some other person or group of persons, or "man is against environment" that is a conflict between some external force — physical nature, society or 'fate' (Perrine 59).

In addition, there are two elements for developing conflict. The first element is "environment" which is noted by John S. Fitzgerald and Robert C. Meredith as being composed of:

One or more physical settings; a generalized significance that grows out of the social, moral, and cultural human intercourse within each setting; and an atmosphere that is the emotional mood of each setting. (12)

In other words, an environment would be both physical and non-physical setting with an atmosphere also. These can be the basic conflict in a novel if they produce the character's disappointment toward his/her own environment or environment of others (Fitzgerald 14).

Then the second element is "a chief motivating force with a tangible objective" (Fitzgerald 18). A chief motivating force is achieved from the character's response to the stimulus of the environment that result in a determination to do something. For instance, a married woman is in conflict with the dull, provincial and small village because she is disappointed and boring with her environment. Later, her response causes her determination to escape from it by leaving her family and the village in order to find the adventure. This can cause the conflict with the society of that village because they cannot accept a married woman to leave her husband, or conflict with her families because they are hurt by her irresponsibility and incapacity as a good wife and mother. It may cause the internal conflict also that is whether choosing her love for family or adventure. Therefore, the character's response to environment, which encourages his/her deeds in order to fulfill his/her needs, can cause the conflict as it will be against the values and norms possessed by her own self or the other people.

In A Passage to India, Adela visits to a new environment that is India. Her responses during her stay in the country reflects the different perspective, aims and needs with the people in this new environment so she has the external conflict either against Ronny Heaslop and the Anglo-Indian community or Indians. Adela's external conflict

develops into the conflict against her own self. Thus, this theory is worth applying in the analysis of Adela's conflicts, both external and internal ones, which are developed against the environment of a new country and her responses toward it.

These two theories, the theory of characterization and conflict, are going to be used for analyzing the topic in the next chapter. By using both theories, I can analyze Adela's character before and after she undergoes the conflict, and the conflicts she has to undergo during her stay in India.