

CHAPTER 2

Literature Review

2.1. Theoretical Framework

This chapter explains the theory which will be used in this thesis which analyzing the drama *The Darker Face of the Earth*. The theory that will be used in analyzing the text is New Criticism. As stated by Tyson, New Criticism's purpose in an analysis is to reveal the true meaning of the text itself. Since this 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 (136).

The writer uses some formal elements in order to get the whole theme of the story that involve the main character, Augustus Newcastle. The other formal elements, such as linguistic devices also necessary in supporting the analysis of the drama text. New criticism is one of literary approaches which is commonly used to interpret the meaning of a literary work. New criticism begin in the 1940s through 1960s, in that era, this method of analysis became popular in the most high school and college literature classes. The New Criticism is an approach to the interpretation and teaching of literature that was formulated in the United States in the 1930s and 1940s and dominated literary study in American colleges and universities in the middle of the twentieth century. The New Critics emphasized the formal structure of literary works, isolating the work from the author's personality and social influences(Young 1).This approach concerns with *close*

reading, a technique that focus on the elements of a literary work. In a literary work, the elements can be tone, point of view, and any other poetic device that will help the reader understand the overall meaning of a literary work. As stated by Garret, the reader discovers meaning internally within the work through the experience of its organic unity. As its constituent parts juxtapose with or support one another, the literary works unique architecture shapes its unifying theme (1).

This approach assumes that the reader can interpret the meaning by reading the text it self without knowing the author's background. "Sometimes a literary text doesn't live up to the author's intention. Sometimes it is even more meaningful, rich, and complex than the author realized. And sometimes the text's meaning is simply different from the meaning the author wanted it to have (Tyson 136). On the other hand, new criticism use organic unity in a literary work, *organic unity* is combining all parts in a literary work to make an inseparable whole (all of its formal elements work together to establish its theme, or the meaning of the work as a whole). (Mukerji and Schudson 43) added that, "new criticism asserted that knowing the author's intentions or, indeed, anything at all about the author and the world in which he or she wrote, was irrelevant to deciphering the meaning of texts".

In understanding a literary work using new criticism, the reader can analyze one by one of the formal elements in a literary work. The new criticism mounted the first serious challenge to reductionist and impressionistic approaches to literature, and with its emphasis on rigour and objectivity, it initiated the

professionalization and formalization of literary criticism as a discipline (Waugh 175).

2.1.1. Formal Elements

Formal elements determine what a text contains, since text or literary works uses language in order to express its meaning. According to Tyson, formal elements significance is in its literary language usage (138). Images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, and plot are parts of the text that use language and can be used as evidence in order to prove the relation between elements and the theme. These formal elements give the text meaning despite the reader's interpretation or author's intention (Tyson 137).

In literary work, the language that the author uses in explaining the story of a poem or play is different from the language that people found in their everyday life. In everyday life, we often found scientific language which means that the language is easy to understand and to the point of what it means. On the other hand, literary work use figurative language since a one word can have more than one meaning. As an important part of formal elements, figurative language carries images, symbols, metaphor and similes. 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).

Besides formal elements, linguistic devices also used as a tool in New Criticism in order to know how formal elements can form a theme and achieve its

organic unity. The using of paradox, irony, ambiguity, and tension also affect the meaning of a text and the message inside a text. Tyson states that:

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 (141).

In analyzing the drama use new criticism, it is different from analyzing poetry or other literary work. Since the drama is meant to be performed, it contains character description, background information, and vivid action scenes.

There are some formal elements that are required for the writer in analyzing the drama *The Darker Face of the Earth*:

2.1.1.1. Setting

Setting is a physical details of the place, the time, and the social context that influence the actions of the characters in a literary work. Often setting also evokes a mood or atmosphere, foreshadowing event to come. Setting is the time and place of a story. Vivid settings give a story reality; they give readers a sense of being there. The importance of setting varies from story to story (Stoodt 40). In a literary work, the author choose a certain setting to give the details of a story, for example how the type of home and furniture is, how the social environment is, how the scenery is, etc.

Sometimes in a literary work especially in fiction, the author use his or her imagination to make or portray the time and the place of a story as a fantasy (no one has ever seen). Setting for fantasy are a special challenge: authors must not only imagine places and times that do not exist, they must make readers see them (Stoodt 40).

2.1.1.2. Theme

In understanding a literary work, theme is well known as the main idea of a text. Theme usually described in a phrase or a sentence, but it can also be expressed in a sentence, Gill states that theme can be found in and through dialogue, development of character, setting and plot (131). When the reader try to analyze the drama by interpreting each formal element which are consist of character, setting, plot, linguistic devices, figurative languages, dialogues, and more, they will able to create an understanding of the meaning of the text. Playwrights build themes into their plays through the development and interrelationship of all elements of drama, most of which are the same as for fiction. Three methods of developing theme, however, are particularly noteworthy: repetitions, symbols, and contrasts. All three lend themselves well to drama (Griffith 71): Repetitions can take many forms- a character's performing the same gesture over and over again, repeating the same phrase stating the same idea, or appearing at regular intervals. Symbolism can enrich setting; but, in fact, symbolism bears on both characterization and theme as well. Then contrast is a device for developing not just theme but characterization and plot as well, and contrast usually bears on all three.

2.1.1.3. Plot

Plot gives an order to the events that the character in the text faces and focuses on conflicts. Events require the interaction between a character's oneself or an interaction with another character. The conflicts itself are what the characters must face in a story and need to be resolved. Conflict is divided into two types: external and internal conflicts (Stanton 16). Internal conflict, according to Nugiyantoro, emphasizes the contrast between the character and inside his own, or it is called as self-conflict (124). On the other hand, external conflict comes from outside of the character. In the story, each conflict may present only one of the types of conflict or even both (Nurgiyantoro 124).

Conflict that happens in the text can be analyzed by understanding the event and action that the character deals with in the story. When analyzing the conflict, it will give the reader more understanding about the message inside the story. Conflict in a story influences the plot. It can be affects the plot to rise or to fall. Conflicts that happen in a plot may influence the next events or actions that cause another conflict. According to Nurgiyantoro, conflicts are the essential part of plot development. The development is determined by the conflict that is shown in the story, which means that conflict is something experienced by the characters of the story. Mainly, conflict is a struggle between two opposing forces that is balanced and contains action and reaction (122).

Plot is the plan of action, the events in the story that are linked by cause and effect (Stoodt 32). Cause is about how the character's action to solve a

problem in a story and effect itself is what happens to the character as a result of the action. There are elements that make the plot become interesting: introduction (where the character and the story are introduced), rising action, conflict (the struggle that grows out of the of the interplay of two opposing forces in a plot), climax (the highest point of interest in the story or the point which readers learn how the conflict is resolved), falling action, and denouement (the ending of the story). As stated by Gill that there are many kinds of plots which affect the way the story goes through the relation of things such as plots and past events, plots, and the aims of the characters, plots based on discoveries, plots based on the workings of society, and plots based on mysteries (122-127).

There are many types of plot, such as dramatic plot, episodic plot, parallel plot, and cumulative plot.

2.1.1.4. Characterization

Character is a person in a narrative works such as novel, play or drama, and film. Characters in a drama can be different from each other, it means that each character has its own characterization. Characterization is a process of how a character is depicted in a literary work, the aspect of characterization need to be taken in account to illustrate the characters of a story, for example how characters behave or how they act in a certain situation they are in. According to Gill there are two ways in how character are illustrated in a text, they are called telling and showing (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 (98).

In a drama, the characters are divided into major characters and minor characters. The acts and words that are an individual character's most "characteristic", it turns out, are less like idiosyncrasies than symptoms – that is, not something they are entirely responsible for or able to control and often something they seem unconsciously to "catch" or pick up from others around them(Gruber 15). There are some types of the characters in a drama, such as protagonist (the best actor who got the principal part), euteragonist (the second best actor), antagonist (the character who rivals with other character, mostly involve in a conflict), and the last one is stereotype or stock character (a character who reappears in various forms in many plays).

2.2 Review of Related Studies

There are some studies which conduct the similar concept of this study. The related studies done the past few years which are done by the students of Sanata Dharma University and Airlangga University that also analyzing their study using New Criticism theory and formal elements in fiction works. The first study that can be used as a comparison is *The Influence of Setting Towards in Romola's Character in George Eliot's Romola* by Lucia Tri Damayanti. This study focuses on finding out the influence of Florence society to Romola's character. The approach used in analyzing the problems is the New Criticism

through its character, setting, and society. Besides that, the other study is *We Won't Pay! We Won't Pay!* drama. by Raden Rizky Narendra. This study focuses on finding out the formal elements of Antonia's characters in the drama. The Raden Rizky Narendra analyzes the drama using New Criticism.