

CHAPTER 2

LITERATURE REVIEW

2. 1. Theoretical Framework

In analyzing the novel, the writer applies theory and also related studies in order to give reliable information concerning with the core of the analysis. However, the aim of this chapter is to give a clear introduction to the reader about the theory and the related studies that contained in analyzing the novel, *Man and Boy*, by Tony Parson. Nevertheless, according to the writer, the proper theory in analyzing the novel is the New Criticism.

New Criticism is the theory that focuses on formal elements in the text itself and finds the theme, as well as explaining the ways in which the formal elements form it (Tyson 136), and this focus on formal elements in the text leads to the organic unity of the text. When analyzing the novel using the theory of New Criticism, the writer only focuses on the texts itself without relating with the historical background or biography of the author.

The term of New Criticism was known and applied by several people in the late of 1920s and 1930s. Furthermore, in the 1940s and 1960s, the domination of this theory increases in literary studies. However, John Crowne is the one that discovered and developed New Criticism in his publication book of *The New Criticism*, which also contained with the writings of his personal opinion toward contemporary theory. In addition, the theory of New Criticism works basically on

Pattern of sound, imagery, narrative structure, point of view, and several techniques known on close reading of the text, which seeking to determine the function and appropriateness of the text. (Delahoyde Online).

New Criticism intends to focus on the text itself which ultimately lead on the formal elements so that the text has an organic unity. This theory also treats a text itself as a whole work without mixing with other theories which not focused on the text but sociological or even philosophical views. Furthermore, the formal elements are the important aspect of the New Criticism that cannot be eliminated; therefore, the writer thinks that formal elements have to be included in the analysis in order to answer the statement of the problem.

2. 1. 1. Formal Elements

The important thing in using the New Criticism theory is the text has to have relationship of formal elements which could create the organic unity of the text. However, according to Lois Tyson in his book *Critical Theory Today: A User-Friendly Guide*, that “if a text has an organic unity, then all of its formal elements work together to establish its theme, or the meaning of the work as a whole” (138). In other word, the literary work that develop as a whole cannot be separated due to its complexity of the organics unity which is build by the formal elements.

Tyson states that the formal elements are important because they are the products of nature of literary language, which for New Criticism; it is quite different to scientific language and everyday language. This means that scientific

and everyday language just focus on denotation between words and the objects or ideas they represent. Differently, the literary language depends on the connotation more like evocation of meanings and shades of meaning. However, literary language organizes linguistic resources into a special arrangement, a complexity, in order to create an aesthetic experience (138).

There are several formal elements that create organic unity in a text itself; for instance images, symbols, metaphor, rhyme, meter, point of view, setting, characterization, plot, and so forth. However, in analyzing the writer uses particular formal elements in order to answer the statement of the problem that the writer conducted on a text or novel. Moreover, in analyzing the novel *Man and Boy* the formal elements that focused in this research are conflict, characterization, and plot.

2. 1. 1. 1. Characterization

Character is one of the important elements in the literature that has to be included in fiction, drama, novel or such literary works. It is intended by the author to help readers in having an analytic perspective of sensing the particular traits about the characters. In other word, character can be defined as a verbal representation of a human being that portray by the author through the actions, speech, description, and commentaries (Roberts and Jacobs 134). This definition, however, explains indirectly that character is based on special thoughts the author's imaginary or experiences therefore the readers can have an opportunity to see into the character mind and know their motives.

Characters are generally known to undergo some process in how they are told in a story; this process is called as characterization. Moreover, there are several fundamental characterizations according to Richard Cohen in his book *Writer's Mind Crafting Fiction* and he comprised them to eight features. These are the fundamental characterization: 1. Names, an item of cultural information which also product a person identity. 2. Physical Appearances, a visualization of the characters of how they look like. 3. Personal Histories, background information about the character's past of life which related with the present or the future. 4. What They Say, special characteristic of the individual speech Pattern. 5. What Others Say About Them, a particular commentary or testimony from one character to another. 6. How They Act In Response to specific situation, the response of one character in certain of important situation. 7. How They Act Habitually, repeated or habitual actions of the characters. 8. Their Thoughts, the way of the characters present their personal opinion. (38-50) Hence, from these basic characterizations, the reader could simply understand how the author characterizes the characters in his or her view.

The characters in the novel are fictional figures created and developed by the author. It means that they cannot be expected to have attributes of real human being. However, they can be understood in two types: Round Characters and Flat characters. E. M. Foster—, the one who finds the terms, in his book *Aspects of the Novel*, elaborates more about these two types of character. According to him, round characters are presented by the author more detail and memorable to the

reader; since the characters do not remain the same. Moreover, round characters are dynamic which means there are several particular changing about themselves that is significant in the process of story. It might be the actions of some situation or the way of their thinking towards something or another character. On the contrary, the Flat Characters typically remain the same from the beginning of the story until the end. Usually, they appearances are less portrayed by the author and they are categorized as minor characters as well (Roberts and Jacobs 136).

2. 1. 1. 2. Conflict

In literary works, Conflict happen where there are two conflicting or opposing ideas, opinions, feelings, or wishes; a situation that hardly to choose. In other word, it can be understood that conflict is process of clash that experienced by an individual (groups) toward other individuals (groups) or certain things. However, related with the definition in literature, conflict is a struggle of a person that happens in characters' mind or outside force of characters' life.

Furthermore, conflicts are needed to be included in fiction works due to its point to make the plot of the story is more intense. As Edgar V. Roberts and Henry E. Jacobs state in their book *Literature: An introduction to Reading and Writing* that conflicts are intended to bring out the epic of character energy that being depicted by the author. Conflicts show characters efforts to engage in the decisions-making, actions and also response which make as united to build up the interesting stories (92). Besides, conflicts might also take several actions such as

envy, hatred, anger, argument, avoidance, lies, fighting and many other forms and actions that described by the author (93).

There are always two points that fight against one's beliefs that happen in conflict which form of the pro and contra in reaching a goal and destiny. Conflict is an important thing in literature that can measure the capacity of the character on how he or she deals with the conflict, as well as, solve the problems. It is absolutely something that needs to be noticed because of its role in every story. In a literary work, conflict can control the way the story goes, in this case it is called plot.

As the writer describes previously that conflicts happen in character's mind and outside force of character's life. However, there are two types of conflicts: external conflicts and internal conflicts that frequently appear in the fictions. External conflict can be explained as a struggle between characters and an outside force. In this situation, characters may face several types of outside forces. The outside force may be another character or it may be the society or certain group of people. While the struggle that takes place in character's mind is called internal conflict. Sometimes, characters must deal with their own feelings or desires. It is when characters may have to make some decisions between right and wrong or between some solutions of a problem.

2. 1. 1. 3. Plot

Plot can be understood as a line of the story that the author shape in order to make the story lively. It also holds the story together so that it shows the events the character faces. However, plot is one of the elements in fiction which organized the sequences of events or actions that build the story. Moreover, as the plot develops in the story, another element such as conflict, events, climax could be seen through it. Ultimately, plot must be effective and it includes a sequence of incident that bear a significant casual relationship to each other.

Furthermore, plot could be analyzed through the structure of novel. According to Edgar V. Roberts and Henry E. Jacobs in their book *Literature: An introduction to Reading and Writing*, Structure describes how the author arranges materials in accord with the general ideas as purposes of their works. It also defines layouts of fictional works which the ways the story is shaped. Moreover, a story might be divided into numbered sections or parts; therefore, structure concerns on the arrangement of the story (94). Since the structures concern about the arrangements of the story in fiction, it is necessary to take notice on the formal categories of structure. However, the formal categories in *Man and Boy* novel have a complex structure but, it can be analyzed in each parts. According to Roberts and Jacob, formal categories of structure are particularly for stories as a pattern of development. It can be comprised of; Exposition, Complication, Crisis, Climax, and Resolution or Denouement (95).

2. 1. 1. 4. Theme

According to Roberts and Jacobs, theme can be explained as ideas of fiction. In other word, it is the main general of message or vision that the authors are trying to share with the readers (363). Moreover, a novel or a work might have many different themes and it depends on the perception and how people interpret one's work (Richard Gill 131). As an important element of literature, theme has a crucial role in portray the whole part of a novel. Therefore, to understand the theme, it can be seen on how the word, phrase or a sentence is formed by the author. Sometimes theme cannot be known clearly due to the delivering of it implicitly. It is needed to have a deep analysis; therefore one can find the theme easily.

In literary fiction, theme really has huge impact in delivering the meaning about the story. The theme of a story is whatever general idea or insight the entire story reveals. It is also seldom so obvious in depicted. Richard Gill states that there are two major words of a story: 'significant' and 'theme'. 'Significant' stands for the fact that the readers find characters and events in a novel. While 'theme' means what the work can be summed up as saying. However, the both terms are easily understood as the unity in how the meaning of the novel is conveyed (130).

Finally, 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, 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 (Lois Tyson 141).

2. 2. Review of Related Studies

There are many researchers using New Criticism theory as the framework for the analysis. It is necessary to use New Criticism as the framework when the researchers try to focus on the text itself. On the subject of, the writer finds a research using a New Criticism and the research actually intends to reveal most of all the elements of literature in his analysis. Moreover, it is titled “*An Analysis of Intrinsic Elements in Khaled Hosseini’s The Kite Runner*” written by Khalid Mawardi Saragih. In his research study, Saragih tries to analyze the whole literature elements. He also emphasizes on how the characters are characterized by the author and influence the plot itself which lead to the conflicts. The analysis of his study is consisting of Character, Plot, Setting, Theme, Point of View, and Style. Saragih analyze the novel in order to reveals all of the elements of literature that are showed in the novel, unlike the writer’s research that try to analyze certain elements of literature that result an organic unity. Another study that applied same theory entitled “*An Anlalysis on Ram Mohammad Thomas’ Struggle and Motivation in Vikas Swarup’s Novel Q & A*” written by Ruchi Awan Sari. The study focuses only on several elements of literature such as characterization, setting, and conflict. In conclusion, Saragih and Awan only focus the analysis on the elements of literature without intending to find the organic unity.