ANALYSIS OF CHARACTERS AND CHARACTERIZATION IN THE COMPILATION OF MALAY POETRY "MIRROR"

a final project
submitted in partial fulfillment of the requirements
for the degree of Sarjana Sastra
in English

by
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2019**

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Declare that this final project entitled *An Analysis Character and Characterization in the Compilation of Malay Poetry "Mirror"* is my own work and has not been submitted in any form for another degree at any university or other institute. Information derived from the published and unpublished work of others has been acknowledged in the text and a list of references is given in the references.

Semarang, 8 November 2018

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APPROVAL

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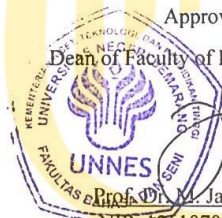NIP. 197807282008121001

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DEDICATION

This final project is dedicated to:
My parents

MOTTOS

Choose with no regret.

(Mary Anne Radmacher)

No one knows what he can do until he tries.

(Publilius Syrus)

I have no need to conform to the stereotypes others have defined for me.

(Jonathan Lockwood Huie)

Life's burdens are lighter when I laugh at myself.

(Jonathan Lockwood Huie)

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To my parents who were constantly giving me supports and prayers to finish the final project; all my relatives, nephew, and cousin for the prayers for me to graduate soon as possible; all people who have sincerely helped me in finishing this final project, all of whom I cannot mention one by one;

Finally, I realize that this final project is far from being perfect. I admit for weaknesses as well as mistakes that I have done. Any kind of criticism and suggestion will be highly welcomed.

Semarang, November 2018

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ABSTRACT

Saraswati, Kartika P. 2018. An Analysis Character and Characterization in the Compilation of Malay Poetry "Mirror". Final Project. English Department, Faculty of Languages & Arts, Semarang State University. Advisor: Maria Johana Ari Widayanti, S.S., M.Si.

Key Words: Characters, Characterization, New Criticism, Malay Poems, Mirror

In the world of literature we know many forms of literature one of them is poetry. It describes one's feelings very deeply more than a meaning in a novel. The topic of this research is characters and characterizations in the compilation of Malay poetry "Mirror". The objectives of this research were; to describe kind of characters and characterizations are described in those Malay poems, to describe the poets' revelation of character and characterization in their poems convey some values about human's personality. This final project used qualitative research since the data was not numeric, the analysis explained in the form of words. This final project provided tables to make the analysis easier to be understood. The compilation of poetry "Mirror" the first edition which published by NHA Excell Resources on 2017 was used as the object of the research. The findings of this research were: type of characters, meaning of the poems, figurative meaning, type of characterizations and revelation of the poets' poems that convey human's personality. Based on the analysis about judging a person's character not only from their appearance. One must find out how not to judge someone's appearance by interacting with other characters so that it will be easy to understand the person's character. Another way to understand someone's character can be by listening when one speaks or the way one responds to messages.
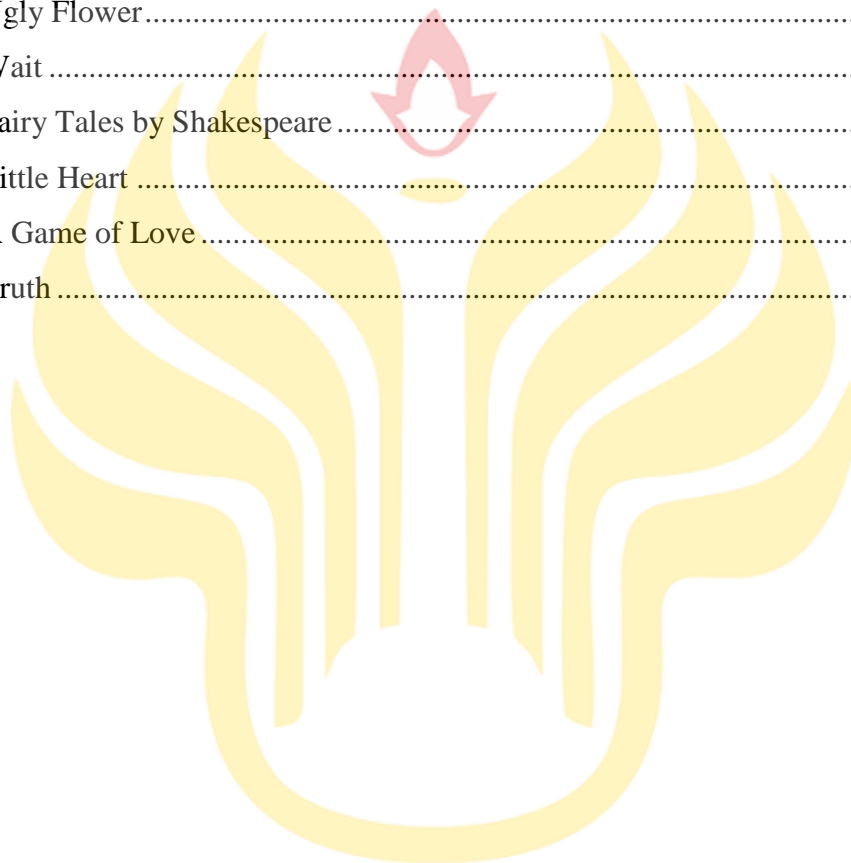
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CHAPTER I

INTRODUCTION

Chapter 1 presents background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study, and outline of the study.

1.1 Background of the Study

In the world of literature we know many forms of literature such as prose, poetry, and drama. In this present time, many people prefer watching movies rather than reading because it has so many words that makes us be reluctant to read and makes us sleepy. However, some people prefer to read poetry, novels, prose, or others because reading is one of their hobbies. That is why they enjoy reading than watching.

According to William Wordsworth (1770), "poetry is a spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility." Poetry describes one's feelings very deeply more than a meaning in a novel. A lot of poems are very difficult to understand in a single reading even though the selection of words is not too complicated. Therefore, we have to read it over and over again as we read novels. The author thinks that poetry is shorter than novels, so there is no difficulty in searching for evidence on the page you are looking for.

The writer chose some poems in this study entitled "Alligator" by Khairul Zaman Khobin, "Little Heart" by Vanhitha Kernagaran, "Fairytale" by Suhana Hussin, "Ugly Flower" and "A Game of Love" by Sezgin Khoo Kay Win, "Fairy

Tales by Shakespeare" by Rushaida Ruslan, and the last "Wait" and "Truth" by Tan Cheng Cheng.

The first poem tells us about how women judge men for doing things such as breaking their hearts, flirting with other women when they still have a girlfriend to mention a few though actually not all men are like that. The second poem is 'Little Heart' by Vanhitha Kernagaran is about a couple who want to show affection but are afraid of an uncertain possibility that will happen to their partner. The next poem is "Fairytale" by Suhanna Hussin; this poem tells about the life of a person who is not the character of a fairy tale, but has a story that is not much different from the tales in general because it has the same ending that is happy ending. Other two poems entitled "Ugly Flower" and "A Game of Love" by Sezgin Khoo Kay Win tell us about someone who is in love. Sometimes love does make a person stupid because he loves his partner too much. But in "Ugly Flower" poetry, someone expects us to fulfill their expectations. Do not ever feel that you're ugly because we shine in our own way. Here is a poem by Rushida Ruslan entitled "Fairy Tales by Shakespeare" talking about events in the past if the characters did not take their choices then, they will live happier. Last, a poem entitled "Wait" by Tan Cheng Cheng tells of waiting, we are waiting for something that is destined for us even though sometimes we just become a temporary stop for so many people. There comes a time when we will be the last stop.

Although it is practically rare, in the poem there are one or two characters

contained in it. According to Abrams (2009:42), characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their instinctive ways of saying it—the dialogue—and from what they do—the action. The grounds in the characters' temperament, desires, and moral nature for their speech and actions are called their motivation. A character may remain essentially "stable," or unchanged in outlook and disposition (*Expectations*). Whether a character remains stable or changing, the reader of a traditional and realistic work expects "consistency"—the character should not suddenly break off and act in a way not plausibly grounded in his or her temperament as we have already come to know it. There are some types of characters in literary works, namely flat and round characters. A typified character in literary works especially fiction is dominated by specific traits and referred to as flat characters. While, the round character denotes a persona with more complex and differentiated features (Klarer, 2004: 17). If analyzing characters, there are characterizations or methods in portraying and revealing characters. Characterization is revealed through direct characterization and indirect characterization. A broad distinction is frequently made between alternative methods for characterizing (i.e., establishing the distinctive characters of) the persons in a narrative: showing and telling. In showing (also called "the dramatic method"), the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do. (Abrams, 2009: 43).

In this final project, the writer would like to describe kind of character and characterization of a person in poems of several poets from Malaysia namely Khairul Zaman Khobin, Vanhitha Kernagaran, Suhana Hussin, Sezgin Khoo Kay Win, Rushaida Ruslan, and Tan Cheng Cheng.

1.2 Reasons for Choosing the Topic

Khairul Zaman Khobin, Vanhitha Kernagaran, Suhana Hussin, Sezgin Khoo Kay Win, Rushaida Ruslan, and Tan Cheng Cheng are Malaysian poets graduated from Universiti Pendidikan Sultan Idris (UPSI) Malaysia, majoring in the Teaching of English as a Second Language (TESL) with a minor in Literature in English.

The writer is interested in choosing the poems for the following reasons:

(1) Firstly, the writer wants to know how different characters and characterizations are from one to another poem of these selected works. Some poems talk about love, because the poets are very fond of romantic poems. For example, "Ugly Flower" by Sezgin Khoo Kay Win. A line that the writer likes most is,

> No matter how ugly you transform
> you sparkle when the rain is formed

(2) The researcher chose this topic because of her curiosity about various characters in different poems by various poets. In a poem there must be an implied meaning that is suggested by different kinds of figures of speech that draw readers in some readings.

1.3 Statements of the problem

In order to discuss the topic of the research, the writer formulates some questions as follows:

(1) What kind of characters and characterizations are described in those Malay poems?

(2) How does the poets' revelation of character and characterization in their poems convey some values about human's personality?

1.4 Objectives of the Studies

The objectives of the study are:

(1) To describe kind of characters and characterizations are described in those Malay poems,

(2) To describe the poets's revelation of character and characterization in their poems convey some values about human's personality.

1.5 Significance of the Study

The finding of this study can be very useful to understand more about characters and characterizations. The results of the study are expected to be able to give the following benefits:

(1) An understanding about analysis of poems that do not obviously portray human's characters.

(2) The results of the study would become a reference for students of English Department students of UNNES in analyzing the related topic.

1.6 Outline of the Report

This final project is arranged in chapters. It is divided into five chapters.

Chapter I presents introduction which consists of background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study, and outline of the study.

Chapter II discusses review of the related literature including the definition of poetry, forms of Malaysian poetry, definition of character and characterization, and type of character and characterization,

Chapter III describes the methods of investigation. It deals with the object of the study, types of the study, types of the data, technique of data collection, and techniques of data analysis.

Chapter IV is the analysis. It is the most important chapter because it reveals the objectives of the study.

Chapter V is the last chapter that contains conclusion and suggestions of the final project.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This part presents the theories that support this topic that consist of review of previous study which has similar topic or related topic with this study, review of related theories, and theoretical framework.

2.1 Review of Previous Study

Research about analysis of character has been conducted by some researchers. The first one is a mini thesis written by Chrimery Herpradiantari (2015) from Widya Mandala Catholic University Surabaya. This final project is based upon a qualitative research by using narrative entitled *Narrative Analysis of Female Characters through Katniss figures in The Hunger Games Movie* that focused on how female characters are shown through the character Katniss. The result of the research is to identify the character of Katniss in *"The Hunger Games"* by analyzing the evidence from actions and dialogues in the movie.

Second is a thesis written by Lauri Leinonen (2014) entitled *"Magic and Terrible" – Female Characters and Characterization in Charles Bukowski's Post Office, Factotum and Women*. This final project focused on treating Chinaski as a fictional character in a fictional storyworld without bringing extra-textual evidence to the Leinonen's analysis. The result of the research is to know the characters and characterizations in "*Charles Bukowski's Post Office,*

Factotum and Women" by analyzing the evidence from sentences and dialogues in the novel.

A thesis by M. Muntaqif Latif (2016) from Institutional Repository of IAIN Tulungagung (IRIT) entitled *An Analysis of Characterization of The Main Characters in "THE SOCIAL NETWORK" Movie Script.* This final project focused on characters' appearance, social status, and personality. The result of the research is to identify the characterization of the main characters in *"THE SOCIAL NETWORK"* by analyzing the evidence from sentences and dialogues in the movie script.

Another thesis by Raden Gilang Prawiradilaga (2017) from Pasundan University entitled *An Analysis of Major Character Characterization in Burgess's A Clockwork Orange.* This research is aimed to know the character and characterization of the six major characters namely Alex, Minister of the Interior, F. Alexander, Dim, Georgie, and Pete by analyzing the evidence from the dialogues and their actions in the novel. The writer used the novel *A Clockwork Orange* by Anthony Burgess published in 1995 by W. W. Norton & Company.. The writer focused on the quotation from the character, and then analyzed the character and characterization by referring to some theories. One of these combined four terms of characterization, that is physical appearance of the character, personality of the character, social status of the character, and social relationship of character. The characterization that the writers research on, resembles our social daily live. There are many differences or characteristics

among individuals. We must be aware that these characteristics may affect social relationships. We may not look or judge the people around us by physical appearance but we have to consider about their personality first. It is true that we cannot live without social relationships.

An article in an International Journal of Applied Linguistics & English Literature by Samya Achiri (2014) entitled *"The Transcendental Selves of Women Characters in Katherine Mansfield's "At the Bay": The Case of Linda."* This journal focused on deconstructing a woman's character. This paper takes the main female character in "At the Bay", by disclosing how this woman is configured.

In an article entitled *"Character Education: Themes and Researches: An Academic Literature Review" by Chiara Pattaro (2016) in Journal of Sociology of Education.* This study carried out the analysis of the attractive qualities possessed by Papa that could be praiseworthy followed by the discussion of his unattractive qualities that could be blameworthy. The study identified that use of tyranny and imposition of social restriction should be erased in family affairs.

"Epideictic Rhetoric as A Means of Characterisation: An Example of Papa (Eugene) in Chimamanda Ngozi Adichie's Purple Hibiscus" by Mohammed Attai Yakubu and Christiana B. Kinrin (2015). This study uses the "character education" analysis category to conduct an exploratory research on the main tendencies in the international literature, it defines the main topics,

explores the way these topics develop in terms of theory and empirical research, and analyzes how they relate to each other.

An IOSR Journal of Humanities and Social Science entitled "*Characterisation - an intrinsic aspect of dramatic text"* by Vidhya B. & Dr. A. Arjunan (2015). This study explores the process of character development by the playwright in the dramatic text and perseverance of this character in the performance. The social dimension concentrated upon characters depict the background from which the character hails. This kind of characterization reflects the peculiarities of society and acts as the realistic representation of society and their morals.

2.2 Review of Related Theories

2.2.1 History of Poetry

According to Joannou (2014), poetry as an art form predates literacy. Unlike other literary forms that we can date to precise texts and time periods, it's a challenge to pinpoint the earliest work of poetry. In one form or another, poetry has been around for thousands of years. However, we might think of the epic poem as the first instance of poetry, appearing as early as the 20th century B.C. Jumping hundreds of years ahead, we might turn, then, to the sonnet form and its early appearance in the 13th century.

When most of us think about poetry's beginnings, we're drawn to the work of notable Romantic poets or to the American fireside poets who responded to the work of those British writers, reusing old forms and creating new ones. Yet by the 20th

and 21st centuries, Modernism and the waves of change brought about by world war also influenced poetry, resulting in works by poets with distinct voices who came to enjoy global circulation.

The *Epic of Gilgamesh* often is cited as one of the earliest works of epic poetry, dating back to the 18th century B.C. Consisting of Sumerian poems, it's a text that was discovered through many different Babylonian tablet versions during archaeological excavations. Other examples of early epic poems might include the *Mahabarata* and the *Ramayana*, the latter of which has become an important narrative in both Hindu and Buddhist mythology throughout regions of Asia.

A list of the most notable works of epic poetry—at least in the Western world—would have to include the *Iliad* and the *Odyssey*, both works of Greek mythology that have been attributed to the poet Homer. Written in dactylic hexameter, the *Iliad* recounts the battle between Achilles, a famed warrior, and King Agamemnon during the Trojan War. A companion of sorts to the *Iliad*, the *Odyssey* depicts the long journey of its hero, Odysseus. (Golden, 2015)

2.2.2 Types of Poetry

1. Lyric poetry

   According to Stefanie Lethbridge and Jarmila Mildorf (2004), lyric poem is a comparatively short, non-narrative poem in which a single speaker presents a state of mind or an emotional state. Lyric poetry retains some of the elements of song which is said to be its origin: For Greek writers the lyric was a song accompanied by the lyre.

a. Elegy

Elegy is a formal lament for the death of a particular person (for example Tennyson's *In Memoriam A.H.H.*). More broadly defined, the term elegy is also used for solemn meditations, often on questions of death, such as Gray's *Elegy Written in a Country Churchyard*. (Lethbridge, 2004:144)

b. Ode

An ode is a long lyric poem with a serious subject written in an elevated style. Famous examples are Wordsworth's *Hymn to Duty* or Keats' *Ode to a Grecian Urn*. (Lethbridge, 2004:144)

c. Sonnet

A sonnet is a short lyric poem composed of iambic pentameter, with a twist in meaning, known as a "turn," toward the end. Sonnet was originally a love poem which dealt with the lover's sufferings and hopes. It originated in Italy and became popular in England in the Renaissance, when Thomas Wyatt and the Earl of Surrey translated and imitated the sonnets written by Petrarch (Petrarchan sonnet). From the seventeenth century onwards the sonnet was also used for other topics than love, for instance for religious experience (byDonne and Milton), reflections on art (by Keats or Shelley) or even war experience (by Brooke or Owen). The sonnet uses a single stanza of (usually) fourteen lines and an intricate rhyme pattern (see stanza forms). Many poets wrote a series of sonnets linked by the same theme, so-called sonnet cycles (for instance Petrarch,

Spenser, Shakespeare, Drayton, Barret-Browning, Meredith) which depict

the various stages of a love relationship. (Lethbridge, 2004:144)

d. Dramatic monologue

In a dramatic monologue a speaker, who is explicitly someone other than

the author, makes a speech to a silent auditor in a specific situation and at

a critical moment. Without intending to do so, the speaker reveals aspects

of his temperament and character. (Lethbridge, 2004:144)

e. Occasional poetry

Occasional poetry is a work composed for a particular occasion. In the

history of literature, it is often studied in connection with orality,

performance, and patronage. As a term of literary criticism, "occasional

poetry" describes the work's purpose and the poet's relation to subject

matter. It is not a genre, but several genres originate from occasional

poetry, including epithalamia (wedding songs), dirges or funerary poems,

paeans, and victory odes. Occasional poems may also be composed

exclusively of or within any given set of genre conventions to

commemorate single events or anniversaries, such as birthdays, foundings,

or dedications.

2. Narrative poetry

Narrative poetry gives a verbal representation, in verse, of a sequence of

connected events; it propels characters through a plot. It is always told by a

narrator. (Lethbridge, 2004:145)

a. Epics

Epics usually operate on a large scale, both in length and topic, such as the founding of a nation (Virgil's *Aeneid*) or the beginning of world history (Milton's *Paradise Lost*). They tend to use an elevated style of language and supernatural beings taking part in the action.

b. Mock-epic

The mock-epic makes use of epic conventions, like the elevated style and the assumption that the topic is of great importance, to deal with completely insignificant occurrences.

c. Ballad

A ballad is a song, originally transmitted orally, which tells a story. It is an important form of folk poetry which was adapted for literary uses from the sixteenth century onwards. The ballad stanza is usually a four-line stanza, alternating tetrameter and trimeter.

3. Descriptive and Didactic Poetry

Both lyric and narrative poetry can contain lengthy and detailed descriptions (descriptive poetry) or scenes in direct speech (dramatic poetry).

The purpose of a didactic poem is primarily to teach something. This can take the form of very specific instructions, such as how to catch a fish, as in James Thomson's *The Seasons* (*Spring* 379-442) or how to write good poetry as in Alexander Pope's *Essay on Criticism*. But it can also be meant as being instructive in a general way. Until the twentieth century all literature was

expected to have a didactic purpose in a general sense, that is, to impart moral, theoretical or even practical knowledge. Horace famously demanded that poetry should combine prodesse (learning) and delectare (pleasure). The twentieth century was more reluctant to proclaim literature openly as a teaching tool. (Lethbridge, 2004:146)

2.2.3 Elements of Poetry

1. **Intrinsic elements**

   Intrinsic element of poetry are elements contained in a poem, which are used by individuals to figure out the meaning and analyze elements of a poem. There are several intrinsic elements in poetry:

   a. **Imagery**

   Imagery is used, more narrowly, to signify only specific descriptions of visible objects and scenes, especially if the description is vivid and particularized.

   - Visual Imagery

   Visual imagery is the imagery that can be gained from the experience of the senses of sight (eyes).

   - Kinesthetic Imagery

   Kinesthetic imagery is the imagery produced from an experience that forms of movement.

   - Auditory Imagery

   Auditory imagery is the element of imagery associated with the sense of hearing.

   - Organic Imagery

Organic imagery is the imagery that emerged from our minds. Organic imagery can be seen in the disclosure of feelings such as hunger, thirst, fatigue, drunkenness, etc.

- Tactile Imagery

Imagery is directly related to our sense of touch. Tactile imagery can be seen from the description of feelings such as feeling hot, cold, smooth, rough, and anything that can be felt to be touched.

- Gustatory Imagery

Gustatory imagery is imagery that portrays the experience of our sense of taste, a taste of thing. Things like sweet, bitter, sour, tasteless are some examples of words that indicate gustatory imagery.

- Olfactory Imagery

Olfactory imagery is the imagery associated with our sense of smell, a smell of thing. Things that can be described based on the experience of smell from your nose, such as for example: the smell of fragrant, smells fishy, etc. (Abdi, 2010)

b. Figurative Language

There are several kinds of figures of speech that are commonly seen in a poem, namely:

- Simile

A simile is a figure of speech that makes a comparison, showing similarities between two different things. Unlike ametaphor, a simile draws resemblance with the help of the words "like" or "as." Therefore, it is a direct comparison.

- Metaphor

Metaphor is a figure of speech that makes an implicit, implied, or hidden comparison between two things that are unrelated, but which share some common characteristics. In other words, a resemblance of two contradictory or different objects is made based on a single or some common characteristics.

- Paradox

The term *paradox* is from the Greek word *paradoxon*, which means "contrary to expectations, existing belief, or perceived opinion." It is a statement that appears to be self-contradictory or silly, but which may include a latent truth. It is also used to illustrate an opinion or statement contrary to accepted traditional ideas. A paradox is often used to make a reader think over an idea in innovative way.

- Irony

Irony is a figure of speech in which words are used in such a way that their intended meaning is different from the actual meaning of the words. It may also be a situation that ends up in quite a different way than what is generally anticipated. In simple words, it is a difference between appearance and reality.

- Hyperbole

Hyperbole is a figure of speech that works by giving meaning or describes a thing as excessive.

- Antithesis

Antithesis is a figure of speech that is visible from two words placed in the opposite sense in one place.

- Symbol

Symbolism is the use of symbols to signify ideas and qualities, by giving them symbolic meanings that are different from their literal sense.

c. Rhyme

Rhyme is defined as a form of repetition of sounds in these lines of poetry. Rhyme is divided into three types, namely: End Rhyme, median and front rhyme.

d. Rhythm

Rhythm is a literary device that demonstrates the long and short patterns through stressed and unstressed syllables, particularly in verse form.

e. Meter

Size of tone in the rhythm called the meter. Meters can be shaped monometer, dimeter, trimeter, tetrameter, and pentameter.

f. Allusion

Allusion is a style that uses words or names in the bible that are inserted in the poem with a specific purpose and reason.

2. Extrinsic Elements of Poetry

Extrinsic Elements of poetry are a supporting element of poetry that come from outside a poetic work. These elements are instrumental in the analysis of a poem. Without using the approach on the extrinsic elements of the poem, analysts will have difficulty in determining the reason and purpose of a poem is created. The analysts can only interpret the reason and purpose of the poem, because only the poet himself who knows well what means by his poem. Even understanding the

meaning of a poem can be shifted from what was intended by the author, if the poem is analyzed in the extrinsic elements only. Some elements of extrinsic poem are like: autobiography, social background, religion, and education of the author, and social circumstances at the time the poem was made.

2.2.4 Character and Characterization

2.2.4.1 Definition of Character and Characterization

Character

According to (Mandikdasmen - Ministry of National Education) The character is a way of thinking and behaving that characterizes each individual to live and work, both within the family, community, nation and state. Individuals of good character is an individual who can make decisions and be ready to account for any consequences of decisions he made.

Klarer, (2004:17) defines that a typified character in literature is dominated by one specific trait and is referred to as a flat character. The term round character usually denotes a persona with more complex and differentiated features.

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their instinctive ways of saying it—the dialogue—and from what they do—the action. The grounds in the characters' temperament, desires, and moral nature for their speech and actions are called their motivation. A character may remain essentially "stable," or unchanged in outlook and disposition, from beginning to end of a work

Prospero in Shakespeare's The Tempest, Micawber in Charles Dickens' David Copperfield, 1849–50), or may undergo a radical change, either through a gradual process of development (the title character in Jane Austen's Emma, 1816) or as the result of a crisis (Shakespeare's King Lear, Pip in Dickens' Great Expectations). Whether a character remains stable or changes, the reader of a traditional and realistic work expects "consistency"—the character should not suddenly break off and act in a way not plausibly grounded in his or her temperament as we have already come to know it. (Abrams, 2009:42)

Characterization

Characterization is a method by which the writer reveals the personality of a character. Characterization is revealed through direct characterization and indirect characterization.

A broad distinction is frequently made between alternative methods for **characterizing** (i.e., establishing the distinctive characters of) the persons in a narrative: showing and telling. In **showing** (also called "the dramatic method"), the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do. The author may show not only external speech and actions, but also a character's inner thoughts, feelings, and responsiveness to events; for a highly developed mode of such inner showing, see *stream of consciousness.* In telling, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters. For example, in the terse opening chapter

of *Pride and Prejudice* (1813), Jane Austen first shows us Mr. and Mrs. Bennet as they talk to one another about the young man who has just rented Netherfield Park, then (in the quotation below) tells us about them, and so confirms and expands the inferences that the reader has begun to make from what has been shown.

> Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. *Her* mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper.

Especially since the novelistic theory and practice of Flaubert and Henry James, a critical tendency has been to consider "telling" a violation of artistry and to recommend only the technique of "showing" characters; authors, it is said, should totally efface themselves in order to write "objectively," "impersonally," or "dramatically." Such judgments, however, privilege a modern artistic limitation suited to particular novelistic effects, and decry an alternative method of characterization which a number of novelists have employed to produce masterpieces.

Innovative writers in the present century—including novelists from James Joyce to French writers of the *new novel,* and authors of the dramas and novels of the *absurd* and various experimental forms—often present the persons in their works in ways which run counter to the earlier mode of representing lifelike characters who manifest a consistent substructure of individuality. Recent structuralist critics have undertaken to dissolve even the lifelike characters of

traditional novels into a system of literary conventions and codes which are *naturalized* by the readers; that is, readers are said to project lifelikeness upon codified literary representations by assimilating them to their own prior stereotypes of individuals in real life. (Abrams, 2009:43)

2.2.4.2 Type of Character and Characterization

Types of Characters

1. Flat Characters

According to Wiehardt (2018), flat characters are minor characters in a work of fiction who do not undergo substantial change or growth in the course of a story. Often, these characters serve no purpose other than to move the story along, so who they are as people is of no significance to the plot. In some instances, they may be more parts of the setting than characters. For example, if two main characters are eating in a restaurant, their server—if portrayed at all—likely would be a flat character.

2. Static Characters

When people say a character is static, they're referring to the fact that a character does not change. Such characters usually are a type of flat character. A key difference often is that static characters might appear in more than one scene. Perhaps your main character lives in a building with a doorman, and to develop your character, you show the kind of small talk she engages in with the doorman each time she enters or leaves. The doorman would be described as a static

character because he never changes; he is there only to help show a small part of the main character's personality.

3. Round Characters

Round characters, unsurprisingly, are the opposite of flat characters. For readers, these are the characters you will put the most effort into following and understanding, and for writers, they are the most challenging to develop. Round characters are multidimensional, complex, nuanced, and often contradictory. Round characters do not have to be the main characters in a story, but they serve an important enough role in the plot or a subplot that give their personalities multiple layers of psychological traits.

4. Dynamic Characters

Just as round characters are the opposite of flat characters, dynamic characters are the opposite of static characters. Dynamic characters also are round characters who will undergo some kind of change in the course of the story.

A doorman used as an example of a static character could instead be a dynamic character if it is out a bit more. As the doorman gets to know the main character a little better, perhaps he discovers something unsavory about her character and must decide whether or not to act on that information. Regardless of what he chooses, his encounters with the main character are likely to change as his perception of her changes.

5. Stock Characters

Stock characters are similar to static characters, but they often represent a particular stereotype. They are difficult to pull off in fiction unless you are writing satire, and even then, there must be much thought behind including a stock character in your narrative. The purpose of a stock character is to move the story along by allowing the audience to already understand the character.

For example, the main character might be on the run from the mob and encounters a mob enforcer. While it's unoriginal to present the character as a stereotypical goon, it does move the story along quicker because the audience already is familiar with what that stock character represents.

6. Protagonists

Protagonists are the main characters in your fiction. They are round characters with whom readers sympathize. However, they are not always completely moral or likable. It's important for protagonists to be relatable even if they are not likable. Readers need to believe protagonists and understand their choices.

Captain Ahab in Herman Melville's *Moby Dick* is a good example of a protagonist who is relatable yet unlikable. Ahab's stubbornness and obsession with the whale that bit off his leg negatively impact the rest of the characters in the story, yet readers can relate to the emotion of becoming obsessed to the point of detriment to themselves and those around them.

7. Antagonists

Antagonists often are known as bad guys in works of fiction. They attempt to prevent protagonists from getting what they want or need. An antagonist also should be a round character. Making an antagonist evil is not as interesting as making the character conflicted. Pure evil is very hard to believe in fiction since people are multifaceted and inspired by their situations and personal histories. One of the most iconic antagonists in film history is Darth Vader from "Star Wars." At first, he seems to be little more than the embodiment of pure evil for reasons that are not clear. As the story develops, his character also is developed and viewers learn how and why he became such a violent and intimidating figure.

8. Confidantes

Just as people in real life, characters in fiction need someone in whom they can confide. Confidantes work best when they are round characters dealing with their own conflicts and issues, but they serve the story as someone who can help the protagonist in his own conflict.

In Leo Tolstoy's "Anna Karenina," Anna often turns to her sister-in-law, Dolly, to discuss the problems that have arisen because of her relationship with Vronsky. Dolly is an interesting choice because she herself has been victimized by her own husband's infidelities, and as the novel begins, it is Anna who is serving as Dolly's confidante.

9. Foils

A foil is someone who possesses the opposite traits of a main character, often the protagonist. The purpose of the foil is to serve as a contrast, which can help bring out the main character's best traits. For example, if you create a character who is known for being honest, that can be highlighted by creating a foil for the main character who is consistently dishonest and perhaps challenges the main character's own commitment to honesty.

Types of Characterization

Direct Characterization

According to Florman (2017) in direct characterization, the author directly describes a character's qualities. Such direct description may come from a narrator, from another character, or through self-description by the character in question. For instance, imagine the following dialogue between two characters:

> "That guy Sam seems nice."

> "Oh, no. Sam's the worst. He acts nice when you first meet him, but then he'll ask you for money and never return it, and eat all your food without any offering anything in return, and I once saw him throw a rock at a puppy. Thank God he missed."

Here the second speaker is directly characterizing Sam as being selfish and cruel.

Direct characterization is also sometimes called "explicit characterization."

Indirect Characterization

In indirect characterization, rather than explicitly describe a character's qualities, an author shows the character as he or she moves through the world, allowing the reader to infer the character's qualities from his or her behavior. Details that might contribute to the indirect characterization of a character are:

- The character's thoughts.
- The character's actions.
- What a character says (their choice of words)
- How a character talks (their tone, dialect, and manner of speaking)
- The character's appearance
- The character's movements and mannerisms
- How the character interacts with others (and how others react to the character)

Indirect characterization is sometimes called "implicit characterization."

2.2.5 *New Criticism*

According to Abrams (2009:216), New Criticism set current by the publication of John Crowe Ransom's *The New Criticism* in 1941, came to be applied to a theory and practice that was prominent in American literary criticism until late in the 1960s. The movement derived in considerable part from elements in I. A Richards' *Principles of Literary Criticism* (1924) and *Practical Criticism* (1929) and from the critical essays of T. S. Eliot. It opposed the prevailing interest of scholars, critics, and teachers of that era in the biographies of authors, the social context of literature, and literary

history by insisting that the proper concern of literary criticism is not with the external circumstances or effects or historical position of a work, but with a detailed consideration of the work itself as an independent entity. Notable critics in this mode were the southerners Cleanth Brooks and Robert Penn Warren, whose textbooks *Understanding Poetry* (1938) and *Understanding Fiction* (1943) did much to make the New Criticism the predominant method of teaching literature in American colleges, and even in high schools, for the next two or three decades. Other prominent writers of that time—in addition to Ransom, Brooks, and Warren—who are often identified as New Critics are Allen Tate, R. P. Blackmur, and William K. Wimsatt. The New Critics differed from one another in many ways, but the following points of view and procedures were shared by many of them:

1.) A poem, it is held, should be treated as such—in Eliot's words, "primarily as poetry and not another thing"—and should therefore be regarded as an independent and self-sufficient verbal object. The first law of criticism, John Crowe Ransom said, "is that it shall be objective, shall cite the nature of the object" and shall recognize "the autonomy of the work itself as existing for its own sake." (See objective criticism.) New Critics warn the reader against critical practices which divert attention from the poem itself (see intentional fallacy and affective fallacy). In analyzing and evaluating a particular work, they eschew reference to the biography and temperament and personal experiences of the author, to the social conditions at the time of its production, or to its psychological and moral effects on the reader; they also tend to minimize recourse to the place of the work in the history of literary forms and subject

matter. Because of its focus on the literary work in isolation from its attendant circumstances and effects, the New Criticism is often classified as a type of critical formalism.

2.) The principles of the New Criticism are basically verbal. That is, literature is conceived to be a special kind of language whose attributes are defined by systematic opposition to the language of science and of practical and logical discourse, and the explicative procedure is to analyze the meanings and interactions of words, figures of speech, and symbols. The emphasis is on the "organicunity," in a successful literary work, of its overall structure with its verbal meanings, and we are warned against separating the two by what Cleanth Brooks called "the heresy of paraphrase."

3.) The distinctive procedure for a New Critic is explication, or close reading: the detailed analysis of the complex interrelationships and ambiguities (multiple meanings) of the verbal and figurative components within a work. "Explication de texte" (stressing all kinds of information, whether internal or external, relevant to the full understanding of a word or passage) had long been a formal procedure for teaching literature in French schools, but the explicative analyses of internal verbal interactions characteristic of the New Criticism derives from such books as I. A. Richards' Practical Criticism (1929) and William Empson's Seven Types of Ambiguity (1930).

4.) The distinction between literary genres, although acknowledged, does not play an essential role in the New Criticism. The essential components of any work of literature, whether lyric, narrative, or dramatic, are conceived to be words, images,

and symbols rather than character, thought, and plot. These linguistic elements, whatever the genre, are often said to be organized around a central and humanly significant theme, and to manifest high literary value to the degree that they manifest "tension," "irony," and "paradox" in achieving a "reconciliation of diverse impulses" or an" equilibrium of opposed forces. "The form of a work, whether or not it has characters and plot, is said to be primarily a "structure of meanings," which evolve into an integral and freestanding unity mainly through a play and counterplay of " thematic imagery" and "symbolic action."
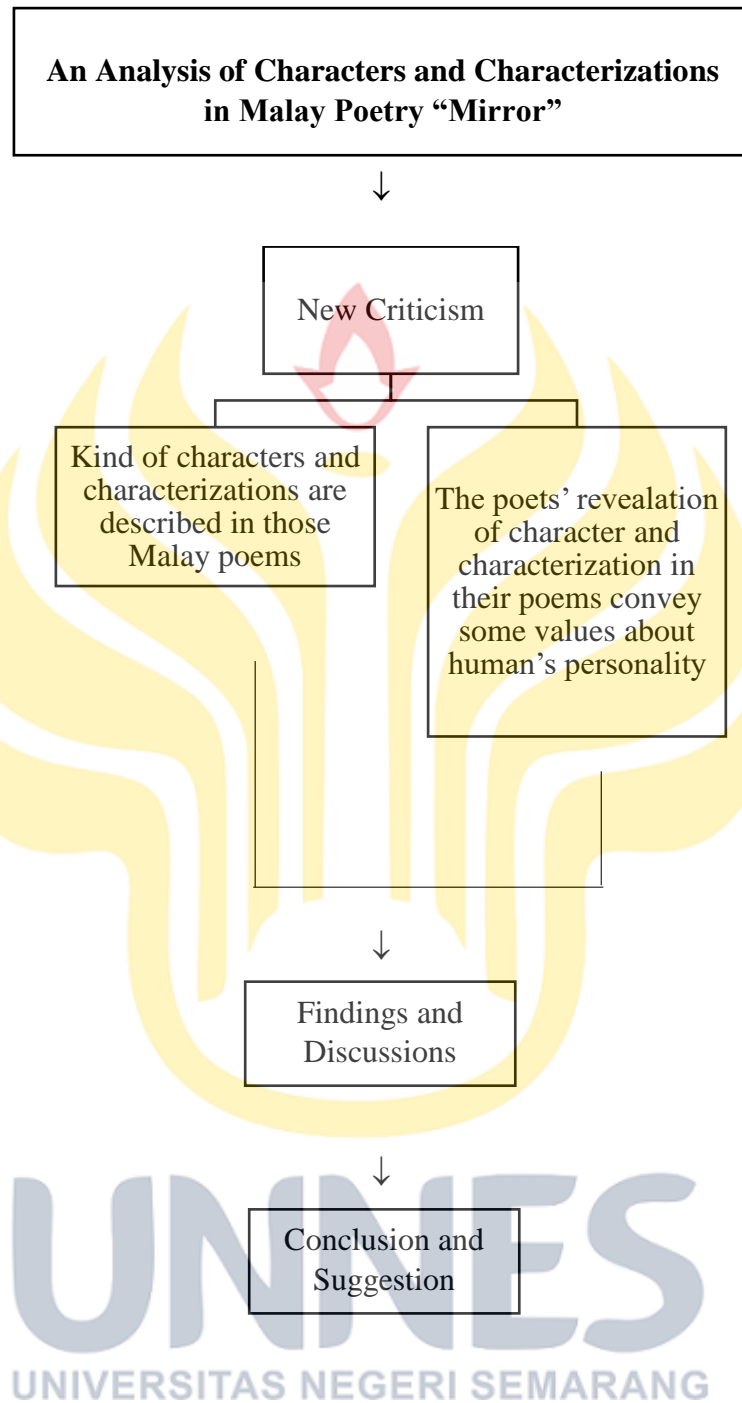
The basic orientation and modes of analysis in the New Criticism were adapted to the contextual criticism of Eliseo Vivas and Murray Krieger. Krieger defined contextualism as "the claim that the poem is a tight, compelling, finally closed context," which prevents "our escape to the world of reference and action beyond," and requires that we "judge the work's efficacy as an aesthetic object." (See Murray Krieger, The New Apologists for Poetry, 1956, and Theory of Criticism, 1976.) The revolutionary thrust of the mode had lost much of its force by the 1960s, when it gave way to various newer theories of criticism, but it has left a deep and enduring mark on the criticism and teaching of literature, in its primary emphasis on the individual work and in the variety and subtlety of the devices that it made available for analyzing its internal relations. Lyric Poetry: Beyond New Criticism, eds. Chaviva Hošek and Patricia Parker (1985), is a collection of structuralist, poststructuralist, and other essays which—often in express opposition to the New Criticism—exemplify the diverse newer modes of "close reading"; some of these essays claim that competing

forces within the language of a lyric poem preclude the possibility of the unified meaning that was a central tenet of the New Critics.

2.3 Theoretical Framework

Based on the theoretical review, the study focuses on finding out characters and characterizations through Malaysian poetry collection entitled *Mirror*. This studies will find out the characters and characterizations of the poems. Those theories above were applied to analyze the characters and characterization. By conducting the study, the result of the study will give advantages in understanding of characters and characterizations through the poems.

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│  An Analysis of Characters and Characterizations │
│      in Malay Poetry "Mirror"                  │
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            ┌────────────────────┐
            │   New Criticism     │
            └────────────────────┘
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| Kind of characters and characterizations are described in those Malay poems | The poets' revealation of character and characterization in their poems convey some values about human's personality |

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                      ↓
            ┌────────────────────┐
            │  Findings and       │
            │  Discussions        │
            └────────────────────┘
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            ┌────────────────────┐
            │  Conclusion and     │
            │  Suggestion         │
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CHAPTER V

CONCLUSION AND SUGGESTIONS

5.1 Conclusion

Based on the results of the findings and discussion in Chapter IV, some conclusions can be drawn as follows:

In Malaysian poems that I choose, there are various types of characters that are not explained in detail who the characters are, whether female or male. Sometimes, the reader can become a character in these poems because some poems is like making readers as characters since the events in the poems are like the stories of everyday life. The characters displayed in poetry are not much different from our characters in real life, so it is easy to understand the various characters found in these poems. Meanwhile the characterization in all poems in chapter four can be defined according to the character's mind, action, appearance, speech, and so on so that the author easily categorizes them.

Based on the discussion about judging a person's character not only from their appearance. One must find out how not to judge someone's appearance by interacting with other characters so that it will be easy to understand the person's character. Indeed, we usually see from the appearance. For example, seeing an artist who seems fierce because she or he dresses all in black with a pretty bold makeup but, try by assessing his or her thoughts, the action, the way he or she speaks with other people, and also how others respond to them. What we see from

one's appearance does not mean the same as their behavior and thoughts. It could be someone who looks ordinary and easily adjusts to the environment turns out to be a criminal in disguise. Therefore, do not be easy to believe in someone just seeing from their appearance.

5.2 Suggestions

Based on the result of the research, this writer would like to give some suggestions. First, next researcher are expected to add more references related to the chosen topic. The references from journals and books that can add more data about the character and characterization of poems so that the next researcher will get more data and appropriate analysis.

Second, this study can be a useful reference for students of the English Literature Department who are interested in analyzing topics about character and characterization in poetry and the same approach or other topics that are still related to character and characterization.
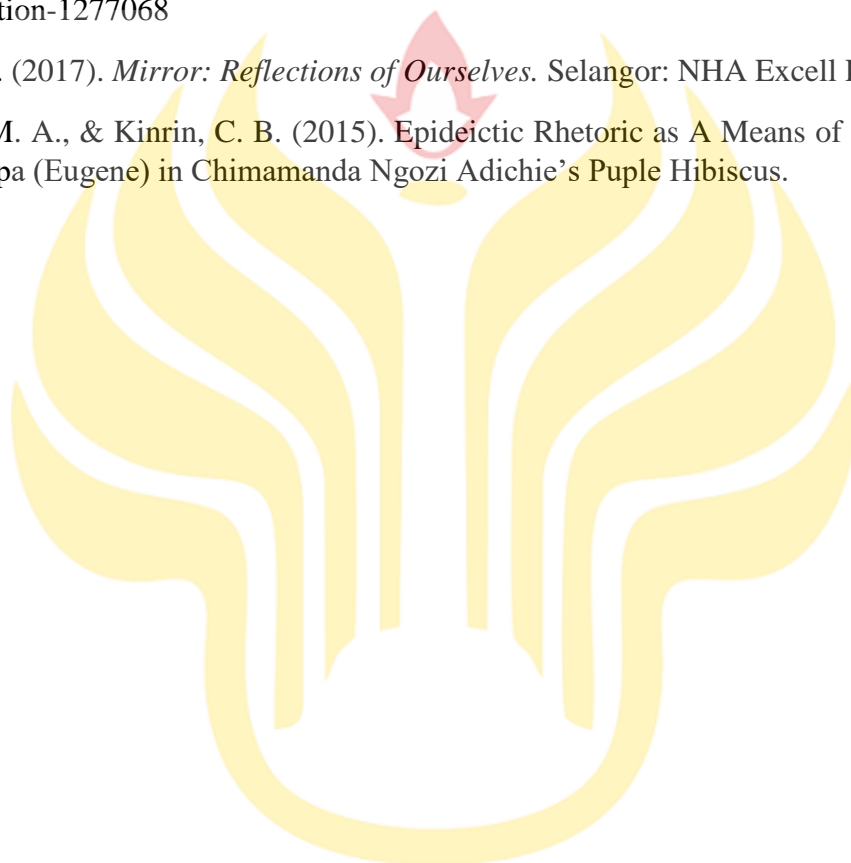
Third, this study can be a reference for readers who want to discuss the character and characterization. If this study focuses on the poets' revelation of character and characterization in poems that convey values about human's personality, it would be better for readers to focus on different issues about character and characterization.

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