# CHAPTER II

# LITERATURE REVIEW

## 2. Theoretical Framework

The analysis of this research is based on new criticism based research. New criticism is a criticism of analyzing text that put text as it is. Searle explain that, New Criticism is a name applied to a varied and extremely energetic effort among Anglo-American writers to focus critical attention on literature itself (1). Also continuing of Searle said, new criticism appears …as part of an epochal project to create the curricular and pedagogical institutions by which the study of literature moved from the genteel cultivation of taste to an emerging professional academic discipline (1). Like any other research of new criticism, this research treat the text of *The Great God Brown* drama as it is.

Since the beginning of the movement, it treats the text as the focus rather than the author or any other that related to the text. In general, the far-reaching influence of New Criticism stems less from theoretical or programmatic coherence than from the practical (and pedagogical) appeal of a characteristic way of reading and its pervasive influence on the academic culture of Anglophone literary study (Searle 1). It build the context of criticism based truly on the text and for most of the New Critics…PRACTICAL CRITICISM or "close reading," in which the poem or literary text is treated as a self-sufficient

verbal artifact (Searle 1). New criticism will always be recognized as a movement with the critical works on modern poets and critics.

New criticism focused specifically in interpreting the problems of individual text. The text is an object as well as a being.

> In this general orientation, the literary text as such was generally viewed as a privileged site for shaping and disseminating cultural values held to be essential attribute of the aesthetic specificity of poetry. By careful attention to language, the text is presumed to be a unique source of meaning and value, sharply distinguished from other texts or other uses of language (particularly scientific language). Accordingly, the meaning of the poem is not conveyed by any prose paraphrase and is valued as the source of an experience (for the reader) available in no other way (Searle 1).

Text or literature then considered as a simultaneous order or a system and in another sense an organic entity. Each elements of the text must be treated as important factors in order to study it. More explicitly, however, the force of the New Criticism as a movement is evident in the pervasive sense that literary study was strongly implicated in the formation and continuation of cultural values, precisely at a time when those values were perceived to be in peril (Searle 2). And by the importance of these elements, one must able to fully understand the context which the elements brought. By then the critics of the text could continue.

As the problems of this research, the conflicted mind of the masked and unmasked Dion Anthony as well as the title and the theme, is to study these elements the new criticism could handle the situations. New Criticism is working with patterns of sound, imagery, narrative structure, point of view, and other techniques discernible on close reading of the text; they seek to determine the function and appropriateness of these to the self-contained work (Delahoyde 1). The main object of this research is the duality in Dion's life which creates the problem in the story especially in Dion's love and life. One is the masked Dion and the other is the unmasked one.

For this instance in understanding the conflict between the masked and unmasked Dion, new criticism will be sufficient. New Criticism uses the formal elements of a text in order to understand the complexity of the text. Character is one of the formal elements of a text. In this analysis, the formal elements studied are: character which includes characterizations, plot, and linguistic devices.

By then, the analysis will try to understand the theme of the drama. As the theme is closely related to Dion's love and life, this research will try to understand how these dual characters of Dion Anthony affect his life. All the problems mentioned above will use new criticism based research.

## 2.1.Formal Elements

Formal elements are elements that construct a literary works into a shape that has meaning. As mentioned before by Tyson, formal elements are images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot,

and so forth. These elements are what construct a literary works into something we can enjoy. Within these things called formal elements, the literary works are building a story in which the intentions of the text reside.

Formal elements itself is something that literature cannot separated. All of literature work must have formal elements. In character, a literature work will tell the story from a character point of view while the character is presented with many events of the story. The events are guided by the plot of the story. In the plot, a character will face conflicts. It is the job of a character to deal with the conflict and solve it with the character way.

In New criticism, a literature work is nature product of literary language and literary language is very different form scientific language and everyday language (Tyson 138). A scientific language of mother is female parent while the literary language of mother is care, birth, and love. Scientific language does not attract with its meaning since it is not trying to become beautiful and emotional and it point to the physical world beyond it but not to itself, which it attempts to describe and explain. Literary language, in contrast, depends on connotation: on the implication, association, suggestion, and evocation of meanings and of shades of meaning (Tyson 138).

With the nature of literary language, word may have more than one meaning associated to it. It is called figurative languages. Strictly speaking, figurative language has more than one literary meaning. It depends on the image to give it meaning which consist of words that refer to an object perceived by the senses or to sense perceptions themselves (Tyson 141 – 142).

Another part of the text which gives complexity to it is linguistic devices. For New Criticism, the complexity of a text is created by the multiple and often conflicting meanings woven through it. And these meanings are a product primarily of four kinds of linguistic devices: paradox, irony, ambiguity, and tension (Tyson 138).

### 2.1.1. Plot of the Drama

Aristotle said, plot is the very "soul" of drama (qt. Letwin 48). If it is being compared to human, plot is where the drama begins and ends. By plot, we mean the seven structural components used in the selection and arrangement of events in the story. No drama can possibly contain all the events that could conceivably relate to the story (Letwin xvi). With plot, the drama will be told in a pattern that will attract the audience.

There are many terms in describing the structure of a plot inside a drama. Letwin has divided the structure of drama into seven parts:

1. Leading Character—The central person in the plot.

2. The Inciting Incident—The event that throws the leading character out of balance.

3. Objective—The goal the leading character seeks to restore the balance of her (his) life.

4. Obstacle—That force, or forces, preventing the leading character from reaching her (his) goal.

5. The Crisis—The toughest—and usually final—decision made by the leading character to overcome the obstacles.

6. The Climax—The final showdown with the obstacles that arise out of the crisis, during which the leading character either gains or fails to gain her (his) objective.

7. The Resolution—The new balance that is created as a result of the climax.

The seven structural of plot that is suggested by Letwin divide drama into parts which makes it easier to analyze and it is where the conflict told or reside. To be precise, conflicts are part of the obstacle. Letwin also explain that there are two kinds of obstacle for the leading character: internal and external. Internal, as the name suggests, internal obstacles are those that originate within the mind, heart, or body of the character (26).

And external obstacle is what the leading character faces outside. Among the most compelling external obstacles in a story are characters referred to as "antagonists" (Letwin 27). External obstacles also cover those forces that go beyond any particular individual antagonist: fate, magical forces, social conditions, nature, and so on (29).

### 2.1.2. Characterizations

Character is about a person inside the story. The term 'character' is used in two contexts. First, a 'character' is pointing to the individuals of the story.... The second one is pointing to the purpose, desire, emotions, and morals of the

individuals which are mixed into one… (Stanton 33). Dion Anthony is a character. To be precise, he is the protagonist of the drama where the primary story is about his life.

Of a drama, a character is a man of action. He leads the way of the story which centralized around him. That's because in both real life and drama, the essential nature of a person is revealed not by her (his) mental, physical, biological, psychological, and social characteristics, but by her (his) actions in pursuit of an objective, which will result in tangible consequences (Letwin 50).

About what the character is, it is called characterizations. Characterization is portraying the form of the character (Minderop 2). Characterizations are forming the character into what we should know about them. As an example is in *The Great God Brown*, Dion wears a mask which differentiate his characterizations of when he is unmasked and when he is wearing his mask. The characterizations are what make the character alive.

In showing the characterizations of a character, authors make sure to follow some rules. In presenting the characterizations of a character, generally authors used two methods. The first is telling (direct) and he second one is showing (indirect) (Minderop 6). In telling method the author makes direct characterizations by telling the reader about what the character is. While in showing method, the author is not showing the characterizations whilst the author leaving it to the reader in deciding about the characterizations.

In the drama, mostly it uses these two methods to decide about the characterizations of the character. Some information are given in the bracket

before the character dialogue to showing about what the character feel and mostly about how the character must act. At this time also, the characterizations could be analyzed through the dialogue and the speech of the character.

By any means, the character is affected by the plot in which it creates events of the story. The characters will deal all the events according to what they believe. As quoted by Letwin, Aristotle says that the most important of these…is the arrangement of the incidents of the plot; for [drama] is not the portrayal of men [as such], but of action, of life (50).

And of life it leads to the theme as the topic of the story. As the two architectural…—plot and character—ultimately serve to express a drama's third component: its theme, by which we mean the author's point of view on the subject matter (Letwin 69).

### 2.1.3. Linguistics devices

There are four linguistics devices for a text. For New Criticism, the complexity of a text is created by the multiple and often conflicting meanings woven through it. And these meanings are a product primarily of four kinds of linguistic devices: paradox, irony, ambiguity, and tension (Tyson 138). These four intertwine ideas, conflicts, and many other for the text to become complete. In another words, linguistic devices make a text more than just ideas woven together. It has meaning deeper than what it seems.

For this analysis, the only linguistics devices concerning with the problems are irony and tension. Irony, in its simple form, means a statement or

event undermined by the context in which it occurs (Tyson 139). Finally, the complexity of a literary text is created by its tension, which, broadly defined, means the linking together of opposites (Tyson 140). In this analysis, the irony will be mentioned and then decide the tension of the text.

### 2.1.4. Theme

As mentioned before, theme is the topic or the main idea of the text. It is where the author of the drama relieves all the idea. Theme…does not refer to the subject matter of a drama. It concerns the artist's point of view on the subject matter. It often deals with the possibility of change in human existence and what accounts for that change if it occurs (Letwin 91).

In determining the theme, one way to do it is by examining thoroughly every single conflict inside the story (Stanton 42). Conflict resides in the plot of the story and conflict is received by the character of the story. By analyzing the characterization of Dion Anthony as the main character, this analysis will try to understand the plot and the conflict and by that determining the theme of the drama. Thus, it hopes to prove that the conflict and the characterizations support the theme.

### 2.2. Review of Related Studies

For the purpose of analysis, this study has chosen two related studies in order to help it. They are:

1. Masked Deviants in Twentieth-Century Entertainments: Constructing a Theory of Socially Ameliorative Destruction by Josh Jeffries, B.A.

2. An Analysis of Linguistic Features in Characterization in *The Great God Brown* by Takuji Nose.

For number one, it studies about human behavior through plays and films. It uses theories of deviant behavior and masking in order to study plays and films which depict masked deviants. It takes the stance that deviance in a narrative can be either punished/resolved or unpunished/unresolved and asks what each of these narrative dramaturgies might say about the hegemonic structures in the societies that bred them. Jeffries's study stated that in the masked character of Dion, including his behavior, he is a person who conducts a deviant behavior. The similarity is in the way that this study and Jeffries's study group Dion as a deviant behavior. The difference is that in Jeffries's study the deviant is part of the society and judged by the norm of the society. In this study, it is a defiant act where it is coming from the masked character not from society but from inside Dion himself.

For number two, it examine linguistics feature of *The Great God Brown* including variance in vocabulary and sentence structure. It concludes that Eugene O'Neill succeeds in depicting his two protagonists' personalities' contradictory aspects. In this study, it uses linguistic features of the characters speech and analyzing the words meaning as well as the action of the characters. The similarity of this study and Nose's study is that it shows how Dion contrasting himself with his masked character and unmasked character. In other

word, Nose's study shows the conflict depicted by the mask of Dion through variations of vocabulary and speeches. The differences is that this study uses the characters and characterizations of the masked and unmasked Dion to show the conflict that is created by them and how it affect the love and life of Dion.