CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter explains several important theories related to the research. The first one is theory of new criticism and the second is Aristotle's archetypal theory. This theory is used to analyze and reveals its story as tragedy. Second is Aristotle's theory of tragic hero. It was a theory to describes Oscar figure as a hero *The Brief Wondrous Life of Oscar Wao* novel. The concept is used to reveal how Oscar is the tragic hero in the story.

2.1 Theoritical Framework

2.1.1 New Criticism

New Criticism, which dominatedliterary studies from the 1940s through the 1960s, has left a lasting imprint on the way we read and write about literature. Some of its most important conceptsconcerning the nature and importance of textual evidence—the use of concrete, specific examples from the text itself to validate our interpretations—have been incorporated into the way most literary critics today, regardless of their theoretical persuasion, support their readings of literature (Tyson 135).

Keats explains that new criticism, incorporating fformalism, focuses on the relationship between a text's idea and its form, between what text says and the way it says it. New criticism attempts to be a science of literature, with a technical

vocabulary, working with patterns of sound, imagery, narrative structure, point of view and other techniques on close reading on the text. It emphasized close reading, particularly of poetry, to discover how a work of literature functioned as a selfcontained, self-referential aesthetic object. Close reading is examining literature carefully and in detail, line by line, word by word, and to the roots of words (28).

Tyson further explains that new criticism emphasizes that the structure of a work should not be divorced from meaning. New criticism has sometimes been called an objective approach to literature, because it insists that the meaning of the text is intrinsic and should not be confused with the author's intentions. The only way we can know if a given author's intention or a given reader's interpretation actually represents the text's meaning is to carefully examine, or "closely read," all the evidence provided by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so forth, which, because they form, or shape, the literary work (137).

Dealing with the elements of the text, this research focuses on the character and characterization. The plot is used to describe Oscar's tragedy based on Frye's five stages of tragedy. The character and characterization help to find out how Oscar becomes the tragic hero.

2.1.1.1 Character

Characters is the most important part of a story. Every story has characters. Abrams stated that, "Characters are the persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say the dialogue and by what they do the action" (20).

Although characters are not real people, realized or not, they drawn from life. A character is a reasonable facsimile of a human being. As stated by Jacobs, in a fiction a character may be defined as a verbal representation of a human being. Through action, speech description, and commentary, authors portray characters that are worth caring about, rooting for, and even loving, although there are also characters may be laughed at, dislike, or even hated (131).

In accordance to the previous statement, E.M. Foster argues that as a representation of human being, characters of course have all the good and the bad traits of being human. A trait is a quality of mind or habitual mode of behavior. It is considered important to begin studying characters by determining their traits first, for each character may have different traits. Sometimes, of course, the traits we encounter are minor and therefore negligible. But often a trait is a person's primary characteristic (not only in fiction but also in life) (75). Thus, Abrams says that characters may be ambitious or lazy, serene or anxious, aggressive or fearful, thoughtful or inconsiderate, open or secretive, confident or self-doubting, kind or cruel, quite of noisy, visionary or practical, careful or careless, impartial or biased, straightforward or underhanded, 'winners' or 'losers', and so on (32).

2.1.1.2 Characterization

Character and characterization are different. Richard Gillsaid that a character is a person in literary work and characterization is the way in which a character is created (105). From those distinctions, characterization as a method and character is the product. From that theory we can conclude that characterization is a method used by the author in developing his story and character is the product of the story. Characters are all the product of characterizations that have been made. The kinds of conversation they have, the things they do, their appearance and so on are the particular ways in which the author has chosen to characterize his or her character.

Kennedy explains that there are five ways authors can choose to present their character in a novel. They are actions, description, dramatic statement and thoughts, statement by other characters, and statement by the author speaking as story teller or observer (135).

2.1.2 Archetypal Criticism

Archetypal criticism is a literary criticism, which believes that there is a realm of human experience expressed in many myths and fantasy stories that goes deeper than any rational or intellectual thinking. This criticism believes the great literature that has proved to be of enduring appeal to humans over the centuries that is the literature that best reveals and expresses this magical realms. The job of archetypal criticism is to identify those mythic elements that give a work of literarture this deeper resonance (Gillespie 58).

Archetypal criticism has many benefits. It's an approach that gives reader another way to thing about anayzing literature (Gillespie 56). The criticism is largely due to the work of Northop Frye. Frye identifies myth with literature, asserting that myth is a "structural organizing principle of literary form" (341) and that an archetype is essentially an "element of one's literary experience" (365).

Frye developed a seasonal scheme of archetypal story genres-the romance associated with the high point of summer, tragedy associated with the fall, bitter irony and satire associated with bleak winter, and comedy associated with spring. Frye idea is that even the form of literary works expresses a mythic dimention (Gillespie 61). Frye, in his book *Anatomy of Criticism*, indicates the correspondent genres for the four seasons as follows:

1. The mythos of spring: comedy. The total mythos of comedy, only a small part of which is ordinarily presented, has regularly what in music is called a ternary form: the hero's society rebels against the society of the senex and triumphs, but the hero's society is a Saturnalia, a reversal of social standards which recalls a golden age in the past before the main action of the play begins. Thus we have a stable and harmonious order disrupted by folly, obsession, forgetfulness, "pride and prejudice," or events not understood by the characters themselves, and then restored. In tragedy, pity and fear, the emotions of moral attraction and repulsion, are raised and cast out. Comedy seems to make a more functional use of the social, even the moral judgement, than tragedy, yet comedy seems to raise the corresponding emotions, which are sympathy and ridicule, and cast them out in the same way. Comedy ranges from the most savage irony to the most dreamy wish-fulfilment romance, but its structural patterns and characterization are much the same throughout its range.

- 2. The mythos of summer: romance, The conflict however takes place in, or atany rate primarily concerns, our world, which is in the middle, and which ischaracterized by the cyclical movement of nature. In romance, as in comedy, there seem to be four poles of characterization. Frye associates with the genre of romance. This is the world of adventure, of succesfull quets in which brave, virtuous heroes and beautiful maidens overcome villanious threats to the achievement of their goals.
- 3. The mythos of fall: tragedy, Like comedy, tragedy is best and most easily studied in drama, but it is not confined to drama, nor to actions that end in disaster. Plays that are usually called or classified with tragedies end in serenity. In Aristotle the hamartia of the tragic hero is associated with Aristotle's ethical conception of *proairesis*, or free choice of an end, and Aristotle certainly does tendto think of tragedy as morally, almost physically, intelligible. It has already been suggested, however, that the conception of catharsis, which is central to Aristotle's view of tragedy, is inconsistent withmoral reductions of it. Pity and terror are moral feelings, and they are relevant but not attached to the tragic situation.
- 4. The mythos of winter: irony and satire, The satire typical of this phase may be called the satire of the low norm. It takes for granted a world which is full of anomalies, injustices, follies, and crimes, and yet is permanent and undisplaceable. Its principle is that anyone who wishes to keep his balance in such a world must learn first of all to keep his eyes open and his mouth shut (Frye 171-239).

2.1.2.1 Concept of tragedy

Aristotle defines that tragedy is is an imitation of an action that is serious, complete, and of a certain magnitude (10). He adds that tragedy can mean the limitation of action. The action implies the personal agents who necessarily possess certain distinctive qualities of both characters and thoughts. A tragedy must have a beginning, middle and end. A beginning is that which does not itself follow anything by casual necessity, but after which something naturally is or comes to be (Pardes 199). A middle is that which follows something as some other thing follows (Harmon 40). Then, an ending is that which itself follows that some other things (Aristotle 21).

According to Aristotle, tragedy has six main elements: plot, character, diction, thought, spectacle (scenic effect), and song (music), of which the first two are primary. Most of the Poetics is devoted to analysis of the scope and proper use of these elements, with illustrative examples selected from many tragic dramas, especially those of Sophocles, although Aeschylus, Euripides, and some playwrights whose works no longer survive are also cited. (16)

As referring to the concept of tragedy by Aristotle, some elements of tragedy are proposed in the following clarifications:

2.1.2.1.1 Character

Character is the second constituent element of a tragedy (Landa 26). She adds that is not to be taken in the sense of "human being"(*personaje*) but rather in the sense of "personality", "disposition" (*carácter*).Character is bound to action, since it determines the possibility of acting inone way or other: choice and intention are its main defining traits. It is notthe whole of the personality, but rather the disposition to act virtuously orotherwise, as manifested in deliberate ethical intention (*proaíresis*). This intention is manifested both through action and speech: thence the importance of "thought".

Character is the second constituent element of a tragedy. We have already seen some opinions of Aristotle concerning the place of character and its relationship with plot. Character is not clearly defined in the Poetics, but at one point Aristotle says that "character refers to men's qualities". (27)

Tragedy is an imitation, not of men, but of action and life, of happiness and misery. And life consists of action, and its end is a mode of activity, not a quality. Now character determines men's qualities, but it is their action that makes them happy or wretched. The purpose of action in the tragedy, therefore, is not the representation of character: character comes in as contributing to the action. Hence the incidents and the plot are the end of the tragedy; and the end is the chief thing of all. Without action there cannot be a tragedy; there may be one without character. The plot, then, is the first principle, and, as it were, the soul of a tragedy: character holds the second place. (27)

2.1.2.1.2 Plot

The term plot can serve as a verb and refer to a character planning future actions in the story (Stoodt 32). Stoodt also emphasizes that plot refers to the sequence of events inside a story which affect other events through the principle of cause and effect. Aristotle considered plot (*mythos*) as the most important element of drama (Cohen 145). Thus, according to Aristotle in the book of Freeman *New Performance/New Writing* (119), says thatplot must have a beginning, a middle, and an end, and the events of the plot must causally relate to one another as being either necessary or probable.

He considers plot as the first and most important element in tragedy, while unity is the chief prerequisite of every good plot. His unity of plot is the one "unity" that Aristotle treats of explicitly at any length in the Poetics. The way he describes the various kinds of plots is well known. (21) A plot is simple, if the action is one and continuous, and if the change of fortune takes place without peripety and anagnorisis. A complex plot, on the other hand, is built around a peripety or anagnorisis.

Aristotle goes on to discuss the structure of the ideal tragic plot and spends several chapters on its requirements. He says that the plot must be a complete whole — with a definite beginning, middle, and end — and its length should be such that the spectators can comprehend without difficulty both its separate parts and its overall unity. Moreover, the plot requires a single central theme in which all the elements are logically related to demonstrate the change in the protagonist's fortunes, with emphasis on the dramatic causation and probability of the events.

• The Contents of the Tragic Action

It remains to define those terms which are to serve as the basis of the first classification, reversal (peripeteia) and recognition (anagnorisis). To them we might add calamity (pathos). This is the key to Aristotle's conception of plot as integrating pleasure and instruction. (22)

The difference between reversal and recognition may seem obscure at first, but becomes clearer when we notice that reversal concerns above all the expectations of the audience, and discovery those of the characters. Besides, reversal is related to the fortune of the characters, and recognition is relative to their identity: there is a mistaken identity or a double identity in the case of one or several characters, and the discovery unravels the plot.

• The Effects of Tragic Action: Catharsis of Pity and Fear

Fear and pity may be aroused by spectacular means; but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet. Aristotle has defined tragedy as the representation of a complete serious action through artistic language and dramatic representation which by means of pity and fear will bring about the purgation of such emotions. The original Greek term for "purgation" is catharsis. Catharsis is, then, a theory of the effects of literature on the receiver, in this case the audience of the tragedy. Nor the actual audience, which Aristotle seems to despise at times; rather an abstract audience. The theory of catharsis presupposes that there is an integral connection between some aspects of the structure of the work and the response of the audience. (23)

2.1.2.1.3 Thought

Thought comprises both the rational processes through which characters come to decisions, as represented in the drama, as well as the values put forward in the form of maxims and proverbs (<u>http://www.english.hawaii.edu</u>. As Landa (29), Aristotle is referring to the speech acts of the character, the speech acts which are a part of the story, and not to thespeech act of the author, the whole of the work, its ultimate meaning orgeneral effect.

Thought includes all the effects that have to be produced by means of language; among these are proof and refutation, the awakening of emotions such as pity, fear, anger, and the like, and also exaggeration and depreciation. (29) Thought, on the other hand, is found where something is proved to be or not to be, or a general maxim is enunciated.

2.2 Previous Study

The writer uses some previous studies related to the topic about *The Brief Wondrous Life of Oscar Wao* by Junot Diaz.

Firstly, Diandra Novita (2012) student of UNESA entitled Junot Diaz Deconstruction of Machismo through Oscar in the Brief Wondrous Life of Oscar

Wao. This studies applies both of theory of machismo and deconstruction. The analysis in this thesis is divided into two sections. The first one describes machismo of the main character, Oscar. The purpose of revealing the machismo of the main character is to prove that the main character possesses the machismo. The analysis finds that the machismo characteristics shown by the main character are aggressiveness and hyper-sexuality. The second section describes the deconstruction of machismo. The analysis finds that the writer of *The Brief Wondrous Life of Oscar Wao* tries to purpose a new point of view about machismo. Using under erasure (*Sous Rature*) method and binary opposition, this study deconstruction the characteristics of machismo; appearance, aggressiveness and hyper-sexuality.

Secondly, research has been conducted by Yosi Nila Natalia (2012) student of UNESA, entitled *Oscar's Inferioruty Complex in Junot Diaz's the Brief Wondrous Life of Oscar Wao*. The research uses psychoanalytic criticism as the big umbrella. It is also going to use the theory and concept of inferiority complex by Alfred Adler in his Individual Psychology Theory and is supported by some other theories for completing the analysis. The result is that the inferiority complex of Oscar Wao made by some causes, such as parental attitudes, physical defects, social disadvantages, having different skin color than his peers, being called names like faggot, transvestite, morlock by his peers, feeling ugly and physical weaker compared to his peers, being an unskilled player in his school's popular sport and immigration.

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The two previous studies analyzed about *The Brief wondrous Life of Oscar Wao* by Junot Diaz, but the differences are from the theory used. The first research used theory of machismo and deconstraction for analyzing *The Brief Wondrous Life Oscar* Wao by Junot Diaz novel. The second research used psychoanalytic criticismtheory and concept of inferiority complex by Alfred Adler in his Individual Psychology Theory for analysis *The Brief Wondrous Life Oscar Wao* by Junot Diaz novel. While, this research will used Aristotle's Aristotle's theory of tragic hero, it was a theory to potray Oscar figure as a hero in *The Brief Wondrous Life Oscar Wao* by Junot Diaz novel. That concept is used to reveal how Oscar wao is the tragic hero in this novel.

