

CHAPTER II

THEORETICAL FRAMEWORK

In this study, it can be tried to analyze the dialogues, events, thought and character's attitude in order to understand the main character, Francis Phelan. In order to be loyal to the data, that taken from the novel it self without dealing with the intention and the background of the author the intrinsic theory will be applied. According to Tyson, 'that a single best, or most accurate, interpretation of each text could be discovered that best represents the text itself, that best explains what the text means and how it means it, that is, that best explains its organic unity.(Tyson: 137)

Based on the quotation above, Lois Tyson states that the text is an organic unity. In other words, a text contains a lot of elements that is related each other in order to make inseparable whole. Considering the statement, character is the one of elements that will be analyzed in this study. Characters in a novel are very important because they are bringing the actions, ideas, emotions, etc of the story. Characters are also having motives which lead them to do or to say certain things. In the next explanation, the type of character and the person which belongs to each of those types.

2.1. New Criticism

According to Tyson, the New Critics introduce to America and called as "close reading", it has been a standard method of high school and college

instruction in literary studies for the past several decades.(Tyson: 135) He states that literary works are rich of meanings.(Tyson: 136-137) The reader's interpretation may enrich the meaning in a certain literary work. Sometimes, the interpretations or meanings that appear from the readers are not recognized by the authors of some literary works. The way the readers interpret some literary works are depend on experiences of life that they have.

Tyson states that *Close reading*, the scrupulous examination of the complex relationship between a text's formal elements and its theme, is how the text's organic unity was established by the New Critic. Because of New Criticism's belief that the literary text can be understood primarily by understanding its form (which is why people sometimes hear it referred to as a type of *formalism*), a clear understanding of the definitions of specific formal elements is important.(Tyson:141) It seems New Critics is a criticism that order the readers to analyze some literary works by analyzing the history that is related to the literary works itself, but the internal forms of them are can be analyzed further.

According to Tyson, because New Critics believe that their interpretations are based on the context created by the text and the language provided by the text, they called their critical practice *intrinsic criticism*, it is in order to denote that New Criticism stayed within the confines of the text itself. In contrast, forms of criticism that employ psychological, sociological, or philosophical frameworks—in other words, all criticism other than their own—they called *extrinsic criticism* because it goes outside the literary text for the tools needed to interpret it. New

Critics also called their approach *objective criticism* because their focus on each text's own formal elements ensured, they claimed, that each text—each object being interpreted—would itself dictate how it would be interpreted.(Tyson:148) By using the New Criticism in analyzing literary works, the intrinsic approach is quite suitable to analyze the intrinsic elements of fictions. The purpose of New Criticism and intrinsic approach are similar that they look further in literary works.

Tyson believes that people's goal to use New Criticism is to enrich their reading of literary texts, to help them see and appreciate in new ways the complex operations of their formal elements and how those elements function to create meaning.(Tyson: 150) New Criticism is not only helpful to enrich interpretation and meanings of literary works, but also enrich the readers' ability to find implicit meaning in the literary works.

The following interpretation of William Kennedy's *Ironweed* is offered as an example of what a New Critical reading might yield. Discovered what people believe is the novel's topic—human longing—by analyzing the main character in the text force of which make it the most memorable and revealing dimension of the novel. And then, examining other formal elements in the text specifically the characterization.

2.2. Intrinsic Approach

Intrinsic is belonging naturally or essential.(Oxford English Dictionary) Intrinsic approach, according to Wellek and Warren, in their book of *Theory of*

Literature that it is similar to objective method. It is also appropriate to be used as a guide to analyze the intrinsic elements in a fiction that using New Criticism.

2.3. Characterization

According to Jones, characterization is clear description about a character in a fiction.(qtd. in Nurgiyantoro: 165) According to Nurgiyantoro, in the case of character's personality, the characterization is based on the conversation or verbal of the character and the attitude or nonverbal of the character. The distinction of one character to other characters is based on their physical appearance.(Nurgiyantoro: 166) Character is as the messenger of the author, to bring the moral value or many things else to the readers.(Nurgiyantoro: 167)

2.3.1. The Aspects of Characterization in Fiction

According to Nurgiyantoro, the aspects of characterization in fiction are similar to the aspects of plotting. Characterization is the same important as the plotting.(Nurgiyantoro: 164) The readers of fiction are always curious about the existing of the characters in fiction, since the character itself that face the events, conflicts, and etc. in the literary works. Then, the aspects of characterization will be explained further.

2.3.1.a. The Definition of Characterization

In fiction there are terms of character, characteristic, and characterization. The terms are quite similar and related each other, but they have different

meaning. Character is the actor or the doer. Then, Characteristic is typical of a particular person. While, characterization is the description of the distinctive character. According to Nurgiyantoro, the term of characterization is not only about character and characteristic, but also about who is the character, how are the characterizations of the character and how is the description of them in a fiction.(Nurgiyantoro: 166) The purpose is to give clear description about the character in a fiction.

Nurgiyantoro adds that Even though fiction's characters are only appear in fiction rather than in the real world, but the creator of the fiction's characters are the author or the real human that live in the real world. So that the fiction characters is lifelikeness.(Nurgiyantoro: 167) All of the messages, moral value etc. are brought by the character. The fiction character does not have freedom in choosing their live in fiction, even though they are lifelikeness, but their creator are the authors.

2.3.1.b. Characterization and Other Aspects in Fiction

According to Nurgiyantoro, characterization is a part of the other aspects. It is in order to shape the totality of the story in a fiction. He also argues that characterization is the most important aspect in a fiction. It is one of materials that built a fiction. The characterization and the other aspects of a fiction can be analyzed about their relation, such as; characterization with setting, plot, setting, pint a view, moral value, theme or etc.(Nurgiyantoro: 172) If the whole aspects are described clearly by the authors, it can be easily understood by the readers.

The readers are not only getting the story totally, but they also able interpret the works freely, based on their background knowledge, experiences, etc.

2.3.1.c. The Relevance of Character

According to Kenny, a fiction character from a certain literary work is admired by most of the readers, it means the character has relevance.(qtd. in Nurgiyantoro: 175) In the other words, the author of the literary work is success to make the character is lifelikeness. The readers seem love the fiction character, since the fiction character is the representation of the experiences of the readers' life.

2.3.2. Character Distinction

According to Nurgiyantoro, characters in fiction can be divided into several types, like the main character-the protagonist-grow-typical.(Nurgiyantoro: 176) The following theory about characterization that is written by Nurgiyantoro also supported by previous authors the similar theory such as; Forster, Altenbernd and Lewis, and M.H. Abrams.

2.3.2.a. Main Character and Peripheral Character

According to Nurgiyantoro, In the role or the importance of character in the story, there is an important figures, and displayed continuously so that seemed dominate most of the story that is called as *main character*. There are also

characters that appear only once or a few times in a story, and it usually called as *peripheral character*.(Nurgiyantoro: 176)

2.3.2.b. Protagonist and Antagonist

According to Altenbernd and Lewis, protagonist is figures that we admire, usually it is called a hero-figure who embodies the readers' norms, values, ideal.(qtd. in Nurgiyantoro: 179) According to Nurgiyantoro, fiction must contain the conflict, tensions, particularly the conflicts and tensions experienced by the protagonist. Antagonist may be called the opposition of the protagonist, directly or indirectly, physically or mentally.(Nurgiyantoro: 179) The protagonist usually well known of their kindness. On the other hand, the antagonist usually becomes the bad character in fiction.

2.3.2.c. Flat Character and Round Character

According to Forster, based on the characterization, characters can be divided into flat characters and round characters. The difference comes from Forster in *Aspects of the Novel*.(qtd. in Nurgiyantoro: 181) According to Nurgiyantoro, flat characters are characters that have only one certain personal qualities.(Nurgiyantoro: 181-182) It does not have characteristic and behaviors that able to surprise the reader. The nature and behavior of a simple figure to be flat, monotonous, only reflects one particular character.

On the other hand, Round characters according to Abrams, figures who express possible variety of side of life, side of personality and identity.(qtd. in

Nurgiyantoro: 182) The character may has certain characteristic, but they are also may have other unpredictable behaviors and unpredictable characteristics. Abrams also adds that round character is quite similar to the real human.(qtd. In Nurgiyantoro: 183)

2.3.2.d. Static Character and Developing Character

Based on the criterion whether the character is developing or not, the characters can be divided into two, static character and developing character. According to Altenbernd and Lewis, static is a character that basically does not change or development as a result of events that occurred.(qtd. in Nurgiyantoro: 188) On the other side, developing character is a character who changes and develops with the changes in the narrated events and plot.(Nurgiyantoro: 188) In other words, the character is easily influenced by the environment, society, nature, or etc around her or him.

2.3.2.e. Typical Character and Neutral Character

Based on the possibility of reflecting the character to a group of people in real life, characters can be divided into two: typical character and neutral character. According to Altenbernd and Lewis, typical character is a character that the individuality of the character is displayed little, but it shows more about the quality of work or the quality nationality.(qtd. in Nurgiyantoro: 190) On the other hand, neutral characters is the character that existed for the story itself.(Nurgiyantoro: 190-191) This kind of character usually appears in fairy

tales. That is why the characters in fairy tales are very different from the condition of the human in the real world. Sometimes, it is difficult for the reader to really understand about the existing of those characters.

2.3.3 Character Analysis

As stated in background of the studies, character analysis is an analysis of specific character's characteristics. According to Wilson, in modern literature and other fiction media, characters drive the story. A central character, or protagonist, is usually matched by a villain, or antagonist. A host of supporting characters may help or hinder the protagonist. Good storytellers create backgrounds for the most important characters, developing them from stock archetypes into fully-rounded individuals' readers and viewers fall in love with. Though there are many ways to analyze these characters, from Stanislavski's method acting techniques to Joseph Campbell's heroic archetypes, most character analysis is essentially tracing character development from flat to rounded.(Wilson) According to Wilson, there are six steps to analyze a character:

First, determine whether the character is the protagonist; this is usually the character in the story that undergoes the most change from beginning to end.(Wilson) It should be determined whether the character is the antagonist or protagonist, even though he or she is not including to developing character.

Second, identify the character's stereotype or archetype. According to Wilson, stereotypes are character types whose names instantly evoke a mental image, like superhero, knight errant, redneck or gangster.(Wilson) The stereotype

of a character can be identified in the character's job or status which are really stick to the character itself.

Third, examine the character's internal characteristics and interior life. According to Wilson, this includes the character's back story, his skills, his intelligence and creativity or lack thereof, ethics, religion, ideals, emotions and attitude toward others.(Wilson) It may be able to be indentified from the other characters that have opinions about the character's characteristics.

Fourth, examine the character's external characteristics and external daily life. According to Wilson, this includes how the internal characteristics are expressed or not expressed, appearance, grooming, posture, movements, physical habits, vocal qualities and clothing.(Wilson) Usually the authors describe the physical appearance and other external characteristics of the character in the works, like wearing style or clothing.

Fifth, examine the character's interactions with other characters, as well as her unexpressed internal attitude toward those other characters.(Wilson) The interaction here may happened between the character and his family, his friends, the society, etc. The way the character to interact with other people is important to be known, since it can help to identify the characteristics of the main character. But, since the interaction between the main character and the other character is much to tell at the same time in the previous discussion, so this fifth step will not be emphasized more.

Sixth, examine the character's motivation. According to Wilson, this includes the character's goals, how far he will go to achieve those goals and what

he is willing to sacrifice. When understanding why a character is willing to sacrifice in order to achieve his goal, it means understand the character.(Wilson)