



VOLUME 02, NO. 1, JUNE 2023

ALLEMANIA

Journal homepage:

<https://ejournal.upi.edu/index.php/allemania/index>



CHARACTERIZATION AND SETTING ANALYSIS IN CHRISTINE NÖSTLINGER'S ROMANCE *LUMPENLORETTA*

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Article Info

Paper Type:

Research Paper

Received: January 19, 2023

Revised: February 27, 2023

Accepted: May 31, 2023

First Available online: June 26, 2023

Publication Date: June 26, 2023

Abstract

Research on characterization and setting in a literary work is conducted to prove that the existence of characters and settings is an important element in a literary work that has many changes and developments throughout the story. The portrayal of unclear characters makes it difficult for readers to understand the storyline. The purposes of this study are to describe the characterization and setting in the romance Lumpenloretta by Christine Nöstlinger, as well as to find out the relationship between characterization and setting in the romance Lumpenloretta by Christine Nöstlinger. The research method used is the objective approach method with structuralism theory. The data collection process in this research is done by literature study and note-taking technique. Based on the results of data analysis, it is described that 1) Characters and characterizations include: (a) Glatze is a stubborn, anti-social, persistent, wild and brave, static, simple and closed conception; (b) Loretta is a shameless and friendly person, static, simple and closed conception; (c) Locke is loyal and friendly, static, simple and closed conception; (d) Zecke is Glatze's best friend who pays attention to appearance and is selective in making friends, static, simple and closed conception; and (e) Zahn is Glatze's best friend who has the same traits as Zecke, static, simple and introverted conception. (2) The setting of the place where the events take place: (a) the neighborhood, the kitchen, and the bathing pool; (b) The time setting that shows the mood: about two hours, every few weeks, two years ago; The phase of the characters' lives: Glatze, a quiet person who does not care about love until he falls in love with Loretta and Loretta, a strange-looking person who enters the settlement until she moves out because she is disliked by the residents of the settlement. (3) Characterization and setting are related in this Lumpenloretta romance, which is a settlement that shows the bond of friendship.

Keywords: *romance, Lumpenloretta, characterization, characters, setting*

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1. INTRODUCTION

A literary work contains values and messages that the author wants to convey such as social, psychological, and religious values. This is because literary works are a picture of the author's own life, the social situation around his environment, or the imagination drawn in his mind and then poured imaginatively into the medium of language so that readers can feel the message conveyed by the author.

Literary works are divided into three types namely Epic, Lyric, and Dramatics. One of the works of fiction that is distinguished according to its form is Romance. Romance is a literary work in the form of prose text. Reading a work of fiction in the form of romance means that readers enjoy the story, entertain themselves to gain inner satisfaction, provide awareness about life illustrations and learn to deal with life problems regarding life illustrations and learn to deal with problems that may be experienced.

In romance literary works, there are intrinsic elements which are the main building blocks in romance, namely theme, character, plot, characterization, point of view, language style, and message or mandate. These intrinsic elements have an attachment to produce a literary work that is expected by the author and reader. One of the intrinsic elements that has an important role in the continuity of a literary work is characterization and setting. Therefore, researchers will only analyze the characterization and setting elements in a romance. With these restrictions, researchers will be more focused and detailed in analyzing characterizations and settings.

In this study, researchers will examine a romance entitled *Lumpenloretta* by an Austrian author named Christine Nöstlinger. This romance was published by Residenz-Verlag in 2010. The researcher is interested in doing research on this romance because the researcher believes that each character in this romance has their own characteristics and the language used in this romance is easy to understand with an interesting plot. In addition, there are many inherent social norms in this romance that can be used as guidelines in social life.

The researcher limits the research of the intrinsic elements of the *Lumpenloretta* romance to characterization and setting because these two intrinsic elements are very dominant and also have their own characteristics in each character, so the analysis is very fascinating to study. The setting also affects the character mentioned in the character. If the setting and characters are analyzed, the theory used is structuralism. Where this theory emphasizes the relationship between elements of literary works, so this research also analyzes the relationship between characterization and setting. With this restriction, researchers are more detailed and focused on what will be analyzed, in this case the internal elements in literary works, namely characterization and setting. In addition, research on the *Lumpenloretta* romance that analyzes characterization and setting has so far not been examined. In this study, only three characters will be analyzed, namely Loretta, Glatze, and Locke because these three characters are the ones who influence the course of the story.

2. LITERATURE REVIEW

2.1 Literary Works

Literature is a work of art that is poured by someone based on the experiences, thoughts, and beliefs of that person from real life that he experiences through the medium of language.

Regarding the meaning of literature itself as quoted from <https://www.br.de/telekolleg/faecher/deutsch/literature/01-literature-100.html>, "*Literatur ist Kunst. Sie ist das Ensemble von Geschichten über das Leben, von Geschichten, die immer neu erzählt werden müssen, weil das Leben endlich ist*". Furthermore, Semi (1993, p. 1) adds that "Literature was born by the human urge to express themselves about human problems, humanity and the universe". Hielscher (2016) argues that literature is art, an ensemble of stories about life that must always be retold from generation to generation. This solely aims to maintain the existence of literary works so that they do not become extinct.

Based on the various explanations above, it can be concluded that literature offers many sign systems that have arbitrary and conventional meanings. In addition to the use of beautiful language, writers can also provide information to readers about their thoughts based on real events they experience. As a work of art whose medium of production is language, the language used in literary works is not the same as everyday language.

2.2 Roman

The word romance was originally derived from the French "*romanz*" in the 12th century, as well as from the Latin expression *lingua romana*, which meant all literary works of the common people (Matzkowski via academia.edu). In German literature, literature is divided into three main genres: Epic, Lyric, and Dramatic. Epic or also known as prose has several examples such as *Fables*, *Novelle*, *Roman Kurzgeschichte*, *Anekdote*, and *Märchen*. However, the form of literary work that will be studied this time is romance.

The history of romance in Germany began during the *Mittelalter*. This was marked by the appearance of *Heldenepos* (*Nibelungenlied*), a story about heroism. German romances followed, such as *die Lebensgeschichte des Dr. Faustus* and *die Leiden des Jungen Werthers* (Gigl, 2009, p. 58). German literature also recognizes the terms *Bildungsroman* and *Erziehungsroman*, which respectively mean novel of information (Abrams via Nurgiyantoro, 1998, p. 15). Gigl (2009, p. 58) argues that romances in German do not only tell an event, but tell several events that accompany the characters' life journey (*Romane thematisieren nicht nur einzelne Ereignisse, sondern verfolgen einen Helden auf seinem Lebensweg*). The content of romances is free writing that is not bound by rules.

The existence of the romance itself "*...am Ende des Mittelalters verstand man daher unter 'romanz' eine Erzählung in ungebundener Rede...*" [At the end of the Middle Ages, roman was understood as a narrative of unbound speech...] as stated by Vossler (in Matthias Bauer, 2005, p. 11). The quote explains that romances in the late Middle Ages were often understood as unbound speech narratives, because their contents were not bound by various rules like other literary works. The content of romances that tells the stories of human life that the author wants to show makes readers love the content of the romance itself.

According to Brand (2003, p. 64), the definition of romance is "*Der Roman ist die heute bedeutendste Großform epischer Literatur. Die allgemeinste Definition ist, dass es sich beim Roman um einen umfangreichen, in Prose verfassten, fiktionalen, erzählerischen Text handelt.*" The above expression can be interpreted that romance is a large form of epic literature that is currently the most meaningful. The general definition is that romance is an imaginative fictional story that can entertain because of its aesthetic function.

Romance is also the form of literature that is often considered the most mimetic. Readers must approach reality, the world of romance presented in the romance must be familiar to the reader and must be familiar in terms of reality. The place where events occur must correspond to the place of human habitation that the reader knows, the timeline of the story must correspond to the timeline that the reader experiences naturally, the people and nature that the reader finds in the romance must match the reader's experience (Teeuw, 2013, p. 176). Based on some of the definitions above, it can be concluded that romance is one part of literary works that tells the lives of characters with all the special events they experience.

2.3 Characterizations and Figures

Characters play an important role in a story and paint a clear picture to the reader. In Marquaß's theory, characters are included in the elements that make up prose, namely *der Stoff* (material) which is side by side with plot, setting, and time setting. The definition of character according to Marquaß (1997: 36) is "*Die Figuren, besonders die Hauptfigur, stehen im Zentrum des Leserinteresses. Ihr Verhalten und ihr Schicksal finden (at least during the first reading) die größte Aufmerksamkeit. In erzählenden texten neben den Menschen alle Wesen, die ein menschenähnliches Bewusstsein zeigen (Fabeltiere, sprechende Dinge im Märchen usw)*" (The characters, especially the main characters, are at the center of the reader's interest. Their behavior and fate are of great interest to the reader (especially during the first reading). Apart from humans, characters in prose texts are also depicted as living beings that exhibit consciousness similar to that of humans (animals in fables, talking objects in fairy tales, etc.).

According to Marquaß (1997, p. 36), there are three ways of forming a character, namely: Characterization (*Die Charakterisierung der Figuren*), Constellation (*Die Konstellation der Figuren*), and Conception (*Die Konzeption der Figuren*). Marquaß's conception of character is further reinforced by Martínez and Scheffel's theory (1999:148) that says "*Literarische Figuren können unterschiedlich konzipiert sein. Das kann man Figuren im Hinblick auf ihre (a) Komplexität und ihre (b) Dynamik erfassen.*" Figures or characters are conceptualized in various ways. The differences relate to complexity and also include dynamics. A character can have a complex character or only a few characters. In addition, figures can be static (flat) and dynamic. A figure can be said to be dynamic if in the course of the story it does not only have one fixed character, but the character also has a character that can change at any time. A character who remains static, simple, and introverted is suitable for simple texts. *Figurenkonzeption* performs a role that, among other things, demands the reader's intellectual understanding. With complex and dynamic characters, the reader has to be more intensive to relate the characters to each other; it is what makes them more interesting.

2.4 Background

As a work of fiction, romance also has a world that is not much different from the real world. The characters told in romances also need scope, place, and time in living their lives. According to Marquaß, the setting element is divided into two parts, namely place setting and time setting. Place setting is a description that shows the place where a story takes place, while time setting is a description that shows the time in the storyline put in the romance.

2.5 Interrelationship between elements of literary works

An element of a literary work must have an attachment between the setting and the characterization, because the setting provides a description or characterization of a character through the place of residence. Stanton (via Pradopo 1985:43) states that the setting of the story will influence characterization, illustrate the theme, and represent the tone or emotional atmosphere surrounding the character. This is reinforced by Marquaß's theory (1997:41), which states that "*Räumliche Gegebenheiten können Figuren indirekt charakterisieren*". That is, the setting has the function of a place that can describe the character of the character indirectly, so that the character of the character can appear in a place or setting. Marquaß's theory of setting can be concluded that characterization is indirectly related to the setting and vice versa.

3. METHODOLOGY

In this research, the approach used is an objective approach with structuralism theory. The objective approach is an approach that prioritizes the investigation of literary works based on the reality of the literary text itself. The objective approach thus focuses solely on the elements known as intrinsic analysis. Understanding is centered on analyzing the inner elements by considering the interconnectedness of the elements in the text. Considering the interrelationship between elements on the one hand and the elements with the totality on the other.

The objective steps in this research are carried out through reading the literary text repeatedly, explaining the intrinsic elements of the literary text, determining the relationship between intrinsic elements, and determining meaning, value, message, and content. This explanation is in line with the opinion of Abidin (2010: 76) namely "1) Read the literary work as a whole repeatedly to be able to find factual elements in the literary work. (2) The elements available in a literary work are discussed one by one clearly, starting from character, characterization, plot, setting, point of view, language, theme, and other elements. (3) Determine the relationship between the intrinsic elements in the literary work so that the unity of meaning of the literary work can be seen. (4) Determine the meaning, value, message, mandate, tone, flavor, of the whole literary work." The data of this research is the romance *Lumpenloretta* by Christine Nöstlinger published by G&G Verlagsgesellschaft mbH, Wien in 2015 with ISBN 978 3 7074 5093 4. There are 128 pages in this romance. In this research, the author acts as a research instrument. In other words, this research uses a human instrument.

4. RESULTS AND DISCUSSION

Based on the research conducted by the author, there are 5 characters that will be analyzed in this study, namely Glatze, Loretta, Locke, Zecke, and Zahn. Glatze or with the real name Kondrad is the main character in this romance. Every week, he shaves his hair because he is naughty. He has a stubborn character, anti-social, persistent in finding Loretta's whereabouts, a liar, and brave.

Glatze is a character who does not have much complexity in him, and is a closed character. Glatze's character is said to be simple and static because he only has one personal trait or quality in his and does not change as the story progresses. Loretta is a transplant to the neighborhood. She and her family have a strange appearance. She has brown chirpy hair that reaches her shoulders, a

small nose with large protruding ears. She is a shameless and friendly person. Loretta is a character who does not have much complexity in her, and is a closed character. Loretta's character is said to be simple and static because she only has one trait or personal quality in her character and does not change along with the story. Then, Locke is a neighbor of Glatze and Loretta. He has liked Glatze since childhood. This Locke character has a loyal character. The character's conception is static, simple and closed. Zecke and Zahn are Glatze's best friends. They have the same character, which is very concerned about appearance and very selective in choosing friends. The character's conception is static, simple and introverted.

The setting in this story is centered in a settlement with several other settings such as the kitchen, the bathing pool, and the green fields. The time setting shown in this romance is as follows: about two hours, every few weeks, and two years ago. The connection between characterization and setting in the romance *Lumpenloretta* can be concluded that the minimal number of children found in the setting of the romance, eventually formed a bond of friendship between Glatze and his friends such as Zecke, Zahn, and Locke. Even though Glatze is an anti-social person and has difficulty connecting with others, his friends are always there for him. Even when Glatze fought with his mother, he would visit his friends' houses to calm down. Glatze's family background also plays an important role in Glatze's character development, one of which is his mother who is very worried about Glatze.

5. CONCLUSION

Based on the results of data analysis found in the romance *Lumpenloretta*, several conclusions can be drawn. In the romance *Lumpenloretta* by Christine Nöstlinger, each character's characteristics are explained very well. Where the depiction of each character, both the main character and the companion character, is quite clear and diverse, making the story more vivid and fascinating to read. The depiction of characters and characterizations in the romance that can be found include characteristics such as: *Äußere Merkmale*, *Soziale Merkmale* and *Verhalten* and *Denken und Fühlen*. All of these characteristics can be found in 4 characters in the story, namely Glatze, Loretta, Zecke, Zahn, and Locke. In addition, some individual traits possessed by each character add color to the romance story.

The depiction of the setting in the *Lumpenloretta* romance by the author is very clear, where the author describes the setting in detail, so that readers can imagine the place or time in the story well. The settings found in the *Lumpenloretta* romance include place setting and time setting. Different settings such as residential areas, courtyards, ponds, or kitchens become the main attraction in the story. In addition, the time setting, which is written simultaneously with each event in the story, helps readers understand the plot of the romance.

Based on the description between the setting with the character and characterization, there is a very close relationship. It can be seen that the formation of a character in the *Lumpenloretta* romance story is inseparable from the role of the existing setting both in place and time. With the background of place and time, supporting the characterization in the story to make it look more alive, so that readers can enjoy the story presented.

This writing has positive implications, namely providing benefits and contributions in increasing knowledge about characterization and setting contained in the romance *Lumpenloretta* by Christine Nöstlinger.

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