

CHAPTER II

LITERATURE REVIEW

2.1. Theoretical Framework

This chapter has an aim to explain about theory that is going to use as a tool to analyze the novel *Coraline*. The witer focuses on intrinsic criticism by Lois Tyson in determining the main character's characteristic. Intrinsic criticism is used to analyze and the novel itself. The formal elements from this criticism that is going to use are character, setting, plot and theme. Since the study is focusing on conflict, plot and theme aspects will be narrowed on analyzing the conflict as a part of plot and determine the theme.

2.1.1. New Criticism

New Critics believed their interpretations were based solely on the context created by the text and the language provided by the text, they called their critical practice *intrinsic criticism* (Tyson 148)

The intrinsic criticism of new criticism will be stayed within the limitation of the text itself, contrary of the criticism form that apply the psychological, sociological or philosophical framework, it is called extrinsic criticism. Extrinsic criticism is a tool to interpret outside the literary text. The idea of intrinsic criticism or approach is also explained by Rene Wellek and Austin Warren on their book *Theory of Literature* is the interpretation and the analysis based on the works itself. They declared that only the works themselves can justify all of our interest in the life of an author, in his social environment and the whole process of literature (139).

Intrinsic criticism believes that only looking to the object of literature itself, Tyson in his book *Critical Theory Today A User friendly Guide* stated that intrinsic criticism that is part of new critics also claimed that the interpretation stayed within the context created by the text itself (148). From the works of the literature itself, we can find the authors intention. These statement can be support by the Tyson statement that the use of concrete, specific examples from the text itself to validate our interpretations (135).

The idea of intrinsic approach is also explained by M. H. Abrams in *The Mirror and The Lamp: Romantic Theory and the Critical Tradition*. He believes that in every theory's practical application, eventually they will get down to dealing with the work of art itself. The 'objective orientation' which on principle regards the work of art in isolation from all these external points of reference, analyzes it is a self sufficient entity constituted by its parts in their internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of

being (26). Regarding to above statement, the foundation of the literature is in the literature itself, it is regard to the any of types f theory that will be use to analyze the literary works.

One of the forms of literature works is in the novel, statements in above paragraphs will be apply by the writer to analyze the novel, because of the intrinsic values inside of the novel. Some specific substances are creates within in the novel, the quality inside the novel is from the principal of the substances itself. Burhan Nurgiyantoro wrote a book entitled *Teori Pengkajian Fiksi* that explains how every novel covers three main principals; they are character, plot and theme. Those three main principals will have a strong connection on delivering the story inside it. Those aspects also serve as an integration tool of the organization of the story (25). It means that the three main principles or aspect of intrinsic elements will be the focuses of the writer to analyzing the novel.

2.1.2. Formal Element

To establish the theme, the writer will collect the formal elements, regarding to Tyson, formal elements are the all the evidence provided by the language of the text itself; the images, the symbols, the metaphors, the rhyme, the point of view, the setting, the characterization, and the plot (138).

The analysis of the novel will be based and focused on Coraline as the main character, motivation that leads Coraline to the conflict and to experience her imaginary world, and afterwards the writer will identify that the motivation and the conflict will lead Coraline to her personal development when she return

from her imaginary world. After the process of identification is done, it will help the writer to find the central theme of the novel itself.

2.1.2.1. Character

The idea of the story will be not delivered if there is no character to tell about it. A fictional literary works as in the novel will need a figure of the character to become the central point of a story or the subject of the idea and the story. A further study of the character will be put as one of the subchapter in this study, because character is one of the main aspects inside a literary works.

Characters in any literary works are created specifically by the authors. On creating the characters, the authors select some aspects from ordinary people, develop some of those aspects whilst playing down others, and put them together as they please. The way they created characters finally produced fictional characters. On some cases, the reader might feel that they know the character very well like it seems alive. When this particular thing happens, the reader or the audience came into a point that there are some similarities in the literary work and in the reality (Gill 90-91)

The above paragraphs try to tell that the fictional works as in the novel itself will be not complete if there is no character, because the author will make special character or the main character to deliver the idea and the story. The author tries to create the character like it seems so real or alive, because the process of the author creation of the character will be not far from the images from the

ordinary people, the function is that the audience find it similarity between the figure in the fictional character and in the reality.

Characters have an important role in the novel, not only because they have to deliver the idea of the story, but they have to deliver the fairness of the story. The fairness of the story become one of the way to convince the reader that the characters can be show naturally in some of character exist in the real world. Edgar V Roberts and Henry E Jacobs in their book *Literature: an Introduction to Reading and Writing* stated that character is an extended verbal representation of human being, the soul that determines thought, speech, and behavior. The author may use dialogues, action, and commentary as a tool of interaction between the characters. The author may intend to place the characters as the one who represent anything in this world. The character itself not only imaged as the one that always loved by the reader, but can also take form in the one that the reader hates the most (Roberts 143).

From above paragraph, the representations of human being become images of the character itself. It means that character may take of any form. Sometimes they can be as good as the well or good human being, but sometimes they can be a bad person depends on how the author will creates the image of the character in their works. The question is why the author has to create the variety of particular behavior, because the character has their own functions inside the literary works. And sometime the reader has to determine themselves in which side the characters are. The example of character determination can be sees in the novel from

Coraline other mother, because there is a changes personality of Coraline other mother. So that the reader has their own decision which side the character will be.

Roberts in his books also gives some suggestion how to analyze the characters, he stated that when a character is being analyzed, the reader must not only connect the character action to their psychological aspect, but also from the way the character behaves towards different situation and events (144). Above paragraphs is one of the ways that can be use by the writer to determine how the characters work. There are five effectives way to analyze the character proposes by Richard Guches in *A Handbook for the Critical Analysis of Literature*;

1. We come to know characters by what others think of them.
2. We make judgment about them based upon what they look like.
3. We learn about them by how they speak in the dialogue.
4. We learn a good deal about them based upon what they do not do, and
5. Based upon what they themselves think (69).

To identify the basic behavior the writer will use above statements, the Guches five effective ways to judge the characters from various sides because it will help the writer to develop the character reactions, responds, behaviors and ideas.

Robert suggests in his book *Writing Themes about Literature*, "in analyzing the developing or changing character in a story, it is necessary to make an attempt to show the character traits possessed by the character at the beginning of the story and the change or development that occurs" (60).

Roberts explained in his book entitled *Literature: An Introduction to Reading and Writing. Third Edition*, a round character is one major figure in the work who profits from experience and undergoes change of some sort. A round character usually has many realistic traits and are relatively fully developed. Many major character acted as the protagonist - the center of attention - moved against the antagonist, and usually exhibits the human attributes we expect of round character (143).

Roberts argued, a round character with its many individual and unpredictable human traits, also because of the changes or growth they undergo as the result of their experiences, therefore can be considered dynamic character. round character are just complex and as difficult to understand as living people and therefore totally identifiable within the class, occupation or occupation or circumstances of which he or she is a part (144). Roberts added, unlike round character, a flat character is undistinguishable from other persons in particular group or class. The flat character is representative and usually minor character since flat character do not change or grow or static (145-146).

2.1.2.2. Setting

Setting in the novel also become the important role in the novel, because the way the author describe the setting it will be include the time and places where the action occurs. Regarding to Marlies K Danziger and W Stacy Johnson in *An Introduction to Literary Criticism* they stated that the word setting, when it is apply to drama, means the visible background and furnishing of a stage, but it is

also taken in a larger sense, especially when applied to a novel or a poem, so as to include the times and places in which the action occurs (27).

Above statement explain that the setting will give the reader more images where the place and times will take. Beside the character, setting which is made by the author will describe more about the background of the story itself. Marlies K Danziger and W Stacy Johnson also stated that setting is a term that can apply to the furniture of new room to a whole era and nation (27). Because the settings of the story still relate or affect the action and the characters, so that is why the setting may also be important.

Setting can be put in some of fictional works; poems, novels, script, and et cetera. The Novel *Coraline* will be analyze regarding to one of this formal elements. This is because the author describes the setting of Coraline story into two settings. The settings in *Coraline* story also become the central of the story beside the character.

2.1.2.3. Plot

When we read of characters who aim to do things, it is easy to see that what they hope to achieve will be a cause of the plot. No matter how different literary works are in setting and tone, many of them share the common factor of a central character who attempts to achieve something (Gill 123)

Gill tries to explain that the plot is a story line from every literary works. How the story will be described from the beginning and the ending is can be show

from the plot itself. The character journey in the story becomes a vivid image when the plot is already describe by the writer.

The conflict of the story in the literary works is an essential aspect, because it holds the existence of the plot development. The conflict for the literary works has a function to resolve the intensity of the plot inside the story. Burhan Nurgiyantoro stated in his book *Teori Pengkajian Fiksi* explain that A can also be told without an intense conflict but only as complimentary aspect inside the story, if this condition happens too long, it can decrease the suspense and the climaxing of the plot that will eventually affect the quality of the literary work (123)

Danziger and Johson also explain that plot is clearly posing the some conflict and how to resolve it. They stated that the plot is a narrative of motivated action, involving some conflict of question which is finally resolved (19). So that, the action from the character in resolves the conflict in the story will be a plot narrative that the author of the literary works. The subject of the character is not easy or simple to decide in the plot, because the writer has to find the characterization the character in the story.

Meanwhile, Wellek and Warren stated that it is customary to speak of all Plots as involving conflict (man against nature, man against other man, or man fighting with himself); but then, like plot, the term must be given much latitude. Conflict is 'dramatic', suggests action and counteraction (216-217.) It can be conclude that conflict that reveal some action by the character will be contain in a literary work, therefore certain reaction and process from the character that acts as

a motivation and desire behind every behavior of the character on resolving the conflicts.

In a plot structure, conflict and climax become the most important things and it is because both of it are the main elements in the plot. And the highest point of the conflict is the climax itself climax has to be happened based on the on the logical aspect of the story. Climax has the responsibility to deploy the direction of the plot. It can be extremely assumed that on climax, fate of the main characters will be concluded (Stanton 16), but Nurgiyantoro stated that not every conflict can reach climax, because not every conflict has their resolution (127)

Conflicts in this study become one of the formal elements that the writer will also analyze. The internal demands of the character will be a conflict in the novel. Beside the character and the setting, conflict also become one of the point how the writer will describe the plot. Beside, conflict is also part of the plot itself

Conflict is the most significant element that acts as the essence of the story. In conflict, human responses that are represented by the characters are brought to the highest degree. Conflict may occur on many forms, the opposition of two people, between individual or larger forces such as natural objects, ideas and public opinion (Roberts 99). Conflict can be a character obstacles in the story, and how the character resolve the conflict is by face the obstacles, because it how the story line from literary works.

Conflict or the problem of how some tension or opposition within the lives of the character will be resolved. Only in the second kind, strictly speaking, involves conflicts - either a conflict between two people, or, on the other hand a

conflict within one person's mind between alternative ways of acting (Danziger and Johson 21)

2.2. Review of Related Studies

A lot of related studies have been made concerning the novel *Coraline*. A journal by David Rudd from University of Bolton entitled *An Eye for an I: Neil Gaiman's Coraline and Question of identity* is one of the example of Coraline related study.

Rudd in his journal article explain that the paper sees Neil Gaiman's *Coraline* as following a darker tradition in children's literature, most commonly found in the fairy tale. It explores some of the existential issues that concern us all: to do with identity, sex, death, ontology, evil, desire and violence. The article takes a largely psychoanalytical approach, showing how Freud's concept of the Uncanny is particularly helpful in explaining both the text's appeal, and its creepy uneasiness. Namely, our fears about existence and identity as separate beings: our worry that we will either not be noticed (being invisible and isolated), or we will be completely consumed by the attention of another. Lacan's concepts of the Symbolic and the Real provide the theoretical underpinning for this reading, together with Kristeva's notion of the abject (1).

Rudd use psychoanalytical approach in the Freud concept, while the writer will analyze the novel in new criticism formal elements. The similarity of Rudd article and the writer study is come from Coraline boredom and loneliness which later can be analyzed in some theories. Rudd explain some symbolic which can be

relates to Lacan and Kriteva aver to describes about the conflict between Coraline and her other mother in the story. However, the conflict will be described by the writer as one of the formal elements in intrinsic approach, and also become the plot narrative if the conflict will be resolved by the character.

Other related study comes from one of literature student in university of Stirling, Sarah Anderson, Anderson analysis based on Coraline movie directed by Henry Selick. Regarding to Anderson *Coraline* not only can be interpreted by the novel, but it also can be interpreted from the movie. She also said that *Coraline* is not just an ordinary story, so that the analysis of the story can take seriously, because she believes that there were dual worlds exist in the story.

Anderson states that there will be theoretical significance from the *Coraline* from the plot. She argue that the description of the other mother of Coraline can be the main stage in some generally theory, such as in structuralism, post-colonialism, gender and postmodern theory. Anderson gives the image of the other mother of Coraline just the same like Beldam, a bad old woman witch. She describes the beldam personality as in threatening, consuming and monstrous mother. From that images, Anderson related the fear of absorption by the pre oedipal mother to the theme in the Gothic and psychoanalytic theory.

The reason why Anderson relates the theme to the psychoanalytic theory, it is because the *Coraline* fulfill with psychoanalytic images. She also argues at the time the other mother reveals herself as the evil beldam, she relates the other mother of Coraline with the changes image of the other mother garden. The other mother garden describes by Anderson turns into psychoanalytic nightmare. The

theme development in the film already establish by Anderson, she describes that the desperation of the garden in *Coraline* new house gives a contrast effect to the *Coraline* academic parents work. *Coraline* parents work as flower specialist, they just write about it, but not actually grow the flowers. Anderson gives an explanation that it is academia that above contrast “evoking the sterile world of scientific categories”

Above paragraph give the writer depiction that *Coraline* not only can be analyze using new criticism, psychoanalytic, but also can be analyzed in post-structuralism, post-colonialism, gender theory and postmodern theory. So that those two related studies will be supported the writer that *Coraline* is worth to be analyzes.