

Chapter II

THEORETICAL FOUNDATION

2.1. Novel

2.1.1. Definition

According to the *Oxford English Dictionary* a novel is ‘a fictitious prose narrative or tale of considerable length in which characters and actions representative of the real life of past or present times are portrayed in a plot of more or less complexity’.

A novel depicts imaginary characters and situations. The novel may include reference to real places, people and events, but it cannot contain only such references and remain a novel. Even though its characters and actions are imaginary they are in some sense ‘representative of real life’ as the dictionary definition has it; although fictional they bear an important resemblance to the real.

2.1.2. Narrative Theory

Narrative is a succession of events, which occurs along with the construction of the text. Rimmon-Kennan (1983:1) describes that the difference between the narrative and non-narrative text lies on whether or not the text present the sequences of events in its construction.

Narrative theory is also known narratology. It comprises the theory and study of narrative. Jahn (2005) claims that all theories of narrative distinguish between ‘what’ is narrated (the ‘story’) and ‘how’ it is narrated (the discourse).

Narratology comprises the study of all kinds of narrated text – both fiction (literature, poetry, etc) and non-fiction (historiography, academic publishing, etc), as well as the dramatic structures, plot devices, characterization, setting, genres, and literary techniques (*Wikipedia*, 2006). This framework is also shared by Jahn (2005), who defines narratology as the theory and the study of the structures of narrative that investigates a structure, or to present a ‘structural description’, in which the narrative phenomena are divided into their component parts in order to determine functions and relationships.

2.1.3. Character and Characterization

Hawthorne (1985) mentions that a character refers to a person, an animal and an inanimate object or group representing a unique approach to handle the problem in a story.

Different from characters, characterization is the process by which a writer creates characters which tend to be real for readers. (Kelly 1991). Moreover, Kelly (*Ibid*) also states there are several steps to characterize a character. The first step is showing the appearance of characters. The second step is displaying the action of characters. The third step is interpreting the way of characters thought. The fourth step is analyzing the characters’ utterances. The fifth step is noticing the reactions of other characters.

2.1.4. Thematic

Phelan (1983) states that the character is constructed of three components namely synthetic, thematic and mimetic. Synthetic components of the character are the

predicate (quality) attached to the character simultaneously during the course of narrative. Mimetic components are a character's attributes considered as traits that make particular characters as image of possible person, while thematic components refers to symbolic ideology or moral significant in the story.

Since the research is aimed at analyzing the issue of physical appearance constructed in the novel, the analysis will focus on the thematic components of the characters, which views utterances and actions of the character as a representation of their ideas or ideologies toward the particular issue.

Phelan (1983) defines thematic components of the character as attributes taken individually or collectively, and viewed as vehicles to express ideas or representative of a larger class than the individual character (a person, group, or institution). Thematic components refer to the ideology or moral significant implied in the story. It is interpreted through the character's traits or actions that usually demonstrate implicitly some proposition about the class of people or dramatized ideas. So, in analyzing the thematic components of the character we have to consider the traits or actions that others possess as defining a type of person or a set of ideas and attitudes that are not peculiarly their own.

2.2. Identity and Difference

According to Woodward (1997), explains that identity comes from multiplicity of sources, for example nationality, ethnicity, gender, sexuality and body, in which conflict might be involved in the construction of identity position. Identity also marks the ways in which he or she is different from those who have a different

position. It is often identified by difference, and mostly marked by polarization such as man/woman, black/white, fat/thin, beautiful/ugly, old/young, etc.

Difference is what marks out one identity from another and establishes distinctions, often occurs in the form of opposition. Hall (1997) believes that, in one hand, difference can be interpreted negatively as the exclusion and marginalization of those who are different or defined as 'other'/'outsider'. But on the other hand, it is also can be celebrated as a source of diversity, heterogeneity, and hybridity, where the recognition of change and difference is seen as enriching the social life.

2.2.1 Binary Opposition

According to *Wikipedia* (2006), binary opposition is a pair of theoretical opposites, often organized in hierarchy. Derrida shared that the binary opposites are not only dichotomies, but also hierarchies in miniature. Saussure states that binary opposition is the means by which the units of language have value or meaning; each unit is defined against what it is not. With this categorization, the terms tend to related with positive or negative.

The binary opposition is a pair of opposites, which creates a hierarchy and has positive and negative value. Woodward (1997) states the opposing groups tend to be weighted differently so that one element in the dichotomy is considered more valuable or powerful than the other.

2.2.2. Body Image

Body image is a term which may refer to our perceptions of our own physical appearance, or our internal sense of having a body which is constructed by the brain. Essentially a person's body image is how they perceive their exterior to look, and in many cases this can be dramatically different to how they actually appear to others.

2.2.3. Physical Appearance

According to Popkins, Appearance affects both the way we look at other people and the way we look at ourselves. He states that appearance affects others opinions, which in turn influences how we view ourselves, which in turn has effects on our personality. Through simple tests, he believes we can show a direct link between the physical appearance of a person and his or her personality.