

CHAPTER 2

LITERATURE REVIEW

A. Theoretical Framework

This chapter explains the theory that will be used in this thesis and also the concept taken to analyze insight *The Barn* novel. Formal elements focusing on characterization, plot, and setting will be used in analyzing the text. Linguistic devices will be used to support the analysis of the text. Theme is added in this chapter since it has strong relation with the formal elements.

The theory that will be used in analyzing the text is New Criticism. According to Bressler, the term New Criticism became popular in 1941 with the publication of John Crowe Ransom's *New Criticism* (55). It became widely used in interpreting literary studies which are done by scholars from 1940s until 1960s. As Tyson stated, New Criticism is based on the text itself to show the text's meaning (136). It means that this theory will not use external sources such as the historical background of the work, author's background and intention, and also the reader's response in analyzing the text. New Criticism replaced the term the biographical-historical background criticism including author's intention to reveal the text's meaning and it turned to focus only to the text's formal elements as the sole source in interpreting the text that will form the organic unity of the text (Tyson 136).

Tyson stated that formal elements are not only characterization, setting, plot, but also the language itself that provides all of the evidences in interpreting the text (137). It is necessary to understand images, symbols, metaphors, rhyme, and point of view since they are also part of the formal elements that will work together to get the meaning or to establish the theme as the final work in interpreting the text by using New Criticism.

1. Formal Elements

Formal elements contain some factors which shape the text's meaning based on New Criticism's point of view. These formal elements create the text's meaning without concerning to author's intention and reader's response (Tyson 137). All the evidences which are provided by language are images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, and plot that are called as formal elements which will be the sole source in analyzing the text.

In literary text, language is the important part of formal elements that brings images, symbols, metaphors, and similes in its language (Tyson 141). Therefore, literary language is different from daily language and scientific language because a word can have more than one meaning. It is implied that literary language usage is the significance of the formal elements since it contributes in giving the meaning to a text.

Linguistic devices including paradoxes, ironies, ambiguities, and tension can also be used to get the meaning of the text. It means that formal elements and

linguistic devices have to share the same idea, even though for the first they have their own interpretations, to build the theme as Tyson stated 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).

It means that formal elements have to share the same idea in order to form the theme. Some different meanings will be created by linguistic devices that contradict each other, still they have to work in a certain order to create the organic unity as the criterion by which New Criticism judged the quality of a literary work.

a. Characterization

Characters are known as an imagined people who inhabit a story (Kennedy 45). These characters are treated by the story line itself as what it wants. The process in treating the characters is called as characterization. Thus, in illustrate the characters, it will not only concern in the appearances, but also in every single aspect that support the reader in understanding the way the characters behave or the way the characters face some problems they are in.

There are some methods to illustrate the characters in literary works. According to DiYanni, there are two methods in depicting the characters. The first

method is narrative summary with implied or explicit judgment (57). In this case, the author can describe the character's appearance including what the character's hair color is, how old the character is, what the character's job is, and many more to support the character's physical appearance depicted in the text. Besides telling the physical appearance, the author can also tell the reader whether the character is patient, petulant, kind, or cruel.

Narrative description without judgment is the next method in revealing the characterization of the characters (DiYanni 57). Here, the reader can get the illustration of the character by the dialogue in the text between the character about herself or himself to another character. The characterization can be seen from the way the character speaks to show his or her feeling. Furthermore, the character's action itself can help to recognize the character whether the character is good, bad, or having other traits since character's personality can be recognized through the character's action.

These two methods of revealing what characters are like are just the same as what Griffith said as direct and indirect methods of characterization. According to Griffith, direct method is telling to the reader what the character is like (33). In contrast, indirect method is showing what characters are like through external details, speech, and deeds (34).

Nurgiyantoro adds that characterization is also influenced by the plot and theme since the plot, with all events that happens, conflicts, and climax, may be happened if there are the characters inside the story (172-173). The plot here is to

manage the events that happen to the characters. The interpretation of the character can be changed or not by looking at the plot itself since in the plot there are acts and speeches that describe the characterization of the character. Beside the plot, theme also affects characterization because different theme will bring different characterization. Thus, characterization adjusts to what kind of the story's theme that will be suitable and support the story itself (173).

b. Plot

According to Griffith, plot is a pattern of carefully selected, causally related events that contains conflict (30). In plot, it not only contains some events, but also each event contains a cause-and-effect relationship which one event is caused or causes another event (Nurgiyantoro 112). These selected events which establish casual relationships among events, contain some conflicts that make the plot alive and these conflicts must be faced and then solved by the characters in the story.

Griffith states that the patterns of the plot are the exposition, complication or conflict, climax, and denouement (30). Exposition is the opening portion that sets the scene, introduces the main characters, tells the reader what happened before the story opened, and provides any background information that the reader needs in order to understand about the following events (Kennedy 8). Griffith adds the exposition also describe the setting and explains the nature of the conflict (30).

A new conflict is introduced in complication (Kennedy 9). Conflict itself can be categorized into two types: internal and external conflict. Internal conflict takes place in the minds of characters (Griffith 31). This conflict is experienced by

the character against himself. Nurgiyantoro adds that internal conflict may happen as the consequence of contradiction between two opposite wishes, hopes, believes, and the other conflicts (124).

External conflict takes place between individuals or between individual and individual's world external including the forces of nature, human created objects, and environments (Griffith 31). This conflict can be categorized into physical and social conflict. Physical conflict is caused by collision between the character and the environment or nature, for example flood, mountain's eruption, and so on, in contrast, social conflict is caused by the characters' interaction that creates the conflicts (Nurgiyantoro 124). The conflict that happens in literary text can be only one type or both. Both of them are related to each other and can happen at the same time.

The next pattern of the plot is climax that the moment of greatest tension at which the outcome is to be decided (Kennedy 9). Climax is the most important in plot's development. This step cannot be avoided or denied to arrive into the denouement or resolution of the story. When the climax can be resolved, it means that the plot goes to the next pattern which is the denouement or resolution.

c. Setting

Setting is "the place or location of a story's action along with the time in which it occurs" (DiYanni 61). Setting gives the step clearly and concretely to feel realistic images in the story. Besides, setting creates certain situations that look

like a real event happened in the daily life. Moreover, setting provides a historical and cultural context that enhances the understanding of the characters.

There are some aspects in setting that will influence the story as Griffith states,

Setting includes several closely related aspects of a work of fiction. First, setting is physical, sensuous world of the work. Second, it is the time in which the action of the work takes place. And third, it is the social environment of the characters; the manners, customs, and moral values that govern the characters' society. A fourth aspect is atmosphere, is largely, but not entirely, an effect of setting. (40)

It can be seen that setting has four aspects; place, time, social environment, and atmosphere. Atmosphere itself is a description of setting that can create certain situations such as romantic, mysterious, cheerful, sad, gloomy and so on (Nurgiyantoro 243). These certain situations are not explicitly told, but implicitly suggested. These atmospheres can be successfully created by the detail of description, the quality of dialogue, and the rhythm of the action and felt by the ability to imagine them. Thus, atmosphere here is the emotion of the story that functions to support the other elements to get the effect which can gather the reader with the story itself (Nurgiyantoro 245).

d. Linguistic devices

Linguistic devices can be divided into four types: paradox, irony, ambiguity, and tension. Paradox is a statement that seems self-contradictory but represents the actual way things are, while irony is a statement or event undermined by the

context in which it occurs. Ambiguity here is a word, image, or event that has two or more different meanings (Tyson 138-140). These linguistic devices can be used for supporting the analysis.

2. Theme

Theme is a central idea in the literary works (Griffith 36). It can be called as the general idea that is described in a sentence. It is not directly told but it is indirectly suggested through the story. Theme is usually described in a phrase or a sentence. Theme itself deals with four general areas of human experience: the nature of humanity, the nature of society, the nature of humankind's relationship to the world, and the nature of the ethical responsibilities (Griffith 36). All of them can be found through the formal elements of the story such as characterization, plot, and setting.

Theme has already been determined by the author that is used to develop the story (Nurgiyantoro 70). In other word, the story follows the theme that previously determined until some events and the other formal elements such as setting, characterization, and plot are tried to represent this theme. Theme gives the coherency and meaning to these formal elements. Thus, the theme can be seen as the meaning of the work when there is interrelatedness with the other formal elements.

Formal elements work together to build the theme. Interpretation of the theme needs some information from the plot that strongly relates with the character. In the relation with the character, plot not only contains some conflicts

that happened and faced by character, but also contains the types of activity that bring up the conflicts (Nurgiyantoro 75). These conflicts are previously determined with theme. In setting, it will influence the behavior and the way of thinking of the characters, hence, it will influence the choosing of the theme. In another side, theme that is chosen will force the choosing of the setting which is suitable and able to support it (Nurgiyantoro 75). All of the formal elements in literary work aim to build the theme as the organic unity.

B. Review of Related Studies

There are few similar concepts that can be used to compare the related studies done over the past few years. These studies are done by the students of Airlangga University for the aim of analyzing the formal elements in literary works by using New Criticism. The first study is Antonio's Struggle for Life in *Dario Fo's We Won't Pay! We Won't Pay! Drama: A New Criticism Study* by Raden Rizky Narendra which focuses on characterization and plot of the drama, unlike this study that focus on characterization, plot, and setting of *The Barn* novel. The second study that can be used as a comparison is Olive's Character Development in Elisabeth Strout's *Olive Kitteridge* by Erita Pramudiyanti Lestari that focuses on the development characterization of the main character that will automatically talk the plot of the story. it is different with this study which focuses the characterization of the main character that is used as the basic of his effort in accomplishing his father's dream. The last study is *The Influence of Lady*

Macbeth to Her Husband's Characterization as Seen on William Shakespeare's *Macbeth* by Rosalien D. M. The formal approach and the use of close reading method in Rosalien's analyzing can be the supporting source for this study.

CHAPTER III

ANALYSIS