

## CHAPTER 2

### LITERATURE REVIEW

#### 1. Theoretical Framework

This thesis uses New Criticism as the main theory. New Criticism looks closely at the formal elements of the text to discover the work's theme and to explain the ways in which the formal elements establish it (Tyson 130). Therefore, the using of New Criticism means that the writer only looks at the text itself without noticing any historical background or other scientific theories.

The term New Criticism comes to be applied to a particular group of critics and theorists in the 1920s and 1930s after the publication of John Crowe Ransom's book titled *The New Criticism* (Buchbinder 12). This theory is focused on the formal elements which build the text as an organic unity. It seems that New Criticism theorists are eager to analyze and appreciate the text itself as a whole work without any contamination with other theories such as sociological and philosophical views which are not focused only at the text.

Although New Criticism believes that literary elements itself are devices to interpret and explain the work, New Criticism does not ignore the obvious psychological or sociological dimensions of the text because they "beautify" them (Tyson 132). In doing so, as Tyson states New Critics aims the formal elements in examining how those elements operate to establish the theme of the text (131). In addition, New Criticism also becomes the advanced theory from the "old" one which way called *Objective Theory* or *Intrinsic Approach*. When Objective theory

regards to the elements of fiction, New Criticism attempts to make the elements of fiction as an organic unity. Both of the previous theories have the same way in analyzing the text but New Criticism adds its focus on the ways elements form as the organic unity which cannot be separated. Thus, in order to support the theme of the text, New Criticism is suitable to use because of its function while *Intrinsic Approach* focuses on one or more elements as a single interpretation.

### **1.1. Plot**

According to Richard Gill in his book *Mastering of English Literature*, a story goes must have four main criteria: expectation, interest, surprise, and relief (118). If the plot has those four criteria, a story will be enjoyable to be read by the readers. First, story is built to give an expectation for readers which mean that the first time a reader wants to read from the beginning so he expects what the story next. Interest comes when the readers start to like or be attracted by the role of the characters inside the story and surprise comes when the character does not become what the reader has expected. The last is relief, when the reader finally knows the end of the story, whether it is happy or sad (119).

A story absolutely becomes the main “menu” and plot which is inside the story becomes the essence of a story since it leads the way a story goes. Plot is concerned with causes-with the “whys” of events-whereas a story is simply a sequence, or plot has correlation with the previous events and will affect the next ones (Gill 121 and Nurgiyantoro 111). Plot is different from story; a story

contains some elements which stimulate the reader to understand the meaning and plot, of course, becomes one of the main parts in the story.

Gill separates the plot to four categories: plot based on discoveries, plot based on the working society, plot based on mysteries, and plot based on journey. Most of all, there are two causes that always affect to all types of plot in a novel: the past events and the aim of the character (122). He gives an example of how the plot depends on the aim of the character,

Jane Austen's *Emma* links the aims of the heroine to the more important aim of self-knowledge. She stumbles from one failure to another. It dawns upon her what she really wants for herself. Thus, it can be said that even she were not aware of it, she was aiming of self-knowledge, and her actions can be said to lead that end (123)

From the example above, it can be said that the plot is put on the role of the characters, too. Plot is also built by the "cooperation" between the contrast or conflict and the character; it also depends on how the conflicts are built inside (Gill 128). The less conflicts are built, the plot will grow plain and the story is clearer to understand, and also the opposite (Nurgiyantoro 110). Therefore, a story becomes more attractive because of the plot, and plot also depends on how the conflicts inside are built to make a story more interesting and will not be flat. In other words conflicts here become the "trigger" to pull up the plot.

### 1.1.2. Conflict

According to Wellek and Warren, a conflict is a dramatic thing, adjusting problems between two balance powers, combating the action and the feed-back (285). It means that conflict itself brings the conversation between two things, it can be about the contrast between the idea and self, even two people even confronting between self and thought. It shows that there is always a relationship between the conflicts and the progress of one's characterization.

The development of one's work is always influenced by the conflicts and the plot construction which are portrayed in the story (Nurgiyantoro 122). In a conflict, there are always two points that fight against one's beliefs; the pro and contra to reach a goal and destiny. Conflict is an important thing and can measure the capacity of the character himself to solve his problem and in what way he deals with the conflicts. It is absolutely something that needs to be noticed because of its role in every story. In a literary work, conflict can steer the way the story goes, in this case it is called plot.

As the writer has explained, the conflict is divided into two types: external and internal conflicts, which emphasize different matters (Stanton 16). Internal conflict, according to Nurgiyantoro, emphasizes the contrast between the character and inside his own, or it is called self-conflict (124). This conflict focuses more on the contrast between character and his self and usually it relates with the conflicts inside the character's soul, faith and his attitude. The internal conflict also appears in how the character perceives the values of something.

Although the internal conflict is about the contrast between two things, however, it always happens and shows up because of the character's personality.

Moreover, the internal conflict cannot be separated from the external ones since both of them are linked altogether. The external conflict becomes "the cause" of the occurrence of the internal conflict and vice versa. Nurgiyantoro states that both internal and external conflict can happen in the same time, or causing and affecting one to another (124). External conflict is a conflict that happens between the character and his surroundings or in simpler way, a conflict between him and other things.

External conflict is divided into two: physical conflict and social conflict (Jones 30). Physical conflict or it can be said as Elemental conflict, is a contradiction between the character and the nature, such as natural disaster, dry season and many else. On the other hand, social conflict is about a negation between the character and his society; it is more 'human to human' problem. Actually, all the types of the conflict are connected to each other, but they could have different time, intensity or maybe it can occur collectively.

The quality of the conflicts in a plot usually determines the quality of the novel or the work itself. In addition, conflict becomes the main role which supports the development of the plot and characterization. The character's characterization is absolutely improved by the quality of the conflicts within the plot of a story.

## 1.2. Characterization

A character is presumably an imagined person who inhabits a story (Kennedy 45). A character has some traits that resemble with people in reality and sometimes a character has a special trait that even a person in real life does not acknowledge it. When authors create characters, they select some aspects of ordinary people; develop some of those aspects whilst playing down others (Gill 90). Characterization here means how the characters are illustrated; from the way the character speaks, dresses, reacts, and thinks are shown in the story. For example, in Scott Fitzgerald's novel *Tender is Night*,

In the spring, when Doctor Richard Driver first arrived in Zurich, he was twenty-six years old, a fine age for a man, indeed the very acme of bachelorhood. Even in wartime days it was a fine age for Dick, who was already too valuable, too much of a capital investment to be shot off in a gun (qtd. Gill 98)

The explanation above shows how the character of Doctor Richard Driver is portrayed in the story. The writer can see how the narrator explains the character from his age, the situation and condition that he belongs and also a little clue about his conflict that he must face. The readers mostly understand a character by description of the Narrator, but it can also be found out by the conversation between the characters. As Nurgiyantoro mentions the possible variations of doing the indirect characterization, and it can be discovered from: 1. The character's dialogue (direct conversation). 2. The character's action (nonverbal or more physical). 3. The Character's thoughts and feelings (nonverbal

and non-physical; it tends to pose as descriptions). 4. The character's stream of consciousness (the narrator's monologue). 5. The character's reaction (as a respond of something which is done before). 6. Other character's reaction (as judgment towards certain character). 7. Physical descriptions (appearance).

According to Gill, a character is divided into two types: round and flat character. Round character is full and complex, whereas the flat character is a simple one (94). Another way of distinguishing between characters of a wide and those of a narrow range is to call one open and the other closed (Gill 94). Gill also explains that these terms are more concerned with the capacity of characters to change; an open character or round character can grow and developed, whereas a closed one is fixed and unchanging (94). How a character is portrayed in the story cannot be separated by the role of the conflicts in plot. Since the development of one's characterization actually is "played" by the plot of story. Therefore, the changing characterization of a character, especially for the main character, is actually created by the complex and complicated conflicts in the story. In addition, the character and plot existence in a text actually support the theme or ideas inside and make a relation between them in order to make an organic unity.

### **1.3. Theme**

Theme means what the novel can be summed up as a saying, or another way it talks about the 'ideas' of the work (Gill 130). Moreover, a novel or a work could have many different themes and it depends on the perception and how people interpret one's work. Theme can be formed in a word, phrase or a sentence

and it cannot be delivered directly but it is delivered in implicit way through the story. Stanton states that other elements of fiction are to support and deliver the theme itself (175).

Graham Little explains that, there are many aspects of writing worthy of consideration: theme becomes the main “purpose”, none is more important than theme. The theme of the work is the key at one to its total meaning of the message (27). Theme is a tool to “control” the whole story because it actually is derived from the author’s thought when he or she thinks to create a story in the first time.

Moreover, elements of fiction such as character (and characterization), plot, setting, can make a meaning if they are related with the theme (Gill 196). Thus, a theme gives a consistency and meaning toward those elements of fiction, especially for the character’s characterization and the plot (Nurgiyantoro 74). The plot of the story and the characterization of the main character have “a duty” to deliver the theme of the whole story.

Also, Kenny states in his book titled *How to Analyze Fiction*, that plot is related to the characters in the story, it is actually linked what the character’s behaviour and habits and all the events in it (95). Therefore, to interpret the theme needs lots of information from the plot. However, Nurgiyantoro explains that a theme is different from a story. A theme is the core of the story, and a story is formed and developed by a theme; a theme “chains” the story or in the other hand, a story must have been told to support the theme (76).

Overall, those are all the reason why a theme becomes the “first main source” to dig up a story. Since theme plays the main role of a text and without it



a literary text cannot be analyzed in complexion, thus, New Criticism regards the relation between theme and other elements of fiction such as characterization, plot, setting, and linguistic devices as formal elements to build an organic unity.

## 2. Review of Related Studies

There have been several researches done over the years by some intellectuals and scholars which discuss *The Professor's House* by Willa Cather. In addition, as their object there are articles or journals which use the same theory and methodology. First, Klaus P. Stich analyses about the metaphor and allusion which are used in this novel. In his research titled *The Professor's House: Prohibition, Ripe Grapes, and Euripidies*, Stich examines several symbols and metaphors of grape wine that often appear in Godfrey St. Peter's utterance in the text.

According to Stich, "St. Peter's telling Dr. Dudley "I use it plentifully" ought to raise questions about his consumption of alcohol in response to the various forces of deconstruction he has had to face at his university, in his marriage, and in his increasingly dispirited private self" (4). The article's author also elaborates the consumption of alcoholic liquor or wine becomes the allusion of the interpretation of prohibition. He analyzes that the wine itself is signed as Godfrey St. Peter's prohibition between himself and his family. The intensity of his liquor's consumption builds the wall between him and his beloved one (5).

Second, Shofi Fikriyah's from Airlangga University, Surabaya. Both of them use the same methodology in analyzing the novel. Fikriyah's thesis entitled

*An Analysis of Jo's Characterization and Her Moral Development in Louisa May Alcott's Little Women Novel* analyzes the characterization of the main character, Josephine, and her inner and external conflicts to gain her moral development and also exploits the psychological study in it. Firstly, she analyzes her thesis through the description of the main character first. Then she elaborates with the inner and external conflict that the main character has to face. The final result is, she then connects it with the psychological experiences in order to develop the main character moral attitude.

Having compared this analysis to Fikriyah's, the differences between the writer's thesis and Fikriyah's thesis is based on the theory which they apply. Fikriyah uses intrinsic and psychological approach instead of New Criticism theory. Intrinsic approach describes the elements of fiction separately without relating it with the theme. On the other hand, the writer here does the analysis as equal as Fikriyah's but she connects it with theme since New Criticism views the unity of a text's formal element with its theme.

The third and also the last research that the writer is going to mention is also a thesis from Airlangga University student named Yuli Mistiawanti. Her research titled *The Struggle of a Single Father in Chris Gardner's Movie the Pursuit of Happiness: an Intrinsic Approach* uses the connection between the characterization and the conflict that the main character has. In fact, Mistiawanti's methodology of analysis is almost the same with the writer. When she uses the theory to examine a movie, conversely, this thesis analyses a novel.

Furthermore, a journal and two theses which are described above have the same methodology in analyzing literary works. Stich's article uses symbol, metaphor, and allusion to examine *The Professor's House* novel, Fikriyah uses internal and external conflict to gain moral development in the text, also Mistiawanti's thesis uses characterization, internal and external conflict to portray the theme of American basic value. Those three prominent studies are related to the writer's study in analyzing the characterization, plot and conflicts which support the theme of the story.