

**THE EXPECTATION PROBLEMS OF MAIN CHARACTERS IN  
ANDERSEN'S SELECTED SHORT STORIES**



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**ANDI AMINAYANI PUSPITASARI**

**F041 171512**

**ENGLISH LITERATURE STUDY PROGRAM  
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THESIS  
THE EXPECTATION PROBLEMS OF MAIN CHARACTERS IN  
ANDERSEN'S SELECTED SHORT STORIES

ANDI AMINAYANI PUSPITASARI  
Student Number: F041171512

It has been examined before the Board of Thesis Examination on September 17<sup>th</sup>  
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And is declared to have fulfilled the requirements.

Approved by  
Board of Supervisors

Chairman

Abbas, S.S., M.Hum  
NIP. 197507222008121002

Secretary

Rezky Ramadhani, S.S., M.Lit.  
NIP. 199303102018074001

Dean Faculty of Cultural Sciences  
Hasanuddin University



Prof. Dr. Akin Duli, M.A.  
NIP. 196407161991031010

Head of English Department Faculty of  
Cultural Sciences

Dr. Abidin Pammu, M.A., Dipl. TESOL  
NIP. 196012311986011071

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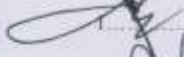
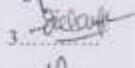

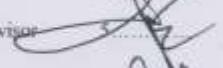

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Submitted in fulfillment one of the requirements of undergraduate thesis examination to obtain Sarjana Sastra (S.S.) Degree at the English Department, Faculty of Cultural Sciences, Hasanuddin University.

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The thesis by **Andi Aminayani Puspitasari** (Student Number: F041171512) entitled, **The Expectation Problems of Main Characters in Andersen's Selected Short Stories** has been revised as advised during the examination on September 17<sup>th</sup> 2021 and is approved by the Board of Undergraduated Thesis Examiners:

1. A. ST. Aldifah Khaerana, S.S., M.Hum. First Examiner 1. 
2. Andi Inayah Soraya, S.S., M.Hum. Second Examiner 2. 

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With reference to the letter of the Dean of Cultural Sciences Number 267/UN4.9.1/KEP/2021 regarding supervision, we hereby confirm to approve the thesis draft by **Andi Aminayani Puspitasari** (F041171512) to be examined at the English Department, Faculty of Cultural Sciences.

Makassar, 6<sup>th</sup> August 2021


Approved by

First Supervisor,



Abbas, S.S., M.Hum.  
NIP 19750722000121002

Second Supervisor,

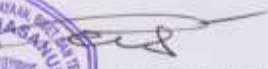


Rezky Ramadhani, S.S., M.Litt.  
NIP 199303102018074001

Approved for the Execution of Thesis Examination  
by The Thesis Organizing Committees

On Behalf of Dean  
Head of English Department



  
Dr. Cahlan, M.A., Dipl. TESOL.  
NIP 196012311986011071

### STATEMENT OF WORK'S ORIGINALITY

The undersigned

Name : Andi Aminayani Puspitasari

ID : F041171512

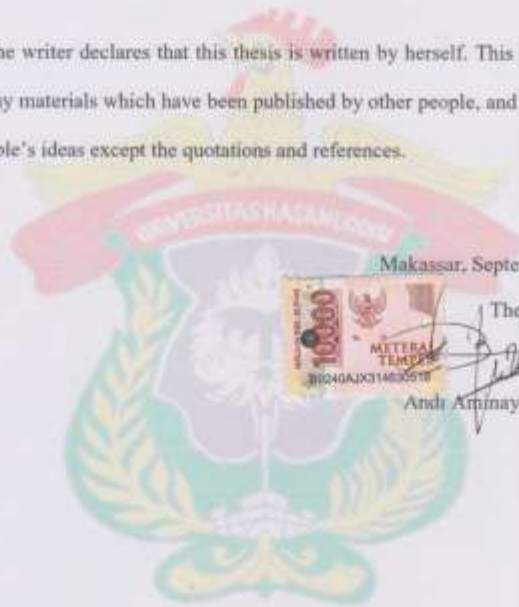
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Hereby, the writer declares that this thesis is written by herself. This thesis does not contain any materials which have been published by other people, and it does not cite other people's ideas except the quotations and references.

Makassar, September 04<sup>th</sup> 2021

The writer

Andi Aminayani Puspitasari



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Finally, the writer considers that this thesis is still far from being perfect. Thus, critics, and suggestion are acceptable to the writer for the improvement of her writing in the future.

Makassar, 05<sup>th</sup> August 2021  
The writer,

**Andi Aminayani Puspitasari**



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## ABSTRAK

**Andi Aminayani Puspitasari.** 2021. *The Expectation Problem of Main Characters in Andersen's Selected Short Story.* (Dibimbing oleh **Abbas** dan **Rizky Ramadhani**)

Penelitian ini merupakan kajian sastra yang menelusuri masalah ekspektasi yang dialami oleh tokoh utama dalam *The Ugly Duckling*, *The Butterfly*, dan *The Puppet-Show Man* karya Hans Christian Andersen. Selain itu, skripsi ini juga bertujuan untuk mencari tahu penyelesaian masalah ekspektasi oleh tokoh utama dalam cerita pendek pilihan tersebut.

Pendekatan yang digunakan dalam skripsi ini adalah Pendekatan Strukturalisme yang menekankan pada analisis unsur-unsur instrinsik karya sastra, yakni tokoh, alur, latar, dan tema. Sumber data penelitian adalah narasi cerita pendek *The Ugly Duckling*, *The Butterfly*, dan *The Puppet-Show Man*. Data penelitian kemudian ditampilkan secara deskriptif.

Setelah menganalisis ketiga cerita pendek, penulis menemukan bahwa tokoh-tokoh utama mengalami masalah ekspektasi. Masalah ekspektasi dapat mempengaruhi perilaku dan kehidupan individu yang mengalaminya. Namun, masalah ekspektasi dapat diselesaikan dengan respon dan sikap bijak yang dicerminkan oleh tiga tokoh utama dalam *The Ugly Duckling*, *The Butterfly*, dan *The Puppet-Show Man*.

**Kata Kunci:** *Ekspektasi, Tokoh Utama, Pendekatan Strukturalisme, Cerita Pendek Pilihan*

## ABSTRACT

**Andi Aminayani Puspitasari.** 2021. *Expectation Problem of Main Character in Andersen's Selected Short Stories.* (Supervised by **Abbas** and **Rezky Ramadhani**)

This research is a literary study that explores the expectation problems experienced by the main characters in *The Ugly Duckling*, *The Butterfly*, and *The Puppet-Show Man* by Hans Christian Andersen. In addition, this thesis also aims to find out the solution to the problem of expectations by the main character in the selected short story.

The approach used in this thesis is Structuralism Approach, which it focuses analysis in the intrinsic elements of literary works, namely characters, plot, setting, and theme. The research data sources are the short story of *The Ugly Duckling*, *The Butterfly*, and *The Puppet-Show Man*. The research data is then displayed descriptively.

After analyzing the three selected short stories, the writer found that the main characters in the selected short stories experience expectation problem. Expectation problems can affect the behavior and lives of individuals who experience it. However, the expectation problem can be solved with a good response and wise attitude reflected by the three main characters in *The Ugly Duckling*, *The Butterfly*, and *The Puppet-Show Man*.

**Keywords:** *Expectation, Main Character, Structuralism Approach, Selected Short Stories*

## **CHAPTER I**

### **INTRODUCTION**

This chapter consists of introduction which include of background of the study, identification of problems, scope of the problems, research question, objectives of the writing, significance of writing, and sequences of writing.

#### **1.1 Background**

Human needs encouragement to stay alive from all the problems and obstacles that are faced in life. One of the most common encouragements found in every individual is hope and expectation. Expectations are the starting point for a person to make efforts to achieve a goal, arise, and develop from a combination of experience and knowledge of an individual. The problem of expectation occurs when we expect something to happen without good reasons for that expectation. Expectation is a personal belief about occurrences that may take place in the future.

Although it sounds trivial, the expectation problem is very important to know and identify in every individual because it can affect the body both mentally and physically. The expectation problem itself is a condition where reality or real events that occur do not match what was expected.

Literary works are created by human who basically has personal lives in certain social environments and conditions, therefore literary works cannot be separated from authors, readers and social conditions. Wellek and Warren (1949: 22) stated, "*Literature is not just a document of facts, it is not just the collection of real events though it may happen in the real life. Literature can create its own world as a product of the unlimited imagination*". The author creates his literary works not

solely from the results of his imagination but also reflects the elements of the real world that have particular value or meaning.

The issue of expectation problem has been raised by many writers as one of the elements contained in their literary works, one of which is Hans Christian Andersen. Andersen is known as a Danish writer. He is popular with his children's literary genre. He wrote plays, comedies, tragedies, novels, travelogues, autobiographies and short stories/fairy tales. He even tried to challenge himself as an actor when he was young, but of all his creations, Hans Christian Andersen is known as “The Father of Fairy Tales”. Three short stories/fairy tales that will be discussed in this research are *The Ugly Duckling*, *The Butterfly*, and *The Puppet-Show Man*. The three short stories have the issue of expectation problems, where the main characters in the short stories have similarities with each other. The main characters are described as lonely characters besides that these three main characters both experience problems with expectations in their respective stories.

*The Ugly Duckling* is a story about a baby duck that was born different with his siblings. He has dark-gray feather that makes him look dirty. He is bigger than any other baby duck, and he walked with a funny wobble. He is ostracized by other ducks, even by his own brother, the ugly duckling tries to accept and still mingle with his environment but he is still treated unfairly. Finally, he decided to leave that place, leaving his mother and siblings. He stopped by and moved several times because he was mistreated as well as in his original place, until he was at the edge of a lake and looked at the shadow of his bad stature. Suddenly he saw a very beautiful bird's shadow in the water, he was shocked and amazed. It turned out that he had

turned into a beautiful swan and joined the swans there, the lake became his last place to go.

*The Butterfly* is simply a story about a butterfly which about to find a flower to be his bride and spend their time together for the whole seasons. However, while doing his seeking for the bride, he never feels enough for each flower he met. Until the spring had passed, summer and winter as well, he still cannot find a flower that matches him. At the end of the story, the Butterfly contemplates his fate while he is trapped in a needle by the window.

*The Puppet-Show Man* is a short story that began with the narrator tells about a happy man and he owns a theater performance company that he carries around in a box. A puppet-show man met someone in his visit in a town. He is a professor, a member of Polytechnic Institution in Copenhagen. He admires the professor so much until they sat together and have a talk about life. He told the professor that he wishes his puppet become life, so that he can be a director of his own company. Miraculously, it comes true, but a bunch of problem came to meet him. The puppets were difficult to be controlled by the man, they have their own term and criteria for the show. Then, the man wishes those puppets back to normal again, he told them that they are nothing, only puppet, and then they killed him. He wakes up normal, just like the puppets as well. He became happy all again, but the professor was gone.

It can be seen that from the three short stories above, the main characters of each story, namely *The Ugly Duckling*, *The Butterfly*, and *The Puppet-Show Man* have their own expectations, but their expectations do not match the reality faced by the main characters. Based on the explanation above, the writer proposes a research title *The Problem Expectation of Main Character in Andersen's Selected Short Story*

with the aim of further researching the problem of expectations contained in three short stories by Hans Christian Andersen.

## **1.2 Identification of Problem**

After reading the short stories *The Ugly Duckling*, *The Butterfly*, and *The Puppet-Show Man*, the writer found several problems related to the expectation problems experienced by the main characters in the selected short stories by Hans Christian Andersen as follows:

1. There is discrimination in the story of *The Ugly Duckling*
2. The main characters in the three selected short story are spending their time alone
3. The main characters in the selected short stories such as *The Ugly Duckling*, *The Butterfly*, and *The Puppet-Show Man* have hope for a situation or life.
4. The main characters in the three selected short stories have struggle in achieving their expectation
5. The main characters in the selected short stories have expectations problems.
6. The main characters in the selected short stories solve the expectations problem experienced.

## **1.3 Scope of Problem**

In this study, the writer focuses on the expectation problem experienced by the main characters in the short stories namely *The Ugly Duckling*, *The Butterfly* and



*The Puppet Show-Man* and how the main characters solve the problems of expectations they experience.

#### **1.4 The Research Questions**

Based on the title and background, the writer analyzes of the Andersen's short stories of *The Ugly Duckling*, *The Butterfly*, and *The Puppet Show-Man* by formulating research questions as follows:

1. What are the expectation problems experienced by the main characters of the Anderson's selected short stories of *The Ugly Duckling*, *The Butterfly*, and *The Puppet Show-Man*?
2. What are the efforts of the main characters to solve the expectation problems in the selected short stories?

#### **1.5 Objective of the Study**

The writer formulates the purposes of this study based on the research questions as follows:

1. To describe the expectation problems experienced by the main characters of the Anderson's selected short stories of *The Ugly Duckling*, *The Butterfly*, and *The Puppet Show-Man*.
2. To explain the efforts of the main characters to solve the expectation problems in the selected short stories.

#### **1.6 Sequence of the Writing**

This study consists of five chapters. Chapter one is the introduction that consists of background of writing, identification of problem, scope of the problem, research question, objective of the study and sequence of chapter. Chapter two

provides review of some previous study related to this topic, book, and theories to support this analysis. Chapter three consists of the research methodology that the writer uses in analyzing the object of the study, including method of collecting data and method of analyzing data.

Chapter four is the main chapter in this analysis. It consists the intrinsic elements of the short story analyzed. The last chapter is chapter five which concludes the whole research into a summary of analysis and suggestion

## CHAPTER II

### LITERATURE REVIEW

In this chapter the writer explains about literature review that consists of previous study, structuralism approach, and definition of expectation problem.

#### 2.1 Previous Study

This part provides several studies that have been done by other students related to the analysis issue and the literary works of this study. Some literature review of researchers such as Rifa Alfina (2018), Anita L. Gambos (2018), and Annastasya Ridha Utami (2020).

Anita L. Gambos in her journal article *The Ugly Duckling by Hans Christian Andersen: A Story of Transformation* focuses on identifying symbol of transformation in *The Ugly Duckling*. It also explains several aspects such as autobiographical parallels to Andersen's life, transformation themes in *The Ugly Duckling*, and role of the Mother/Stepmother's character in *The Ugly Duckling*. The result of this study is representing the symbol of transformation in *The Ugly Duckling* with the three alchemical phases of transformation namely *negredo*, *albedo*, and *rubedo*.

Rifa Alfina from Hasanuddin University in her thesis entitled *The Obsessions of Main Character in Austen's LADY SUSAN* explains the obsession of the main character and the obsession effect of main character to others character in *Lady Susan* novel. The result of this thesis shows thatbobsession of the main character is taking control of other characters in order to be in accordance with Lady Susan desire. This thesis used different object of the study and analyzing the different aspect namely obsession of main character in *Lady Susan* by Jane Austen.

This thesis used structuralism approach to analyze the intrinsic and extrinsic aspect of the novel.

Annastasya Ridha Utami from Hasanuddin University in her thesis entitled *An Analysis Conflict Of The Main Characters In Stoker's Dracula* analyzes the conflict of the main character in the novel *Dracula*. The conflicts found in this analysis are physical conflict, social conflict and inner conflict. This thesis used a structuralism approach to analyze the extrinsic and intrinsic aspects of the novel especially for the main character as the object of study. The result of this study found three types of conflict in *Dracula* such as physical conflict, social conflict, and inner conflict. The conflict is resolved by the character Jonathan by running away from Jonathan Mirror. In this thesis, the writer used different object namely *Dracula* by Bram Stroke and analyze different aspect of the novel that is the conflict of the main character.

After observing these several studies, the writer found that Anita L. Gambos (2018) used the short story of *The Ugly Duckling* as the object of the study and analyze the symbol of transformation in *The Ugly Duckling* while the writer analyze the expectation problem of main character in *The Ugly Duckling*. Meanwhile, Rifa Alfina (2018) and Annastasya Ridha Utami (2020) in their thesis analyzing different object but used structuralism approach, as the writer used the same approach.

## **2.2 Structuralism Approach**

This part contains the theoretical background used to analyze the object of the study. The writer used structuralism approach to analyze the short story of *The Ugly Duckling*, *The Butterfly*, and *The Puppet-Show Man*. Structuralism in general is a concept that observing the reality as a structured, autonomous, self-regulatory,

and objective system. In the application of literary works, a structuralism approach is a literary approach that focuses on the intrinsic elements of literary works or elements that build literary works inside. Suhariyadi (2014: 98-99) considers literary works as a structured quality consisting of functional and interconnected elements to form a structural system from the inside. Therefore, the structural approach is only focusing on the text itself without involving external aspects such as social and historical.

The fundamental idea of structuralism is its rejection of the mimetic, expressive and historical theory, which has been widely used in the study of literary work. Structuralism in literature is influenced by the semiological theory of language or language structure proposed by Ferdinand de Saussure. Ryan (2007: 131) explains that structuralism is introduced by Ferdinand de Saussure, a popular linguist from Swiss. Saussure assumes that utterances are merely the manifestation of the rules of the system that lend order to the heterogeneity of language. This notion of an implied order is central to the structuralist undertaking, as it spreads out from linguistics to anthropology and philosophy and to literary criticism through the course of the twentieth century. In its development, structuralism evolved so that theories emerged such as Formalism, Dynamic Structuralism, Semiotics, and Genetic structuralism.

The structuralism approach arises from the belief that literary works are formed from several interrelated elements, which are bound up into an autonomous unit. These elements are called intrinsic elements of literary works which include characters, plots, settings, and themes. The writer uses a structuralism approach by limiting the analysis on the above elements without involving other external

elements. The structuralism approach also considers the aesthetic aspects of literary works through the terms of content and form, one of which greatly affects the aesthetic sense of literary works, namely language and plot where the plot is said to be part of the form, as Wellek and Warren explain:

This distinction is by no mean a simple renaming of the old pair, content and form. It cuts right across the old boundary lines. "Material" includes elements formerly considered part of the content, and part formerly considered formal. Structure is a concept including both content and form so far as they organized for aesthetic purposes. The work of art is, the, considered as a whole system of signs, or structure of signs, serving a specific aesthetic purposes (1949: 141).

In the structuralism approach, the intrinsic elements of literary works are assumed to be an important part in identifying, assessing, and describing a literary work. These intrinsic elements can be formed and stand alone, and it carry out the functions of each element independently. Each element has its own role and function that support and connect to each other. This also provides a great opportunity for readers to interpret a literary work according to their own views, without any outside influences such as the background of the creation of literary works, writers, and existing social issues. It is supported by Abrams' idea as follows:

In his later writings, Barthes abandoned the scientific aspiration of structuralism, and distinguished between the "readerly" text such as the realistic novel that tries to "close" interpretation by insisting on specific meanings, and the "writerly" text that aims at the ideal of "a galaxy of signifiers," and so encourages the reader to be a producer of his or her own meanings according not to one code but to a multiplicity of codes (1999: 302).

From the explanation above, the writer can conclude that the structuralism approach is the approach used to analyze a literary work based on the content and form of the object, in this case, the form is intrinsic elements. Structuralism approach focused on the text of literary work. It has purpose to try to find out the

connection between fundamental elements that build the work from the inside. Structuralism approach ignores the external elements that build the work such as historical and sociological behind the work.

### **2.2.1. Character**

A literary work is created by the author, in conducting the author's thoughts he needs media so that his thoughts and ideas can be presented in the form of literary works. The most important medium is character. Character is a figure or person created by the author in charge of operating the existing storyline. Character is a crucial element in the story because conflict is born from the character. In A Glossary of Literary, the term of character is defined by Abrams as follow:

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 distinctive ways of saying it—the dialogue—and from what they do—the action (1999: 32).

A person who support the events in a story to produce a coherent storyline named character, while the way the author introduces and represents characters and their relationship with other characters is called characterization. Characterization is often delivered by the author by describing the behavior and the thought-processing of character.

The character can be divided into two types, namely minor and major characters. The major character is a character that plays the most important role in the storyline, while a minor character is a supporting character that has a minor effect on the storyline. Based on the role, the characters are divided into protagonists and antagonists. The protagonist is the main character in the story, the series of events and conflicts in the story is centered on the protagonist. The protagonist

usually has a goal to be achieved. To achieve that goal the story is developed into a conflict that will be resolved at the end of the story. The antagonist is the opposite of the protagonist, the antagonist character is usually the main character who prevents the protagonist from achieving his goals, causing conflict. Antagonists are usually described as characters with negative characterization.

Based on characterization, characters are also divided into flat characters and round characters. A flat character is a character who has a fixed character, his way of thinking and attitude is monotonous or does not change from the beginning to the end of the story. E.M. Forster (2002: 49) said, *“In their purest form, they are constructed round a single idea or quality: when there is more than one factor in them, we get the beginning of the curve towards the round”*. Meanwhile, round characters are the opposite of false characters, round characters may change complexly throughout the story. A round character is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us (Abrams, 1999: 33).

The writer can conclude that character is one of the intrinsic elements of literary works. Characters are people or figures who carry out activities that support an event in a story. There are several types of characters, namely major characters and minor characters. Major and minor character refers to the role capacity taken by the character. In addition, there is another version of character division, it divided into round and flat character. It refers to the characteristic delivered by the characters in a story.



### 2.2.2. Plot

Plot is a number of interrelated events in a story, drama, novel and other types of narrative literary works. In addition, the plot also shows the cause-and-effect relationship between the events that arise. Plot is the main key in a narrative literary work such as prose and drama. Storyline cannot be created well if it does not have a good plot as well as the plot regulates how the actions taken by the characters can be connected. The character's actions, situations, and feelings can be put together and represented through the plot.

Plot can be divided into three parts namely the beginning, the middle, and the end. The first part contains an introduction or exposition of the conflict. The middle section contains the climax of the story, and the final section is the ending. The final part contains conflict resolution and story epilogue. Aristotle in Abrams (1999: 133) suggests, “... a plot must be consisting of the beginning, the middle, and the end, the three stages are important to recognize, especially if we intend to examine the plot of the fictional work in question.”

One of the most famous frameworks for analyzing plots is brought by a German critic, Gustav Freytag. Freytag in Abrams (1999: 227) introduced that the plot is divided into five stages. Those parts are known as Freytag's Pyramid, this is a plot analysis that described the typical plot of a five-act play as a pyramidal shape, consisting exposition, rising action, climax, falling action, and resolution.

#### *a. Exposition*

Exposition or introduction occurs at the beginning of the story.

Exposition delivers very basic information of the element of the story

such as character and the relation to other characters, settings of time and place of events, and any relevant ideas, details and historical background.

*b. Rising Action*

Rising action begins with the occurrence of incident or event that leads the character to face a problem. Rising action can be said as the stepping stone to create the conflict, rising action is important because the conflict cannot exist without rising action.

*c. Climax*

This part is the point of the story. Climax consist the greatest tension of conflict, climax also called as the crisis. The conflict in climax is the result of exposition and raising action.

*d. Falling Action*

Falling action is a series of events that follow the climax, the problem in the climax part begins to resolve. This part contains several events that indicate that the story has reached its end.

*e. Resolution*

This part is the closing part where the conflict has been resolved well, the main character's goal in the exposition has been achieved. This part of the plot is also referred to as close plot when the problem in the story has reached a clear solution without leaving another question at the end of the story.

From the explanation above, the writer concludes that plot is one of the most important things in a story because it arranges the mood contained in a story. Plot is

a sequence of events in a story that has the goal of achieving a certain emotional effect. To reach the reader emotional controlling, the plot is divided into several stages.

### 2.2.3. Setting

Setting is one of the most important elements in literary work such as novel, short story, or play. Setting can be defined as the environment and time where events in a story take places. Aspects of setting can be related to the social conditions, historical time, geographical locations, weather, immediate surroundings, and timing. Settings usually are introduced in the exposition part of the story. Setting plays an important role in developing the mood of the story, strengthening character personality, and also serves to lead the reader's imagination to events that occur in the story, especially when the setting is written in the form of a picturesque description. Abrams (1999: 284) defined setting as follows:

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.

In addition, in analyzing setting of a literary work, setting can be divided into three main elements namely setting of place, setting of time, and social background. Nurgiyantoro (2002: 227) explained that setting can be divided into three main elements, namely place, time, and social. The three elements, although each offers different problems and can be discussed independently, are in fact interrelated and influence each other.

Setting of place refers to the place, location or environment happened. The setting of place is often described in great detail with the aim of building the reader's

imagination of what the characters in the story see and feel. Furthermore, setting of time refers to a certain time or period when the story takes place, it includes particular time in a day such as morning, afternoon or night, year, month, or century. The social background refers to social conditions, people behavior, or the environment in which the story takes place. It includes existing norms, cultures, beliefs, habits, traditions, ideology, others.

It can be concluded that setting is the environment condition where the events in a story happen. Setting can develop the reader emotional and imagination toward the story, it makes setting be one of the most important things in a story.

#### 2.2.4. Theme

In every literary work, especially in the form of stories such as drama and prose, there must be the main topic raised by the author as the basis for developing the story. Elements in the story such as characters, setting and plots will be meaningful. Collaborated all elements are possible resulting the main theme. Theme is general, therefore the theme in a literary work cannot be identified with certainty if the literary work has not been fully understood by the reader. Theme is the meaning contained in a story as the main foundation of a story. According to Stanton in Nurgiyantoro (2002: 68), it is explained that the theme is filtered from the motives contained in the work in question, it determines the presence of certain events, conflicts, and situations. Themes bind the presence or absence of certain events, including various other intrinsic elements, because these things must be supportive of the clarity of the theme to be conveyed. The theme is the basis for the development of the whole story, so it also animates all parts of the story. Themes have general, broader, and abstract generalizations.

The theme offers the author's minds and aims in each of his works, through the theme the reader can understand the core of the problem the author wants to convey in his work. The theme itself is not specifically mentioned in the story but appears implicitly and will only be known when the reader has arrived at the ending of the story.

Based on the explanation above, it can be concluded that theme is the center of a story. From theme, the story can be developed by combining other intrinsic elements such as characters, setting and plot.

### **2.3 Definition of Expectation**

The world is full of surprising events, both predictable and unexpected. All events that experienced by humans must affect the emotions of the individuals, such as surprise, joy, sadness, shame, or boredom. The emotions which dominate in each individual affect the character and personal life of a person. Every human being has the potential to have expectations, even humans often make temporary assumptions for every little thing that is seen, felt, and heard. Expectations are a person's thoughts or hopes for something that will happen in the future. Expectations are not only centered on humans themselves, but expectations are also usually directed to things outside the individual such as the environment, people, objects, and others.

Expectations can have both good and bad effects on humans, depending on how the individual processes the emotions that arise from the expectations created. With expectations, humans can prepare and anticipate things or events that they will face in the future. Conversely, if human expectations are too high and cannot be realized, then it can trigger problems. This will certainly affect a person's personal life, both mentally and physically. Huron (2006: 4) stated, "*As we will see, the*

*emotions accompanying expectations are intended to reinforce accurate prediction, promote appropriate event-readiness, and increase the likelihood of future positive outcomes.”*

Expectation does not work in some cases, they can cause several minor damage on people when their expectations are not come to reality. The problem of expectations occurs because reality is inversely proportional to or not in accordance with the expectations. Expectation problem sometime can lead someone to negative emotion namely disappointment, invalidation and frustration. The size of the influence of expectations on a person's behavior and life depends on how much a person hopes for the realization of his expectations, the bigger and passionate the expectations, the greater the impact he receives. Christiano Castelfranci (2005: 9) explained expectation negative effect as follows:

The stronger and well grounded the belief the more disorienting and restructuring is the surprise (and the stronger the consequences on our sense of predictability). The more important the goal the more frustrated the subject. In Disappointment these effects are combined: the more sure the subject is about the outcome & the more important the outcome is for her, the more disappointed the subject will be.

The problem of expectations is very closely related to humans. It can be said that humans cannot be separated from expectations and the expectation problem. Literature is a creation submitted to the communicative about the author's intentions for aesthetic purposes. Most literary works take humans as the main object or character that is told, some choose the character of other creatures such as animals, plants and even inanimate objects that have emotional characteristics like humans.

Characters in a story usually have their own goals, both for the major and minor characters. One of the triggers in the process of reaching the conflict stage is

the expectation problem. The expectation problem in question is when the expectations of the character do not come true or other events occur that are not expected by the character.

In conclusion, expectation problem is related to human being. It makes expectation problem become a part of literary work, especially narrative literary work such as prose and play script because it contains expectation problem as the part of the story.