

**THE CHARACTER ANALYSIS OF MR. SOSAKU KOBAYASHI IN THE
NOVEL “TOTTO CHAN, THE LITTLE GIRL AT THE WINDOW”**

THESIS



Submitted by:

MUKHLAS SYAH WALAD

**Student of Faculty of Education and Teacher Training
Department of English Language Education
Reg. No. 231121278**

**FACULTY OF EDUCATION AND TEACHER TRAINING
AR-RANIRY ISLAMIC STATE UNIVERSITY
DARUSSALAM - BANDA ACEH
2018/1439 H**

THESIS

Submitted to Faculty of Education and Teacher Training
Ar-Raniry State Islamic University Darusalam Banda Aceh
In partial fulfilment of the requirements for *Sarjana Degree* (S-1)
On Teacher Education

By:

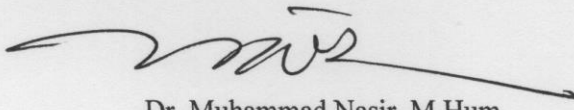
MUKHLAS SYAH WALAD

**Student of Faculty of Education and Teacher Training
Department of English language education
Reg. No: 231121278**

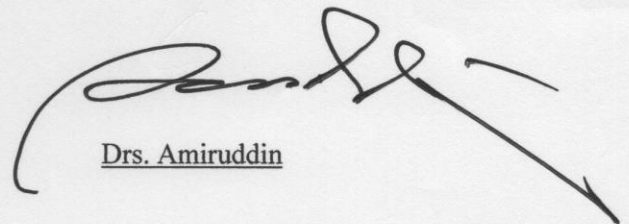
Approved by:

Main Supervisor,

Co-Supervisor



Dr. Muhammad Nasir, M.Hum




Drs. Amiruddin

It has been defended in *Sidang Munaqasyah* in front of the council of examiners for working paper and has been accepted in partial fulfilment of the requirements for sarjana degree S-1 on Teacher education

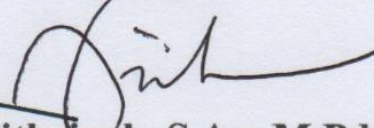
on
Friday, July 27th, 2018 M
Dzulqa'adah 14th, 1439 H

Darussalam – Banda Aceh

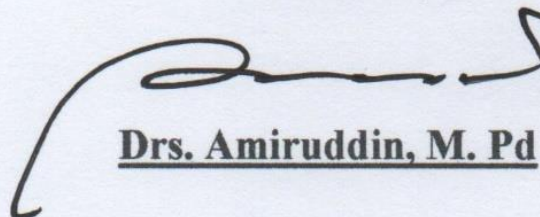
Chairperson,


Dr. Muhammad Nasir, M.Hum

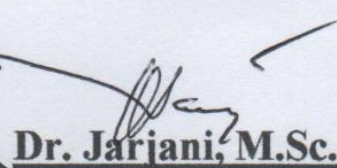
Secretary,


Fithriyah, S.Ag, M.Pd

Member,


Drs. Amiruddin, M. Pd

Member,


Dr. Jarjani, M.Sc., MS

Certified by
The Dean of Faculty of Education and Teacher Training
At-Raniry State Islamic University




Dr. Mujiburrahman, M.Ag
IP. 197109082001121001

ACKNOWLEDGEMENT

Alhamdulillah, first of all, the researcher would like to say my deepest grateful to Allah The Almighty for His grace, blessing, and guidance in accomplishing this thesis well. Peace be upon Rasulullah SAW, his Family, companions and those who follow their ways of life.

This study has been made possible by generous help from many people. Therefore, the writer would dedicate the deepest appreciation to Mr. Dr. Muhammad Nasir, M.Hum, and Mr. Drs. Amiruddin, as my supervisor for their guidance, patient, time and ideas to improve and revise the mistakes being found in this thesis. Unlimited thanks also for all of my lecturer who have taught me many things.

Furthermore, the researcher would like to thanks to both father and mother, Mr. Lukman and Mrs. Nurlena for their support and love. To my super friends Aulia, Teuku Muktasim, Teuku Shafwatullah and Muammar for their assist and advice. And all of my friends, sisters and brothers in Forum Indonesia Muda, PW Pelajar Islam Indonesia (PII) Aceh, and EDSA for their pray and help.

Finally, the researcher realizes that this skripsi is still need correction and improvement, thus, constructive suggestion are always expected to make this skripsi better.

Banda Aceh, July 20th 2018

The Writer

CONTENTS

ACKNOWLEDGMENT	i
CONTENTS	ii
LIST OF APPENDICES	iii
DECLARATION LETTER	iv
ABSTRACT	v
CHAPTER ONE : INTRODUCTION	1
A. Background of Study.....	1
B. Terminology.....	4
C. Purpose of Study	5
D. Research Question.....	6
E. The Objective of Study	6
F. The Significance of Study.....	6
G. The organization of Chapter	6
CHAPTER TWO : LITERATURE REVIEW	8
A. Literature	8
B. Novel.....	9
1. Definition of novel	9
2. Elements of novel.....	10
C. Aspect of Characterization	16
D. Psychological View.....	18
E. Biography of Tetsuko Kuroyanagi.....	20
CHAPTER THREE : RESEARCH DESIGN	22
A. Method of the study	22
B. Source of the Data	23
C. Method of Data Collection	23
D. Technique of Data Analysis	24
CHAPTER FOUR : ANALYSIS OF THE NOVEL	25
A. Synopsis of the novel “Totto-Chan, The Little Girl at The Window”	25
B. Analysis of the Character of Mr. Sosaku Kobayashi	28
CHAPTER FIVE : CONCLUSSION AND SUGGESTION	40
A. Conclusions.....	40
B. Suggestions	41
REFERENCES	42
AUTOBIOGRAPHY	
APPENDICES	

LIST OF APPENDICES

- APPENDIC 1 : Appointment Letter of Supervisor
- APPENDIC 2 : The Script of The Novel
- APPENDIC 3 : Autobiography

DECLARATION LETTER

Yang bertanda tangan dibawah ini,

Nama : Mukhas Syah Walad

NIM : 231121278

Tempat/Tanggal Lahir : Banda Aceh/20 Desember 1992

Alamat : Jalan Kuwera I 15 Asrama TNI Lampriet, Banda Aceh.

Menyatakan dengan sesungguhnya bahawa skripsi yang berjudul **The Character Analysis of Mr. Sosaku Kobayashi in The Novel "Totto-chan, A Little Girl at The Window"** adalah benar-benar karya asli saya, kecuali lampiran yang disebutkan sumbernya.

Apabila terdapat kesalahan dan kekeliruan di dalamnya, sepenuhnya menjadi tanggung jawab saya.

Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

Banda Aceh, 15 Juli 2018

Saya yang membuat pernyataan



(Mukhlas Syah Walad)

ABSTRACT

Literature is considered to be important because it provides all kinds of knowledge which reflects human life, social, moral, culture, principle, ideology, life philosophy, religion, even science and technology. The character is an important element in literature. A novel usually adopt human experiences that the characters must act as the real human; at least it does not contradict with human logic. One of the popular novels is “Totto-Chan, The Little Girl at The Window”, a novel by Tetsuko Kuroyanagi that was published in 1981. This novel becomes very fascinating because it is not only needed to be read by teens and children, but also by adult and parents, especially for those who actively concern in education and those who have attention in increasing and developing the quality of education. The writer used descriptive method in order to portrayed Mr. Sosaku Kobayashi as the second character beside library research. This study aims at finding out the character Mr. Sosaku Kobayashi and the events by the second character faced in the school, which construct and develop his nature. This study is expected to be an alternative reference for those who are interested in literary works, especially novels. After analyzing the characterization of Mr. Sosaku Kobayashi, the writer find out that Mr. Sosaku Kobayashi is a man who is creative, innovative, kind heart, trustworthy, regardful, empathy, hard worker, a great educator, responsible, democratic, open-minded, good listener, simple, homely, being loved and loved his student.

Keywords: *Totto-chan, Sosaku Kobayashi, character analysis*

ABSTRAK

Sastra dianggap penting karena menyuguhkan segala pengetahuan yang mencerminkan kehidupan manusia, sosial, moral, budaya, prinsip, ideologi, falsafah kehidupan, agama, peristiwa alam dan teknologi. Karakter adalah elemen penting dalam sastra. Novel biasanya mengadopsi pengalaman manusia dimana sebuah karakter harus bertindak sebagai manusia sejati dan tidak bertentangan dengan logika manusia. Salah satu novel populer adalah "Totto-Chan, Gadis Kecil di Jendela", sebuah novel karya Tetsuko Kuroyanagi yang diterbitkan pada tahun 1981. Novel ini menjadi sangat menarik karena tidak hanya perlu dibaca oleh para remaja dan anak-anak, tetapi juga oleh orang dewasa dan orang tua, terutama bagi mereka yang aktif prihatin dalam pendidikan dan mereka yang memiliki perhatian dalam meningkatkan dan mengembangkan kualitas pendidikan. Penulis menggunakan metode deskriptif untuk menggambarkan Mr. Sosaku Kobayashi sebagai karakter kedua di samping penelitian perpustakaan. Penelitian ini bertujuan untuk mengetahui karakter Mr. Sosaku Kobayashi dan kejadian-kejadian oleh karakter kedua yang dihadapi di sekolah, yang membangun dan mengembangkan sifatnya. Penelitian ini diharapkan menjadi referensi alternatif bagi mereka yang tertarik dengan karya sastra, terutama novel. Setelah menganalisa karakterisasi Mr. Sosaku Kobayashi, penulis menemukan bahwa Mr. Sosaku Kobayashi adalah seorang yang kreatif, inovatif, baik hati, dapat dipercaya, penuh perhatian, empati, pekerja keras, pendidik hebat, bertanggung jawab, demokratis, terbuka- berpikiran, pendengar yang baik, sederhana, bersahaja, dicintai dan dicintai oleh murid-muridnya.

Kata kunci: *Totto-chan, Sosaku Kobayashi, analisis karakter*

CHAPTER ONE

INTRODUCTION

A. Background of Study

Literature is an important component in university curriculum. It is one of a compulsory subjects taught at the English Education Department of Tarbiyah Faculty. Literature is considered important because it provides all kinds of knowledge which reflects human life, social, moral, culture, principle, ideology, life philosophy, religion, even science and technology. In the other hand, as a source of learning, literature also gives them contentment from the art of the literary work. Literature can teach us everything about life.

Wellek and Warren (1995) states that literature needs to be interpreted to sharp our awareness of life, brought us through the imagination, deeping into the real world and it is important to get pleasure plus understanding. So in learning literature, students obtain skills to develop their intellectual, emotional, and spiritual quotient.

One of a well-known literary works is novel. A novel is constructed in narrative; therefore it provides a lot of information. It offers rich of interpretation in literary study, because novel has special world, which deals with the reality of human existence, more insight than in play or poetry.

Literature requires an effort to ease reader to understand the novel by explaining its element. Novel needs to reveal into parts because of its complexity. The novel comprises both intrinsic and extrinsic elements. Stanton (1965) clarifies that the intrinsic elements in a novel are the elements which (directly) construct

the story. Those are plot, character, theme, setting, point of view. While extrinsic elements are those which are outside of the story, but indirectly influence the story building of a literary work. They do not take a part in it. Related to this, Wellek and Warren (1995) to mention the elements some element like subjectivity, including attitude, belief, and life vision of the author; psychology; and the environment around the author.

In any novels, it is usually found one character or more. The character is an important element. It tightly related to another elements because it plays an important role to show the elements in the novel. Ginarsa (1985) argued that the function of a character is to give the substance in fiction. The assessment to a story represents the measurement about succeeding the author in filling the story with the characters which depict human being in fact so that reader can experience the idea and emotion.

A novel is usually adopted from human experiences that the characters must act as the real human; at least it does not contradict with human logic. That is why all of the character must be appropriate with real human characterization, too. Rusyana (1991) points out that in the novel, which pays attention to particular individuals; there is particularization of character, for example by giving a proper name to show a particular identity. This is an effort to show that the novel is full and authentic reports of human experiences. In addition, Starbuck (1930) says fiction is one of the most effective arts because it is so well able to portray the intricacies of personality.

One of the popular novels is “Totto Chan, Little Girl at the Window.” This novel explores the good information about how a little young girl named Totto-Chan experience a great school education, which in the future, it shapes her to be a great TV presenter.

This novel becomes very fascinating because it is not only needed to be read by teens and children, but also by adult and parents, especially for those who actively concern in education and those who have attention in increasing and developing the quality of education.

This novel was written based on the childhood experience of Tetsuko Kuroyanagi, one of Japan television presenters. Tetsuko was attracted to write because of the impression of her experience and as an appreciation for the merit and dedication of the headmaster of Tomoe Gakuen School, Mr. Sosaku Kobayashi who successfully implemented an amazing teaching learning process. The aspects which the writer wants to investigate in this research are the character of Mr. Sosaku Kobayashi.

Mr. Sosaku Kobayashi is important to be analyzed because he has special character. In particular, the writer is interested in identifying the traits of Mr. Sosaku Kobayashi as reflected on his attitude, thought, and action, which represent his characterization. To analyze the characterization of Mr. Kobayashi, there are four channels, which must be explained, Ridhawati (2007) states the characters are; what the character says, what the character does, what the character thinks, and what another characters say about him. So, it can be used to depict the clear portray of the major character.

The theme that extremely appeals in this novel is description and messages of an ideal teaching learning process and the parent's role in children education. Especially the Headmaster of Tomoe School, Mr. Sosaku Kobayashi, who always encourages his students to express themselves the way they are. In advance, the writer was interested in exploring the teaching learning process which implements in Tomoe school.

A previous related research in the character analysis in "Totto-chan Little Girl at The Window" has sketched out both the similarities and differences with which this study has been reflected on. For example, Maulina (2010), who conducted the research on the main character analysis of "Totto-chan Little Girl at The Window", found out that the main character has enthusiasm, energetic, curious, responsible, polite, respectful, well mannered, confident, brave, creative, emphatic, loyal and cheerful character.

The present study investigates the character of Mr. Sosaku Kobayashi as one of characters of this novel. The differences between Maulina (2010)'s previous study was that she analysed the main character of the novel while the writer analysed the other character that is Mr. Sosakku Kobayashi as Totto-chan's headmaster.

B. Terminology

There are several terms in this thesis, which need a brief explanation in order to achieve the same perception about this study.

1. Analysis

In this research, analysis means the detail study or examination of the main character of the novel in order to understand more about the character and how her experience in Tomoe Gakuen shapes her personality.

2. Character

Then, what the writer means in this study, *the character* in the novel “Totto Chan, Little Girl at the Window”, is Mr. Sosaku Kobayashi, the founder and the headmaster of Tomoe Gakuen School where a young little girl, Totto-chan, schooling.

3. “Totto Chan, Little Girl at the Window”

“Totto-chan, Little Girl at the Window” is a novel written by Japanese television personality Tetsuko Kuroyanagi about her childhood at Tomoe Gakuen, an alternative elementary school founded by educator Sosaku Kobayashi. The book was translated from Japanese into English by Dorothy Britton in 1981.

C. The Purposes of Study

The purpose of this study is to analyze and describe the character of Mr. Sosaku Kobayashi as told by the author in “Totto-chan, Little Girl at the Window” in order to find out the traits.

D. Research Question

After going through related literature, the writer comes up with the following research question; how is the character Mr. Sosaku Kobayashi described in *Totto-Chan, Little Girl at the Window*?

E. The Objective of Study

The objective of the present study is to describe the character Mr. Sosaku Kobayashi described in *Totto-Chan, Little Girl at the Window*.

F. The Significance of Study

Based on the research questions mentioned above, this research focuses on the character Mr. Sosaku Kobayashi in the novel “Totto-chan, Little Girl at the Window. Theoretically, this study is hope to be in use for the advancement of teaching English. This study is also expected to be an alternative reference for those who are interested in literary works, especially novels.

The present study is expected to be a fruitful reference for the next researches to conduct their further studies in analysing the character of novels which are useful for teaching English.

G. The Organization of Chapter

This research paper is divided into five chapters; Chapter One consists of background of study, research questions, the aim of study, scope of study, and the organization of chapter. Chapter Two discusses some elements of the novel, more explanation about character, psychological view in analyzing novel, and

biography of Tetsuko Kuroyanagi. Chapter Three comprises methodology of study, source of data, method of data collection and the technique of data analysis. In Chapter Four, the writer analyzed and criticized the main character of the novel and the discussion of analysis. Finally, in Chapter Five the writer drew some conclusion of the research and also proposed some suggestions for language teaching and further research.

CHAPTER TWO

LITERATURE REVIEW

This chapter explains about related literature which consist of novel and the elements of novel. Furthermore, the writer provides the details of character, the classifying of character and the aspects of character. It also discusses about the psychological view in analyzing novel, and biography of the author of the novel, Tetsuko Kuroyanagi.

A. Literature

Literature exists in many sides of life. It develops in every place and period, influenced by the situation, condition, and the background of the author. Roberts and Jacobs (1995) say literature refers to compositions that all stories, dramatize situations, expresses emotions, and analyzed and advocate ideas. Before the invention of writing, literary works were necessarily spoken or sung, and were retained only as long as living people performed them. In some societies, the oral tradition of literature still exists, with many poems and stories designs exclusively for spoken delivery. Even in our modern age of writing and printing, much literature is still heard aloud rather than read silently.

The terminology of literature etymologically taken from *Latin; Litera* means the writing or the alphabets (Hornby, 2000). Literature itself arose in Europe in 18th century, where firstly was applied as a writing language. Then it developed by the basis of paradigms that a literature was the use of esthetical

language in literary work. Mostly, some novelists agreed with the opinion about the impossibility to construct a definition of literature universally. So it can be said that the definition of literature depends on culture, environment, and situation where the literature acknowledged.

B. Novel

1. Definition of novel

The word novel is derived from the Italian *novella*, is an extended fictional narrative in prose (Martin, 2004). Until the eighteenth century, the word referred specifically to short fiction of love and intrigue as opposed to romances, which were epic-length works about love and adventure. During the 18th century, the novel adopted features of the old romance and became one of the major literary genres. It is today defined mostly by its ability to become the object of literary criticism demanding artistic merit, a specific 'literary' style and a deeper meaning than a true story of the same content could claim to have. In many European countries, and in Indonesia in its first time, however, a novel is known as a romance, suggesting its connection with the older form, romance- a narrative of a more legendary, poetic nature.

Rahmiati (2008) explains that novel is a life record but in fictional form; the story in a novel is close to the real life because the author writes his story based on his direct experiences or from what he has observed or read about the lives of other. Novel also defined as a fictional prose narrative in which characters and situations typical of real life are depicted within the framework of a plot.

Thus, the writer gets the point that novel is a fictional narrative in prose which containing a life record of a character within the framework of a plot.

2. Elements of novel

A novel as a literary work, which builds in words, has some elements. These elements construct and influence the shape of structure of a novel. They are related to each other, that in explaining one element, the other elements must be included and impossible to be neglected. These elements comprises of theme, plot, character, setting, and point of view.

a. Theme

All novels must contain a theme. Boyd (1997) explains that theme is the main idea or message in a work of literature. Sometimes the theme is stated directly. This is an explicit theme. However, in most cases, the theme is implied by events in the story. This is called an implicit theme.

Nurgiyantoro (2007) states that a theme is the basic of the whole story development, and inspires it. The theme is general, wide and abstract. The theme of a novel only can be concluded after the whole story is read.

There are some criteria to construc a theme (Nurgiyantoro, 2007). First, it must consider every prominent detail of the story. It may not contra with the detail of the story. Then, the theme must be not interpreted from the supposition, imagination or other information, which is not stated in the novel. In addition, Nurgiyantoro (2007) emphasizes to interpret the theme only based on real details which shown in the novel.

In correlation with other elements of novel, Nurgiyantoro (2007) adds that a theme has to give coherence and meaning to the other elements. For example, the character is one element, which conveys the theme or plot as the element which been the way to extend the theme.

Thus, theme is the purpose of what the authors want to tell in their stories. While the way to find an exact theme in a novel only by comprehends all of the other elements.

b. Plot

As there is in theme, plot is one element of novel, which implicitly stated. Ginarsa (1985) states that an author communicates something through the characters. These characters play their role until a conflict situation which is called plot appeared. Plot emerged from some events, which happen in a story.

Nurgiyantoro (2007) also states that those events must be formed and organized creatively in order to make it precious and interesting, especially in the whole of the fiction. This process, from author side, is the process of plot development or plotting. Not all of the events, which showed in a story, support the plot. To determine the function, the events must be selected or analyzed.

Therefore, plot comprises events where the story exists. The events must relate each other. In the development of the story, plot consists of problems, complication, climax and resolution.

c. Character

Roberts and Jacobs (1995) define the term character as a verbal representational of a human being. Through action, speech, description and commentary, author portrays characters that are worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike or even hate. From this definition, we know that as a representation of human being, a character is an agent who brings the story to reveal the intention of the author.

Hamalian and Karl (1967) state that character is of interest for the very personal reason that we want to see how other people live, how they make decision and react to responsibility, how they pursue their goals. We measure ourselves by them. It is the way to reveals characters in stories and novels as real people.

Nurgiyantoro (2007) divides the classification of character into five sorts. They are according to the role in the story, according to the character's performance function, according to the characterization, according to its development, and the last according to the Reflection Possibility of the Character toward the People in Real Life

1) According to the Role in the Story

Based on the role, the character can be classified into main character and peripheral character. Main character is the character, which plays the main role in the story, even in some novel, the main character always, appears in every event and situation. While peripheral character is less than main character, and appear only if they have relationship with the main character and in the situation, which

related to the main character. Thus in determining the main character, people usually have different opinion, because the fate of the role of each characters usually almost the same.

2) According to the Character's Performance Function

Two types of character from the function of the character they are protagonist and antagonist. Protagonist is the character who we admired to-one of its popular types is called "hero". This character brings the ideal norms and values for us. In other hand, antagonist is a character, which always contra with protagonist and who always makes up the conflict for protagonist.

3) According to the Characterization

The character differentiation based on its characterization is divided into flat and round character. Martin (2004) defines flat character is who do not grow, who end where they begin, who are static. They can be characterized by one or two traits, summed up in a sentence. Round Characters: characters who recognizes, change with, or adjust to circumstances. Complex and many-sided, they touch life at many points.

4) According to its development

According to the development, the character can be distinguished into static and dynamic character. Static character essentially never change or being developed. In contrast, dynamic character experiences the development by changing situation and event, which can expand or constrict the personality of the character.

5) According to the Reflection Possibility of the Character toward the People in Real Life

There are typical character, which is described as a real person in real life, and in other side, neutral character is the product of author imagination. The readers distinguish the two types of character by seeing the reflection of the character toward the people in real life.

d. Setting

Robert and Jacobs (1995) explain that fictional characters do not exist in isolation like all human beings. Just as they become human by interacting with other characters, they gain identity because of their cultural and political allegiances, their possessions, their jobs, and the locations where they live, move, and have their being. Stories must therefore necessarily include descriptions of places objects, and backgrounds-the setting.

While Hamalian and Karl (1967) state that the setting is not only a particular time and particular place but also the very substance of a region, down to its dust-how the people think, how they react, their prejudices, their insanities, their very life style-with all elements suggested indirectly.

Setting encompasses not only the usual quantities of time and place, as well as the element loosely called background, but also aspects of atmosphere, a series of details, nuances, and gestures, which give a certain shape to theme and plot.

In relation with other elements of novel, Ginarsa (1985) explains that the setting is important because it also determine the acts of characters. The setting shows the relation between the character and the environment. In certain line, setting controls the character and through the character it controls the action.

e. Point of view

Another element of novel is point of view. Hamalian and Karl (1967) give the definition of point of view as a term for who tells the story and how the story gets told. Nurgiyantoro (2007) say that point of view is a way or viewpoint which used by an author as an element to show the character, action, setting and event to construct a story in a fiction.

There are four basic points of view according to Nurgiyantoro (2007), i.e.:

- 1) Dramatized first-person point of view, where the author involve her or himself. She/he takes a part in the story and being a witness. Here, the narrator's role is very limited
- 2) Objective author point of view where the narrator let the reader to be the witness who see, hear and understand all the thing which can be heard and seen only. As the author, the reader is blocked with the scene. The knowledge of the process of character is gained from what the characters say or do.
- 3) Omniscience author point of view, here, the author sees and knows everything. The author explains the thinking process of every character, without knowing where he knows the things are from.

- 4) Character point of view which also known as third person point of view.

From this point of view, an author can use more than one character's point of view to choose any character that considered know about an event.

C. Aspects of Characterization

In ordinary discourse, the term "character" can take on any of a variety of meanings, depending on the context in which it happens to be used. Consider the difference between the expressions "he's a real character" and "he has real character." Both point to something remarkable about the person in question. But the kind of thing that has struck the speaker's attention is different.

The first expression refers to the character as an individual, on the other hand the second expression means "one's ethically relevant traits," i.e., the collection of a person's virtues and vices.

Ridhawati (2007) says that characterization is the sum of all observable qualities of a human being, everything knowable through careful scrutiny: age and IQ; sex and sexuality; style of speech and gesture; choices of home, car, and dress; education and occupation; personality and nervousness; values and attitudes. These aspects make each character typical and different.

Further, Nurgiyantoro (2007) states that characterization refers to the presentation of character as figure to identify through their attitude and behavior of imaginary person in order to make them credible to the author's audience.

It is through characterization that an author makes the character well rounded and complex, even though the writer may not be like the character or share his or her attitudes and beliefs. Characterization can involve developing a

variety of aspects of a character, such as appearance, education, occupation, hobbies, ambitions, motivation, etc.

In essay or novel, characterization is the character's development, which helps to establish themes. Characterization can be presented either directly or indirectly. Direct characterization takes place when the author tells the audience what character is like. In indirect characterization, the audience must deduce for themselves what the character is like through the character's thoughts, actions, speeches, looks, and interactions with other characters.

It can be said that the characterization is the thing inside the character, which built it. It cannot be separated. It is unite and fuse with the character. Moreover, it can be said that there is no character without characterization, and characterization shape the character.

Characterization can be analyzed through four aspects. Ridhawati (2007) explains that a character, particularly in fiction, is a figure which is described through: what the character says, what the character does (action), what other characters say about her/him, and what the character thinks.

1. What the Character Says

The characterization often depicted through the speaking of the characters. Burroway (1998) pointed out that speech is not only concerned with the exchange of information, but also with the characters' attitudes, origins, education, sensitivity and intelligence. Nevertheless, not all of the speech can describe the nature of a character, and sometimes it is not written directly.

2. What the Character Does

Action is what the character does toward the events that happen in the story. It can be a reaction to show the feeling or the nature of the character. Robert and Jacobs (1995) points out that what the character *do* is our best way to understand what they are. Action may also signal qualities such as naiveté, weakness, deceit, a scheming personality, strong inner conflicts, or a realization or growth of some sort.

3. What the Character Think

Burroway (1998) quotes Aristotle, who said that thought was "the process by which a person works backward in his mind from his goal to determine what action he can take toward that goal at a given moment." So the deed and the says of the character is the manifestation of what his/ser thought.

4. What Other Characters Say About Her/Him

The characterization of a character in a story also disclose through the say of other character about her/him. Robert and Henry (1995) assert that by studying what characters say about each other, we can enhance our understanding of the character being discussed.

D. Psychological View

Martin (2004) explains methods of child study that it has come to be a recognized fact that no one can hope to rear children of well-rounded characters

without an able understanding of the interest, the activities, the imaginings, the innermost thoughts-in short, the very souls of children. For that reason, the very soul of children can be gained from a discussion by using psychological view.

Psychologically, everyone has their own nature and gift since they were born which can be developed through education and training. Education is a very important and included in basic need of a person. So parents and educator should give full attention to give direction and control the children activities. What should do by the educators is developing attitude and ability of the pupils which can help them to face problems creatively and inventively in the future. Only stuffing the knowledge material would not much help the pupils, because it indefinitely that they can use the information in the upcoming time.

Matsumoto (2000) explains that sense of self is critically important and integral to determining our own thoughts, feeling and action, and how we view the world and ourselves and other in that world, including our relationships with other people, place, thing, and event. In short, our sense of self is at the core of our being, unconsciously and automatically influencing our every thought, action and feeling. Each individual carries and uses these internal attributed to guide his or her thoughts and actions in different social situations.

Therefore, children acquire their personality development if parents and educators give them trustworthiness that they can do everything well and best, in the result, they are expected to know themselves or what we mention as self of sense.

E. Biography of Tetsuko Kuroyanagi

The writer of this novel has a full name Tetsuko Kuroyanagi. She was born in Tokyo in 1933. Her father was a celebrated violinist. Aspiring to be an opera singer, she studied in Tokyo College of Music then she continued to Tokyo Hosogakuen and became the first actress to be exclusively contracted by NHK.

She spent 1972 in New York studying acting and was critically acclaimed in Japan for her leading role in works by Albee and Shaffer and in Melchior Lengyel's "Ninotchka." Her daily television talk show, "Tetsuko's Room," is still going strong after more than twenty years. It was become the highest prize television show which performed by one of television station Asahi which started in 1975.

Kuroyanagi's outstanding performance led her winning the prestigious award as the most popular television personality fourteen times. She combined an unpretentious warmness as a presenter with a refreshing directness of approach and also a good performance style. After more than twenty years, the show still appears on television and became compulsive viewing with many classic TV moments. For example the legendary interview with Ken Takakura, another famous Japan's celebrities. Therefore, the television show was awarded as the highest prize television show.

In 1981 her career took a new turn, when her book "Madogiwa no Tottochan" (Totto-chan: The Little Girl at the Window) was published. It is an autobiographical memoir of her childhood, particularly her education at Tomoe High School with her inspirational headmaster Sosaku Kobayashi. The book

became bestseller in Japan. It was first translated into English in 1984, and has been highly regarded in many countries as an insightful look at how education is ideally to be run up.

The money earned from the royalties from the book was spent to set up several charity organizations to help children in Japan and abroad. In 1984, in recognition of her numerous charitable works, Kuroyanagi received the post of UNICEF Goodwill Ambassador, and throughout the late '80s and most of the '90s, she visited many developing countries on goodwill missions.

CHAPTER THREE

RESEARCH DESIGN

This chapter comprises explanation the research design and research method. It also explores the source of the data, method of data collection, and the techniques of data analysis.

A. Method of the Study

This research applies the descriptive-qualitative method. Burhan Nurgiyantoro (2007) in his book *Theory of Fiction Review* defines that a descriptive qualitative as the procedures of a study, which is studying the result of literary works and must be synchronized with research found in the reality of the novel text.

Nassaji (2015) states that this method purposes to describe the things which happen by explaining, noting, analyzing, and interpreting the condition. This method does not use hypothesis test, but only describe the information based on the variables of the analyzing data.

Furthermore, Boyd (1997) adds that description creates a clear picture of a person, animal, object, place, or even. A writer “paints” this picture with detail that appeal to your five senses. The details help you see, hear, taste, touch, or smell in your imagination, whatever is being describe. Writer chooses descriptive details carefully to achieve an interesting effect.

B. Source of the Data

The source of the data is primarily taken from Tetsuko Kuroyanagi's novel, "Totto-Chan, The Little Girl at The Window" which was originally published in Japan as a series of articles in Kodansha's Young Woman magazine appearing from February 1979 through December 1980. The articles were then collected into a book, and then translated into English by Dorothy Britton. It was published in America in 1981 with 63 chapters and 107 pages.

C. Method of Data Collection

Before accumulating the data, the writer had read the novel closely and cautiously. Then the writer took notes and quoted any expressions or sentences that support the data analysis. Nurgiyantoro (1995) points out three principles in character identification, i.e.:

1. Repetition, this principle had been done by emphasizing the characterization in more than one time or mention it in other word which meaning is to strengthen the portray of the character and his/her characterization,
2. Collection, in most all fiction, the characterization described along the plot, so the identifying of the character must be done by collecting all the data. The collection is important to complete and give a clear description of the character,
3. Similarity and contrast, in this principle a character is compared with another character.

In this study, the writer choosed to use the collection principle primarily. However, it does not close the possibility to use the less two principle when

needed. This was done by focusing on; what the major character says; what the major character does; what the major character thinks; and what the other character say about the character.

D. Technique of Data Analysis

In the beginning, all the data were extracted from the four channel of characterization which were studied to reveal the character of Mr. Sosaku Kobayashi. The results of the extraction were then analyzed in context of psychological view.

CHAPTER FOUR

ANALYSIS OF THE NOVEL

This chapter presents the synopsis of the novel and the result of the study by discussing the data related to the research question proposed through psychological traits which are obtained from four channel of characterization: what the character says, what the character does, what the character thinks, and what other characters say about her.

A. Synopsis of the Novel “Totto-chan, The Little Girl at The Window”

This book written by Tetsuko Kuroyanagi was consists of some fascinating series. The story began when Totto and her mother detrain from Oimachi in Jiyugaoka Station. They are in a way to Totto’s new school, Tomoe Gakuen.

Totto-chan was expelled from her first school right in her first year. Her teacher and the teachers in the neighboring classes, found her distracted the class. She stood by the window and invited the street musicians to play for the class. Then she fascinated by her top-opening desk and spent the whole day opening and shutting her desk up. That made her poor teacher very mad. But luckily for Totto-chan, her mother understood that the problem was not with her little daughter. So she moved Totto-chan into a more suitable school.

Totto-chan felt excited when she walked through the school gates and found a number of railway wagon parked around where each of it was a classroom. One day when the headmaster, Mr. Sosaku Kobayashi wanted to add a

library, he just acquired another railway wagon and filled it up with books. In fact the pupils were so excited about the arriving of the new wagon, that they all got permission from their parents to spend the night at school to observe the arrival of their 'library'. The wagon was carried up using a big trailer and drawn by a tractor at the crack of the dawn.

In her first interview, Mr. Kobayashi, the headmaster let Totto-chan talked for as long as she wanted. Totto-chan was chattering at least four hours. For Totto-chan, it was an amazing thing, never in her live an adult who listen her story more than Mr. Kobayashi did. Totto-chan felt so appreciated that she felt she was met a person she likes very much. Since that time, every day in Tomoe are new adventure for Totto-chan that she would never forget.

Then, she was invited to join a luncheon. All of the pupils in the school ate their lunch together in school hall. Totto-chan again was surprised about the school rule of lunch. Mr. Kobayashi asked all the students to bring something from the mountain and something from the sea for their meal. It does not a matter whatever they bring, as long as it is from mountain and the sea.

In this school children could study anything they wanted. If a child enjoyed science, he could start the day with his experiments and then move onto other subjects, whereas others might be reading or studying language right beside him. For Totto-chan everything is strange that she felt nervous and did not know what to do until she acquainted with Yamamoto, a handicapped child who become to be her closest friend in school.

One day Totto-chan dropped her wallet into feces pit. It happened because every time Totto-chan got to the toilet, she always took a peep into it. That was make her lost some of her hat. And at that time she lost her wallet. Totto-chan work so hard to find her wallet back. She go to feces dump and bale the content. When Mr. Kobayashi passed her, he asked Totto-chan to put all the feces back to its place, and Totto-chan fulfilled it. Totto-chan never got her wallet back, but she felt so satisfied because she had given her best to work it out. From that time she never took a peep into the feces pit anymore.

One afternoon, when school was over and Totto-chan was preparing to go home, Oe –Totto-chan’s classmate– came running to her and whispered Mr. Kobayashi mad at her teacher in the kitchen. She had never heard of the headmaster getting angry and was amazed. They tiptoed toward the kitchen and heard the angry voice of the headmaster through the closed door. Mr. Kobayashi was angry because her homeroom teacher said that Takahashi –another Totto-chan’s classmate which had polio– has a tail. The headmaster was standing in the back of the classroom, when her homeroom teacher was saying it. The homeroom teacher cried in front of Mr. Kobayashi. She apologize and said that she did not mean it. Totto-chan never forgot how the headmaster had reprimanded their homeroom teacher in his kitchen and not in the faculty room, where the other teachers were. It showed he was an educator in the very best sense of the word, although Totto-chan did not realize that at the time. The sound of his voice and his words remained in her heart forever.

The end of the story was when one day Tomoe School was bombed by American Navy in the World War II. It happened in the night. Mr. Kobayashi and his family were saved. While Totto-chan was in a train with other refugees aimed to the northeastward.

B. Analysis of The Main Character

In identifying psychological traits, the study focused on attitudes and emotions of Totto-chan to get a clear portrait of the character.

1. Creative and Innovative

Mr. Sosaku Kobayashi develop a new method of teaching learning process. It is a small school with huge idea to explore the interest and talent of the students.

The physic of the school was design very attractive in children imagination. It is formed on train wagons. But the teaching learning process can be held also in the school yard, garden, farm, field, temple, even in a pool.

No one had arrived yet when Totto-chan got to the door of the railroad car the headmaster had told her would be her classroom. It was an old-fashioned car, one that still had a door handle on the outside. You took hold of the handle with both hands and slid the door to the right. (p.10)

Studying here would be like going on a perpetual journey. The windows still had baggage racks above them. The only difference was that there was a blackboard at the front of the car, and the lengthwise seats had been replaced by school desks and chairs all facing forward. The hand straps had gone, too, but everything else had been left just as it was. (p.11)

As she was to find out later, if they worked hard in the morning and completed all the tasks the teacher had listed on the blackboard, they were generally allowed to go for a walk in the afternoon. It was the same whether you were in the first grade or the sixth grade.

Out of the gate they went--all nine first grade pupils with their teacher in their midst--and began walking along the edge of a stream. Both banks of the stream were lined with large cherry trees that had only recently been in full bloom. Fields of yellow mustard flowers stretched as far as the eye could see. The stream has long since disappeared, and apartment buildings and stores now crowd the area. But in those days Jiyugaoka was mostly fields. (p.16)

The pool at Tomoe was not rectangular like most pools, as one end was narrower than the other. It was shaped pretty much like a boat. The lay of the land probably had something to do with it. But nonetheless; the pool was a large and splendid one. It was situated between the classrooms and the Assembly Hall. (p. 25)

The place where they were assembled was besides the Kuhonbutsu pond and it was a particularly quiet section--a pleasant place, where the pond was shaded by trees. The headmaster had already had part of a railroad car put there for storing the children's farming implements, such as spades and hoes. The half-car had a peaceful look, neatly placed as it was right in the middle of the plot they were going to cultivate.

The farming teacher told the children to spades and hoes from the car and started them on weeding. He told them all about weeds: how hardy they were; how some grew faster than crops and hid the sun from them; how weeds were good hiding places for bad insects; and how weeds could be a nuisance by taking all the nourishment from the soil. He taught them one thing after another. And while he talked, his hands never stopped pulling out weeds. The children did the same. Then the teacher showed them how to hoe; how to make furrows; how to spread fertilizer; and everything else you had to do to grow things in a field, explaining as he demonstrated. (p.67)

Mr. Sosaku Kobayashi create a different curriculum from the government.

He emphasize the teaching learning process to maintain the character of the students, train them to have good manners, attitude, to have empathy and bravery, to love mankind and nature.

Now it was time for "something from the ocean and something from the hills," the lunch hour Totto-chan had looked forward to so eagerly.

The headmaster had adopted the phrase to describe a balanced meal--the kind of food he expected you to bring for lunch in addition to your rice. Instead of the usual

"Train your children to eat everything," and "Please see that they bring a nutritiously balanced lunch," this headmaster asked parents to include in their children's lunchboxes "something from the ocean and something from the hills." (p. 13)

2. Kind Heart and Trustworthy

Mr. Kobayashi has a very kind heart. He inspire the students to be good for each other and teach them behaviour not only in the classroom activities but also in other school activities.

When Mr. Kobayashi decided to travel with his school members, he just give a simple instruction and the students showed their good behaviour to other passengers in their trip as they had been taught in their school activities.

"Now then," said the headmaster when they were all together. "We're traveling by train and by ship, and I don't want any of you to get lost. Do you understand! All right, off we go!"

That was the only instruction he gave, yet when they got on the Toyoko train at Jiyugaoka, the children were amazingly well behaved. Nobody ran up and down the cars, and the only talking was done quietly among those sitting next to each other. The Tomoe pupils had never once been told they should get in line and walk properly and keep quiet on the train and not drop litter on the floor when they ate their food. Their daily school life had somehow instilled into them that they mustn't push people smaller or weaker than themselves; that unruly behaviour was something to be ashamed of; that whenever they came across litter they should pick it up; and that they should try not to do anything that annoyed or disturbed others. (p.35)

At once, Mr. Kobayashi had been scolded Oe his student when Oe pulled Totto-chan's hair. Mr Kobayashi had been lectured Oe to be gentle with girls and look after them.

She had almost forgotten about having cried when she saw Oe standing in front of her, scratching his head.

"I'm sorry I pulled them," he said in a loud, flat voice. "I've been scolded by the headmaster. He said you've got to be nice to girls. He said to be gentle with girls and look after them." (p.59)

Mr. Kobayashi put a trust into his students and teach them to be responsible for what did the students done. One day, when Totto-chan felt her wallet into the cesspool. She started ladling out the contents of the cesspool. The headmaster just

pass her by and ask her politely to put all the content back to the cesspool after and she fulfilled it.

The headmaster came closer and said in a friendly tone, "You'll put it all back when you've finished, won't you?" Then he went off again, as he had done before. (p.21)

"Yes," Totto-chan replied cheerfully, as she went on with her work. Suddenly a thought struck her. She looked at the pile. "When I've finished I can put all the solid stuff back, but what do I do about the water?" (p.21)

The liquid portion was disappearing fast into the earth. Totto-chan stopped working and tried to figure out how she could get that part back into the tank, too, since she had promised the headmaster to put it all back. She finally decided the thing to do was to put in some of the wet earth. (p.21)

But Totto-chan didn't care. She was satisfied she had done all she could. Totto-chan's satisfaction was undoubtedly due in part to the self-respect the headmaster made her feel by not scolding her and by trusting her. (p.21)

Most adults, on discovering Totto-chan in such a situation, would have reacted by exclaiming, "What on earth are you doing!" or "Stop that, it's dangerous!" or, alternatively, offering to help. (p.21)

Imagine just saying, "You'll put it all back when you've finished, won't you?" What a marvelous headmaster, thought Mother when she heard the story from Totto-chan. (p.21)

3. Regardful and Empathy

Mr. Kobayashi was a regardful headmaster. He inspected every lunchbox of his student and supply the student who did not bring the thing. He want the student had a balance nutrition.

The headmaster had adopted the phrase to describe a balanced meal--the kind of food he expected you to bring for lunch in addition to your rice. Instead of the usual "Train your children to eat everything," and "Please see that they bring a nutritiously balanced lunch," this headmaster asked parents to include in their children's lunchboxes "something from the ocean and something from the hills." (p.13)

The headmaster still inspected the lunchboxes of all fifty pupils to see if they had "something from the ocean and something from the hills"--and his wife with her two saucepans was ready to supply the missing elements from anyone's lunch--after which they would all sing "Chew, chew, chew it well, Everything you eat,"

followed by, "I gratefully partake." But from now on, after "I gratefully partake," someone had to give a little talk. (p.44)

Mr. Kobayashi not only put a trust but also convince his student to be confident. He initiates students to speech in public and express their ideas. He also teach the students how to respect the speaker.

Besides that, he thought it was essential for them to learn how to get up in front of people and express their ideas clearly and freely without being embarrassed, so he decided it was time to put this theory into practice.

After the children had agreed to the idea, this is what he told them. Totto-chan listened attentively.

"You needn't worry about trying to be a good speaker," he said. "And you can talk about anything you like. You can talk about things you'd like to do. Anything. At any rate, let's give it a try." (p.45)

Totto-chan and the others were amused, but listened attentively. The boy went on, "Then, uh..." He scratched his head again. The head-master sat patiently watching the boy, with a smile on his face and his hands clasped on the desk. Then he said, "That's splendid. That will do. You got up this morning. You've made everyone understand that. You don't have to be amusing or make people laugh to be a good speaker. The important thing is that you said you hadn't anything to talk about and you did find something to say." (p.46)

Mr. Kobayashi put a big attention to his students which have disabilities. He encourage them to be confident and empathy with their condition. He also convinced another student including teachers to respect them.

That was why the headmaster had thought up events for Sports Day in which Takahashi would do well. He had them swim in the pool without swimsuits so children like Takahashi would lose their self consciousness. He did all he could to help children with physical handicaps, like Takahashi and Yasuaki-chan, lose any complexes they might have and the feeling they were inferior to other children. (p.63)

4. Hard Worker and Great Educator

This is the reason why this study should be conducted. Hard worker and a great educator is the important character which Mr. Kobayasi has. Mr. Kobayashi

got a great experience in Europe and applied those experience in Japan which had not been applied before.

Before starting Tomoe Gakuen, the headmaster, Sosaku Kobayashi, went to Europe to see how children were being educated abroad. He visited a great many elementary schools and talked to educators. In Paris, he met Dalcroze, a fine composer as well as an educator. (p.37)

All of these people felt that Dalcroze's teachings were fundamental to many of the arts. But Sosaku Kobayashi was the first to apply it to elementary education in Japan. (p.37)

Mr. Kobayashi show us how to be a good teacher, a father, even be a friend for his student. Every student including Totto-chan felt that Mr. Kobayashi were their friend.

The headmaster, however, made her feel safe and warm and happy. She wanted to stay with him forever.

That's how Totto-chan felt about Headmaster Sosaku Kobayashi that first day. And, luckily, the head-master felt the same about her. (p.8)

If was exactly a year since the morning Totto-chan first arrived at Tomoe Gakuen with Mother. She was so surprised to find a Bate growing out of the ground, and so excited to see classrooms in a train, that she jumped up and down, and so certain that Sosaku Kobayashi, the headmaster, was her friend. (p.64)

No matter how busy he was, Mr. Kobayashi never let anyone else take these classes for him. He showed us about an obligation to be a good educator.

After he had approved or corrected their notation, he played the music over again so they could check what they had done and familiarize themselves with the rhythms. No matter how busy he was, the head-master never let anyone else take these classes for him. And as far as the children were concerned, it wouldn't have been any fun at all without Mr. Kobayashi. (p.85)

He observed his students by himself especially the students which has disabilities like Takahashi. He organized a sports day in Tomoe which the student has disabilities would join and won the game.

That was why the headmaster had thought up events for Sports Day in which Takahashi would do well. He had them swim in the pool without swimsuits so children like Takahashi would lose their self consciousness. He did all he could to help children with physical handicaps, like Takahashi and Yasuaki-chan, lose any complexes they might have and the feeling they were inferior to other children. (p.63)

No doubt he was thinking especially of Takahashi-whose dinner table would be overflowing with First Prizes-and hoping the boy would remember his pride and happiness at winning those First Prizes before developing an inferiority complex about his size and the fact he would never grow. And maybe, who knows, the headmaster had thought up those singularly Tomoe-type events just so Takahashi would come first in them. (p.51)

Another day, Mr. Kobayashi asked Tomoe's gardener to be a teacher in Tomoe. He wanted their children taught by a professional and put the teacher qualification beside.

At an ordinary elementary school, anyone who taught the children anything would probably have to have teaching qualifications, but Mr. Kobayashi didn't worry about things like that. He thought it important for children to learn by actually seeing things done. (p.66)

5. Responsible

Mr. Kobayashi was a very responsible person. One day after he went straight home, Totto-chan and another friend asked their mother permitting her to stay in the school that night and watch a new train arrive. Some mothers permitted their children and put their belief in Mr. Kobayashi would take care of their children.

Mother got out Totto-chan's pajamas and a blanket, and after dinner she took her to the school. About ten children were there. They included some of the older students who had heard of the event. A couple of other mothers, too, had come with their children. They looked as if they would like to stay, but after entrusting their children to the head-master's care, they went home. (p.24)

Mr. Kobayashi were always attending Tomoe's lunch time. He inspected every single student's lunchboxes by himself and fulfilled the missing element if his students did not bring the requirement.

The headmaster still inspected the lunchboxes of all fifty pupils to see if they had "something from the ocean and something from the hills"--and his wife with her two saucepans was ready to supply the missing elements from anyone's lunch--after which they would all sing "Chew, chew, chew it well, Everything you eat," followed by, "I gratefully partake." But from now on, after "I gratefully partake," someone had to give a little talk. (p.44)

6. Democratic and Open Minded

Mr. Kobayashi always asked an argument from his students and accommodate their suggestion. For him, the student argument was an important things. Every student could argue about his decision and the students did every decision with consciousness.

While the students ate their lunches, Mr. Kobayashi asked their argument about speech in lunch time. Some student thought that they were not a good speaker but, it would be fun to listen another speaker. They did this decision with their consciousness.

One day the headmaster said, "I think we all ought to learn how to speak better. What do you think? After this, while we are eating our lunch, let's have somebody different each day stand in the middle of the circle and tell us about something. How about that?"

Some children thought they weren't very good at speaking, but it would be fun to listen to others. Some thought it would be super to tell people things they knew. Totto-chan didn't know what she would talk about but was willing to give it a try. Most of the children were in favor of the idea so they decided to start the talks the next day.

Japanese children are usually taught at home not to talk at mealtimes. But as a result of his experience abroad, the headmaster used to encourage his pupils to take plenty of time over their meals and enjoy conversation.

Besides that, he thought it was essential for them to learn how to get up in front of people and express their ideas clearly and freely without being embarrassed, so he decided it was time to put this theory into practice. (p.45)

Another time when a new wagon was juggled into a library, the students asked Mr. Kobayashi to change a class schedule to be a library class in that morning. Mr. Kobayashi agreed with them and made a library class in that day.

"Let's make the first class today a library class!" cried the children, unanimously. "Is that what you'd like to do?" said the head-master, smiling happily to see them so excited. "All right, then, why not?" (p.61)

One day, Totto-chan and other student asked Mr. Kobayashi made their school song. Mr. Kobayashi promise them creating a school song. After sing it in front of his students, the student were little disappointed and argued with his song. But, Mr. Kobayashi did not angry with them even he was really sorry.

After listening to Totto-chan sing the song from the other school and after considering the children's request, the headmaster said, "All right, I'll have a school song for you by tomorrow morning."

"Promise you will!" chorused the children, and they filed out to return to their classroom.

Next morning, there was a notice in each classroom requiring everyone to assemble in the school grounds. Totto-chan joined the others, all agog. Bringing a blackboard out into the center of the grounds, the headmaster said, "Now then, here's a song for Tomoe, your school." (p.19)

Nobody liked it. It was far too simple. They'd rather have no song at all, it appeared, than anything as simple as that.

The headmaster seemed rather sorry, but he wasn't angry, and proceeded to wipe it off the blackboard. (p.19)

7. Good Listener

Being a great educator means being a good listener. In her first day of school, Mr. Kobayashi asked Totto-chan to describe herself. Totto-chan talked the hung leg of a donkey and Mr. Kobayashi listened enthusiastic.

Those were his very words. And at that moment Totto-chan felt she had met someone she really liked for the very first time in her life. You see, up till then, no

one had ever listened to her for so long. And all that time the headmaster hadn't yawned once or looked bored, but seemed just as interested in what she had to say as she was. (p.8)

Neither before nor since did any grown-up listen to Totto-chan for as long as that. And, besides, it would have amazed Mother and her homeroom teacher to think that a seven-year-old child could find enough to talk about for four hours nonstop. (p.8)

8. Simple and Homely

Mr. Kobayashi has a homely style. He just wear a shabby black suit. He also teach his student to wear a very shabby clothes too. So, they did not worry to ruin their clothes.

When Mother and Totto-chan went in, the man in the office got up from his chair. His hair was thin on top and he had a few teeth missing, but his face was a healthy color. Although he wasn't very tall, he had solid shoulders and arms and was neatly dressed in a rather shabby black three-piece suit. (p.7)
In the midst of it all, the headmaster stood in the road and watched Tomoe burn. He was dressed, as usual, in his rather shabby black three-piece suit. He stood with both hands in his jacket pockets. (p.94)

The headmaster was always asking parents to send their children to school at Tomoe in their worst clothes. He wanted them to wear their worst clothes so that it wouldn't matter if they got muddy and torn. He thought it a shame for children to worry about being scolded if their clothes got dirty or to hesitate joining in some game because their clothes might get torn. (p.41)

It is hard to explain about nutrition for the students and their parents at that time. So, Mr. Kobayashi instructed their parents to fulfil the lunchbox with a very simple instruction even when he instructed the students when they went to a trip.

Mother was very impressed by this and thought that few headmasters were capable of expressing such an important rule so simply. Oddly enough, just having to choose from two categories made preparing lunch seem simpler. And besides, the headmaster pointed out that one did not have to think too hard or be extravagant to fulfil the two requirements. The land food could be just *kinpira gobo* (spicy burdock) or an omelette, and the sea food merely flakes of dried bonito. Or simpler still, you could have *nori* (a kind of seaweed) for "ocean" and a pickled plum for "hills." (p.13)

"Now then," said the headmaster when they were all together. "We're traveling by train and by ship, and I don't want any of you to get lost. Do you understand! All right, off we go!"

That was the only instruction he gave, yet when they got on the Toyoko train at Jiyugaoka, the children were amazingly well behaved. (p.35)

One day, Mr. Kobayashi decided to go camping in summer vacation in assembly hall. He wanted his students get a great experience without worried about rain in the night or got a bit cold.

Mother imagined, as anyone would have, that they would put up the tents outdoors, but the head-master had other ideas. In the Assembly Hall the children would be all right even if it rained in the night or got a bit cold. (p.28)

Some of the children lay in their tents with just their heads showing, while others sat up properly, and some lay with their heads on older children's laps, all listening to his tales of foreign countries they had never seen and sometimes never even heard of. The headmaster's stories were fascinating, and at times they felt as if the children described in lands across the sea were friends.

And so it happened that this simple event--sleeping in tents in the Assembly Hall-- became for the children a happy and valuable experience they would never forget. The headmaster certainly knew how to make children happy. (p.28)

9. Being Loved and Love His Students

Every single student in Tomoe realized that Mr. Kobayashi is the best headmaster in the world. They loved their headmaster as well as their headmaster loved them. So many evidence in this novel told that they had a very strong affection for each other.

The truth was that nothing could have expressed the headmaster's love for the children and the school more, but the children weren't old enough to realize that. (p.19)

The truth was that nothing could have expressed the headmaster's love for the children and the school more, but the children weren't old enough to realize that. (p.56)

Totto-chan was rather sorry, but the headmaster was in trouble, so she had agreed. Another reason was that the thought of a grown-up man--her beloved headmaster--searching high and low in all the ribbon shops, made her feel sorry for him. (p.75)

At that moment she was thinking about the morning when she first came to Tomoe as a first grader and met the headmaster in his office. It seemed a long time ago. He had listened patiently to her for four hours. She thought of the warmth in his voice when he had said to her, after she had finished talking, "Now you're a pupil of this school." She loved Mr. Kobayashi even more than she had then. And she was determined to work for him and do anything she could to help him. (p.90)

The school that had been the headmaster's dream was enveloped in flames. Instead of the sounds he loved so much of children laughing and children singing, the school was collapsing with a fearful noise. The fire, impossible to quench, burned it down to the ground. Fires blared up all over Jiyugaoka. (p.94)

Mr. Kobayashi's love for children and his passion for teaching were stronger than the flames now enveloping the school. The headmaster was cheerful. (p.95)

CHAPTER FIVE

CONCLUSSION AND SUGGESTION

This chapter provided the conclusions of the study and gave recommendations for further research.

A. Conclusion

After analyzing the characterization of Mr. Sosaku Kobayashi, it was clear that he was described as a well-developed character. A little girl who was expelled from her school in the first year like Totto-chan, she was treated as a sweet little girl in Tomoe Gakuen. Totto-chan believed that she was really a good girl by the method of study which Mr. Kobayashi applied and with that believe, she grow up with a good personality.

Mr. Sosaku Kobayashi was creative and innovative person. He has a kind heart, trustworthy, simple and homely. He was also a great educator, hard worker, democratic and open minded person. In addition he was responsible, and a good listener. Furthermore he was loved and loved his students.

The character of Mr. Sosaku Kobayashi was told sincerely without any perfecting efforts. He was described naturally and the story was told by the author from a first year school little girl viewed. No antagonist in this story because from his pure heart, little Mr. Sosaku Kobayashi did not hate anybody, even though he was angry by his teacher, but Mr. Sosaku Kobayashi believed that indeed they are good teacher too, as well as he supposed he was.

B. Suggestion

The last, the writer would like to give some recommendation for further study about this novel. The writer suggests the next study about this novel should be about the character of Totto-chan's mother, the great parent who understand what her children needs and knows personality of her children. For future progress, the research could be about the method or system which apply in Tomoe School because it was completely different from regular school but has very big potential as an alternative school for children with special needs.

REFERENCES

- Baker, L. A. (2008). <http://www.k-state.edu/english/baker/english320/cc-character.htm> Accessed on March, 7th 2018
- Boyd, C. D. (1997). *Spotlight on Literature*, New York: Mc. Millan Mc Graw-Hill.
- Burroway, J. (1998). <http://niemanstoryboard.org/stories/building-character-what-the-fiction-writers-say/> Accessed on March, 21st 2018
- Ginarsa, I. K. (1985). *Struktur Novel dan Cerpen Sastra Bali Modern*, Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, Departemen Pendidikan dan Kebudayaan.
- Hamalian, L. & Frederick R. K., (1967). *The Shape of Fiction, British and American Short Stories*, New York: Mc Graw-Hill Book Company.
- Hornby, A. S. (2000). *Oxford Advanced Learner's Dictionary of Current English*, Oxford: Oxford University Press.
- Kuroyanagi, T. (1984). *Totto-Chan: The Little Girl at the Window translated by Dorothy Britton*, Tokyo : Kodansha.
- Martin, P. (2004). *Characterisation in the Novel*. Dublin: Dublin Central University
- Matsumoto, D. (2000). *People: Psychology from a Cultural Perspective*. New York: Brooks/Cole Pub.
- Maulina, A. (2010). *The Main Character Analysis of Tetsuko Kuroyanagi's Novel, Totto-Chan, The Little Girl at The Window*. Banda Aceh: English Department at Tarbiyah Faculty UIN Ar-Raniry. (Unpublished Thesis)
- Nassaji, H. (2015). *Qualitative and descriptive research: Data type versus data analysis*. New York: Bloomsbury Publishing.
- Nurgiyantoro, B. (2007). *Teori Pengkajian Fiksi*, Sixth Edition, Yogyakarta: Gadjah Mada University Press,
- Ridhawati. (2007). *An Analysis of the Major Character in J.K Rowling's Harry Potter and the Half Blood Prince*, Kendari: English Education Study Program of Language and Art Department at English Study Program. (Unpublished Thesis)

Roberts, E. V, & Henry E. J. (1995). *Literature: An Introduction to Reading and Writing*, Fourth Edition, New Jersey: Prentice Hall.

Rahmiati, Z. (2008). *An Analysis of the Main Characters in Children Novel: Matilda by Road Dahl*, Banda Aceh: English Department at Tarbiyah Faculty IAIN Ar-Raniry. M/1429H. (Unpublished Thesis)

APPENDICE 2

DATA PRESENTATION

1. Creative and Innovative

No one had arrived yet when Totto-chan got to the door of the railroad car the headmaster had told her would be her classroom. It was an old-fashioned car, one that still had a door handle on the outside. You took hold of the handle with both hands and slid the door to the right. (p.10)

Studying here would be like going on a perpetual journey. The windows still had baggage racks above them. The only difference was that there was a blackboard at the front of the car, and the lengthwise seats had been replaced by school desks and chairs all facing forward. The hand straps had gone, too, but everything else had been left just as it was. (p.11)

As she was to find out later, if they worked hard in the morning and completed all the tasks the teacher had listed on the blackboard, they were generally allowed to go for a walk in the afternoon. It was the same whether you were in the first grade or the sixth grade.

Out of the gate they went--all nine first grade pupils with their teacher in their midst--and began walking along the edge of a stream. Both banks of the stream were lined with large cherry trees that had only recently been in full bloom. Fields of yellow mustard flowers stretched as far as the eye could see. The stream has long since disappeared, and apartment buildings and stores now crowd the area. But in those days Jiyugaoka was mostly fields. (p.16)

The pool at Tomoe was not rectangular like most pools, as one end was narrower than the other. It was shaped pretty much like a boat. The lay of the land probably had something to do with it. But nonetheless; the pool was a large and splendid one. It was situated between the classrooms and the Assembly Hall. (p. 25)

The place where they were assembled was besides the Kuhonbutsu pond and it was a particularly quiet section--a pleasant place, where the pond was shaded by trees. The headmaster had already had part of a railroad car put there for storing the children's farming implements, such as spades and hoes. The half-car had a peaceful look, neatly placed as it was right in the middle of the plot they were going to cultivate.

The farming teacher told the children to spades and hoes from the car and started them on weeding. He told them all about weeds: how hardy they were; how some grew faster than crops and hid the sun from them; how weeds were good hiding places for bad insects; and how weeds could be a nuisance by taking all the nourishment from the soil. He taught them one thing after another. And while he talked, his hands never stopped pulling out weeds. The children did the same. Then the teacher showed them how to hoe; how to make furrows; how to spread fertilizer; and everything else you had to do to grow things in a field, explaining as he demonstrated. (p.67)

Now it was time for "something from the ocean and something from the hills," the lunch hour Totto-chan had looked forward to so eagerly. The headmaster had adopted the phrase to describe a balanced meal--the kind of food he expected you to bring for lunch in addition to your rice. Instead of the usual "Train your children to eat everything," and "Please see that they bring a nutritiously balanced lunch," this headmaster asked parents to include in their children's lunchboxes "something from the ocean and something from the hills." (p. 13)

2. Kind Heart and Trustworthy

"Now then," said the headmaster when they were all together. "We're traveling by train and by ship, and I don't want any of you to get lost. Do you understand! All right, off we go!"

That was the only instruction he gave, yet when they got on the Toyoko train at Jiyugaoka, the children were amazingly well behaved. Nobody ran up and down the cars, and the only talking was done quietly among those sitting next to each other. The Tomoe pupils had never once been told they should get in line and walk properly and keep quiet on the train and not drop litter on the floor when they ate their food. Their daily school life had somehow instilled into them that they mustn't push people smaller or weaker than themselves; that unruly behaviour was something to be ashamed of; that whenever they came across litter they should pick it up; and that they should try not to do anything that annoyed or disturbed others. (p.35)

She had almost forgotten about having cried when she saw Oe standing in front of her, scratching his head.

"I'm sorry I pulled them," he said in a loud, flat voice. "I've been scolded by the headmaster. He said you've got to be nice to girls. He said to be gentle with girls and look after them." (p.59)

The headmaster came closer and said in a friendly tone, "You'll put it all back when you've finished, won't you?" Then he went off again, as he had done before. (p.21)

"Yes," Totto-chan replied cheerfully, as she went on with her work. Suddenly a thought struck her. She looked at the pile. "When I've finished I can put all the solid stuff back, but what do I do about the water?" (p.21)

The liquid portion was disappearing fast into the earth. Totto-chan stopped working and tried to figure out how she could get that part back into the tank, too, since she had promised the headmaster to put it all back. She finally decided the thing to do was to put in some of the wet earth. (p.21)

But Totto-chan didn't care. She was satisfied she had done all she could. Totto-chan's satisfaction was undoubtedly due in part to the self-respect the headmaster made her feel by not scolding her and by trusting her. (p.21)

Most adults, on discovering Totto-chan in such a situation, would have reacted by exclaiming, "What on earth are you doing!" or "Stop that, it's dangerous!" or, alternatively, offering to help. (p.21)

Imagine just saying, "You'll put it all back when you've finished, won't you?" What a marvelous headmaster, thought Mother when she heard the story from Totto-chan. (p.21)

3. Regardful and Empathy

The headmaster had adopted the phrase to describe a balanced meal--the kind of food he expected you to bring for lunch in addition to your rice. Instead of the usual "Train your children to eat everything," and "Please see that they bring a nutritiously balanced lunch," this headmaster asked parents to include in their children's lunchboxes "something from the ocean and something from the hills." (p.13)

The headmaster still inspected the lunchboxes of all fifty pupils to see if they had "something from the ocean and something from the hills"--and his wife with her two saucepans was ready to supply the missing elements from anyone's lunch--after which they would all sing "Chew, chew, chew it well, Everything you eat," followed by, "I gratefully partake." But from now on, after "I gratefully partake," someone had to give a little talk. (p.44)

Besides that, he thought it was essential for them to learn how to get up in front of people and express their ideas clearly and freely without being embarrassed, so he decided it was time to put this theory into practice.

After the children had agreed to the idea, this is what he told them. Totto-chan listened attentively.

"You needn't worry about trying to be a good speaker," he said. "And you can talk about anything you like. You can talk about things you'd like to do. Anything. At any rate, let's give it a try." (p.45)

Totto-chan and the others were amused, but listened attentively. The boy went on, "Then, uh..." He scratched his head again. The head-master sat patiently watching the boy, with a smile on his face and his hands clasped on the desk. Then he said, "That's splendid. That will do. You got up this morning. You've made everyone understand that. You don't have to be amusing or make people laugh to be a good speaker. The important thing is that you said you hadn't anything to talk about and you did find something to say." (p.46)

That was why the headmaster had thought up events for Sports Day in which Takahashi would do well. He had them swim in the pool without swimsuits so children like Takahashi would lose their self consciousness. He did all he could to help children with physical handicaps, like Takahashi and Yasuaki-chan, lose any complexes they might have and the feeling they were inferior to other children. (p.63)

4. Hard Worker and Great Educator

Before starting Tomoe Gakuen, the headmaster, Sosaku Kobayashi, went to Europe to see how children were being educated abroad. He visited a great many elementary schools and talked to educators. In Paris, he met Dalcroze, a fine composer as well as an educator. (p.37)

All of these people felt that Dalcroze's teachings were fundamental to many of the arts. But Sosaku Kobayashi was the first to apply it to elementary education in Japan. (p.37)

The headmaster, however, made her feel safe and warm and happy. She wanted to stay with him forever.

That's how Totto-chan felt about Headmaster Sosaku Kobayashi that first day. And, luckily, the head-master felt the same about her. (p.8)

If was exactly a year since the morning Totto-chan first arrived at Tomoe Gakuen with Mother. She was so surprised to find a Bate growing out of the ground, and so excited to see classrooms in a train, that she jumped up and down, and so certain that Sosaku Kobayashi, the headmaster, was her friend. (p.64)

After he had approved or corrected their notation, he played the music over again so they could check what they had done and familiarize themselves with the rhythms. No matter how busy he was, the head-master never let anyone else take these classes for him. And as far as the children were concerned, it wouldn't have been any fun at all without Mr. Kobayashi. (p.85)

That was why the headmaster had thought up events for Sports Day in which Takahashi would do well. He had them swim in the pool without swimsuits so children like Takahashi would lose their self consciousness. He did all he could to help children with physical handicaps, like Takahashi and Yasuaki-chan, lose any complexes they might have and the feeling they were inferior to other children. (p.63)

No doubt he was thinking especially of Takahashi-whose dinner table would be overflowing with First Prizes-and hoping the boy would remember his pride and happiness at winning those First Prizes before developing an inferiority complex about his size and the fact he would never grow. And maybe, who knows, the headmaster had thought up those singularly Tomoe-type events just so Takahashi would come first in them. (p.51)

At an ordinary elementary school, anyone who taught the children anything would probably have to have teaching qualifications, but Mr. Kobayashi didn't worry about things like that. He thought it important for children to learn by actually seeing things done. (p.66)

5. Responsible

Mother got out Totto-chan's pajamas and a blanket, and after dinner she took her to the school. About ten children were there. They included some of the older students who had heard of the event. A couple of other mothers, too, had come with their children. They looked as if they would like to stay, but after entrusting their children to the head-master's care, they went home. (p.24)

The headmaster still inspected the lunchboxes of all fifty pupils to see if they had "something from the ocean and something from the hills"--and his wife with her two saucepans was ready to supply the missing elements from anyone's lunch--after which they would all sing "Chew, chew, chew it well, Everything you eat," followed by, "I gratefully partake." But from now on, after "I gratefully partake," someone had to give a little talk. (p.44)

6. Democratic and Open Minded

One day the headmaster said, "I think we all ought to learn how to speak better. What do you think? After this, while we are eating our lunch, let's have somebody different each day stand in the middle of the circle and tell us about something. How about that?"

Some children thought they weren't very good at speaking, but it would be fun to listen to others. Some thought it would be super to tell people things they knew. Totto-chan didn't know what she would talk about but was willing to give it a try. Most of the children were in favor of the idea so they decided to start the talks the next day.

Japanese children are usually taught at home not to talk at mealtimes. But as a result of his experience abroad, the headmaster used to encourage his pupils to take plenty of time over their meals and enjoy conversation.

Besides that, he thought it was essential for them to learn how to get up in front of people and express their ideas clearly and freely without being embarrassed, so he decided it was time to put this theory into practice. (p.45)

"Let's make the first class today a library class!" cried the children, unanimously. "Is that what you'd like to do?" said the head-master, smiling happily to see them so excited. "All right, then, why not?" (p.61)

After listening to Totto-chan sing the song from the other school and after considering the children's request, the headmaster said, "All right, I'll have a school song for you by tomorrow morning."

"Promise you will!" chorused the children, and they filed out to return to their classroom.

Next morning, there was a notice in each classroom requiring everyone to assemble in the school grounds. Totto-chan joined the others, all agog. Bringing a blackboard out into the center of the grounds, the headmaster said, "Now then, here's a song for Tomoe, your school." (p.19)

Nobody liked it. It was far too simple. They'd rather have no song at all, it appeared, than anything as simple as that.

The headmaster seemed rather sorry, but he wasn't angry, and proceeded to wipe it off the blackboard. (p.19)

7. Good Listener

Those were his very words. And at that moment Totto-chan felt she had met someone she really liked for the very first time in her life. You see, up till then, no one had ever listened to her for so long. And all that time the headmaster hadn't yawned once or looked bored, but seemed just as interested in what she had to say as she was. (p.8)

Neither before nor since did any grown-up listen to Totto-chan for as long as that. And, besides, it would have amazed Mother and her homeroom teacher to think that a seven-year-old child could find enough to talk about for four hours nonstop. (p.8)

8. Simple and Homely

When Mother and Totto-chan went in, the man in the office got up from his chair. His hair was thin on top and he had a few teeth missing, but his face was a healthy color. Although he wasn't very tall, he had solid shoulders and arms and was neatly dressed in a rather shabby black three-piece suit. (p.7)
In the midst of it all, the headmaster stood in the road and watched Tomoe burn. He was dressed, as usual, in his rather shabby black three-piece suit. He stood with both hands in his jacket pockets. (p.94)

The headmaster was always asking parents to send their children to school at Tomoe in their worst clothes. He wanted them to wear their worst clothes so that it wouldn't matter if they got muddy and torn. He thought it a shame for children to worry about being scolded if their clothes got dirty or to hesitate joining in some game because their clothes might get torn. (p.41)

Mother was very impressed by this and thought that few headmasters were capable of expressing such an important rule so simply. Oddly enough, just having to choose from two categories made preparing lunch seem simpler. And besides, the headmaster pointed out that one did not have to think too hard or be extravagant to fulfil the two requirements. The land food could be just *kinpira gobo* (spicy burdock) or an omelette, and the sea food merely flakes of dried bonito. Or simpler still, you could have *nori* (a kind of seaweed) for "ocean" and a pickled plum for "hills." (p.13)

"Now then," said the headmaster when they were all together. "We're traveling by train and by ship, and I don't want any of you to get lost. Do you understand! All right, off we go!"

That was the only instruction he gave, yet when they got on the Toyoko train at Jiyugaoka, the children were amazingly well behaved. (p.35)

Mother imagined, as anyone would have, that they would put up the tents outdoors, but the head-master had other ideas. In the Assembly Hall the children would be all right even if it rained in the night or got a bit cold. (p.28)

Some of the children lay in their tents with just their heads showing, while others sat up properly, and some lay with their heads on older children's laps, all listening to his tales of foreign countries they had never seen and sometimes never even heard of. The headmaster's stories were fascinating, and at times they felt as if the children described in lands across the sea were friends.

And so it happened that this simple event--sleeping in tents in the Assembly Hall- became for the children a happy and valuable experience they would never forget. The headmaster certainly knew how to make children happy. (p.28)

9. Being Loved and Love His Students

The truth was that nothing could have expressed the headmaster's love for the children and the school more, but the children weren't old enough to realize that. (p.19)

The truth was that nothing could have expressed the headmaster's love for the children and the school more, but the children weren't old enough to realize that. (p.56)

Totto-chan was rather sorry, but the headmaster was in trouble, so she had agreed. Another reason was that the thought of a grown-up man--her beloved headmaster--searching high and low in all the ribbon shops, made her feel sorry for him. (p.75)

At that moment she was thinking about the morning when she first came to Tomoe as a first grader and met the headmaster in his office. It seemed a long time ago. He had listened patiently to her for four hours. She thought of the warmth in his voice when he had said to her, after she had finished talking, "Now you're a pupil of this school." She loved Mr. Kobayashi even more than she had then. And she was determined to work for him and do anything she could to help him. (p.90)

The school that had been the headmaster's dream was enveloped in flames. Instead of the sounds he loved so much of children laughing and children singing, the school was collapsing with a fearful noise. The fire, impossible to quench, burned it down to the ground. Fires blared up all over Jiyugaoka. (p.94)

Mr. Kobayashi's love for children and his passion for teaching were stronger than the flames now enveloping the school. The headmaster was cheerful. (p.95)

AUTOBIOGRAPHY

1. Name : Mukhlas Syah Walad
2. Place/Date of birth : Banda Aceh / 20 Desember 1992
3. Religion : Islam
4. Nationality / Ethnic : Indonesian / Acehnese
5. Sex : Male
6. Marital status : Single
7. Occupation : Student
8. Address : JL. Kuwera I, no 15, Lampriet
9. Email : mukhlassyah@yahoo.com
10. Parents' names
 - a. Father : Lukman
 - b. Occupation : Pensioner
 - c. Mother : Nurlena
 - d. Occupation : Pensioner
11. Address : JL. Kuwera I, no 15, Lampriet
12. Educational Background
 - a. Elementary School : MIN 1 Banda Aceh (1999-2005)
 - b. Junior High School : MTsN Model Banda Aceh (2005-2008)
 - c. Senior High School : MAN Model Banda Aceh (2008-2011)
 - d. University : UIN Ar-Raniry (2011-2016)

Banda Aceh, 20th July 2018
The writer,

Mukhlas Syah Wallad