

Character and characterization in kazuo ishiguro's *crooner*

KARAKTER DAN KARAKTERISASI DALAM KARYA KAZUO ISHIGURO BERJUDUL *CROONER*

Yohanes Mahatmo Suryo Widiasmoro

English Language Studies, Graduate Program, Sanata Dharma University

e-mail: johaneswidiasmoro@gmail.com

Article accepted:; revised:; approved:

Abstract

This study focuses on the character and characterization of Janeck and Tony Gardner in Kazuo Ishiguro's short story "Crooner". The short story is featured as the first short story in Ishiguro's short story collection titled *Nocturnes: Five Stories of Music and Nightfall*. "Crooner" is a story of a "gypsy" or freelance musician named Janeck who helps an iconic American singer named Tony Gardner to serenade his wife. The story takes place in Venice, Italy. The data are gathered by conducting library research. The data are the short story "Crooner," related theories and previous studies taken from books and journals. The data are analyzed using the theory of character, and the theory of characterization. The result of this study shows the characters of Janeck in the story are friendly, hospitable, enthusiastic, curious, and professional. Meanwhile, the characters of Tony Gardner in the story are kind, assertive, romantic, and realistic or sensible.

Keywords: short story, character, Kazuo Ishiguro

INTRODUCTION

Short story is a "brief fictional prose narrative that is shorter than a novel and that usually deals with only a few characters" (Hansen, 2020). A short story can be categorized in fiction, one of three major genres along with drama and poetry (Klarer, 2004, as cited in Widyantara et al, 2020). The history of the short story can be traced back to the ancient era, before humans could even write. In order to memorize it more easily, it was made into the form of a verse. However, the modern short story as we know today emerged in the late 18th century and the 19th century in Germany, the United States, France, and Russia (Hansen, 2020).

Even though shorter than the novel, the short story is able to present a complete and pleasing treat toward its characters and subject. Kennedy and Gioia (1995) states that short story is able to show the main events in greater

depth than fables and tales. A great short story writer is adept to render a scene (p.11). He/she describes a vivid or dramatic moment detailly, enough to bring the reader into the scene. He/she tries to show more than to tell, evading the long summary (p.11). Furthermore, Kennedy and Gioia (1995, p.11) states that "A finely wrought short story has the richness and conciseness of an excellent lyric poem." It is more than a sequence of events. In some short stories, they convey moments of insight, discovery, or revelation through the changes in the character's life or his/her view of life (p.11). In other words, those stories depict epiphanies (Kennedy and Gioia, 1995). Some other short stories bring a story of a character in which he/she is initiated into experience or maturity (p.11).

"Crooner" is a short story written by a Japanese born, British writer Kazuo Ishiguro. It is featured as the first short story in Ishiguro's short story

collection entitled *Nocturnes: Five Stories of Music and Nightfall* (2009). "Crooner" is a story of a "gypsy" or freelance musician named Janeck who helps an iconic American singer to sing some songs to his wife. The story takes place in Venice, Italy. The singer, whose name is Tony Gardner, is the favorite singer of Janeck's mother. They play some songs on a gondola outside of Gardner and his wife's bedroom. In the end, the singer and his wife get divorced, several months after their trip in Italy. In this story, Janeck also becomes the narrator of the story.

This research focuses on the character and characterization of Janeck and Tony Gardner in the story. Character is a person in dramatic or narrative work carrying messages expressed in the text (Abrams, 2015). Character conveys messages through what he or she says, does, or acts in the story. Mario Klarer (2013) classifies characters into flat and round characters. Flat character is the character which is dominated by "one specific trait" (p.17). On the other hand, a round character is the character in which he or she has more complex and differentiated features. Furthermore, Henkle (1977) groups characters into two groups; major and minor characters. The former has significant structural function within the story. On the contrary, the latter shows limited and less complex function than the former.

Abrams (2015), furthermore, distinguishes two methods to characterize the person in a narrative. They are showing and telling. Showing is the method in which the character is simply portrayed talking and acting by the author (p.49). The motives and dispositions behind what the character does and says are left for the readers to infer themselves (p.49). Nevertheless, sometimes the character's inner thoughts, feelings, and responsiveness

are also presented by the author. Telling, on the other hand, is the method in which "the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters" (Abrams, 2013, p.49). In addition, Murphy (1972) classifies nine ways to identify the characters of a character in a work. The nine ways are personal description by the author; character as seen by another, which is through the other characters' point of view; speech by which of how the character says; past life; conversation of others, which is through the dialogue between other characters; reactions toward situations; direct comment from the author; thoughts of the character; and mannerisms and habits of the character.

Since short story has existed for a long time, research on short stories has also been done numerous times. However, analysis on short stories is also evolving throughout the years. It keeps evolving and developing. In her article, Park (2018) analyzes the use of symbolism in Katherine Anne Porter's *Rope*. In her research, Park uses the notion of Whitehead in which he says that symbolism depicts human imaginations and thoughts. Her research aims to discuss how Porter shows the psychological state of the couple through their reaction over the rope. She later finds that the argument on the rope shows the wife's hidden frustrations and the inability of her husband to understand her troubles.

The other short story research is by Zahroni in 2016. He analyzes the characters in Arleen Amidjaja's short story book entitled *I Love You Mom*. In his research, Zahroni explores the characters in five short stories in the book and how they can convey moral values. He lists the characters in the stories, then he classifies their characteristics. Afterwards, the nine

characteristics show the moral values of the *I Love You Mom* short story book.

Then, Irshad and Ahmed (2015) do a structural analysis of *Take Pity*, a short story written by Bernard Malamud. Their research focuses on the structure of the story. They entail the detailed structure of the short story. Their research shows Malamud's purpose of creating the story through its premise, theme, backstory, conflict, context and setting.

Another study of character and characterization in a short story is Aliakbar's analysis on Gibran Khalil Gibran's collection of short stories. In his study, Aliakbar (2015) uses Forster's categorization of different characters, as well as Doubtfire's static and dynamic characters to analyze the characters in *Al-'Awāsif*. Aliakbar (2015) uses two methods in finding the character and characterization in *Al-'Awāsif*.

Studies on Kazuo Ishiguro's works are various. From the political and social aspects of a work, to the distortion of reality of it. One example is Ristiana et al. (2013) analyzes the distortion of reality in Kazuo Ishiguro's *When We Were Orphans*. Ristiana et al. (2013) use the concept of denial by Anna Freud, and also Brian McLaughlin's the concept of self-deception. The result of this study shows that a person with bad experiences in the past tends to distort reality by lying and making up stories to cover up the reality.

Furthermore, Sinha and Singh (2018) analyze Kazuo Ishiguro's novel *The Remains of the Day*. They analyze the political and social aspects within the book through the character, and also the narrator, of the text. They focus on the socio-political background in particular scenes. Sinha and Singh use

the aspects to see the character development in the text.

The researches and studies above show the variation of analyses of character and characterization in short stories, as well as the study of Ishiguro's works. It shows that the studies are varied. Furthermore, it can be seen that Ishiguro's works are great works which engage the researchers to do analyses. Thus, this study is aimed to reveal the character and characterization of Janeck and Tony Gardner in Kazuo Ishiguro's "Crooner". Through this study, it is expected to add more examples of the study of character and characterization in short stories.

METHOD

Library research was conducted as the method in this study. It is conducted to gather data and sources. The primary datum was a short story entitled "Crooner," taken from a short story collection entitled *Nocturnes: Five Stories of Music and Nightfall* written by Kazuo Ishiguro. The collection was released in 2009 through Faber and Faber Limited. "Crooner" is the first of five short stories in the collection. The secondary data were theories and previous studies taken from books and journals from the library and the internet.

The process after collecting the data was reading the short story several times while taking notes. This process is done in order to get comprehension of the text, as well as the characters in the text. Afterward, the relevant problems, along with the statement showing the problems were identified. Then, the characters of Janeck and Tony Gardner were elaborated using quotations from related and relevant parts of the story.

RESULTS AND DISCUSSION

The process of data analysis is done by applying Klarer's theory of character, Abrams's two methods to characterize a person, theory of character by Henkle (1977), and theory of characterization proposed by Murphy (1972). The characters of Janeck and Tony Gardner in Kazuo Ishiguro's "Crooner" are divided into two parts. The first part focuses on the character of Janeck as depicted in the story. Meanwhile, the second part is focused on the character of Tony Gardner as seen in the story.

The Character of Janeck in the Story

The story is in Janeck's point of view. In other words, he is the first person or narrator of the short story. In the story, Janeck is portrayed as a freelance musician, mainly playing a guitar, who lives in Venice, Italy. He comes from a former communist country. He is the main character in this short story. Applying Henkle's theory, it can be said that Janeck is the major character of the short story. Furthermore, this study will use the theory of characterization proposed by Murphy (1972) in order to find and derive the characters of Janeck. Here, the researcher uses four ways, which are speech, past life, reactions, and thoughts, to analyze Janeck's characters.

Throughout the story, Janeck is depicted as a nice man. He seems very friendly, tends to be more hospitable, regarding he lives in Venice and Tony Gardner just pays a visit there. It is obvious that he is hospitable, especially because he earns his living through playing music at café or some orchestra, serving guests and tourists. The fact that he is friendly and hospitable can be seen in the beginning of the story as follows:

Mostly I play here at the Caffè Lavena, but on a busy afternoon, I

might do a set with the Quadri boys, go over to the Florian, then back across the square to the Lavena. I get on fine with them all—and with the waiters too—and in any other city I'd have a regular position by now (Ishiguro, 2009: p. 7).

From this part, it can be seen that Janeck seems to get along with many of his musician colleagues and with people who work at the café as well. Even though he does not come from Italy, especially Venice, he is still liked by people there. Moreover, he receives discrimination for being a guitarist and not being Italian. In Venice, a guitar is considered too modern. However, it does not change his friendly and hospitable character. The act discrimination can be seen here:

The truth is, if you're a guitarist, you can be Joe Pass, they still wouldn't give you a regular job in this square.

There's also, of course, the small matter of my not being Italian, never mind Venetian. It's the same for that big Czech guy with the alto sax. We're well liked, we're needed by the other musicians, but we don't quite fit the official bill. Just play and keep your mouth shut, that's what the cafe managers always say. That way the tourists won't know you're not Italian. Wear your suit, sunglasses, keep the hair combed back, no one will know the difference, just don't start talking (Ishiguro, 2009: p. 7).

The other moment when Janeck shows his friendly character is when he has a conversation with Tony Gardner after he finished his performance. They talk about his mother and his past living in an apartment with his mother.

So I sat down and told him some more. About my mother, our apartment, the black-market records. And though I couldn't remember what the albums were called, I started describing the pictures on their sleeves the way I remembered them..... I think we were both really enjoying this game.... (Ishiguro, 2009: p. 10).

Another characteristic of Janeck is that he is very enthusiastic and energetic, especially with what he likes. He gets excited when he sees Tony Gardner, an American singer in which he used to listen when he grew up. He is usually able to control himself when he sees artists or celebrities. He knows that he is in Venice, especially in Piazza San Marco, where many people, especially celebrities, like to spend their holiday there. However, he barely controls himself when he sees Gardner. Janeck almost goes off stage and runs toward Gardner.

We get famous people in the square all the time, we never make a fuss. We're used to it. This is the Piazza San Marco after all. But when I realised it was Tony Gardner sitting there, that was different. I did get excited (Ishiguro, 2009: p. 8).

Then, when the opportunity comes for Janeck in which he is able to come to Gardner and talk to him, he gets very excited and nervous, and he ends up unable to stop talking.

I was standing behind him, but some sixth sense made him turn and look up at me—I guess it was all those years of having fans come up to him—and next thing I was introducing myself, explaining how much I admired him, how I was in the band he'd just been listening to, how my mother had been such a fan, all in one big rush. He listened

with a grave expression, nodding every few seconds like he was my doctor. I kept talking and all he said every now and then was: "Is that so?" (Ishiguro, 2009: p. 9).

From the snippet above, it can be seen how Janeck is very enthusiastic with what he likes. He becomes very bright and cheerful when talking about himself, his family, and how he can be Gardner's fan.

The other character of Janeck which is seen in "Crooner" short story is that he is curious. He wants to know or learn something new. The first sign of his character is when Gardner tells him about the first time Gardner and his wife, Lindy, came to Venice was when the couple had a honeymoon. Then, Gardner tells him that the trip now is also a special trip for them. Then, Janeck spontaneously asks the question whether or not now it is their anniversary.

"It's your anniversary, Mr. Gardner?"

"Anniversary?" He looked startled.

"I'm sorry," I said. "I just thought, because you said this was your special trip" (Ishiguro, 2009: p. 12).

Realizing that he goes too far, he then apologizes to Gardner and he tells the reason why he asked him that question. He may only want to be friendly, as he always does with people in the café, especially Gardner is his mother's favorite singer.

Another part which shows Janeck's curious character is when he wants to know Lindy Gardner's reaction toward their performance. He is curious about the plan behind the performance that he and Tony Gardner are about to do.

"Mr. Gardner," I said eventually, "I hope you don't mind me asking.

But is Mrs. Gardner expecting this recital? Or is this going to be a wonderful surprise?" (Ishiguro 2009: pp. 14-15).

The questions above show how he wants to know or learn the situation that he is in, previously seeing and feeling the expressions and feeling that night. Gardner's mood, which is rather sad and then his gestures on the gondola, make Janeck wonder about the plan for tonight. Here, he wants to read the situation, and then to prepare himself for that particular situation.

The other evidence in which Janeck shows his curious character is shown toward the end of the short story. Gardner tells a story when his wife was still young, she moved to Los Angeles and worked in a diner. The diner turned out to be a meeting place for ambitious women in Los Angeles to swap gossip and stories. There, young Lindy Gardner met Meg, an almost middle-aged woman, who became her "fountain of wisdom." Janeck is wondering about Meg who seemed so wise but she still worked at the diner. Then, he asked Gardner:

"Mr. Gardner," I said, "excuse me for interrupting. But if this Meg was so wise about everything, how come she wasn't married to a star herself? Why was she serving hot dogs in this diner?" (Ishiguro, 2009: p. 18).

Janeck asks the questions without waiting for Gardner to finish his story. He is so curious until he interrupts Gardner. It can be inferred that Janeck is critical here and he just wants to ask what comes to his mind. Nonetheless, it shows his character of being curious in

which he wants to know and learn something.

Lastly, the character of Janeck in "Crooner" short story is that he is professional. Since the beginning of the story, he is depicted as a professional. Even though sometimes he needs to do something against his will, he keeps doing that. The first example of his professionalism is seen in the beginning of the story. During the winter, the musicians cannot play in the piazza due to the weather. He explains that during the winter, they play inside a café. Even though he does not like to play inside a small café in which the band can hinder the customers who want to use the staircase. It is shown as follows:

We'd completed our first full week outside in the piazza—a relief, let me tell you, after all those stuffy hours performing from the back of the cafe, getting in the way of customers wanting to use the staircase (Ishiguro, 2009: p. 7).

Then, the fact that he is professional is shown when guitar and guitar player is disliked in Venice for being too modern for them. He complains about it and he tells that even the café managers dislike guitar in which "the tourist won't like it." It is shown here:

Anywhere else, being a guitar player would go in a guy's favour. But here? A guitar! The cafe managers get uneasy. It looks too modern, the tourists won't like it..... The truth is, if you're a guitarist, you can be Joe Pass, they still wouldn't give you a regular job in this square (Ishiguro, 2009: p. 7).

However, he still plays guitar. He sticks to what he loves. In fact, sometimes an orchestra needs a guitar sound on some occasions. Thus, actually he is needed by the orchestra.

But I don't do too bad. All three cafe orchestras, especially when they have to play at the same time from their rival tents, they need a guitar—something soft, solid, but amplified, thumping out the chords from the back (Ishiguro, 2009: p. 8).

It shows his professionalism as a guitar player. Even though he is disliked by many, he shows that guitar is still a needed instrument in an orchestra, no matter how classic it is. He does not change his instrument, sticks to playing guitar. Moreover, he is able to play with Tony Gardner, who is a legendary singer in the short story and his mother's favorite singer.

This professionalism also leads him to play with Gardner. When Janeck first sees the legendary singer, he is very excited and almost walks off the stage. Nevertheless he is still able to control himself to finish the performance. Even though finishing the set feels like a torture, he prioritizes his job first, rather than fulfilling his own will and desire. In the end, Janeck is able to meet Gardner, to have a conversation with him, and even play some songs together with him. His struggle to fight his own desire is shown as follows:

But of course I couldn't just rush over to him, pushing aside the tables and chairs. There was our set to finish. It was agony, I can tell you, another three, four numbers, and every second I thought he was about to get up and walk off (Ishiguro, 2009: p. 9).

From this snippet, the willingness to fight against his desire to come to Tony Gardner is clear. This snippet shows that he is still playing even though deep inside, he worries that he cannot meet Tony Gardner. It needs a strong will and commitment to stay playing his guitar to fight the "agony"

which sneaks into his mind. Thus, it can be said that Janeck has a professional character.

The Character of Tony Gardner in the Story

Tony Gardner is an American singer. In this story, Gardner is an iconic singer whose albums are sold even through black market. He is the most favorite singer for Janeck's mother, and also for Janeck himself. In this story, Gardner, along with his wife Lindy, is having a trip together. Then, he meets Janeck, his big fan, who has just finished performing. He has a conversation with Janeck. Afterwards, he plans a serenade for his wife with the help of Janeck, on a gondola in the evening. Furthermore, the theory of characterization proposed by Murphy (1972) is applied in order to find and derive the characters of Tony Gardner. The researcher uses two of nine ways, which are speech, and reactions, to analyze Gardner's characters.

As an American star, Gardner is depicted as a kind and humble person. He shows his attention to Janeck when Janeck is talking. He does not cut off the talks whenever he wants. He even cares about where Janeck comes from. It is seen in this section:

"So you come from one of those communist countries. That must have been tough" (Ishiguro, 2009: p. 9).

Afterwards, he shows his humbleness and a sense of being friendly by offering Janeck coffee and staying there longer. When asking Janeck to stay and to have some coffee, Gardner does it gently. He does not force what he wants toward Janeck. Even though Janeck does not want to impose the opportunity, Gardner still

wants him to sit and to have some conversation. He mentions that Janeck's mother loves his records.

"That's good to hear. And that was your crew playing for us just now. Sit down. You want some coffee?"

I told him I didn't want to impose, but there was now something gently insistent about Mr. Gardner. "No, no, sit down. Your mother liked my records, you were saying" (Ishiguro, 2009: p. 10).

Through these snippets, it can be seen that Gardner has the character of a kind person, despite his status as a legendary singer. His treatment toward strangers, particularly Janeck as his fan, shows that he is not arrogant. He knows how to please his fans, and more importantly, to respect other people.

Furthermore, Gardner is also an assertive person. In the short story, he often shows his firm opinion or statement to someone else. One of the examples is when his wife asks about Janeck's name which feels strange for her. He firmly says that it is rude. Then, Gardner explains why he says that his wife is rude. It is shown in the dialog snippet of Tony and Lindy Gardner below:

Lindy Gardner said: "You mean your nickname's longer than your real name? How does that work?"

"Don't be rude to the man, honey."

"I'm not being rude."

"Don't make fun of the man's name, honey. That's a good girl" (Ishiguro, 2009: p. 10).

From the snippet above, Gardner firmly states that what she asks is considered rude. He wants to educate in a sense that making fun of someone's

name is impolite. However, he still says it in a soft intonation.

Furthermore, he also shows his assertive character in the next dialogue between him, Lindy, and Janeck. When Lindy asks whether Janeck is a long-lost nephew, Gardner warns him once again. He explains that Janeck is a local musician in Venice. Then, he once again warns Lindy when she has an argument with Janeck.

"Be nice, honey. This man, he's a colleague. A musician, a pro. He's just been entertaining us all." He gestured towards our marquee.

"Oh right!" Lindy Gardner turned to me again. "You were playing up there just now? Well, that was pretty. You were on the accordion, right? Real pretty!"

"Thank you very much. Actually, I'm the guitarist."

"Guitarist? You're kidding me. I was watching you only a minute ago. Sitting right there, next to the double bass man, playing so beautifully on your accordion."

"Pardon me, that was in fact Carlo on the accordion. The big bald guy ..."

"Are you sure? You're not kidding me?" (Ishiguro, 2009: p. 11).

She insists that Janeck is an accordion player who she actually likes. Janeck denies it politely, and keeps telling her that he is the guitar player in the orchestra. Right after she expresses her hesitation to Janeck, Tony Gardner warns her again. He raises his voice, showing that he is angry. This dialogue below shows the event where Gardner's assertive character appears.

“Honey, I’ve told you. Don’t be rude to the man.” He hadn’t shouted exactly, but his voice was suddenly hard and angry, and now there was a strange silence (Ishiguro, 2009: p. 11).

Here, it is seen that Gardner actually does not want to raise his voice and shows that he is angry. He has said beforehand to his wife to be nice to Janeck. He has expressed his assertive character in a soft voice. However, Lindy still does what he considers as impolite. Thus, Gardner warns her once again with a hardened voice, showing that he is angry toward her.

Not only to his wife, he also showed his character to Janeck. When they are in a gondola, they pass a quite crowded restaurant. When Janeck sees that no one pays much attention to the gondola in which there is an iconic singer, he raises a question. The question is “... Can you imagine what those tourists would do if they realised a boat had just gone by containing the legendary Tony Gardner?” Gardner seems displeased with it and he says that Janeck does not know because he comes from a communist country. Then, when Janeck corrects Gardner’s words, he states his apology and continues gently about his true intention. Nonetheless, he still shows his firm opinion about the reality they have just faced. His statement is as follows:

“I’m sorry. I didn’t mean to denigrate your nation. You’re a brave people. I hope you win peace and prosperity. But what I intended to say to you, friend, what I meant was that coming from where you do, quite naturally, there are many things you don’t understand yet. Just like there’d be many things I wouldn’t understand in your country” (Ishiguro, 2009: p. 15).

It shows even though he is assertive, he is still kind and polite. He chooses his words nicely, but still shows his strong opinion. He also adds that he may not understand things in Janeck’s country as well. It is done to soften his firm opinion.

The snippet below also shows Gardner’s mixed characters between assertive and kind. When Janeck gives opinion, experience, and suggestions for him, he does not want to counter the opinion, experience, and suggestions given. He even expresses his gratitude to Janeck. However, he also does not want to respond to Janeck. Politely, he changed the subject to the purpose they are on the gondola.

Mr. Gardner smiled. “You’re a sweet guy. I appreciate you helping me out tonight. But we don’t have any more time to talk. Lindy’s in her room now. I can see the light on” (Ishiguro, 2009: p. 21).

Another character that is seen from Tony Gardner in Kazuo Ishiguro’s “Crooner” is that he is romantic. Immediately after hardening his voice to his wife, he apologizes by saying sorry and holding her hand. Their gestures afterwards show their romantic relationship that has been going on for twenty seven years.

He reached out a hand and grasped one of hers. I’d kind of expected her to shake him off, but instead, she moved in her chair so she was closer to him, and put her free hand over their clasped pair. They sat there like that for a few seconds, Mr. Gardner, his head bowed, his wife gazing emptily past his shoulder ... (Ishiguro, 2009: p. 11).

Then, his romantic character is shown when he explains the reason he

is in Venice with his wife. He states that the first time they went to Venice was their honeymoon, twenty seven years ago. They have many happy memories in Venice, but they did not have the opportunity to go there together. Then, he planned to go to Venice for their special trip in which the time setting for this short story.

“.....And for all our happy memories of this place, we’d never been back, not together anyway. So when we were planning this trip, this special trip of ours, we said to ourselves we’ve got to spend a few days in Venice” (Ishiguro, 2009: p. 12).

Obviously, the romantic character of Tony Gardner is seen in his plan with Janeck. He plans to serenade Lindy properly, in the style of Venice. He wants to sing some of Lindy’s favorite songs on a gondola with Janeck playing the guitar. He seems to have planned it before went to Venice. He rents a palazzo near a canal with decorated lamps on the walls. He also states that he has rented the gondola. It shows how he loves his wife, and also shows his romantic character. It is seen in the snippet below:

“Anniversary? No, no, it’s not our anniversary. But what I’m proposing, it’s not so far off. Because I want to do something very romantic. I want to serenade her. Properly, Venice style. That’s where you come in. You play your guitar, I sing. We do it from a gondola, we drift under the window, I sing up to her. We’re renting a palazzo not far from here. The bedroom window looks over the canal. After dark, it’ll be perfect. The lamps on the walls light things up just right. You and me in a gondola, she comes to the window. All her favourite numbers. We don’t need to do it for long, the

evenings are still kinda chilly. Just three or four songs, that’s what I have in mind. I’ll see you’re well compensated (Ishiguro, 2009: pp. 12-13).

Here, Gardner elaborates in detail about his visions and plans to Janeck. Then, he also shows how he cares about his wife in which he considers the weather in the evening. Furthermore, this snippet in the end also shows his firm character. Towards the end of his explanation, he expresses his opinion on Janeck’s playing skills in a straight way. Fast forward to the evening, Gardner states that they will play ‘By the Time I Get to Phoenix’ and continues it with ‘I Fall in Love Too Easily,’ the song which has been planned, they will finish the serenade with ‘One for My Baby.’

The last character of Tony Gardner as seen in the short story is that he is realistic. In other words, he is sensible. He accepts that he is no longer as famous as he was. He realizes that his era is far behind, despite his remarkable works. He feels okay when people at the restaurant do not recognize him. He feels that it is okay for him not to be as recognized as he was in his glory days. The part which represents the character is shown below:

“Those people we passed just now. If you’d gone up to them and said, ‘Hey, do any of you remember Tony Gardner?’ then maybe some of them, most of them even, might have said yes. Who knows? But drifting by the way we just did, even if they’d recognised me, would they get excited? I don’t think so. They wouldn’t put down their forks, they wouldn’t interrupt their candlelit heart-to-hearts. Why should they? Just some crooner from a bygone era” (Ishiguro, 2009: p. 15)

Toward the end of the story, Gardner and Janeck have finished playing the songs for Lindy. Subsequently, she cries loudly. Janeck says that they have got her by the heart but then Gardner disagrees with him. Janeck subsequently asks him why and then he states that she was upset just like him at that moment. Then, he explains that they are going to separate after the trip to Venice.

Further, he explains the reason behind their decision even though they still love each other. He is being realistic that he is no longer a bright star, despite his remarkable records. He realizes that his name is fading away. However, he does not want to stay fading. He wants to make his comeback. He needs to make a change, even the one he loves. His piteous explanation to Janeck is shown below:

“... I’m no longer the major name I once was. Protest all you like, but where we come from, there’s no getting round something like that. I’m no longer a major name. Now I could just accept that and fade away. Live on past glories. Or I could say, no, I’m not finished yet. In other words, my friend, I could make a comeback. Plenty have from my position and worse. But a comeback’s no easy game. You have to be prepared to make a lot of changes, some of them hard ones. You change the way you are. You even change some things you love” (Ishiguro, 2009: p. 24).

Furthermore, he shows his sensible character on the next snippet. In the entertainment world, people need to sacrifice something. He states that their decision is also beneficial for her wife as well. While she is still beautiful, while she still has time, she needs to move on to save her career and reputation, too. Here, it can be seen that Tony Gardner’s decision of separating

with his wife shows his sensible, realistic character. He is willing to sacrifice his love to save himself and the one he loves.

“... It’s best for her we do this now. She’s nowhere near old yet. You’ve seen her, she’s still a beautiful woman. She needs to get out now, while she has time. Time to find love again, make another marriage. She needs to get out before it’s too late” (Ishiguro, 2009: p. 25).

Here, Gardner’s sensible character is shown clearly. He does not want to waste the time that his wife has to find another love, while it also helps him to plan his comeback. The kind and assertive characters are also seen in the snippets above. He sticks to the plan of separating with his wife, but he still wants to set a proper goodbye or farewell to her. He wants to end his story in a beautiful way.

CONCLUSION

Just like its name, short story is a short fictional prose dealing with only a few characters (Hansen, 2020). Even though shorter than the novel, it is able to present a complete and pleasing treat toward its characters and subject. Kennedy and Gioia (1995) states that short story is able to show the main events in greater depth than fables and tales. A great short story writer is adept to render a scene (p.11). He/she describes a vivid or dramatic moment detailly, enough to bring the reader into the scene.

It is interesting to analyze the character and characterization of a short story. This study analyzes the character and characterization of a short story entitled “Crooner.” “Crooner” is a short

story written by Kazuo Ishiguro. It is featured in Ishiguro's short story collection entitled *Nocturnes: Five Stories of Music and Nightfall*, released by Faber and Faber Limited in 2009.

The process of data analysis is done by applying the theory of character by Klarer (2013), two methods to characterize a person proposed by Abrams (2015), theory of character by Henkle (1977), and theory of characterization proposed by Murphy (1972). The characters of Janeck and Tony Gardner in "Crooner" are seen through the analysis of nine ways to identify characters. This study, however, only uses four of the ways.

By conducting the analysis using the theory of character and characterization mentioned above, it can be seen that the characters of Janeck as depicted in "Crooner" short story are friendly, hospitable, enthusiastic, curious, and professional. On the other hand, the characters of Tony Gardner as seen in Kazuo Ishiguro's short story are kind, assertive, romantic, and realistic or sensible.

REFERENCES

- Abrams, M. H., & Harpham, G. G. (2015). *A glossary of literary terms*. Cengage Learning.
- Aliakbar, A. C. (2015). Character and characterization in Gibran Khalil Gibran's *Al-'Awasif* short story collection. *SID*, 1. <https://www.sid.ir/en/journal/ViewPaper.aspx?id=571527>
- Hansen, A. J. (2020). Short story. *Encyclopedia Britannica*. <https://www.britannica.com/art/short-story>
- Henkle, R. B. (1977). *Reading the novel: An introduction to the techniques of interpreting fiction*. Harper and Row.
- Irshad, A., & Ahmed, M. (2015). The structural analysis of "Take Pity": A short story by Bernard Malamud. *European Journal of English Language, Linguistics and Literature*, 2(1), 26–31.
- Ishiguro, K. (2009). *Nocturnes: Five stories of music and nightfall*. Alfred A. Knopf.
- Kennedy, X. J., & Gioia, D. (1995). *Literature: An introduction to fiction, poetry, and drama*. Harper Collins College Publishers.
- Klarer, M. (2013). *An introduction to literary studies*. Routledge.
- Park, Y. (2018). Symbolism in Katherine Anne Porter's short story *Rope*. *NOBEL: Journal of Literature and Language Teaching*, 9(1), 1–8. <https://doi.org/10.15642/nobel.2018.9.1.1-8>
- Ristiana, R., Ningsih, K., & Wahyuni, D. (2013). The distortion of reality in Kazuo Ishiguro's novel *When We Were Orphans*. *English Language and Literature*, 1(2), 118–125. <https://doi.org/10.24036/ell.v1i2.905>
- Sinha, S., & Singh, A. C. (2018). A political and social analysis of Kazuo Ishiguro's *The Remains of the Day*. *International Journal of Progressive Sciences and Technologies*, 9(2), 334–339. <https://doi.org/ISSN:2509-0119>
- Zahroni. (2016). *An analysis of characters in "I Love You Mom" short story book by Arleen*

Amidjaja. Literary Criticism
Journal, 3(1), 40–52.