CHAPTER 2

LITERATURE REVIEW

A. Theoretical Framework

New Criticism is a term that starts to be known around 1920s and 1930s. Before the term New Criticism is widely used, it is known as Objective theory or intrinsic approach. However, since the publication of John Crowe Ransom's book The New Criticism, the term New Criticism starts to be known throughout academic scholars (Buchbinder 12). New Criticism was a dominant trend in English and American literary criticism of the mid twentieth century, from the 1920s to the early 1960s. Its adherents were emphatic in their advocacy of close reading and attention to texts themselves, and their rejection of criticism based on extra-textual sources, especially biography.

New Criticism theory sees a literary work as an organic unity. It means that all of literary work's elements (form and content, poetic elements, tensions) form a single unified effect. In other words, all parts of a literary work are interrelated and interconnected, with each part reflects and helps to support the literary work's theme. Allowing for the harmonization of conflicting ideas, feelings, attitudes, and so on. Based on New Criticism theory, a literary work is an autonomy, its meanings are decided by itself alone, but not by the author's intention (intentional fallacy) or the reader's emotional responses (affective fallacy) to it (Bertens 21-23). Therefore, we can say that New Criticism is the as with Objective Criticism or Practical Criticism, or Textual Criticism.

New Criticism's purpose in an analysis is to reveal the true meaning of the text based on the text itself (Tyson 136). This implies that the usage of the theory excludes external factors such as the historical background of the work, author's background, author's intentions and even the reader's response. Since the theory is based on the text itself, New Criticism's main focus is toward the formal elements of the text which forms the organic unity of the text. New Criticism relies on the text itself for its analysis. Thus, the language that the text contains is one of the instruments that can be analyzed by the theory. In order to find the evidence which is necessary to understand the meaning of the text, it is important to take a look at characterization, plot, setting and linguistic devices, because these are what so called the formal elements of the text.

1. Formal Elements

Formal elements contain the factors which shape a text according to the view of New Criticism. These formal elements give the text meaning despite the reader's interpretation or author's intention (Tyson 137). Formal elements determine what a text contains, since a text or literary work uses language in order to express its meaning. Characterization, plot, setting and linguistic devices are parts of the text that use language and can be used as evidence in order to prove the relation between the elements and the theme. Formal elements' significance is in its literary language usage (Tyson 138). The language that a literary work uses is different from scientific writing uses since a word can have more than one meaning. This is where figurative language becomes an important part of formal

elements because it carries images, symbols, metaphor and similes in its language (Tyson 141). As all parts of formal elements work together to form on organic unity, it gives meaning to a text through the theme (Tyson 138).

a. Characterization

Characters are generally known to undergo some process in how they are told in a story. This process is what is called as characterization. Characterization could be described by using words, but these sometimes limited to how these characters are described physically or how they appear. In order to illustrate the characters of a story in more than just their appearance, every aspect of characterization need to be taken into account such as how a character behave or how they act in a certain situation they are in.

Since characterization is a process, it means that there are ways in how character is depicted in a literary work. There are two ways in how characters are illustrated in a text, they are called telling and showing (Gill 97). In telling a character, the character is described by its appearance such as what the character wears, how old he or she is, the color of hair, height, or any other kind of his or her physical appearance portrayed (Gill 98). Showing is a whole different thing than telling. It has been explained earlier that telling is more like depicting the character directly about his or her appearance, while showing pictures a character is good, bad, or having any other traits and it also create an expectation in how the character deals with an event to solve it (Gill 98).

b. Plot

As one of the formal elements in a text, plot holds the story together in a text. It gives an order to the events that the character in the text faces. A plot is an effective, a cause and effect relationship between events (DiYanni 44). Plot immerses itself with causes or the reason behind an event (Gill 121). Events require interaction between character's oneself or an interaction with another character. However, not all interaction made by the characters can be considered important enough to cause an event that defines plot. Plot focuses on conflict and these conflicts are what the characters must face in a story and need to be resolved.

c. Setting

Setting means of creating atmosphere times or places from a novel. These places or locations are what we shall call settings (Gill 148). Setting gives help to the reader to understand and describe the incident or the events in the story of a novel happened. Setting can also be described in accordance where and where the accident happened from the story. The example of setting could be creates landscape, townscapes, interiors of house and the weather in order to convey the character' particular feelings and view throughout the story.

d. Linguistic Devices

Linguistic devices used in a language are also tools that can be used in New Criticism to look at how formal elements can form a theme in order to

achieve its organic unity. It means that the usage of paradox, irony, ambiguity and tension also affect the meaning of a text and the message it tries to convey. The complexity of the text, to which all of these linguistic devices contribute, must be complemented by a sense of order if a literary work is to achieve greatness. Therefore, all of the multiple and conflicting meanings produced by the text's paradoxes, ironies, ambiguities and tensions must be resolved, or harmonized by their shared contribution to the theme (Tyson 141). It means that whenever the formal elements are present, they have to work in a certain order in order to form a theme.

Linguistic devices create contradicting meaning towards each other and these conflicts between devices will have to be understood in order to gather insights on the organic unity and the theme. Linguistic devices are divided into four that includes paradox, irony, ambiguity and tension. Paradox is a sentence or situation that contradicts itself but shows the fact of the actual situation (Tyson 138). Irony is in its simple form, means a statement or event undermined by the context in which it occurs (Tyson 139). Both of these linguistic devices are encountered often in the text, and these devices are the only two which will be used for supporting the analysis.

2. Theme

A theme is widely known as the main idea of a text. Theme is the main idea of a text that being made as a point for generalization (DiYanni 86). Theme usually described in a phrase or a sentence, but it can also be expressed in a

sentence. Theme can be found in and through dialogue, development of character, setting and plot (DiYanni 131). Theme is usually interpreted by the reader of the text in order to give meaning to the text itself. Theme is taken from the perception of interpreting the text's formal elements which are consist of character, setting, plot, dialogues, linguistic devices, figurative languages and more. From these elements, readers are able to create an understanding of the meaning of the text.

B. Review of Related Studies

There are few similar concepts that can be used to compare the related studies done over the past. Some of these studies are Dita Purwitasari, Riska Cahyaningrum, and Jenni Sulkakoski. First study entitled *Social Disparity and Class Struggle Against Dictatorship in Suzanne Collins' Mockingjay* by Dita Puwritasari, she is focuses her analysis on class social disparity and class struggle related to the ideological position with Marxism theory. It is different with this study, in this study the writer focus on the character, plot, setting and linguistic devices describe Katniss' struggle to gain a better life. The second study entitled *Rebellion Against the Unjust Authority Reflected in Suzanne Collins' Mockingjay: Sociological Criticism* by Riska Cahyaningrum, which focuses on rebellion and the story related to the American society at the early 21st century with Sociological criticism theory. Unlike this study that focuses on the analysis formal elements from the novel with New Criticism approach. The last study entitled *Female Heroism and the Myth of Sacrifice for Creation in Suzanne Collins' Mockingjay* by Jenni Sulkakoski, she is focuses on the ideas of female heroism

and the myth of sacrifice for creation are constructed in the American author Suzanne Collins' Mockingjay, the construction of gender and popular culture to deconstruct the female identity in the novel analyzed with Feminist theory. It is also different with this study, the writer focus this study on the formal element from the novel support the theme and the meaning of Mockingjay as a linguistic devices develop the theme of the novel Mockingjay.