

CHAPTER II

LITERARY REVIEW

The theoretical bases that will be used in this research is the theory of New criticism theory.

1.1 New Criticism

New Criticism is a literary criticism which concern itself interpretation and evaluation of the 'word on the page' rather than with study of source and socio-cultural background. The characteristic method of the New Criticism to have a 'close reading' of the text is based on the view that the literary work is a self-sufficient, autonomous object whose success or failure, charm or lack of it are to be sought within the work itself. The merit of a literary work is to be discerned in its language and structure and not outside it in the mind of the writer or in the response of the reader. What is more important is the text not the writer or the reader (Das 24-25).

Eliot and Richard are have the most ideas of New Criticism since the late 1930s to the late 1950s. An alienated world could give new life. This theory actually focused on poetry but one of the prominent British critics, Mark Schorer extended his main principles to include analysis of prose fiction. He emphasizes the fact that in the end prose fiction always manages to fit in all clear contradictions into a coherent whole (Carter 26-28).

In conclusion, New Criticism focuses only on the intrinsic elements such as plot, theme, character, setting, point of view, etc. It ignores the extrinsic elements and is not affected by the social and political conditions at the time,

biographical, intellectual, etc. It only focuses on text itself including its organization and language. Therefore, in order to analyze the character and characterization in the novel entitled *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*, this research will use New Criticism theory. The following explanations of character and characterization are stated below:

1.2 Definition of Character

Some experts have their own statement about the meaning of character. Robert DiYanni (55) explained that character is the imaginary people that the writers create, sometimes identifying them, sometimes judging them. Richard Gill (127) said that character is generally known as a person in literary work besides characterization is the way in which a character is created. In this case, character is only the figure of person that created by the author and characterization completed it with the physically description, attitude, and even how they think and act in the text.

Character could be individuals as well as mixing the various interests, emotional and moral principles of individuals (Stanton 33). Character is an important factor that plays the course of the story. Without the characters, the story cannot be arranged. In a story there is usually a main character, the protagonist (good character), antagonist (villain), and a supporting role (another character who participated build a story).

Character is the life of literature. It is the object of curiosity and attraction, liking and dislike, respect and blame (Bennet and Royle 60). A character can be describes as a people or person who have a poor and oppressed life, but most of

the character have the mercy of the rich and powerful life. It is because the characteristic of characters describes a real life in society.

- **Types of character**

The essential function of character is to make the story in the novel meaningful. Therefore, characterization plays important role in giving the main or peripheral character selected behavior or typical of personality. Characterization categorizes kind of character into several types; flat and round character.

According to Perrine, the definition about flat character describes “Flat characters are characterized by one or two traits; they can be summed up in a sentence.

Though they touch life at only one or two points, may be made memorable in the hands of an expert author through some individualizing detail of appearance, gesture, or speech.” (Perrine 67-68)

Based on quotation above, it can be said that flat character just has one or two basic personalities and they cannot give any great impact in the story. Flat character is not prominent and they are very monotone. But, in the hands of the reliable authors, though only one or two action can make a very valuable memory through words, actions, and gestures.

The other typical of character grouped into characterization is round character. Different with flat character, the complexity in its personality, mind and behavior makes round character is difficult to notice in early story. According to Perrine (67-68), round character can be described as “Round characters are complex and many-sided; they might require an essay for full analysis and live by their very roundness, by the many points at which they touch life.” The quotation

explains that round character requires comprehensive exploration and even needs separated analyses to reveal its possibilities of actual personality, mind or behavior as a subject or object in the novel.

The character development probably changes the behavior, mind, or personality of character. This character development could be irreversible, reversible or there are even no changes at all from the beginning until the end of story. This character development can be classified into two groups, such as static and dynamic character. According to Perrine (69), “The Static Character is the same sort of person at the end of the story as at the beginning.” Based on the quotation, overall this character never changes from the beginning until the end of the story because of the effect of changing event or disorder inter-relationship with other character.

Meanwhile, Perrine (69) defines dynamic character as: “The Developing (or Dynamic) character undergoes a permanent change in some aspect of character, personality, or outlook. The change may be a large or a small one; it may be for better or for worse; but it is something important and basic: it is more than a change in condition or a minor change in opinion.”

Contrary to static character, the meaning of dynamic character is a little change from the character whether it comes in early, middle or the end of story. The dynamic of character does not measure from the quantity of changing such as big or just a little but it comes from the significant difference of character behavior in some events. Therefore, the dynamic character is complex, many-sided and need full analyses to explain.

Besides that, characters in a play or in fiction can be divided into two major characters; protagonist and antagonist. Protagonist is the main character in the story or a real event. The protagonist experiences conflict caused by antagonist. Usually protagonist reflects a good side of plays as a central character in a fiction that represents a hero as readers expected. While, antagonist is always against the protagonist. Reaske (45) said that the main character of any drama is known as protagonist the tragic hero and protagonist are same in tragedy for both terms describe the central character. The opponent of the protagonist is known as antagonist.

1.3 Characterization

Character is a person in literary work; characterization is the way in which a character is created. Characters are all the product of characterization, that is to say, they have been made in particular way. Characters are what they like because the way they have been made. The kind 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 of his or her characters. The things that they do and their appearances are the particular ways in which the author has chosen to characterize the characterization.

Characterization is an essential component in writing good literature. Modern fiction, in particular, has taken great advantage of this literary device. Understanding the role of characterization in storytelling is very important for any writer. To put it briefly, it helps us make sense of the behavior of any character in a story by helping us understand their thought processes. A good use of

characterization always leads the readers or audience to relate better to the events taking place in the story. Dialogues play a very important role in developing a character because they give us an opportunity to examine the motivations and actions of the characters more deeply. (<http://literarydevices.net/>)

Holman (81) says that the creation of these imaginary persons so that they exist for the reader as life like is called characterization. There are three fundamental methods of characterization in fiction:

1. The explicit presentation by the author of the character through direct exposition.
2. The presentation of the character in action, with little or no explicit comment by the author. The reader is expected to be able to give attributes of the actor from the action.
3. The presentation from within the character, without comment on the character's inner self, with the expectation that the reader will come to a clear understanding of the attributes of the character.

From the some points above, the authors usually do that three ways that helping us to know the personalities of the characters like Holman said. Through the author's explicit presentation, the characters' action, and the characters' presentation, it is expected that the reader can imagine the fictional character shown by the author.

2.4 Hero

Reflection of human life creates a literary work. In this case, authors put many similar things from the real life to their literary works. From the real people

and their lives, authors reach many inspirations. According to Hudson (12) it obtained through authors' experiences, observations, and imaginations. These reflections are clearly explained by authors in their works. For example, as human being, we have certain values in our life. Oxford Advanced Learner's Dictionary on page 1693 defines value as "beliefs about what is right and wrong". Value is develop from the relation of the condition of people around and ourselves. We cannot separate from this thing because this is focusing to our life. In literary work, value is an example point which born from the world of life. For example, in the fiction story, we can find some values such as moral values and family values. These values bring out by the characters portrayed through the story.

The concept of value is wide. In literary works, we can find the heroism values. According to Franco (3), heroism is a social activity: (a) in helping others that really need the assistance; it can be person, group, or community, (b) engaged in voluntarily, (c) close to possible of risk, (d) in which the actor is disposed to sacrifice, (e) without any expectations to get the profit of the action. From these definitions, heroism can be categorized as a moral concept. It is because heroism is an act which closes to an appearance of someone we called as a hero who full of courage to spread the kindness in human life. It can be concluded that the term of heroism cannot be separated from good character, or in literary works it well-known as a protagonist character.

A hero is anyone who extends themselves beyond normal human endurance (character) and returns with a cultural, social, moral, or ethical lesson for the community (journey). Just as important as these two identifying features is

for the community. So, a hero must have good characteristics for the community and they can do the same if they are in the same position.

2.5 Review of Related Study

The first research entitled *An Analysis of Moral Value through the Reward and Punishment on the script of The Chronicles of Narnia: the Lion, the Witch and the Wardrobe* by Dian Rizqiyati. The purpose of the research is to figure out how the author delivers the moral message to children through the reward and punishment value as an element of Lawrence Kohlberg's thought of moral development. She limits the research on the reward and punishment concept of the script *The Chronicles of Narnia: the Lion, the Witch and the Wardrobe*.

The second research entitled *The Aspect of Fantasy in Lewis' The Chronicles of Narnia: the Lion, the Witch and the Wardrobe* by Asep Shofian. The purpose of the research to describe characteristic and the function of the fantasy in Lewis' *The Chronicles of Narnia: the Lion, the Witch and the Wardrobe*. He also limits the problem by examining aspects of fantasy in this novel.

Both researches above describe the difference of discussion with the researcher's research study. The first research, it discusses the reward and punishment moral value of the novel. The second research discuss about the aspects of fantasy of the novel. The difference of both researches is the application of the theories. The first researcher applies the theory of reward and punishment value. The second researcher uses the theory of children literature and

